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ISSN 2349-638X

A Two Day Multi Disciplinary International Conference

On

# LITERATURE & CULTURE IN THE PERSPECTIVE OF GLOBALIZATION

Proceedings : Research Papers in English

**MULTI  
DISCIPLINARY  
INTERNATIONAL  
CONFERENCE**

**KOLHAPUR, INDIA  
JAN 27 & 28, 2017**



*literature and culture in the perspective of globalization*

**Editors**

**Prin. Dr. R. P. Lokhande**

**Hemant Patil**

**Prakash Chavan**



**Organized By**

**Shri. A. D. S. D. Mandal's**

**Mahavir Mahavidyalaya, Kolhapur**

**Departments of English, Hindi & Marathi**

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**Prin. Dr. R. P. Lokhande**

**Hemant Patil**

**Ravidas Padvi**



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Proceedings : Research Papers in Marathi

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**Hemant Patil**

**Dr. Sharad Gaiwad**



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## PROCEEDINGS

A Two Day Multi Disciplinary International Conference

On

### LITERATURE & CULTURE IN THE PERSPECTIVE OF GLOBALIZATION

27<sup>th</sup> & 28<sup>th</sup> January, 2017

Organized by



Departments of English, Hindi & Marathi,  
MAHAVIR MAHAVIDYALAYA,  
Kolhapur, Maharashtra,  
India

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\* Greetings \*



**Hon'ble Shri Kallappa Anna Awade**  
**Former Member of Parliament;**  
**President,**  
**Shri A. D. S. P. Mandal,**  
**Kolhapur.**

It is a great pleasure to a person like me, who learnt that Mahavir Mahavidyalaya, Kolhapur has organized A Two Day International Conference on **27<sup>th</sup> & 28<sup>th</sup> January, 2017**. Being Its President, I appreciate the efforts of the organizers as well as the participation of delegates across the world. It is the 1<sup>st</sup> International academic event being organized for the first time in my educational institute. I appeal to all the academicians to participate in it and have a healthy and fruitful dialogue on the theme **Literature and Culture in the Perspective of Globalization**. As I went through the sub – themes selected for it, I found that all of them are relevant to the current trends in literature & culture. The organizers have extended the scope of the conference to Marathi and Hindi too. It is quite true that the academic world of English is spread across the globe, but it is really interesting to see how Marathi and Hindi intelligentsia deal with it. I welcome all the delegates and hope for a very healthy exchange of ideas from them. I wish my best wishes and blessings for its success.

\* Greetings \*



Hon'ble Shri Chandrakant Dada Patil  
Minister For Revenue, Relief & Rehabilitation,  
Guardian Minister For Kolhapur District, Government Of Maharashtra

म.प्र. प्रदेशपालिका, कोल्हापूर, पत्रांक व पुस्तक संख्या/ २०१७/२०१७



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Forward

Date 21 JAN 2017

It is a great pleasure that Kolhapur city is becoming a centre of intellectual and academic activities in these recent years. As I learnt about the two day multidisciplinary International Conference being held at Mahavir Mahavidyalaya, Kolhapur on 27 and 28 January 2017. It became essential for me to express my pleasure and wish a grand success to its successful organization by the host college. The themes, as I went through the brochure and are really recent and need intellectual deliberation. The organizers have selected globalization as the core theme word and the intelligentsia is to deliberate on it choosing its relationship from the 'Literary' and 'Cultural' perspectives. It is a fact that globalization has influenced all walks of our life. The exchange of human resource, ideas, culture and capital between the East and the West have really brought a great change in life across the world. Let there be a fruitful discussion at the host college on globalization from literary and cultural perspectives and also the exchange of ideas among the academicians visiting it.

I express my best wishes for the grand success of the two day International Conference organised by Mahavir Mahavidyalaya, Kolhapur.

Yours

C.B.Patil  
( Chandrakant Patil )

**\* Message \***



**Hon. Adv. K. A. Kapse  
Chairman,  
Shri A. D. S. P. Mandal,  
Kolhapur.**

As the Chairman of Shri A. D. S. P. M., Kolhapur, I express immense pleasure to declare a great opportunity made available to the academicians across the world to express themselves their views and research on 'Literature and Culture in the Perspective of Globalization' through A Two Day Multi Disciplinary International Conference at Mahavir Mahavidyalaya, Kolhapur on 27<sup>th</sup> & 28<sup>th</sup> January, 2017. Literature and culture are two sides of a coin where their relationship, roles, impact & preservation from the perspectives of the globalization on all walks of life are interesting for the study. Literature and culture cannot exist independently and also require a serious attention to see how these two forms of art are mutually related. The organizers have provided thirteen sub-themes for the intelligentsia to discuss and share their views and opinions. I expect fruitful dialogue and sharing of ideas among the learned delegates. The conference will certainly give a direction & new insights to all upcoming researchers to explore a number of possible themes related to it and make this conference successful in a real sense. I wish a grand success to the conference.



**\* Greetings \***



**Hon. Dr. D. R. More**  
**Director,**  
**Shivaji University,**  
**Kolhapur.**

I am extremely happy to know that Mahavir Mahavidyalaya, Kolhapur is organizing A Two Day International Conference on Literature & Culture in the Perspective of Globalization on January 27<sup>th</sup> & 28<sup>th</sup> 2017. I congratulate the organizers to select a very relevant theme for the conference. Globalization has certainly affected literature and culture. It is the need of time to analyse and interpret literature written in regional languages and English from the perspective of globalization. I am sure that the two day deliberations will be thought provoking and it will promote new ideas related to the topic for the upcoming researchers. I congratulate & appreciate Principal Dr. Rajendra Lokhande, Dr. Rajendra Rote & Dr. Kalpana Gangatirkar for their efforts.

I wish the conference a grand success!

## **\* Foreword \***



**Prin. Dr. Rajendra Lokhande  
Convenor  
International Conference**

I feel proud that my institution is organizing a two day International Conference on 'Literature & Culture in the Perspective of Globalization'. From the inception of the college, this is the first International Conference being organized and the participants across the country have positively responded it. The present conference received overwhelming response from the participants in the form of 180 Research Papers and 250 Registrations.

The topic of the conference is very challenging and it needs to be focused in the present times as we are on the verge of completion of the two decades of the 21st century. All the aspects of life are greatly influenced by globalization and now it is time to examine objectively how culture and literature responded it since 1980 onwards. The economic revolution in the garb of globalization in the last 25 years has forced the developing countries to achieve the development as per the guidelines of the World Bank. This new economic policy, no doubt, brought material prosperity but it has greatly affected the regional culture and art and it seems all these developing countries are groping in the area of darkness. Globalization has given more importance to 'Connectivity'. But the sensible man is concerned with the 'Sensitivity' we are losing every day. Naturally, the Indian society under the sweep of globalization is at stake. Since 1980, literature is engaged in portraying the scene of globalization. Now it is proper time for all the scholars and politicians in India to think about the globalization and its effects. I think the present International Conference will address some serious issues regarding the culture and literature in the light of globalization and the typical human condition. The proceeding of this conference will naturally guide the Government of India to re-think about its policy and to look at it in the new perspective for the better Indian Society.

The proceedings of the conference covering all the aspects of globalization and its perils are nicely covered more than 180 articles in Hindi, English and Marathi languages. I thank all the contributors for their intellectual exercise on this challenging issue. I also thank the resource persons in the conference especially Rajeve Patke, a truly international scholar from National University of Singapore and Upul Ranjith from Sri Lanka for their scholarly speech.

I also thank the reputed scholars Dr. Kiran Budkuley, Dr. Shriram Parihar, Dr. Shirish Chindhade, Dr. Nishamani Kar, Dr. Harishchandra Thorat, Dr. D.R. More, Dr. Pravin Bandekar, Dr. H.V. Deshpande, Prof. Shubhash Bagawade and the scholars from Shivaji University for their scholarly deliberations in the conference.

I also thank the president of Shivaji University Marathi Teachers Association Dr. Shivkumar Sonalkar and the body members for their support and their participation as an intellectual partner in the present conference. I thank the President of Sanstha Hon'ble Kallappa Anna Awade, Chairman Hon'ble Adv. K.A. Kapse and Secretary Hon'ble Shri. M.B. Desai for their support, guidance and encouragement for the said conference.

I am also thankful to Mr. Pramod Tandale of Aayushi International Interdisciplinary Research Journal for painstaking efforts to bring these proceedings in our hand in a short period of time.

## PREFACE



**Dr. Kalpana Gangatirkar**  
Conference Co – Ordinator



**Dr. Rajendra Rote**  
Organizing Secretary

We are pleased to organize A Two Day Multi Disciplinary International Conference on **Literature and Culture in the Perspective of Globalization** on 26<sup>th</sup> and 27<sup>th</sup> January, 2017 in Mahavir Mahavidyalaya, Kolhapur. We are happy to state that it is the first International academic event in the history of our institution.

Globalization has entered in every sphere of life. It has transformed literature and other arts, films, lifestyle and even the mindset of the people. India, a land of rich cultural heritage has no bar to this impact. Globalization inculcated the westernization in India and at the same time it has spread the Indian culture throughout the world. It is a means for providing international arena for intermingling from different regions, cultures and dialects. What has been traditionally defined as culture and literature begins to undergo a change as newer understandings are integrated into traditional concept. This gives a new vision to what culture envelopes and how it is reflected in literature. In India the process of globalization started with **New Economic Policy in 1991**. This economic activity has not remained detached with other cultural aspects of the society. Globalization has given birth to fast spreading technology. We have the world in our hands through smart phone and the display of anything in the globe with one click. We can read different authors and understand their culture today 'online'.

At the same time it is the urge of time to have '**roots**' and '**localness**'. We wish to be global and local at the same time. It is our '**glocalness**' and is that creates confusion, alienation, sense of exile, loss and search for identity, multiculturalism which ultimately reflects in literature. The objective behind this conference is to discuss these issues. We aim to have discussion over the relationship between culture and literature, the impact of modern culture and technology on human relationship and need to sustain traditional culture, languages and literature. This conference will certainly create a platform for evoking, supporting and interpreting different social, literary and cultural concepts within the realm of globalization.

It is our pride and privilege to state that this International Conference will prove unique because of the great resource persons. Dr. Rajeev Patke (Singapore), a genius in the area of Indian English Literature, Modern English & American Literature is the key note speaker of the conference. Dr. Kiran Budkuley (Goa) is a well known researcher in the area of Culture & Translation Studies & a scholar in English, Hindi, Marathi & Konkari languages. Dr. Shirish Chindhade an eminent scholar in the area of Indian English Poetry, Dr. Nishamani Kar an Oriya poet & translator, Prin. Dr. H. V. Deshpande a well known critic, Dr. D. R. More, a scholar in Indian English Literature & Prof. Subhash Bagawade a critic in Marathi & English Literature is going to meditate on the theme. Dr. Shriram Parihar a prolific critic & essayist, Dr. Upul Ranjith a scholar in Folk literature of Hindi, Dr. Madhukar Kharate an eminent critic of Hindi poetry especially

**Gazals** will discuss the impact of globalization on Hindi Literature. Dr. Harishchandra Thorat a renowned critic in Marathi & Shri Pravin Bandekar a Marathi novelist are going to enrich the intelligentsia of the conference.

We are obliged to Hon. Adv. K. A. Kapse (Chairman, Shri A. D. S. P. Mandal) & Hon. Shri M. B. Desai (Secretary, Shri A. D. S. P. Mandal) for encouraging us to undertake this intellectual venture. We thank our principal Dr. Rajendra Lokhande for inspiring & guiding us constantly. We are grateful to all our colleagues for brain storming sessions we had last six months regarding the theme of conference and their support to bring this dream of organization of International Conference into reality. We are thankful to SHIVIM, Shivaji University Marathi Teachers' Association & Maharashtra Hindi Parishad for their intellectual partnership.

We are happy to receive more than 150 papers in English, Hindi and Marathi focusing different themes of the conference. We express our gratitude to all the resource persons, researchers and scholars all over the world for such an enthusiastic response. We express our heartfelt thanks to Pramod Tandale, our student and Editor of the Aayushi International Interdisciplinary Research Journal for taking hard efforts and making the conference proceedings graceful and attractive. We thank our student Ankit Porwal for designing innovative cover page and logo for the conference.

**\* With Best Wishes \***

**\* Editorial \***



**Shri Hemant Patil**  
Executive Editor

For the first time in the history of Mahavir Mahavidyalaya, Kolhapur and its parent institution, i.e. Shri A. D. S. P. Mandal, Kolhapur, A Two Day Multi Disciplinary International Conference is being organized. The organizing committee had a number of topics and writers in mind to form themes to put forward before the academicians at National and International level to discuss and exchange their views. After a long deliberation, all of us unanimously agreed upon the theme '**Literature and Culture in the Perspective of Globalization**' and thirteen related sub- themes. We have offered a great opportunity to the intelligentsia formed by researchers, teachers & students across the national borders to share their opinions through their intellectual research and open new vistas of research topics for the future. The conference is in Marathi, Hindi and English, encompassing the academic research from local to global level. I am looking forward to the intellectual discussion at the conference. We wish that your huge response to it contains its success!

**\* About Designing the Logo & Coverpage \***



**Ankit Rajendra Porwal**  
**Student B. A. B. Ed. (III)**  
**Mahavir Mahavidyalaya, Kolhapur.**

The theme of the International conference is 'Literature & Culture in the Perspective of Globalization'. The Logo should explain this theme transparently. In the logo the round shape indicates the Globe, which is dynamic. The strips are colourful and they explain the fast moving world due to the impact of Globalization. The multi – coloured strips are specifically used as the Green colour indicates the Green Revolution [Agricultural] due to the impact of technology, the saffron colour suggests increasing spiritualism in the era of earthly pleasures brought by globalization. The blue colour is suggestive of world's rapid growth in the space technology. Is it the need of mankind to find another planet to dwell in? The red definitely shows the negative impact of globalization i.e. increasing terrorism & lust for power. The earth revolves with these things. Below the globe, the clipart of Fine arts, Literature, Film, music & Drama underlines the importance of arts, literature & culture in human life.

The Cover page occupies the logo and a white background & colourful bubbles. The bubbles indicate the temporariness of various waves brought by globalization. Such waves will emerge and burst. This is specific of post modern age. And of course the background White shows the need of peace. Ultimately it is the peace, that will create the whole world one and for everybody a better place to live in.

I express my gratitude to The Principal of my college who has showed trust in me & giving this responsibility of designing the Logo & Cover page of the 1<sup>st</sup> International Conference. Thank You.

## EDITORIAL BOARD

<b>Convener</b>	:	Prin. Dr. Rajendra Lokhande
<b>Organizing Secretary</b>	:	Dr. Rajendra Rote
<b>Conference Co-ordinator</b>	:	Dr. Kalpana Gangatirkar
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<b>Publisher</b>	:	Pramod Tandale



**\* The Resource Persons of the Conference \***



**Dr. Rajeev Patke**  
Singapore



**Dr. Kiran Budkuley**  
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Kolhapur

Multidisciplinary International Conference  
*Literature and Culture in a Global Perspective*  
Mahavir Mahavidyalaya, Kolhapur (India)  
January 27-28, 2017

## **Indian Contexts for the study of Literatures and Cultures in a Global Perspective**

**Rajeev S. Patke**

Professor of Humanities, Director of the Division of Humanities  
Yale-NUS College  
yncpatke@yale-nus.edu.sg

### **Synopsis**

My address is in five parts. The first offers some reflections on globalization as it impacts societies such as those of India. The second links the fallout from globalization to the concept of culture. The third develops a few claims for how the concept of culture might be relevant to the study and practice of literatures. The fourth part is specifically about India academic cultures: the contexts in which literature is taught and studied; the multi-lingual nature of Indian societies; the shadow of colonialism that still hangs over Indian culture; and the potential role for translation in Indian academic life. The overall aim of the argument is to highlight issues that can become problems, or are already problems for societies and for educational systems. This diagnostic element is followed, in the fifth and final part, by some indication of the directions that need to be pursued for converting problems into opportunities. The argument as a whole moves toward an idea or an ideal of progress that seeks a balance between being connected, and being at peace with oneself, as a people and as a set of cultures. A brief indication of the role Indian educational institutions might play in moving towards this ideal is where the argument comes to a rest.

### **Part 1 – Globalization and India**

Globalization is seen as an inevitable aspect of the contemporary world: information, money, commodities, peoples, media and technologies moving across international, geographical, and cultural boundaries, controlled by invisible forces. The material evidence for globalization is most visible in terms of the new roles occupied by media and consumer technologies in our lives: from the internet to the mobile phone, from TV to social media networks; and also in terms of the inwards and outwards movement of capital, goods and services. The magic word is *connectedness*. We must feel connected; otherwise, we are going to be left out of something—everything—that is meanwhile being enjoyed by the rest of the world. There might be hard economic reasons for globalization; but the surface is deceptively hedonistic in how globalization has become felt by the ordinary person as a consumer activity.

Several questions ensue: is globalization inevitable? Do nations, communities, and individuals have a choice about how deeply to be inserted into or assimilated by globalization? Is globalization to be welcomed, resisted, or simply to be accepted with a shrug, as part of routine change? The last question is based on an underlying worry: is globalization all good, all bad, or a mixed blessing? My own view about this for India: it is a mixed blessing. Better connectivity is largely a good thing, but for nations like India, it works from a position of longstanding economic, and technological disadvantage. We were colonized for a long time; and the post-colonial period of independence has had a complicated history of growth moving slowly, in fits and starts, with many detours, dead-ends, and wrong turns. The problems of an unwieldy bureaucracy and habitual inefficiency and widespread corruption as well as political misjudgments and frequent shifts in policy have hampered a smooth and easy insertion into global networks. And whatever globalization means for India, comes at a price. This price is extracted from all societies, and it is more in direct proportion to how far a country lags in terms of overall development and the modernization of its institutions, industries, services, and its systems of administration and governance as well as its fiscal policies. India has the further problem of a vast divide between urban and agrarian sectors, and the complicated legacy of the caste system and its effects on the political economy of the country.

If being up-to-date with information and access to technology is part of the alleged benefit, what is the harm or danger in succumbing to the seemingly inevitable force of globalization? The answer: a bewildering proliferation of distracting options (which previous generations did not have to deal with), inducements towards increased public media exposure and a resulting lack of privacy; an increasing force of homogenization that tends to erode the sense of the local, the regional, and the uniquely specific in matters of creativity. The negative side of being uniquely local is parochialism and insularity; the antidote to that is the openness to difference and diversity. Such openness is conducive to mutual understanding, which in turn leads to respect and tolerance between differing peoples, nations, races, religions, and economically differentiated groups.

Globalization, on the positive side, brings about a greater degree of awareness about what is happening in the world at large. This increases the scope and possibility for our participation in what is currently the most modern option in all pursuits and walks of life where being modern is likely to be useful: the latest technologies, the latest procedures, protocols and procedures in all aspects of organized living, whether in cities or in the countryside. Globalization, on the negative side, is likely to make it less likely for local and regional uniqueness—whether in relation to food, or clothes, as much as in relation to popular culture, and art, music or literature—to survive and flourish unaffected by what is happening all round us. Modern technologies disseminate awareness of everything being done in one place to all other places on the planet. Such awareness invites involuntary imitation and assimilation: habits unique to a locality, region, or space are pushed towards adapting some of the features that increased awareness brings to their notice. Over time, this increases the likelihood that a homogenizing influence will gather momentum.

Consider two examples: one from mass culture, the other from a more esoteric aspect of culture. The first has to do with food and beverages: consumer items such as coca cola and burgers are the flag-bearers for globalized consumption. They have been available globally for some time now, and they have shown themselves to be popular on a global scale. This popularity does not mean that other indigenous food items and beverages disappear. But it does mean that they lose ground before the spread of a globally marketed product. The local and the regional in cuisine thus loses out little by little to an international cuisine.

My second example is drawn from classical music. Within India, once upon a time, before radio, before cassettes and CDs, classical music developed in such a way that one style of singing, associated with a particular Ustad and a Gharana, differed significantly from other styles associated with other Gharanas and Ustads. But if we listen to the classical vocal musicians of contemporary India, we begin to see that they all sing a little more like each other than preceding generations. The influence of music circulated via radio, cassettes, CDs and the internet now keeps each singer informed of how others sing, and what is more popular, and they all converge in that direction, leading to the gradual blurring of the outlines that distinguished one style from another. Some part of this change can be said to be inevitable. But some other part of it is worrying, because globalization moves against the unique aspects of the local, and the regional.

## **Part 2 – Globalization and the concept of Culture**

What is meant by the word “culture”? And how is culture affected by globalization? There is both a broad and a narrow sense to the idea of culture. In the broadest sense, what separates the human from the animal and the savage is culture. We distinguish thus between culture and nature. The French anthropologist Claude Levi-Strauss captured the difference in the titles of one of his books in terms of whether we eat our food cooked or raw. Just as there are millions of ways of cooking food, each with its own distinctive flavor and savor, so it is with cultures too. The idea of a culture may be unitary, but its manifestations are plural and diverse.

That brings us to the more specific sense of culture. In its narrow sense, culture refers to the way of life that characterizes a group, or the attributes that characterize a specific practice. In the first sense, we speak of Hebrew or Jain culture, where the way of life is defined through a religion. In the second sense, we can speak of food cultures, or fashion cultures. The first has to do with all the ways of preparing and eating food that creates a distinctive pattern: such as the ritual of the Japanese tea-drinking ceremony. The second has to do with how certain forms of clothing become the preferred mode for specific groups or people with shared mindsets. For example, wearing jeans have become a

habitual dress component for people with a specific set of attitudes towards appearing comfortable, casual and cool in their clothing, in a specifically American sense, even if the actual jeans are manufactured in Taiwan or Korea or Pakistan or China. These examples are meant to indicate the ways in which the word “culture” works with reference to specific types of behavior which are recognizable as constituting a group out of people precisely on the basis of that specific kind of behavior.

Culture is a product of nurture, of conditioning, of being exposed to certain modes of conduct, belief and value as preferred behavior. Culture in the sense of a shaping influence on individuals extends from the field of the religious to the field of the social. When we speak of the culture of ancient societies and peoples, the subject of study is recognized as anthropology. When the study focuses on contemporary societies, we think of it as social psychology and cultural studies. And when we speak of it with reference to a specific aspect of human experience, we use the term in contexts such as media cultures, mass culture, visual culture, and so on. Used in this way, the term specifies practices based on beliefs that are subsidized by underlying values and desires and also by underlying anxieties and phobias. The underlying drives which shape a culture in this or that way may or may not be a matter of self-awareness by members of a given cultural group. When these drives are largely concealed, and if that concealment is part of the strategic use of conditioning by a controlling element in or outside that group, such acculturation is spoken of, especially from the political left, as an example of ideology in action.

### **Part 3 – Culture in relation to the practice and the study of literatures**

The idea of “culture” when applied to the study of literature in school, college, and university, brings up two issues. The first has to do with how we move from basic literacy to cultural literacy. The former refers to the foundational ability to read and write a given language. The latter refers to our awareness of issues and nuances that distinguish one cultural practice from another. Cultural literacy has to do with a level of interpretive maturity and sophistication in comprehension of significance and nuance whenever a specific detail of cultural practice is encountered which may be new and unfamiliar, but whose import can be understood and mapped from a developed training in dealing with the new and the unfamiliar. Cultural literacy implies that once we have mastered the ability to read and write, we can use our training in interpreting, comparing, and evaluating cultural practices. Thus, over and above the practical functions of communication, cultural literacy refers to the more broad function of a civilizing influence for education, and especially for the study of literatures within an educational system.

That brings up a further question: what does it mean to be civilized? How does the concept of culture relate the concept of civilization? We use the term “civilization” to refer to a cultural system of beliefs, practices, and distinctive traits that characterize a particular people living for extended periods in a particular region. The term is broader in application than the term “culture.” Thus, we speak of Indian civilization as inclusive of Hindu, Jain, Buddhist, Islamic, and Christian cultures. To be civilized is to be aware in a discriminating way, about cultural identity and cultural difference, in such a way as to be able to appreciate what is highly developed in any culture, whether one is part of it, or sees it from the outside.

The role of literature in education makes it one of the principal devices for inculcating culture, civility, and a civilizing influence on successive generations through the formative years of their lives. Mathematics and the Physical Sciences have a pragmatic function in equipping humans to master the laws of nature and use that mastery to bend nature to our will. The Social Sciences apply variations of a scientific method to the study of human institutions. The Physical Sciences and the Social Sciences study the world we live in, including ourselves in it as social animals. The Humanities is the third large component of any educational system. Here, the study of literatures has its place along with the study of art, religion, history, and philosophy, serves a complementary function. The three broad components described above work in complementary fashion, and they may be arranged on a gradient, at one end of which we have pragmatic goals, and on the other end, goals that might be best described as enhanced cultural literacy. With the Physical Sciences, we master nature, turning it to our use. With the Social Sciences, we understand ourselves and the institutions and structures through which individual and collective life is lived. The Humanities enable us to understand how we explain the world, and our experience of life, to ourselves through the stories we create: be they historical narrative, philosophical systems, or literature: epic, lyric, drama, novels and short stories.

#### **Part 4 – Indian contexts for the study of literatures in India**

The study of literatures in the educational systems of India has two traditions, an older indigenous system (which was as much a part of the transmission of religious materials in an oral tradition of rote learning) overlaid and largely displaced by a more recent, colonial system. The British implemented in their colonies, with and specifically in India, a model of education that adapted what they—like other European nations of the Renaissance—had created for themselves as part of that large transformation which brought the Middle Ages to an end in Europe. We know the European model of education as Humanism. The study of the civilization of classical Greece and Rome was treated as a civilizing and acculturating force. Renaissance educationists believed that by understanding the accomplishments of the Greeks and the Romans in the fields of mathematics, philosophy, history, art, and literature European nations would create generations endowed with an advanced level of cultural literacy. This belief was subsidized by the conviction that the Classical Age in Europe had achieved the best that humanity was capable of in all forms of thought, creativity, and knowledge building.

When the seafaring nations of Europe, with Britain the most successful in this venture, transformed the spirit of exploration and trade into territorial control and annexation, the era of modern colonialism had begun. It lasted a long time, and in that time, the British introduced into India a model of education where the role of the Classics of ancient Greece and Rome was supplanted by the modern classics of the literature of England. There is some irony in this, and a large part is the kind of hubris that had Lord Macaulay recommend to the British administration of the early 19<sup>th</sup> century that the East India Company should in future stop providing any subsidy for the study of the Indian languages (Sanskrit and Persian). Instead, he recommended, a select few should be taught the literature of England, because a single shelf of European books was worth more, he claimed, than the entire accomplishment of ancient civilization in India. WE are in India still under the shadow of Macaulay.

Macaulay's recommendation became policy and civil servants were sent to India after first being trained in the study and teaching of English literature in London. Soon after, we had departments of English set up all over India, with departments in the ancient and contemporary languages of India accompanying them on the same basis, and varying from one state to another only to the degree to which a particular set of ancient and contemporary Indian languages were seen as more apt than others. Not much has changed in this educational landscape for a long time. But change of some kind is needed.

#### **Part 5 – The ways in which we could change how literatures are taught in India**

In my opinion, several kinds of change are needed. I shall list four. First, we need to make better use of the fact that all Indians are at least bilingual. Second, we need to give a much greater emphasis and scope for the practical study of translation. Third, we need to become much more systematically comparative in our approach to the study of literatures than we have been or are currently. And fourth, we need to begin our study of literatures not in chronological order of its writing, but in the reverse chronological order: starting with the contemporary, and moving back in time as our past becomes of greater and greater interest in making us understand how it led to the present. Let me expand on each recommendation just a little.

Currently, there is very little lateral interaction between the study of literatures in the several languages that are part of the curriculum in an Indian educational institution. They coexist but they do not interact. Hardly anybody in India is monolingual—unlike large parts of the Western world, where most ordinary people are indeed effectively confined to a single language—and yet we make very little practical use of our multilingual cultures. The first change I would like to see in our educational systems in a continual and structured conversation, or mutual engagement, between the languages we speak: thus Marathi, Hindi and English—in Kolhapur—can and should study the literatures in these languages with the constant intervention of a comparative element. Let me cite just one example of a Kolhapur born individual in whose work the benefits of an internal conversation between his four languages (Marathi, English, Hindi, and Sanskrit) produced one of the most original examples of multilingual creativity: Arun Kolatkar.

His poems in Marathi are informed by his reading in English, and his poems in English derive a lot of their energy from how in cities like Kolhapur and Mumbai, our multiple languages exist in what Salam Rushdie has described as our cultural *khichadi*. Kolatkar often translated from Marathi into English, and the other way round. He rewrote the oral songs of the Marathi Bhakti tradition in contemporary English; and he translated his own *Jejuri* from English into Marathi. I would like to see translation activity as an integral part of our academic curriculum. It would break down the silo mentality with which departments of languages function currently in most institutions. It would also make the study of literatures a more proactive and a less passive activity. Translation requires more than just passive reading; it entails activating our own linguistic creativity. It would radically change the spirit and outlook of how we teach literatures currently in India.

There is one more element to this recommendation: this has to do with a systematically comparative approach to the study of literature. Departments of English teach their students to read Aristotle and apply his ideas of tragedy to Sophocles or to Shakespeare. But how many of those same teachers also create a curriculum in which there is room to read *Shakuntala* along with *Twelfth Night* or *The Tempest*? How many of our teachers of literature in English have read or heard the *kirtans* of Tukaram and apply that familiarity to reading the religious poetry of England? How many of those who have taught Homer in translation to students of the epic form, compare Homer to *The Ramayana*, whether through Valmiki or through the magical Hindi of Tulsidas?

My gist: just as India broke free of British rule in 1947, we have to break free in the 21<sup>st</sup> century of a model of education that is premised on a monolingual culture, a culture that is allegedly global but in fact Western in origin and neocolonial in its effects. Our societies have the potential for a far richer and more nuanced level of cultural literacy than we activate currently through our largely post-colonial educational institutions. To appreciate a *lavni* or a *powada* is not irrelevant to appreciating a Scottish ballad or a Petrarchan sonnet. Western literary theory is not all we need to teach ourselves, in imitative deference to Western gods of the intellect. We have the means with which to bring that foreign discourse with our own *Rasa* theory and *Dhvani* theory. German and American scholars keep making modern secular pilgrimages to Pune to study Panini. But we have made very little of our own cultural legacies. The future task in education then is to bring about a conversation between our own cultural inheritances and the discourse of globalized modernity. That way we can tap our own potential more fully.

## The Fate of Languages in Globalisation

Dr. Shirish Chindhade

Globalization is like a black hole which sucks and absorbs cultures which can never reappear with their original identities. They get lost forever. Nothing can retrieve them. Some landmark developments in the marathon march of human history include the discovery and control of fire, agriculture, machines and technology, control and cure of diseases, the discovery of language or the art of speaking and writing. Whatever progress and comfort we have achieved today is mainly because of such quantum leaps man has taken over the last several millennia.

A language is a product of a culture. Interestingly enough, it both embodies culture and also contributes to its enrichment in the form of new knowledge and imaginative contributions by men of genius, including artists and literary talents for whom language is the main medium of expression. Here is some sampling of what different thinkers and people apprehend about their languages. Bernard Shaw, for instance says, "The English have no respect for language, and will not teach their children to speak it. (Preface to *Pygmalion*) in the same Preface he also remarks, "...it is impossible for an Englishman to open his mouth without making some other Englishman despise him. English and French are not accessible even to Englishmen and Frenchmen." On the other side the French fear that their language is dying. They have even thought of punitive treatment to the users of French if code mixing (from English) is resorted to. Long ago, nearer home, *Itihasacharya* Rajwade declared that Marathi is a **moribund** (*mumurshu*) language. In his autobiographical long poem, *Rough Passage*, poet R. Parthasarathy regrets, "My tongue in English chain..." he compares the latter-day Tamil to the polluted waters of river Vaikai. Name the language and you will hear its able users complaining that their language is under a threat of decay, decline and even death. As for the Marathi language, in a recent interview Dr. Yasmin Sheikh (winner of state Award for Dr. Ashok Kelkar Language Studies) observes: Of late Marathi has suffered much pollution...I feel sad about it...My teacher instilled love of language in me. do we have such teachers today?" This speaks volumes about the current state of affairs.

Here is some disturbingly revealing research by Indian surveyors and the UNESCO. The Indian Situation: In the 1961 census of India 1652 mother tongues were recorded. However, the 2001 census listed only 234 identifiable mother tongues—those which have 10,000 or more speakers each at an all India level. The UNICCO Atlas of the World's Languages in Danger of Disappearing mentions that "in the Andaman island there are only a few dozen people left who speak Vnge and Shompen." The great Andamanese language is already extinct and the island inhabitants cannot speak the Jero fluently; they speak Port Blair Hindi [TOI, Pune, 30.12. 08] here is another estimate by an American scholar: "Of the world's estimated 6000 languages, between 20 percent and 50 percent are no longer spoken by children. These languages are obviously headed for extinction unless there are radical changes." He further fears that "between 90 percent and 95 percent of languages may be extinct or headed for extinction by the year 2100...worldwide, languages are disappearing even faster than animal species. A conservative guess over the next century is that 20 languages per year will die. (Michael Krauss, Alaska Native Language Centre, University of Alaska, Fairbanks)

Add to this the regular inflow of news across our own country telling us how vernacular schools are reducing as parents, irrespective of their own educational and financial levels, growingly prefer English medium schools for their wards. Educationists, especially literature teachers all over the country are thoroughly worried about the declining standards and the grace of language use everywhere and more so in even academia. Innumerable examples of the gracelessness and erroneous use of languages, including English, can be quoted here. The damage is thorough, from orthography and handwriting to spelling, syntax, grammar, poverty of vocabulary (not to mention even greater poverty of ideas). Our students reading English literature in several Post-Graduate departments merrily commit howlers that will make secondary school children exclaim, "Shame!" The performance of would be teachers of English in such examinations as NET/SET/SLET loudly foretells the precarious future of language competency and the consequent damage it will inflict on the future generations. Popular social media like SMS, FB (Face Book), TV, cinema, newspapers, even the lethargic, hidebound, literature and

language teachers themselves, all are engaged mindlessly in the language demolition and pollution industry. In the olden days even the history and geography teacher in school would flog us for minor language pitfalls in the answer scripts.

One often wonders in such a situation whether we respect language at all. We get away with the comforting understanding that being born in a language qualifies us to be its faultless users. It is absurd to study a language if it is your mother tongue. Such complacent attitude encourages the language demolition industry to work more industriously. Let us see briefly what it is that helps a language to survive and flourish. The following points seem prominent:

- \* **Royal Patronage:** *Hickey's Gazette* by the East India Co. for official communication; Urdu in the Royal Courts; Raja Shivaji's *Rajyavyavahar Kosh* (Dictionary of Governance Terminology)

- \* **Research:** Contribution to knowledge

- \* **Medium of Education:** Macaulay strategy of introducing "English" education in India

- \* **Demographic Dividend:** Large numbers of users

- \* **Geographic Expanse:** Area coverage of a language

- \* **Technological Dominance:** The Internet using mainly English

- \* **Commerce:** Economic dominance/market rule

- \* **Literature** (including translations)

On the other side, what is it that pollutes and kills a language? The following factors may be mentioned:

- \* **Shrinking Demographic Usage:** Reducing number of users and geographic shrinkage

- \* **Knowledge Deficit:** Absence of Research

- \* **Diasporic Status:** Migrants losing their L1 in alien land and language ambience

- \* **Vicinity of a stronger language:** For instance, Hindi interference with Marathi

- \* **Absence in market communication:** Weak currency commerce

- \* **Weak Literary Use:** Indifference to literary talent and contribution

- \* **Declining Writing and Reading Habits:** Falling enrolment in literature courses, humanities

- \* **Absence of Respect for one's Language and Literature:** What-use-is-literature attitude

As mentioned earlier, we have to fight tooth and nail to keep culture and its important tool language, from getting sucked into the black hole of globalization. The present write up is not an armchair advice, an exercise in carping nor is this a pontifical purist plaint, harangue or lament. This is simply a bellwether to sound a whistle for disaster management and damage control. We teachers of literatures and languages are the unacknowledged guardians of cultures and languages. Our role in safeguarding them is pivotal, critical and urgent. All that we need to do is adopt a changed attitude, be prepared to go the extra mile, be vigilant, pertinent and efficient in our corrective and creative feedback to those who err and learn.

[An outline of a PowerPoint presentation made in the conference.]



## **Contested Spaces in 'The Widening Gyre':** **Globalisation vis-à-vis Glocalisation**

**Dr. Nishamani Kar**

If globalisation is a process in which the West and especially the United States of America occupies the 'centre stage', glocalisation is a series of activities in which the 'margins' are on move towards the 'centre'. Glocalisation, an offshoot of globalization, is considered to be the benchmark by theorists and thinkers and it focuses on the growth and development of the developing countries. Of course, it has gained significance with the economic down-turn in the West and the United States of America. Eventually, it is a postmodern and postcolonial phenomenon which defies hegemonic articulation overtly and covertly. Thus, if globalisation is the monopolisation of Western neo-imperialism, glocalisation is a turning point of the same with ideological rupture in it. Incidentally, glocalisation is a reincarnation of globalisation with opportunities for 'margins' to reinvent and reassert their position. Now that India is an emerging economy along with China and Brazil, it has a larger role to play in international politics and economy. Further, its strategic position cannot be undermined at present. Although it has miles to go in its attainment of developmental goals, its maturity in the realization of democratic values cannot be ignored, considering its heterogeneous population posing a threat with concurrent socio-cultural ramifications. In this short paper, I address the question of global and local and their conflicting interests in terms of spatial effects of having a foothold in the contemporary world, especially across the developing world. Eventually, I try to discern how far the effort to homogenise the world and its myriad cultures into a standard and uniform pattern has incorporated an incipient shift in favour of the idea: Think global and act local. Further, I focus on exploring the status of Indian English now and its success story realized through a renewed confidence and assertion. India is no more a subaltern voice in the comity of nations. The 'ceremony of innocence', here, is no more drowned. As if, the counterpoising force is operative. Before analyzing the nuances of such a trend, let me first touch upon the basic orientation behind globalization.

### **I**

Globalization as a social phenomenon is too complex and deserves consideration through a multidisciplinary approach. It can best be deciphered by placing it one to one against internationalism, which captures the poly-logue of accommodation, the peaceful co-existence of nationalities and cultures without compromising their uniqueness. Contrastingly, globalization champions the cause of homogeneity through a monologue of domination. It believes in standardization of diverse cultural moorings, even of taste, dress codes and patterns of daily life. "Globalization can thus be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (Giddens 1990 64) It appears to be a sort of Big Brother's exhortation from above, from the powers that be. Its emphasis on market and economic exchange has thus eaten into the vitals of the socio-cultural life in the East as well as in the West. As if, mono-acculturation is the implicit design. In its effort to endorse the consumer chain, it also takes attempt, of course covertly, to affect the socio-cultural moorings and behavioural pattern of the common populace. In this context, the observation of K Satchidanandan is revealing:

Globalisation is accompanied by epistemic violence that tends to annihilate opposing cosmologies and world views and the social and historical mutilation of the colonized through their exclusion from history. The west - in this case, the United States of America - is seen as the repository of reason and the vantage point of culture and history while the other nations and cultures are projected as irrational, primitive or at best alien and exotic. (Satchidanandan 1999)

In this context, we are reminded of Fukuyama's epoch-making book *The End of History and the Last Man* (1992), wherein the author advocates the cause of Western liberal democracy signaling the endpoint of humanity's sociocultural evolution and the final form of human government. This is in consonance with Kojeve's stress on 'the post-political' character of the future state, which argues that the progress of history must direct toward the establishment of a "universal and homogenous" state. Even though Fukuyama

is sometimes misunderstood and often misread (his thesis is viewed as 'idealistic and transcendent of any empirical reality or possibility' by Derrida, as 'fatally flawed' by Perry Anderson and Hugo Chavez), his proposition gravitates toward the impending future:

The End of History was never linked to a specifically American model of social or political organization. Following Alexander Kojeve, the Russian-French philosopher who inspired my original argument, I believe that the European Union more accurately reflects what the world will look like at the end of history than the contemporary United States. The EU's attempt to transcend sovereignty and traditional power politics by establishing a transnational rule of law is much more in line with a "post-historical" world than the American's continuing belief in God, national sovereignty and their military. (Fukuyama 2007)

However, the end of history thesis highlights the current Western hegemony and the things to come. Here comes Huntington's analysis in *The Clash of Civilization and the Remaking of World Order* (1996), which states that the temporary conflict between ideologies is to give way to the ancient conflict between civilizations. In Huntington's view the present day reality of the dominant civilization deciding the form of human government will not hold good for long. Singling out Islam as having 'bloody borders', he posits the 'clash of cultures' as the potential for conflict in the future, when non-Western civilizations would not be the exploited recipients of Western civilization, but would become additional important actors joining the West to shape and move world history. Eventually, non-Western countries while still preserving their own values and institutions can make an effort in modernization to balance Western power. Thus, Huntington believes that the increasing power of non-Western civilizations in international society will make the West begin to develop a better understanding of the cultural fundamentals underlying other civilizations. Therefore, Western civilization will cease to be regarded as "universal", but different civilizations have to learn to coexist and join to shape the future world. This is hinted at by Robertson in the 1997 conference on "Globalization and Indigenous Culture" and advocates in favour of "the simultaneity – the co-presence – of both universalizing and particularizing tendencies." (Robertson 2013)

## II

Incidentally, glocalisation paves the way out for the marginalised nations and cultures. It finds and pursues "the way in which ideas and structures that circulate globally are adapted and changed by local realities". (Tiplady, 2003) It has been introduced to the English lexicon by British sociologist Roland Robertson in the early 1990s, and later reinforced by Canadian sociologists Keith Hampton and Barry Wellman along with Polish sociologist Zygmunt Bauman in the late 1990's at a time when globalization has moved one step closer from being an aspiration of businesses to the reality at hand. Glocalization from such a marketing point of view is said to be about adapting one's product to meet the needs and wants of consumers in foreign market. However, it is not related to economics only. There are numerous examples of products and brands, which being glocalised have exhibited their impact in the political, cultural and technological spheres elsewhere far away from the place of challenge.

A typical case in sight is the evolution of the Pizza, which is said to have been in human consumption since the Neolithic age with different names at different places. However, the modern day pizza is dated as originating in 18th century Naples (Italy), when the peasants there added tomato, oregano and garlic to their flat bread, as it was baking to create a wholesome food. With the great influx of Italian immigrants to US in the late 19<sup>th</sup> century, Pizza entered the new land, got hybridized, reinvented and was accepted as a popular dish. Once a simple peasant food; essentially just flat bread and tomato, it began getting exotic toppings. In course of time, it moved around the world, got changed as per requirement/ popular choice, and even now it is in the process of changing. This adaptation can be viewed as a case of hybridization in action. In the similar vein "Cultural forms literally move through time and space where they interact with other cultural forms and settings, influence each other, produce new forms, and change the cultural settings." (Lull 2000:242) Let us take the example of the television comedy show "The Office" in the UK and in the US, and "Office-Office" in India. Though the underlying theme (depicting the everyday lives of office employees displayed through single-camera documentary) is the same, each presentation has got a different local habitation and a name. Similar is the case of the TV game show "Deal or No Deal", a postmodern drama, which originated in the Netherlands, is now telecast in about 70 countries each of which having put its own spin on the original format. In the same vein, MTV has catered to local taste in East Asia in South Korea, China, India and Japan. MTV broadcasts on two channels with Chinese music in China and Hindi pop in India. Using joint ventures with local partners, channels are branded accordingly as MTV India, MTV Korea, MTV

China and MTV Japan and use more local employees with use of local language. Similarly, Starbucks' first shop in India (opened in October 2012) had no beef or pork, considered taboo by many Indians. The Indian menu has therefore local favourites *Chai Tea Latte* and the coffee as sourced and roasted locally. Other food items (many meat free options) include baked goods like *Konkani Twist* or *Chatpata Paratha Wrap* to adapt its offerings to local vegetarian tastes. There are even separate ovens and counters for vegetarian and non-vegetarian offerings. From the aforesaid examples, it is obvious that the multinational companies have adapted to the local necessities. This is indeed an effort at de-McDonaldization, offering alternatives to the model of production and organization. Many corporations have made and are making an effort to deny the kind of rationalization similar to what Ritzer calls McDonaldization\*\*. Protests have also been arising in nation-states across the world critiquing the Western presumptions of cultural and racial prominence and supremacy and protecting localized economies, traditional values and practices. Otherwise considered as postcolonial reaction, it has aimed at giving prominence to and emphasizing upon voices and subjectivities, previously marginalized or silenced by Western colonialism earlier and neo-colonialism at present. Since it is neither possible nor warranted (because of the limited space available here) to analyse this world-wide phenomenon, we will now focus on English language learning in India and the concomitant outcome thereon.

### III

However, we need to first look at what colonialism itself meant in the Indian subcontinent. A good example of the cultural dimension of colonialism would be the role of the English in India. Colonial administrators such as Warren Hastings and T.B. Macaulay, academic scholars like William Jones and commentators such as James Mill first studied Indian languages (especially Pali-Prakrit, Sanskrit and Persian) by translating texts from these languages into English or undertaking studies of Indian law, religion, or arts. In the second stage they announced that these Indian texts and cultures were primitive, irrelevant, and completely out of date. With such knowledge systems, they argued, India could never progress. From this second stage emerged the third and they substituted English as the medium of instruction, as the language of knowledge itself. Arguing that English and European culture alone could ensure equality, liberty, development, and 'modernization', colonial administrators installed English.

The mindscape thus cultivated under the tutelage of British led us to think of everything foreign as invariably and inherently superior to the native. Through successive military encounters earlier and the English encounter finally, the Empire builders demoralized us. With each encounter the nation lost its self-respect anew. Both the Pali-Prakrit and Sanskrit-Persian traditions gave way to the British model, the English tradition. All 'the wealth of Ormuz and Ind' that Milton spoke of, lost its significances. We, not only lost our self-respect, but were happy to lose it. When Macaulay said that two shelves would be enough to keep all the books in Sanskrit and Persian, we believed in him, being oblivious of and callous towards our immense and meaningful oral tradition. We waited for (even today we are in the same trap, to a limited extent, though) imported ideologies and jargons to talk about ourselves. Bharata came to us via Aristotle, Kuntaka through Mukarovsky, Kautilya through Machiavelli, and Anandavardhana via Tzvehan Todorov. (Paniker 1995 39) Everything in India was explained in terms of what happened in the West. What was solicited then was the decolonization of the mind. Gandhiji's seminal pamphlet *Hind Swaraj* held the ground, against this dismal picture of continuing intellectual slavery. While narrating his idea of the source of all political ills, Gandhi pitched in a solution – a visible case of postcolonial effort to save us from the specious booby-trap, set by the alien masters: "It is we, the English-knowing men that have enslaved India." (Gandhi 1938 78) The curse of the nation will rest not upon the English, but upon us.

The main argument here is that since slavery exists because of the cast of mind of the slaves (there goes the popular notion: the slave is responsible for his slavery), freedom in the true sense can be won only if the mind is set free. In similar lines K.C. Bhattacharya (the Principal of Hooghly College) delivered a lecture to his students in 1930. In the said address (which was later published under the title "Swaraj in Ideas") Bhattacharya made a comparison between political subjection and cultural enslavement. The lecture is sometimes thought of as India's Declaration of Intellectual Independence. (Quoted by Paniker 40-41) The views of Gandhiji and Bhattacharya were definitely timely and prudent; but such viewpoints remained as isolated instances in an intellectual history with no back-up, no sincere effort at killing the issue, once for all. Inevitably, we realize now as to why a large part of Indian postcolonial venture smacks of neocolonialism. Our mind has to be set free; decolonization of mind has to be ushered in. Even though political freedom is won, economic independence is still a distant cry; the cultural/intellectual freedom has yet to set in: that has

been manipulated, maneuvered over the centuries, by our foreign masters: both Islamic and European, forcibly by the former and dexterously by the latter.

The outcome of the colonial experience, therefore, was a sense of subservience and rootlessness engendered by the intellectual slavery under conditions of political, social and economic domination. Hence the postcolonial enterprise was to revive the lost image and recover the lost heritage. At the threshold of the 20th century, Indian Literature – as seen in the early works of Tagore, Sarojini Naidu, Bharati Mukherjee, Maithilisan Gupta and others – was struggling to combine what could be called a renaissance (the socio-cultural upheaval from the impact of the colonial rule) with a sort of romantic revival. But at the time of independence, the effort all over India was to find the true voice of life. There were also attempts to link up with the broken tradition, to reanimate our society which spoke of a fractured gestalt. In fact, the novels of 1950s were essentially case studies of cultural colonialism, native identity and anti-colonial resistance. Krishna Rayon came up with ‘Suggestion and Statement’ in *Sahitya, a Theory*. AK Ramanujan in the meanwhile translated into modern English, poems from ancient ‘Sangam Period’: *The Interior Landscape, Hymns for the Drowning, Poems of Love and War* etc. GV Desani’s *All About H Hatter*, Salman Rushdie’s *Midnight’s Children*, OP Vijayan’s *The Saga of Dharmapuri* were eloquent attempts to articulate the existential tensions, anxieties and doubts prevailing in the contemporary India under the throes of colonial structures and neo-colonial anguish. In the realm of poetry, such a stance led to constant references to tradition and redeployment of images and situations from the myth, folklore and the epics.

Further, the question that haunts us now is how the prevailing cultures can retain or preserve their exclusiveness, their regional stance, their so-called independence. It is often said that the world is being reduced to a global village and isolationism is no longer possible or desirable. Literature today is being studied on the basis of a world culture. Literary values, we are told, are no longer dependent on language, race or nation. In this context, the postcolonial thrust holds meaning. But the postcolonial perspective has to move away from hegemonic, top-down models in which cultural influence flows from colonizer to colonized. It should have to place more emphasis on the selective agency, the bricolage, the creative distortions carried out by colonized peoples as they negotiate the meetings of culture. (Bery et al. 2) The role of English language is crucial here, as it remains the most dominant mode to ventilate the postcolonial tension. English, as we know it today, is a multinational language capable of reaching every nook and corner of the world. The literature of any language is wholly or partially available through English, which has also taken numerous avatars as ‘world englishes’. When the literatures of the world are presented or approached through one language, there is inevitable over-simplification and reductionism, thus leading to the varieties of the original. Inevitably, the world ‘englishes’ illustrate opposite tendencies – centrifugalism and centripetalism. Further, the plural suffix in ‘englishes’ would also indicate that even the same language tends to become diversified when it operates at different times and climes. Indian English inevitably is a veritable presence in the present world at large.

#### IV

Now the pertinent question is: Will the world ever become a monolith, with a single culture or a single ideology? Or will there be variety, diversity and multiplicity in culture, literature etc.? Hence, to conclude, multi-culturalism is ‘Janus-faced’; if it leads to uniformity, it will be a disaster for mankind for it will impoverish the culture. On the other hand, if it is a means of promoting the marginal and the subdued voices, seeking richness through internal contradictions, it can save mankind from hegemonising. We are bound to face this question and the literatures of the third world countries have to respond to it.

#### Notes:

\* Taken from “The Second Coming”, the ‘Widening Gyre’ centers on a diagram made of two conical spirals, one inside the other, so that the widest part of one of the spirals rings around the narrowest part of the other spiral, and vice versa. W B Yeats believed that this image captured the contrary motions inherent within the historical process, and he divided each gyre into specific regions that represented particular kinds of historical periods (and could also represent the psychological phases of an individual’s development). “The Second Coming” was intended by Yeats to describe the current historical moment (early 20<sup>th</sup> Century) in terms of these gyres. Yeats believed that the world was on the threshold of an apocalyptic revelation, as history reached the end of the outer gyre (to speak roughly) and began moving along the inner gyre. In other words, the world’s trajectory along the gyre of science, democracy, and heterogeneity is now coming apart, like the frantically widening flight-path of the falcon that has lost contact

with the falconer; the next age will take its character not from the gyre of science, democracy, and speed, but from the contrary inner gyre—which, presumably, opposes primal power of the outer gyre.

\*\*McDonaldization, as described by Ritzer, is a reconceptualization of rationalization, or moving from traditional to rational modes of thought, and scientific management. In sociology, rationalization refers to the replacement of traditions, values, and emotions as motivators for behavior in society with rational, calculated ones. Where Max Weber used the model of the bureaucracy to represent the direction of this changing society, Ritzer sees the fast-food restaurant as having become a more representative contemporary paradigm in our societies. In Ritzer's book, McDonald's serves as the case model of this process in the 1990s.

**Source:** Boundless. *The "McDonaldization" of Society* in *Boundless Sociology* Boundless, 26 May. 2016. Retrieved 15 Jan. 2017. <https://www.boundless.com/sociology/textbooks/boundless-sociology-textbook/social-groups-and-organization-6/bureaucracy-56/the-mcdonaldization-of-society-353-10203>. Web

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## भूमण्डलीकरण के परिप्रेक्ष्य में साहित्य और संस्कृति

डॉ. श्रीराम परिहार (डी, लिट)

यजुर्वेद में अग्नि के रूप और स्वरूप का वर्णन किया गया है। अग्नि के दो मुख बताए गये हैं। उसकी सात भुजाएँ हैं। तीन पांव हैं। अग्नि की दो पत्नियाँ हैं। दक्षिण भाग में विराजने वाली 'स्वाहा' है। वाम भाग में 'स्वधा' बैठी है। यज्ञ करते समय दी जानेवाली आहुतियाँ 'स्वाहा' को समर्पित होती हैं। जिससे देवताओं का पोषण होता है। वे तृप्त और संतुष्ट होते हैं। तर्पण करते समय दी जानेवाली आहुतियाँ 'स्वाहा' को आर्पित होती हैं। जिससे पितर और भूतगण संतुष्ट और शांत होते हैं। उसके तीन पांव हैं। सात भुजाएँ हैं। तीन नेत्र हैं। एक निश्चित किन्तु सत्य आकृति प्रकट होती अनुभव होती है। इस मिथक से हमारे समय का सत्य भी उद्घोषित होता है। 'स्वाहा' के माध्यम से देवात्मा में अनुप्राणित कर्मसंपन्न होते हैं। स्वधा के माध्यम से भूतों-पितरों के भोग का यज्ञ किया जाता है। अग्नि से यज्ञ हवन भी होता है। प्रकाश होता है। भोजन बनाया जाता है। विश्व की खाद्य सामग्री पकाई जाती है। मिट्टी के धातुओं को सुन्दर और उपयोगी वस्तुओं के आकार में ढालकर पकाया जाता है। संसार सुन्दर और आकर्षक हो जाता है। अग्नि जलाती भी है। राख कर देती है। सुन्दर प्रतिमान मिट्टी हो जाते हैं। निर्माण नाश में बदल जाता है, अग्नि के दो मुख सर्जन और नाश दोनों करते हैं। आग का धर्म है - जलना, ताप देना, जलाकर निर्दोष करना। परिणाम अग्नि की उपयोग प्रक्रिया पर निर्भर रहते हैं।

विकास के देवता के भी दो मुख हैं। सभ्यताओं और संस्कृतियों के परिवर्तन और गतिशीलता में विकास की आधार-भूमिका होती है। आज सारे विश्व का भूमण्डलीकरण की स्थिति में पहुँचने का कारण विकास ही है। लेकिन विकास के अग्नि देवता के माध्यम से दी जानेवाली सारी कर्म-आहुतियाँ 'स्वधा' को अर्पित हो रही हैं। भूमण्डलीकरण एक ओर तो आर्थिक समृद्धि, समता, न्याय और विश्वमानव की गरिमा स्थापित करने के द्वार खोलता है। दूसरी ओर वह गंभीर अशिव परिणामों की ओर भी उन्मुख है। भूमण्डलीकरण विश्व के सभी देशों की अर्थव्यवस्थाओं, सभ्यताओं, संस्कृतियों को एकरूप करने की प्रक्रिया है। उसके तीन नेत्र हैं। उत्पादन, बाजार और उपभोक्ता उसकी दृष्टि में हैं। अधिक उत्पादन, बाजार में उसकी अधिकाधिक बिक्री और अधिकाधिक लाभ कमाने पर उसकी नजरें रहती हैं। पूँजी, ज्ञान, विज्ञान, तकनीक, संचारमाध्यम, धनबल और बहुबल रूपी सात भुजाओं से वह अपने सकल कर्म करता है। नवसाम्राज्यवाद, नवउपनिवेशवाद और नवसांस्कृतिक साम्राज्यवाद के पैरों से वह चल रहा है। उसकी गति से सारी पृथ्वी एक गाँव की तरह हो गई है। सारा संसार एक बाजार हो गया है। सारे विश्व के मनुष्य उपभोक्ता के रूप में देखे-परखे जाने लगे हैं। अब कोई कबीरा बाजार में लुकाठी लिए नहीं खड़ा दिखाई देता है।

भूमण्डलीकरण विकास, आर्थिक समृद्धि, समता और सुविधा-सम्पन्न जीवन के मंत्र लेकर विश्वमंच पर प्रविष्ट हुआ। द्वितीय विश्वयुद्ध के बाद विश्व की राजनैतिक और आर्थिक स्थितियों में बहुत परिवर्तन हुए। भारतवर्ष की स्वतंत्रता के बाद विश्व के अनेक पराधीन राष्ट्र स्वतंत्र होते चले गये। नवस्वाधीन राष्ट्रों की अपनी-अपनी साहित्यिक और सांस्कृतिक परम्पराएँ थीं और हैं। उन्होंने अपनी

संस्कृति से राष्ट्रगान, राष्ट्रध्वज, राष्ट्रभाषा, राष्ट्रीयवेश, राष्ट्रीय प्रतीक चुनकर अपनी पहचान स्वीकार किया। स्वाधीन राष्ट्रों के सामने अपनी प्रजा को आवास,रोटी,शिक्षा,स्वास्थ्य,सुरक्षा जैसी मूलभूत सुविधाएँ देने के लिए चिन्तन खड़ा हुआ। इसके लिए उन्होंने व्यवस्थित,संतुलित और नियोजित आर्थिक विकास का रास्ता चुना। इस कार्य में कुछ सम्पन्न और विकसित देशों ने उनका उत्साह बढ़ाया। आर्थिक सहयोग देने का आश्वासन भी दिया। यही से गरीब किन्तु विकसित होते महत्वाकांक्षी देशों के लिए ऋण का रास्ता खुला। विश्व बैंक जैसी ऋण देनेवाली संस्थाओं का उदय हुआ। विश्व के सभी देशों को राजनैतिक और मानवीय स्तर पर नजदीक लाने हेतु 'संयुक्त राष्ट्र संघ' जैसी संस्थायें अस्तित्व में आयीं।

विकास की अर्थकेंद्रित अवधारणा धधकती हुई ज्वाला के समान प्रकट हुई। यह अवधारणा सकल राष्ट्रीय उत्पाद और राष्ट्रीय आय को बढ़ाने को ही लक्ष्य मानती है। इसलिए इसकी विश्वहित विरोधी प्रकृति सामने आ रही है। सम्पूर्ण विश्व विकसित और विकसनशील देशों के धड़ों में बंट गया है। पूँजी, शक्ति और सत्ता का धीरे-धीरे केंद्रीयकरण हो रहा है। विकासशील देशों के पास गरीबी है लेकिन प्राकृतिक संसाधन हैं। अभाव है लेकिन इन देशों में बाजार के विस्तार की आपार संभावनाएँ हैं। पूँजीपति देशों ने अपनी पूँजी उद्योगों में लगाकर, अपने उत्पाद के लिए कच्चा माल इन देशों से प्राप्त किया और अपने उद्योगों द्वारा निर्मित वस्तुओं की विक्री हेतु इन गरीब देशों (भारतसहित) में बड़े-बड़े बाजार लगा दिये। 'मॉल संस्कृति' इन देशों में पैर पसार रही है। अट्टहास कर रही है। कुटीर उद्योग अंतिम साँसे ले रहे हैं। हर साँस पर पूँजीपति देशों की बहुराष्ट्रीय कंपनियों का पहरा है। हर साँस गिरवी है। टूट रही है अर्थव्यवस्था फिर अभाव के गाँव में।

विश्वस्तर पर पूँजी, शक्ति और सत्ता के केंद्रीयकरण ने आर्थिक नियोजन को अपना आधार बनाया। विश्वस्तर पर उद्योगों का फैलाव हुआ। उद्योगों के लिए पूरे विश्व की धरती निवेश के लिए आकुल दिखाई देने लगी। यही नहीं अपने अपने क्षेत्रों में उद्योग स्थापित करने का आमंत्रण बहुराष्ट्रीय कंपनियों / बड़े उद्योगों को दिया जाने लगा। पूरा विश्व खुला औद्योगिक परिसर बन गया। तकनीक और संसाधनों ने विश्व को छोटा-सा बना डाला। उद्योग एक देश का, वह अन्य देश में स्थापित हुआ। कच्चा माल और किसी देश से आता है। मजदूर सारे संसार से आकर उसमें काम करते हैं। उसके माल की खपत के लिए बाजार और किसी अन्य देश में लगता है। उत्पादन-खपत-लाभ का एकसूत्रीय कार्यक्रम भूमण्डल पर ध्वनित हो रहा है। अर्थ की प्राप्ति, वस्तुओं का अधिकाधिक उपभोग, विलासपूर्ण जीवन और नैतिक मूल्यों से उपराम ही सुख की अवधारणा बन रहा है। अर्थ (धन) ही सुख है यह धारणा व्यक्ति, समाज और राष्ट्रों में प्रबल हो रही है। एक ओर उच्च तकनीक के ज्ञाता और सुविधा सम्पन्न वर्ग पनप रहा है। दूसरी ओर कम पढ़े-लिखे, अभावग्रस्त, साधनहीन लोगों का विशाल वर्ग बढ़ रहा है। विश्व की उद्योग कम्पनियों / बहुराष्ट्रीय कम्पनियों में जिसकी मजदूरों के रूप में बड़ी माँग है। आदमी भूमण्डलीकरण के खटकरम में वस्तु या संसाधन बनकर रह गया है। उसके पास अपने दुःखभरे गीत गाने का समय भी नहीं बचा है।

भूमण्डलीकरण ने अर्थ, मुद्रा, साहित्य, कला, संस्कृति, व्यापार, कार्य की प्रकृति, कार्यशैली, समाज-संरचना, जीवन-विधि, शिक्षा, धर्म आदि अनेक क्षेत्रों को गहरे प्रभावित किया है। सब कुछ बहुत तेजी से बदल रहा है। नैतिकता धराशायी हो रही है। आधुनिक बनने की अंधी होड़ मची है। पश्चिमी संस्कृति विशेषकर अमेरिका की जीवन शैली को आदर्श मान लिया गया है। अध्यात्म, धर्म, नीति, राष्ट्रीयता, दया, करुणा, प्रेम, दान, त्याग, सहिष्णुता, ममता, संबंधों की जीवंतता की बात करना; उन्हें अपनाना पिछड़ापन माना जाने लगा है। भोग-भोग और भोग की लिप्सा बढ़ रही है। उन्मुक्त और वर्जनाओं से मुक्त जीवन-शैली काँधे चढ़ रही है। संचार माध्यमों के नाना लुभावने दृश्यों और विकृत भावनाओं को जगाने वाले संदेशों / संवादों ने व्यक्ति जीवन में यौनाकांक्षाओं की फुरफुरी पैदा कर दी है। भोग के लिए धन चाहिए। शौक के लिए धन चाहिए। यौन संतुष्टि के लिए उन्मुक्त जीवन सुगम मार्ग प्रशस्त करता है। परिणाम में स्वजनों से विद्रोह, हत्या, आत्महत्या, बलात्कार, भयप्रदर्शन, बेरोजगारी, अकर्मण्यता, अशांति, कुण्ठा के रोगाणु बुरी तरह फैल रहे हैं। जीवन के प्रति निष्ठा समाप्त हो रही है।

पहले साम्राज्य का विस्तार युद्ध द्वारा भौगोलिक सीमाओं का विस्तार कर किया जाता रहा है। भूमण्डलीकरण का आयुध अर्थ है। आर्थिक पूँजी है। यह नवसाम्राज्यवाद या आर्थिक साम्राज्यवाद विश्व के प्रायः सभी देशों के सांस्कृतिक मूल्यों को झकझोर रहा है। वह बारीकी से सोचता हुआ निष्कर्ष दे रहा है कि, अब आर्थिक स्तर पर कोई भी राष्ट्र स्वयं को संप्रभु या स्वायत्त नहीं रख सकता। विश्व मानव समुदाय के हित में सभी राष्ट्रों को पास-पास आना होगा। अतः सीधा संकेत है कि सारा प्रयास पूरे विश्व में एक तरह का आर्थिक ढाँचा, एक तरह की विकास प्रक्रिया, एक तरह की संस्कृति, एक तरह की जीवन शैली और एक तरह की कला-साहित्य की रचना प्रक्रिया स्थापित करने का है। विश्व में जो सांस्कृतिक वैविध्य का सौंदर्य है, उसे नष्ट किया जाकर एक तरह का नीरस सांस्कृतिक परिवेश पैदा करने का दुष्चक्र है। यह बहुत ही भयावह और खतरनाक पहल है। यह अशिव है। यह अग्नि के दूसरे मुख 'स्वधा' को संतुष्ट करने का यजन है। देह के सीमांत टूट रहे हैं।

बातपेटी, अन्तरजाल, विश्वव्यापी तरंग, छवि पुस्तिका, मुद्रण-दर्शन-श्रवण यंत्र, संचार उपग्रहों ने संवाद और अर्थ व्यवस्था को बुरी तरह कुनियोजित किया है। हर क्षेत्र में प्रबंधन आ धमका है। प्रशिक्षण संस्थानों का जन्म कुकुरमुत्ता की तरह हो रहा है। पारम्परिक संस्थान मर रहे हैं। परिवार टूट रहे हैं। कुटुम्ब संस्था अपना अर्थ खोने लगी है। गाँव उजड़ रहे हैं। गाँव की सम्बन्ध-दृढ़ता, न्यायव्यवस्था, सामंजस्य, सौजन्य, उदारता शिथिल हुई है। सम्पत्ति को लेकर पुत्र पिता की, भाई भाई की हत्या कर रहा है। माता-पिता अपनी संतान से या संतान अपने माता-पिता सगे संबंधियों से नाता-रिश्ता तोड़ रही हैं। राष्ट्रीय भावना, संस्कृति, प्रेम, भाषानुराग, परिवार के प्रति समर्पण, जीवन मूल्यों का रक्षण आदि सब पुराने युग की बातें हो चली हैं। दृष्टि अन्तरराष्ट्रीय बनने की है। कामना विदेश में बस जाने की है।

प्रत्येक राष्ट्र की कुछ परम्पराएँ हैं। संस्कृति हैं। उस संस्कृति के अपने प्रतीक हैं। विश्वास है। अभिप्राय है। मूल्य है। उसका अपना आलोक होता है, जिसकी उजास में राष्ट्र



विशेष और समाज विशेष अपना मर्यादित और सहज जीवनपथ नापता चलता है। भूमण्डलीकरण के आर्थिक चिन्तन में परम्पराएँ और सांस्कृतिक मूल्य निरर्थक और अनुपयोगी माने जाने लगे हैं। गुनार मिर्डाल के प्रसिद्ध ग्रंथ 'एशियन ड्रामा' में एक भामक और असत्य प्रेरित निष्कर्ष दिया है- 'परम्पराओं से जुड़े समाजों का आधुनिकीकरण तब तक नहीं होगा, जब तक वे आर्थिक विकास की आवश्यकताओं के अनुसार अपने सांस्कृतिक मूल्यों को नहीं बदल लेंगे।' इस संदेश ने नयी पीढ़ी के दिमाग में खुरापात पैदा कर दी। अनेक समाजों के नवबौद्धिक जन अपनी संस्कृति, अपनी जमीन, अपनी भाषा, अपनी जड़ों से कटने लगे हैं। स्वयं को आधुनिक बनाने, वैश्विक बनाने में सबकुछ बदला जा रहा है। खान-पान, वेशभूषा, रहन-सहन, बोली-बानी, रंग-ढंग, पारख-परख, भाषा-साहित्य सबकुछ नया-नया बेहूदा-सा है। परिवर्तन दौड़ में बदल गये गाँवों के चेहरे / बदल गयीं भाषाएँ / झीले, पोखर, दरवाजे अब / नदियों की नौकाएँ। (डॉ. ओमप्रकाश सिंह) भूमण्डलीकरण के पाश में बँधे-बँधे हमारे मूल्य कराह रहे हैं।

भूमण्डलीकरण एक तरह से पराधीनता का नया कौशल लेकर आता है। इससे अनेक राष्ट्र नवसाम्राज्यवाद, नवउपनिवेशवाद, नवसांस्कृतिकवाद और विश्वसंस्कृति के एकरूप फंडा की चपेट में आते जा रहे हैं। यह विकसित देशों द्वारा विकासशील देशों पर अधिनायकत्व स्थापित करने का आर्थिक लोहपाश है। डैनियल बेल ने अपनी पुस्तक 'द कमिंग ऑफ पोस्ट इण्डस्ट्रियल सोसायटी' (1974) में एक बात चक्कर में डाल देने वाली कही है - 'संस्कृति में परिवर्तन ने परम्पराओं को व्यर्थ कर दिया। इससे स्पष्ट है कि नवसाम्राज्यवादी संस्कृति में अनेक मतों, पंथों, विश्वासों, प्रथाओं, परम्पराओं, भाषाओं, जीवन शैलियों के अन्त की प्रक्रिया प्रारंभ हुई है। समाचार पत्रों के पृष्ठ तीन (Page three) की चकाचौंध में सब अंधे होते जा रहे हैं। सबसे खराब स्थिति यह हुई कि जीवन के प्रति निष्ठा समाप्त हो रही है। सृष्टि में अनिर्वचनीय सौंदर्य को निहारने की दृष्टि बन्द हो चली है। प्रत्येक आकृति अपने स्वार्थकूप में गिरकर अपनी एकाकी नियति के गीत गा रही है। - 'चुके-चुके लगते हैं / रिश्तों के झरने / मन पंछी व्याकुल है / अपने ही घर में / अभिलाषा मुरझाई / भाव हुए खाली। (आनंद तिवारी) भीतर ही भीतर आर्तनाद घुमड रहा है।

संस्कृति का निर्माण हजारों वर्षों से चली आ रही मनुष्य के चिंतन और आचरण की प्रक्रिया से संभव हुआ है। भौगोलिक परिवेश, निसर्गगत सुषमा या सम्पदा, जीवन शैली और चिन्तन की सकारात्मक पीठिका तथा भाषा संस्कृति की रचना में विधायक तत्व होते हैं। विविधता प्रकृति में है, अतः वह सुन्दर है। सुषमा-संपन्न है। भूमण्डलीकरण इस विविधता को समाप्त कर 'एक पृथ्वी एक संस्कृति' की पहल करता है; यह दुर्भाग्यपूर्ण है। एक रूप संसार कैसा नीरस और आकर्षणहीन कुरूप होगा; कल्पना कर सकते हैं। संस्कृतियों का वैविध्य धरती का सौंदर्य और मानव कर्म का सुन्दर फल है। सांस्कृतिक परिवेश के भीतर ही चिन्तन पुष्ट होता है और नया चिन्तन उस संस्कृति के आचरण से पूरता है; विस्तार देता है। जन संचार के आधुनिकतम माध्यमों ने नवसांस्कृतिक साम्राज्यवादी शक्तियों ने सर्जन के नव-नव सोपान

रचे हैं। विश्व संस्कृति, बाजारवाद और उपभोक्ता संस्कृति ने कविता की संवेदना-भूमि को बदला है। ज्ञानात्मक संवेदन के स्थान पर केवल ज्ञानात्मकता प्रखर हुई है। कविता संवेदना पैदा करने और सांस्कृतिक मूल्यों को नवयुग के अनुसार स्थापित करने में स्वयं को अक्षम पा रही है। 'कविता रचने के लिए / बची रहे जगह थोड़ी- सी / धरती पर हरी-कच्ची दूब के समान।' (डॉ. श्यामसुन्दर दुबे)

समाज संस्कृति की रचना करता है। संस्कृति साहित्य रचना की आधारभूमि है। आज जबकि संस्कृति का अन्त, साहित्य का अन्त, कला का अन्त, मूल्यों का अन्त, नैतिकता का अन्त, संबंधों का अन्त, भाषाओं-बोलीओं अन्त आदि घोषणाएँ की जा रही हैं। इसी के साथ प्रकृति का अन्त, ईश्वर का अन्त और मनुष्य का अन्त के स्वर भी सुनाई पड़ रहे हैं। मनुष्य की विशेषकर भारतवर्ष की संस्कृति में त्रिविन्दुचिन्तन प्रमुख रहा है। मनुष्य है, क्योंकि निसर्ग है। निसर्ग है क्योंकि ईश्वर है। मनुष्य-निसर्ग और ईश्वर त्रिकोण चिन्तन के तीन बिन्दु हैं। प्रकृति का शोषण, ईश्वरीय सत्ता की अस्वीकृति और मनुष्य आर्थिक नियोजन में उत्पादन में सहयोग इकाई की धारणा ने मूल्यवान संस्कृति के चेहरे पर अनेक खरोंचें उभारी हैं। संवेदनात्मक ज्ञान साहित्य और संस्कृति की रचना और रक्षण का प्राण-तत्त्व है। अपसंस्कृति के बढ़ते अँधेरे में साहित्य-संस्कृति का घर के आले में रखा दीप जलाना ही होगा। नंदनवन को सींचना होगा।

साहित्य का उद्देश्य लोकमंगल होता है। वह भूमण्डलीकरण के नकारात्मक परिणामों या पूँजीवादी साम्राज्यवाद की निन्दा करता है। भारतीय भाषाओं के साहित्य में इसके प्रमाण मिलने लगे हैं। एक ओर तो वह मनुष्य को बाजारू होने से सचेत करता है। दूसरे वह मनुष्य को वस्तु या उत्पादन उद्योग का पुर्जा नहीं बनने देना चाहता है। इसलिए जहाँ भूमण्डलीकरण की संस्कृति सबको एकरूप बनाकर घालमेल करना चाहती है, वहाँ साहित्य, भारतीय साहित्य, मनुष्य को अपनी वास्तविक और मूल पहचान के साथ विश्वमंच पर प्रस्तुत करता है। सारे अवरणों और प्रतिबन्धों के बावजूद मनुष्य श्रेष्ठ है। सृष्टि और संसार के परिचालन में चींटी-कुंजर से लेकर बच्चों, स्त्रियों, दलितों, वनवासियों, कृषकों, मजदूरों, किन्नरों, दिव्यांगों तक की भूमिका रेखांकित हो रही है।

मनुष्य का सौन्दर्यबोध उतना ही विराट है, जितनी सृष्टि विराट है। उसने सारी सृष्टि को 'वासना वासुदेवस्य' का रूप समझा है। चर-अचर सभी में सौन्दर्य की उद्भावना और चैतन्य की अनुभूति होने के फलस्वरूप ही साहित्य, संगीत, वास्तुकला, मूर्तिकला, चित्रकला एवं अन्य ललित कलाओं का प्रतिफलन हुआ है। सौन्दर्य के प्रति ललक और कला में उसका रूपान्तरण मनुष्य की सर्जनात्मक प्रकृति का प्रमाण है। ये कलारूप सौन्दर्य की अभिव्यक्ति के साधन भी हैं। औद्योगिक क्रांति, सूचना क्रांति, तकनीकी क्रांति और जनसंचार माध्यमों के अनियंत्रित प्रचार और व्यक्ति तथा समाज-जीवन में उसके हस्तक्षेप से साहित्य और संस्कृति की प्रकृति भी अंशतः प्रभावित हुई है। गाँवों की साधनहीनता, गाँवों की उपेक्षा, गाँवों का उजड़ना, नगरीकरण की सघनता और विस्तार तथा नये-नये उद्योगों की स्थापना ने सामाजिक जीवन

को नये रूप में ढालना शुरू किया है। यह नया स्वरूप अपनी जड़ों से कटने का दुःख और आधुनिक उन्मुक्त जीवन जीने के आकर्षणों और आर्थिक प्रयासों की संघर्ष कथा कहता है। शिक्षा के प्रसार, नये तर्क सम्मत जीवन-बोध नें उसे शंकालु, अनात्मवादी और स्वकेन्द्रित भी बनाया है। प्रकृति का अविवेकपूर्ण दोहन, शोषण और जल-थल-नभट्यापी प्रदूषण मनुष्य को अशुभ की ओर ढकेल रहा है। मनुष्य की अनृत कांक्षाओं के बीहड़ में एडम स्मिथ, हॉब्स, डार्विन, मार्क्स, फ्रायड का चिन्तन काम करता रहा है।

भूमण्डलीकरण द्वारा संचालित अपसंस्कृति ने अपने नाखूनों से सांस्कृतिक जड़ों को खोदना प्रारंभ किया है। संस्कृतियों और साहित्य का जो कुछ मौलिक तथा सुरक्षित था वह छीना जाने लगा है। सांस्कृतिक संक्रमण और अधकचरेपन में जीने के लिए नयी पीढी विवश होती जा रही है। एक विक्रोभ घर में घुस आया है। प्रकृति पर शासन और उसके शोषण के अहम् ने दुष्परिणाम में वैश्विक पर्यावरण को बिगाड़ कर रख दिया है। कुण्ठा, भय, संत्रास, उपेक्षा, स्वार्थ, अर्थलिप्सा, भोगलिप्सा में मनुष्य अकेला होता चला जा रहा है। बिगड़ता पर्यावरण, ओजोन परत में छिद्र, वैश्विक तापीकरण, विध्वंसक आयुध, आतंकवाद, बाजारवाद, उपभोक्तावाद, परमाणु शक्ति परीक्षण, भ्रष्टाचार, भोगवाद, उन्मुक्तवाद के जीवाणु विश्वग्राम में निर्भय रेंगने लगे हैं। बड़े बाँधों का निर्माण, विस्थापन, कृषि भूमि पर सीमेण्ट कांक्रिट के जंगल खड़े हो जाना, सड़कों के किनारों की सारी जमीनें धनबल और बाहुबल द्वारा कालेधन के धनी लोगों के पास चले जाना भूमण्डलीकरण के दुष्परिणाम हैं। इन विषयों का वर्णन साहित्य में हो रहा है। - चर्चा है बस्ती से सटकर/राजमार्ग अब निकलेगा/वृक्ष कटेंगे और खेत पर/कोलतार अब पिघलेगा/क्या गुजरेगी घाँवों पर/मुन्नी की आदत है/झूले की। ' (वीरेन्द्र आस्तिक)

भूमण्डलीकरण के आँगन में स्थित मनुष्य प्रकृति, परिवेश, पर्यावरण तथा मानसभावों की सुखद-दुःखद कथा जिन साहित्य रूपों में हुई है- वे गीत, नवगीत, निबन्ध, ललित निबन्ध, कविता, कहानी, उपन्यास, आत्मकथा, रिपोर्ताज, जीवनी, यात्रावृत्तांत, संस्मरण, रेखाचित्र, दैनन्दिनी लेखन, पत्र साहित्य, नाटक, लोक नाट्य और सीनेमा के साथ ही आधुनिक संचार माध्यम, दूरदर्शन, बातपेटी (मोबाईल), छवि पुस्तिका (फेसबुक), संक्षिप्त वार्तालेखन (ट्वाग), संदेश (एसएमएस), अन्तरजाल (इन्टरनेट), मुद्रण-दर्शन-श्रवण-उपकरण (वाट्सएप) आदि हैं। एक चिड़िया चोंच में दाना लिये घोसले की ओर उड़ चली है। वृक्ष उसके स्वागत में लहर-लहर लहरा रहा है। चिड़िया के बच्चे घोसले के द्वार पर प्रतीक्षा रत हैं। उनकी माँ आ रही है। चोंच में दाने के साथ ममता भी है।

इति शुभम्।

आजाद नगर

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**हिन्दी लोक कथाओं का वर्गीकरण : एक अध्ययन**  
**A Study of the Categorization of Hindi Folk Tales**



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**वरिष्ठ प्रोफेसर उपुल रंजीत हेवावितानगमगे**  
**विभागाध्यक्ष, हिन्दी अध्ययन विभाग, केलणिय विश्वविद्यालय, श्री लंका।**

#### **ABSTRACT**

This paper mainly discusses one of the major folk narrative traditions of India. It is cleared that every language has a narrative tradition. Hindi folk tales play a significant role in the Hindi speaking society since these tales have been used for handing over traditional knowledge from one generation to another. I have collected and used here 843 Hindi folk tales from print media and field work of Bastii District in Uttar Pradesh State, India. According to the Hindi folklorists I have observed various categories regarding this subject. I have found here most categories have been presented according to their own contexts. In this study I am trying to find out which category would be the most appropriate for this field of study.

**Key Words:** Narrative Tradition, Hindi Folk Tales, Hindi Folklorists, Categories

## हिन्दी लोक कथाओं का वर्गीकरण : एक अध्ययन

हिन्दी लोक कथाओं के उपलब्ध वर्गीकरणों में समानताओं के साथ-साथ विषमताएँ भी द्रष्टव्य होती हैं। इनमें मुख्यतः क्षेत्रगत दृष्टिकोण का बाहुल्य विद्यमान है। अतः लोकवार्ताविदों के अपने-अपने विचारों में असमानताएँ दृष्टिगत होती हैं। हम यहाँ भारतीय लोक कथाओं के वर्गीकरण के बारे में चर्चा नहीं करना चाहते। केवल हिन्दी लोक कथाओं के वर्गीकरण पर प्रकाश डालना हमारा उद्देश्य है। यहाँ यह उल्लेखनीय है कि हिन्दी लोक कथाओं के वर्गीकरण के संदर्भ में जिन लोकवार्ताविदों के द्वारा जो प्रयास किए गए हैं, वे अत्यंत महत्वपूर्ण और अवश्य स्तुत्य भी हैं। क्योंकि उन सभी का उद्देश्य यह रहा हो कि इन वर्गीकरणों से हिन्दी लोक कथाओं का एक वैज्ञानिक एवं सुव्यवस्थित अध्ययन प्रस्तुत किया जा सके।

कृष्णदेव उपाध्याय के विचारानुसार भोजपुरी लोक कथाओं का वर्गीकरण निम्नप्रकार है, जो मुख्यतः 6 भागों में विभाजित किया गया है :

- |                |                         |
|----------------|-------------------------|
| 1. उपदेशात्मक  | 4. प्रेमात्मक           |
| 2. मनोरजनात्मक | 5. वर्णनात्मक           |
| 3. व्रतात्मक   | 6. सामाजिक <sup>1</sup> |

इनके अतिरिक्त रहस्य-रोमांच की कथाओं का भी उल्लेख किया गया है, किन्तु उसे सातवीं संख्या पर नहीं ठहराई गयी है। उनके कथनानुसार रहस्य-रोमांच की कि इन कथाओं को सुनने में कौतूहल तो अवश्य उत्पन्न होता है। परंतु, हृदय पर उनका कुछ स्थायी प्रभाव नहीं पड़ता। और ऐसी कथाओं की संख्या भी अत्यंत कम होती है।<sup>2</sup> उपाध्याय का ही भोजपुरी लोक कथाओं से संबन्धित और एक वर्गीकरण 'हिन्दी साहित्य का बृहत इतिहास : षोडस भाग' ग्रंथ में उल्लिखित है।<sup>3</sup> यहाँ भी 6 वर्ग प्रस्तुत किये गये हैं

- |              |                |
|--------------|----------------|
| 1. उपदेश कथा | 4. मनोरंजक कथा |
| 2. व्रत कथा  | 5. सामाजिक कथा |
| 3. प्रेम कथा | 6. पौराणिक कथा |

प्रथम वर्गीकरण में आये 'वर्णनात्मक कथा' के बदले इस द्वितीय वर्गीकरण में 'पौराणिक कथा' वर्ग जोड़ दिया गया है। साथ-साथ यह वर्गीकरण 'विषयगत' बताया गया है।

भोजपुरी लोक कथाओं से संबन्धित गणेश चौबे (1954) द्वारा प्रस्तुत वर्गीकरण वास्तवगत प्रतीत होता है :

- |  |                                      |
|--|--------------------------------------|
| 1. सृष्टि कथाएँ                                      | 7. पशु-पक्षी एवं पौधों की कथाएँ      |
| 2. देवताओं, अतिमानवों, राक्षसों एवं प्रेतों की कथाएँ | 8. व्रत-त्योहार की कथाएँ             |
| 3. चमत्कार की कथाएँ                                  | 9. हाज़िरजवाबी एवं चालाकी की कथाएँ   |
| 4. साहस की कथाएँ                                     | 10. ऐतिहासिक अनुश्रुतियों की कथाएँ   |
| 5. ठगी और धोखे की कथाएँ                              | 11. कहावतों की उत्पत्ति संबंधी कथाएँ |
| 6. जाति विषयक कथाएँ                                  | 12. पहेली की कथाएँ                   |
|  | 13. यौन संबंधी कथाएँ <sup>4</sup>    |

भोजपुरी की प्रमुख तीन उपबोलियों के अंतर्गत आनेवाली 'नागपुरिया' अथवा 'नागपुरी'<sup>5</sup> में उपलब्ध लोक कथाओं का एक पृथक वर्गीकरण भुवनेश्वर 'अनुज' द्वारा प्रस्तुत किया गया है, जो 6 भागों में विभाजित है :

- |                     |                               |
|---------------------|-------------------------------|
| 1. अनुष्ठानिक कथाएँ | 4. नीति कथाएँ                 |
| 2. विश्वास कथाएँ    | 5. मनोरंजन संबंधी कथाएँ       |
| 3. प्रेमात्मक कथाएँ | 6. सामाजिक कथाएँ <sup>6</sup> |

संपत्ति आर्याणी के मतानुसार मगही लोक कथाओं को 9 भागों में विभाजित किया जा सकता है :

- |                              |                                       |
|------------------------------|---------------------------------------|
| 1. उपदेशात्मक कथाएँ          | 6. काल्पनिक लोक कथाएँ                 |
| 2. व्रत-त्योहार संबंधी कथाएँ | 7. साहस-पराक्रम की लोक कथाएँ          |
| 3. सामाजिक कथाएँ             | 8. पौराणिक लोक कथाएँ                  |
| 4. मनोरंजन प्रधान लोक कथाएँ  | 9. क्रम-संदृढ़ लोक कथाएँ <sup>7</sup> |
| 5. प्रेमात्मक कथाएँ          |                                       |

यहाँ यह स्पष्ट नहीं है कि क्यों किसी में केवल 'कथाएँ' शब्द आता है और अन्यतः किसी में 'लोक कथाएँ' शब्द का प्रयोग किया जाता? हमारा अनुमान है कि यहाँ लोक कथाओं के अर्थ में ही 'कथाएँ' शब्द का भी प्रयोग किया गया हो।

जयकान्त मिश्रा ने मैथिली लोक कथाओं को 8 भागों में विभाजित किया है :

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 1. व्रत कथा                     | 5. बुद्धि-विनोद कथा              |
| 2. परी कथा या रोमांच कथा        | 6. शिशु कथा                      |
| 3. भूत-प्रेत तथा जादूगरनी कथा   | 7. उपासक कथा                     |
| 4. उपदेशात्मक तथा तथ्यात्मक कथा | 8. स्थान संबंधी कथा <sup>8</sup> |

तारकनाथ मिश्र ने भी मैथिली लोक कथाओं को 9 भागों में विभाजित किया है। कहा गया है कि यह स्थूल दृष्टि से किया गया वर्गीकरण है, यथा—

- |                    |                           |
|--------------------|---------------------------|
| 1. धर्म कथा        | 6. सामाजिक कथा            |
| 2. नीति कथा        | 7. बुझौवलि कथा            |
| 3. चमत्कार कथा     | 8. लघुछंद कथा             |
| 4. हास्य-विनोद कथा | 9. विविध कथा <sup>9</sup> |
| 5. प्रेम कथा       |                           |

सत्यव्रत अवस्थी द्वारा अवधी लोक कथाओं को मुख्यतः दो भागों में और कई अनुभागों में भी विभाजित किया गया है :

1. अवसर विशेष पर कही जानेवाली कथाएँ
  - 1.1 व्रत संबंधी कथाएँ
2. अन्य कथाएँ

## 2.1 सृष्टि की कथाएँ

- 2.2 देवताओं, अतिमानवों, भूतों, चुड़ैलों की कथाएँ
- 2.3 चमत्कार की कथाएँ
- 2.4 साहस की कथाएँ
- 2.5 ठगी और धोखे की कथाएँ
- 2.6 जाति विषयक कथाएँ
- 2.7 पशु-पक्षियों एवं पेड़-पौधों की कथाएँ
- 2.8 हाजिरजवाबी एवं चालाकी की कथाएँ
- 2.9 लोकोक्तियों से सम्बद्ध कथाएँ
- 2.10 ऐतिहासिक अनुश्रुतियाँ
- 2.11 पहेली और यौन संबंधी कथाएँ<sup>10</sup>

बघेली लोक कथाओं का वर्गीकरण श्रीचन्द्र जैन ने प्रस्तुत किया है, जो मुख्यतया दो भागों में विभक्त है :

1. विषयानुसार
  - 1.1 पशु-पक्षी संबंधी
  - 1.2 राजा-रानी संबंधी

- 1.3 देवी-देवता संबंधी
- 1.4 जाती संबंधी
- 1.5 भूत-चुड़ैल संबंधी
- 1.6 जादू-टोना संबंधी
- 1.7 साधु-पीर संबंधी

## 2. उद्देश्यानुसार

- 2.1 रंजनात्मक
- 2.2 उपदेशात्मक <sup>11</sup>

शकुंतला वर्मा ने छत्तीसगढ़ी लोक कथाओं को मुख्यतः 4 भागों में विभाजित किया है :

1. बाल कहानियाँ (लघु छंद कहानियाँ)
2. कृषक जीवन की कहानियाँ
3. दाम्पत्य जीवन की कहानियाँ
4. विविध कहानियाँ
  - 4.1 दो भाइयों की कहानी
  - 4.2 पशु-पक्षी संबंधी कहानियाँ
  - 4.3 बुझाँवल कहानियाँ <sup>12</sup>

सत्येंद्र द्वारा स्थूल दृष्टि से किया गया ब्रज लोक कथाओं का विभाजन निम्नप्रकार है :

- |                           |   |
|---------------------------|---|
| 1. गाथाएँ                 | 5. बुझाँवल संबंधी कहानियाँ              |
| 2. पशु-पक्षी संबंधी कथाएँ | 6. निरीक्षणगर्भित कहानियाँ              |
| 3. परी की कथाएँ           | 7. साधु-पीरों की कहानियाँ               |
| 4. विक्रम की कहानियाँ     | 8. कारण निर्देशक कहानियाँ <sup>13</sup> |

बुन्देली लोक कथाओं को रामस्वरूप श्रीवास्तव ने 7 भागों में विभक्त किया है :

- |                             |                           |
|-----------------------------|---------------------------|
| 1. व्रत-त्यौहार से संबन्धित | 4. नीति एवं उपदेशात्मक    |
| 2. वीर चरित्र विषयक         | 5. कारण निर्देशक          |
| 3. कहावतों की व्यंजक        | 6. प्रेम एवं शृंगार विषयक |



## 7. अंध विश्वास मूलक <sup>14</sup>

सांतराम अनिल दारा कनडजी लोक कथाओं को 6 भागों में विभाजित किया है :

- |                        |  |
|------------------------|--|
| 1. व्रत कहानियाँ       | 4. विविध कहानियाँ                        |
| 2. उपदेशात्मक कहानियाँ | 5. पंचतंत्र शैली की कहानियाँ             |
| 3. प्रेम कहानियाँ      | 6. जाति स्वभाव की कहानियाँ <sup>15</sup> |

कनडजी के संदर्भ में सुरेशचन्द्र त्रिपाठी का वर्गीकरण केवल 4 भागों में सीमित है :

- |                                |                             |
|--------------------------------|-----------------------------|
| 1. धर्माभिव्यक्ति प्रधान कथाएँ | 3. मनोरंजन प्रधान कथाएँ     |
| 2. शिक्षा प्रधान कथाएँ         | 4. अन्य कथाएँ <sup>16</sup> |

महेश गुप्त ने कनडजी की एक उपबोली 'पीलीभीता' की लोक कथाओं का वर्गीकरण इस प्रकार किया है :

1. धार्मिक कथाएँ
2. नीति एवं शिक्षा प्रधान कथाएँ
3. ऐतिहासिक पात्रों पर आधारित कथाएँ
4. अलौकिक कथाएँ
5. हास्य-व्यंग्य प्रधान कथाएँ
6. प्रेमात्मक कथाएँ
7. बाल कथाएँ <sup>17</sup>

शंकर लाल यादव के मतानुसार हरियाणवी लोक कथाओं को 13 भागों में विभाजित किया जा सकता है :

- |                        |                          |
|------------------------|--------------------------|
| 1. मनोरंजनात्मक        | 8. कौशलपूर्ण             |
| 2. उपदेशात्मक          | 9. अलौकिकतापूर्ण         |
| 3. व्रतात्मक           | 10. सामाजिक              |
| 4. देव विषयक           | 11. बुजौबल               |
| 5. पौराणिक             | 12. चुटकुले              |
| 6. साहस एवं शौर्यपूर्ण | 13. लघुछंद <sup>18</sup> |
| 7. ऐतिहासिक            |                          |

सीता तथा बी. ए. प्रभाकर ने पश्चिमोत्तर उत्तर प्रदेश की लोक कथाओं को 15 भागों में विभाजित किया है :

1. त्यौहारों की कहानियाँ
2. भक्तिरस की कहानियाँ
3. प्रेम कथाएँ
4. शिक्षाप्रद कहानियाँ
5. नीति कथाएँ
6. बुद्धि की कहानियाँ
7. अद्भूत साहस की कहानियाँ
8. कला की महत्ता संबंधी कथाएँ
9. सामाजिक कहानियाँ
10. भाग्य संबंधी लोक कथाएँ
11. काल्पनिक लोक कथाएँ
12. चोरों और ठगों की लोक कथाएँ
13. हास्यरस की लोक कथाएँ
14. बाल कथाएँ
15. विविध विषयों पर लोक कथाएँ<sup>19</sup>

स्त्यागुप्त द्वारा वर्गीकृत खड़ीबोली लोक कथाओं का वर्गीकरण निम्नप्रकार है :

1. धार्मिक कथाएँ
2. ऐतिहासिक कथाएँ
3. अलौकिक कथाएँ
4. सामाजिक कथाएँ
5. नीति कथाएँ
6. हास्य कथाएँ
7. पशु-पक्षी कथाएँ<sup>20</sup>

नानुराम संसकर्ता का राजस्थानी लोक कथाओं का वर्गीकरण निम्नांकित है :

1. वीरभावात्मक बातें
2. नीति संबंधी बातें
3. धर्म, व्रत तथा त्यौहार विषयक बातें
4. देव विषयक बातें
5. पौराणिक बातें
6. ऐतिहासिक बातें
7. प्रेम संबंधी बातें
8. स्त्री चातुर्य की बातें
9. कहावतों की कहानियाँ
10. (क) पय बद्ध या लघु छंद बातें  
(ख) हास्य संबंधी बातें
11. चोर धाड़ेतियों की बातें
12. प्रश्नोत्तर (बुजाँवल) बातें<sup>21</sup>

श्याम परमार ने मालवी लोक कथाओं को 7 भागों में विभक्त किया है :

1. ऐतिहासिक कथाएँ
2. अर्ध ऐतिहासिक कथाएँ
3. व्रत कथाएँ
4. पशु-पक्षी संबंधी कथाएँ

5. चतुराई विषयक कथाएँ

7. चमत्कार प्रधान कथावृत्त<sup>22</sup>

6. क्रम संवृद्ध कथाएँ

साथ-साथ मालवी लोक कथाओं का और एक वर्गीकरण प्रह्लाद चन्द्र जोशी ने भी प्रस्तुत किया है :

1. जातिगत लोक कथाएँ

6. कृषि संबंधी कथाएँ

2. सामाजिक कथाएँ

7. पशु-पक्षी संबंधी कथाएँ

3. धार्मिक कथाएँ

8. बाल कथाएँ

4. कौतूहल-मनोरंजन एवं हास्य संबंधी कथाएँ

9. ऐतिहासिक कथाएँ

10. कहावतों की कथाएँ<sup>23</sup>

5. जादू एवं चमत्कारिक लोक कथाएँ

पहाड़ी हिन्दी के अंतर्गत आनेवाली गढ़वाली लोक कथाओं का स्थूल वर्गीकरण गोविंद चातक ने निम्नप्रकार किया है :

1. देवी-देवताओं की गाथाएँ

7. जन्मांतर अथवा परजन्म की कथाएँ

2. परियों, भूतों और चमत्कारों की आश्चर्य, उत्साह और रोमांचपूर्ण कथाएँ

8. रूपक कथाएँ

9. लोकोक्तिमूलक कथाएँ

3. वीर कथाएँ

10. आँटे-साँटे

4. कारणनिर्देशक कथाएँ

11. हास्य कथाएँ

5. नीति कथाएँ

12. निष्कर्षगमित कथाएँ<sup>24</sup>

6. पशु-पक्षियों की कथाएँ

मोहनचन्द्र उप्रेती द्वारा कुमाऊँनी लोक कथाओं को 3 भागों में विभाजित किया गया है :

1. सृष्टि की उत्पत्ति

2. आछरियों (परियों) की कथाएँ

3. सामाजिक कथाएँ<sup>25</sup>

इस संदर्भ में कृष्णानंद जोशी का वर्गीकरण भी 3 भागों में विभक्त है, परंतु नामकरण पृथक है :

1. अतिमानवीय शक्तियों तथा पशु-पक्षियों की कथाएँ

2. मनोरंजनप्रधान कथाएँ

3. शिक्षाप्रधान कथाएँ<sup>26</sup>

उपर्युक्त वर्गीकरणों से अधिक विस्तृत वर्गीकरण पुष्पलता भट्ट ने निम्नप्रकार प्रस्तुत किया है :

1. देवी-देवता संबंधी
2. तंत्र-मंत्र संबंधी
3. व्रत कथाएँ
4. राक्षसों और परियों की कथाएँ
5. प्रेम कथाएँ और कल्पनाप्रधान कथाएँ
6. पशु-पक्षी-संबंधी कथाएँ
7. हास्यप्रधान कथाएँ
8. नीति उपदेश तथा शिक्षाप्रधान कथाएँ
9. ऐतिहासिक पराक्रम और साहस की कथाएँ
10. पारिवारिक तथा सामाजिक पृष्ठभूमि पर आधारित कथाएँ
11. गीत कथाएँ
12. विशिष्ट उक्तियों, चुटकुलों और वाकचातुरी संबंधी कथाएँ<sup>27</sup>

पहाड़ी हिन्दी के अंतर्गत आनेवाली कुलुई की लोक कथाओं का वर्गीकरण पद्मचन्द्र काश्यप ने निम्नप्रकार प्रस्तुत किया है :

1. बाल मनोरंजन कथाएँ
2. देवी-देवता संबंधी कथाएँ
3. ग्राम्य जीवन संबंधी कथाएँ<sup>28</sup>

हिन्दी लोक कथा वर्गीकरण के संदर्भ में नंदलाल कल्ला का विवरण विचारणीय प्रतीत होता है। उनके द्वारा कृत 'हिन्दी का प्रादेशिक लोक साहित्य शास्त्र' ग्रंथ में प्रस्तुत वर्गीकरण मुख्यतः दो दृष्टियों पर आधारित बताया गया है :

1. विषयवस्तु की दृष्टि पर आधारित लोक कथाएँ
  - 1.1 धार्मिक तथा उपदेशात्मक
  - 1.2 सामाजिक विषय प्रधान
  - 1.3 प्रकृति और पर्यावरण विषयक
  - 1.4 वर्गीय विषयक
  - 1.5 मनोरंजन प्रधान
  - 1.6 अवस्थाभेद विषयक
2. शिल्प की दृष्टि पर आधारित लोक कथाएँ

- 2.1 लघु कथा
- 2.2 दीर्घ कथा
- 2.3 शृंखलाबद्ध कथा
- 2.4 पुनरावर्तनी कथा
- 2.5 प्रतीकात्मक कथा
- 2.6 एक पात्रीय कथा
- 2.7 बहु पात्रीय कथा <sup>29</sup>

उपर्युक्त उल्लिखित हिन्दी लोक कथाओं के वर्गीकरणों को परखने से यह ज्ञात होता है कि मूलतः ये सब क्षेत्रगत तत्त्वों पर आधारित हैं। एक ऐसी विशेषता भी दिखती है कि मैदानी क्षेत्रों तथा पहाड़ी क्षेत्रों के कथा वर्गीकरणों में न्यूनाधिक रूप में विशिष्टताएँ होती हैं। यह स्पष्ट है कि हिन्दी प्रदेश के अंतर्गत आनेवाले प्रदेशों के निवासी प्रायः एक ही लोक संस्कृति से बद्ध हैं। अतः लोक कथाओं के वर्गीकरणों में भी अत्यधिक एकता दृष्टिगत होना संभव है। फिर भी, क्षेत्रगत परिस्थिति के साथ-साथ भौगोलिक, धार्मिक, सामाजिक, आर्थिक, सांस्कृतिक परिस्थितियों के अनुसार प्रत्येक हिन्दी लोक कथा वर्गीकरण में एक अपना स्वतंत्र महत्त्व अवश्य परिलक्षित है।

लोक कथा के क्षेत्र में कार्यरत मनीषियों का अनवरत प्रयास सदा सराहनीय है और अवश्य अतुलनीय है। किन्तु, बांधकरण के परिप्रेक्ष्य में अधिकांश मनीषियों द्वारा एक विशेष तत्त्व पर ध्यान दिये जाने कि प्रवृत्ति भी द्रष्टव्य है। उपर्युक्त वर्गीकरणों को ध्यान से देखते समय यह ज्ञात हो जाता है कि 'लोक कथा' शब्द के लिए कभी 'कहानी', कभी 'कथा', कभी एक ही वर्गीकरण में 'कथा', 'लोक कथा' आदि के रूप में शब्दों का प्रयोग करने में एकता बरतने का थोड़ा-सा प्रयास तक नहीं किया गया है। वास्तव में यह, एक व्याकुल स्थिति उत्पन्न करनेवाली बात तो है ही। ऐसी दुर्बलताओं से बचकर लेखक जब लिखने लगेंगे, तभी इस विषय का भविष्य अवश्य उज्ज्वल हो जाएगा।

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ने भोजपीरी की एक उपबोली मान लिया। इसका परिणाम यह हुआ कि भोजपुरी पर काम करनेवाले सभी विद्वानों ने डॉ. बियर्सन की इस मान्यता को दुहराना प्रारम्भ कर दिया। यही कारण है कि नागपुरी का वास्तविक स्वरूप लगभग सात दशकों तक स्पष्ट नहीं हो सका, जबकि वास्तविकता यह है कि नागपुरी भी बिहारी की अन्य बोलियों की तरह एक स्वतंत्र बोली है। भुवनेश्वर 'अनुज' (1992) नागपुरी लोक साहित्य, पृ. 1

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## दुष्यन्तोत्तर हिंदी गज़लों में बदलते सामाजिक मूल्यों का प्रतिबिंब

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साहित्य समाज के उतार-चढ़ाव, सुख-दुःख, आशा-निराशा, आमोद-प्रमोद, वेदना-पीड़ा, अभाव, समय के साथ होने वाले परिवर्तन आदि से ही अपने स्वरूप की रचना करता है। इसीलिए साहित्य को समाज का प्रतिबिम्ब कहा जाता है। समाज की गतिशीलता के साथ साहित्य प्रभावित होता है। इतना ही नहीं तो साहित्य समाज को नयी प्रेरणा, नये विचार, नये आदर्श और नई दिशा प्रदान करता है। इसीलिए साहित्य को समाज का दर्पण ही नहीं, बल्कि दीपक भी कहा जाता है। साहित्य और समाज का अटूट संबंध होता है। किसी भी राष्ट्र के साहित्य में हमें वहाँ की सामाजिक मान्यताएँ, रीति-नीतियाँ, सांस्कृतिक गतिविधियाँ, व्यवहार, सभ्यता, जीवन-मूल्य आदि का दर्शन होते हैं।

साहित्य मानव के सामाजिक संबंध और भी दृढ़ बनाता है, क्योंकि उसमें संपूर्ण मानव-जाति का हित सम्मिलित रहता है। समाज और साहित्य का संबंध साहित्य के उदयकाल से चला आ रहा है। आदिकवि वाल्मीकि ने अपनी 'रामायण' में एक आदर्श सामाजिक व्यवस्था का चित्रण करके, अपने दृष्टिकोण के अनुसार समाज के विभिन्न पहलुओं की विवेचना करते हुए यह स्पष्ट किया कि मानव-समाज कीस पथ का अनुसरण करते हुए संतोष और सुख का अनुभव कर सकता है। तुलसी ने भी अपने समय की सामाजिक परिस्थितियों से प्रभावित होकर राम-राज्य और राम-परिवार को मानव-समाज के सम्मुख आदर्श रूप में प्रस्तुत किया। इसका कारण यह है कि कवि वास्तव में समाज की व्यवस्था, वातावरण, धर्म-कर्म, रीति-नीति तथा सामाजिक शिष्टाचार एवं लोक-व्यवहार से ही अपने काव्य के उपकरण चुनता है और उनका प्रतिपादन अपने आदर्शों के अनुरूप ही करता है। साहित्यकार उसी समाज का प्रतिनिधित्व करता है, जिसमें वह जन्म लेता है। इसी सामाजिक वातावरण में उसका शारीरिक, बौद्धिक और मानसिक विकास भी होता है।<sup>1</sup>

दिन-प्रतिदिन समाज में होनेवाले परिवर्तनों को हिंदी गज़लकारों ने देखा, भोगा और परखा है। बदलती सामाजिक परिस्थितियों पर उन्होंने गज़लें लिखीं। उन गज़लों में हमें बाजारवाद, भूमंडलीकरण, नारी-विमर्श, गरीबी, भुखमरी, भ्रष्टाचार, बदलते जीवन-मूल्य, सर्वहारा वर्ग की स्थिति, पाश्चात्य संस्कृति का प्रभाव, पर्यावरण की समस्या, महानगरीय बोध आदि तमाम बातें दृष्टिगोचर होती हैं। इस संदर्भ में विचार व्यक्त करते हुए प्रतिमा सक्सेना ने लिखा है – “मोहभंग से लेकर आज की बिगड़ती स्थितियों तक पूँजीवादी तबका खून पनप रहा है। बड़े घरानों के अतिरिक्त नव-धनाढ्यों का एक बहुत बड़ा वर्ग रक्तबीज की भाँति बढ़ रहा है। समाज में सामंतवर्ग पूरी तरह समाप्त नहीं हो पाया है। वह पंचों, सरपंचों, भूमिपतियों, बड़े जोतदारों, छोटे-बड़े नेताओं और दलालों के रूप में आज भी विद्यमान हैं। इसलिए शोषण कम नहीं हुआ है, बल्कि बढ़ा ही है। सत्ता, अर्थतंत्र और धर्म की सशक्त ताकतें लाचार आदमी को लूटने में लगी हैं, उसकी अस्मिता और शील अब सुरक्षित नहीं है। आम आदमी की दयनीय स्थितियों और त्रासदियों के लिए उत्तरदायी ताकतों के उद्देश्यों को बेनकाब करना, जनता में आत्मविश्वास तथा एक व्यापक आंदोलन की सक्रिय भूमि तैयार करने में सहयोग देना, आज के साहित्यकार के लिए बुनियादी सरोकार बन गये हैं। हिंदी के साहित्यकार बखूबी अपने इस दायित्व का निर्वाह भी कर रहे हैं। हिंदी के गज़लकारों ने आज के सामाजिक यथार्थ को गहराई के साथ पहचाना है।”<sup>2</sup>

यह बात तय है कि हिंदी गज़लकारों ने अपने समय के यथार्थ से आँख नहीं चुरायी, बल्कि खुली आँखों से यथार्थ को देखा तथा जीवन में उसे भोगा भी है। वे उसकी कड़वाहट से पूर्णतः परिचित हैं। समाज का यथार्थ चित्रण करना ही उनकी रचनाधर्मिता का प्रधान उद्देश्य रहा है। सामाजिक जीवन के यथार्थ एवं विसंगतियों तथा विद्रूपताओं को उसने अपनी अभिव्यक्ति का आधार बनाया और उन पर उसने कठोर प्रहार भी किये हैं। हिंदी गज़लकारों ने युगीन परिवेश को दृष्टि में रखकर सामाजिक समस्याओं का विविध रूपों में चित्रण किया है। वर्तमान युग में अत्यंत तीव्र गति से मानवीय मूल्यों का पतन हो रहा है। व्यक्ति दिन-प्रतिदिन स्वार्थी एवं



संवेदनहीन होता जा रहा है। उसमें आत्मकेंद्री प्रवृत्ति बढ़ चुकी है। वह केवल काम से काम रखना चाहता है। अपनापन, सहानुभूति, सहयोग, मानवीयता आदि से उसे कोई सरोकार नहीं है। बढ़ती हुई भौतिकता और संस्कारों का अभाव सर्वत्र परिलक्षित होता है। इस तरह की स्थिति किसी भी समाज के लिए अच्छी नहीं है। जिसके कारण समाज में बीमारी फैलती है और यह बीमारी समाज को खोखला बनाती है। हिंदी गज़लकारों ने मनुष्य की इस प्रवृत्ति पर जमकर प्रहार किया है।

एक युग ऐसा भी था जिसमें मानवीय-मूल्यों को जीवन का उदात्त आदर्श माना जाता था। पारस्परिक प्रेम, दया, सहानुभूति, संवेदना, सत्य, सहयोग जैसे मूल्य सामाजिक सौहार्द के लिए आवश्यक माने जाते थे। 'स्व' से 'पर' की भावना जीवनादर्श था। ईमानदारी, मानवता, परोपकार को चरम आदर्श के रूप में देखा जाता था। परन्तु समसामयिक युग में भौतिकता के प्रति आकर्षण, स्वार्थपरता के कारण मानवीय-मूल्यों को महत्त्वहीन माना जा रहा है। परिवार समाज की एक इकाई है, जिसमें रहकर ही व्यक्ति अपने व्यक्तित्व का विकास करता है। परिवार का आधार पारस्परिकता है। परिवार के नाते-रिश्तों का आत्मीय संबंध होता है। किन्तु समय के साथ इसमें परिवर्तन आ गया है। दाम्पत्य जीवन मधुमास है। जिसमें प्रेम, आत्मीयता जैसे उदात्त भाव निहित हैं। परन्तु इसमें भी दरार पड़ती जा रही है। अहं की टकराहट होती जा रही है। अहं सर्वोपरि होने के कारण संबंधों पर प्रश्नचिह्न लग रहे हैं —

घर में रहकर भी नहीं संवाद, हम दोनों के बीच  
मौन पसरा है कई हफ्तों से, सम्बन्धों के बीच 3

मानव मूल्यों का पतन इस तरह हो गया है कि जो पिता अपनी संतानों के लिए अपार परिश्रम करता रहा है। जिसने अपनी स्वयं की चिंता न करते हुए रात-दिन अपनी संतानों के सुख-चैन का ध्यान रखा है, जिसने पुत्रों को शिक्षित कर उच्च पदों तक पहुँचाया है। जो अपने हिहत से अधिक पुत्रों के कल्याण की कामना करता रहा है, उसे वृद्धावस्था में पुत्र बोझ मानता है, इस विवशता को गज़लकार जहीर कुरेशी कुछ इस तरह व्यक्त करते हैं —

बोझ का पर्वत है, बूढ़ा बच्चों के लिए  
झिड़कियाँ मिलती हैं उसको रोज, आदर की जगह 4

मनुष्य की संवेदना इतनी मर चुकी है कि वह डूबते को सहारा देने की जहमत भी नहीं उठाता। परिस्थिति के चक्र में फँसे व्यक्ति को बाहर निकालने के स्थान पर वह उसे भँवर में फँसा देता है। मनुष्य के इस व्यवहार पर कटाक्ष करते हुए गज़लकार कहता है —

जो भी आता है, भँवर में ही फँसा जाता है  
जिन्दगी में कोई आता नहीं चप्पु बनकर 5

वर्तमान युग में कोई किसी की बात सुनने के लिए तैयार नहीं है। किसी की भावनाओं को कोई समझना नहीं चाहता। सब अपनी ही मस्ती में मस्त हैं। मनुष्य अत्यन्त आत्मकेंद्री हो गया है। उसे दूसरों से कोई लेना देना नहीं है। संवेदना और सहानुभूति का मनुष्य के जीवन में कोई स्थान नहीं रहा। दूसरों का दुःख दर्द, पीड़ा, तकलीफ, मुसीबतें, परेशानियों को समझकर उसे सहयोग देने की बात अब हवा हो गयी है। इस प्रवृत्ति पर व्यंग्य करते हुए गिरिराजशरण अग्रवाल लिखते हैं —

किसको मन की बात सुनाएँ ऐसी बंजर बस्ती में  
जंगल छिपे हुए बैठे हैं, सबके अंदर बस्ती में  
किसको कितनी चोट लगी है, उनको इससे मतलब क्या  
नोच रहे हैं माँस शिकारी कुत्ते खुलकर बस्ती में 6

एक जमाना था जब रिश्ते-नाते, आत्मीय संबंधों को बड़ा महत्त्व था। लोग एक-दूसरे से खुलकर मिलते थे। एक-दूसरे का आदर-सम्मान किया करते थे। दूसरों की खुशी को अपनी खुशी समझते थे। इन संबंधों में एक रागात्मकता थी, अपनापन था। किन्तु समय के साथ-साथ इस तरह के संबंध खत्म होते चले गये। अब केवल उनकी अस्थियाँ शेष रह गयी हैं —

यही शहर है जहाँ सब सगा समझते थे  
यहीं खड़ा हूँ संबंधों की अस्थियाँ लेकर 7

इन दिनों जीवन-मूल्यों में जिस गति से गिरावट आयी है, जो इससे पूर्व कभी देखी नहीं गयी। जिसकी वजह

से मानवता कलंकित हो रही है। सत्य, न्याय, ईमान सभी पर आघात हुआ है। राक्षसी प्रवृत्ति ने चारों ओर अपना डेरा जमा लिया है। मानवता का हराभरा उपवन उजड़ रहा है। समाज में दानवी बीज बोए जा रहे हैं। यह स्थिति समाज के लिए हानिकारक है —

जीवन मूल्यों की गठरी में, छलनी जैसे छेद हो रहे  
मानवता को रही कलंकित, सत्य—न्याय—ईमान रो रहे  
जनसंख्या—विस्फोट हो रहा, श्वानों और श्रृंगालों का  
मानवता की बगिया खंडहर, दानवता का बीज बो रहे 8

आज बूढ़ों को बोझ समझा जा रहा है। बेटा और बहू उन्हें घर में रखने के लिए तैयार नहीं है। उन्हें घर में रखने में शर्म महसूस होने लगी है। उन्हें ऐसा लगता है मानों घर पर जो मित्र आते हैं, मिलने—जुलने वाले आते हैं, तब बूढ़ों को देखकर वे रुकते नहीं है। इन बूढ़ों की वजह से उन्हें अपमानित होना पड़ता है। इस तरह की घटिया सोच नई पीढ़ी में पनपने लगी है और वे बड़े—बूढ़ों को घर से निकाल कर वृद्धाश्रम में पहुँचाने लगे हैं

नया घर है, चलो बूढ़े को वृद्धाश्रम में पहुँचा दें  
मेरे बेटे के साथी देख कर उसको ही भागे हैं 9

इस समाज में लोग कहते कुछ हैं और करते कुछ और ही है। इनके खाने के और दिखाने के दाँत अलग होते हैं। अत्यंत स्वार्थी, विश्वासघाती, लालची किस्म के लोग समाज में विचरण कर रहे हैं। अत्याचारी रावण को तो सिर्फ दस सिर थे, दस चेहरे थे, किन्तु आधुनिक युग के इन मक्कारों के कंधों पर तो अनगिनत चेहरे हैं। एक चेहरे पर कई चेहरे लगाकर ये लोगों के साथ मक्कारी करते रहते हैं। इसलिए गज़लकार सूर्यभानू गुप्त कहते हैं —

हर कन्धे पर सौ—सौ चेहरे, गिनती क्या इक—दो की  
रावण से ज्यादा खतरे हैं, इस मक्कार सदी के 10

लोग दिन—प्रतिदिन संवेदनहीन होते जा रहे हैं। उन्हें दूसरों से कोई लेना—देना नहीं रहा है। कहीं कोई हादसा हो या कहीं कोई आगजनी हो वे मूक दर्शक बनकर रह जाते हैं। किसी मासूम और निरपराध पर जुल्म हो रहा हो तब भी ये कुछ नहीं कहते, उसकी सहायता नहीं करते। वे केवल तमाशा देखते हैं या फिर धीरे से वहाँ से खिसक जाते हैं। वे संवेदना को भूल चुके हैं। मनुष्य की इस प्रवृत्ति पर प्रहार करते हुए गज़लकार कहता है —

लोग अपनी खिड़कियों से झाँकते भर गए  
सामने जलते हुए घर, राख होकर रह गए  
ये भरम भर है कि हम पहले से ज्यादा सभ्य है  
सच तो ये है सभ्यता के सिर्फ—खंडहर रह गए 11

अपनी स्वार्थसिद्धि के लिए लोग कुछ भी करने को तैयार हैं। यह दुनिया मानो खरीदफरोख्त का बाजार बन चुकी है। जिस बाजार में लोग अपना धर्म, अपना जमीर तक बेचने में संकोच नहीं करते। कौन मित्र है तथा कौन शत्रु यह पहचानना बड़ा मुश्किल हो गया है। दोस्त ही अब विश्वासघात करने लगे हैं। यह स्थितियाँ अत्यंत क्लेषदायी हैं। यह सब देखकर दिमाग चकराने लगता है —

बेचते हैं दीन और ईमान सब अपना यहाँ  
ये जमाना सिर्फ इक दूकान है मेरे लिये  
पीठ में खंजर चुभोये दोस्तों ने इस तरह  
दोस्ती की दुश्मनी पहचान है मेरे लिये 12

गिरते हुए मूल्यों के कारण सारा वातावरण खराब हो गया है। कहीं भी प्रेम और सद्भाव दिखाई नहीं देता। लोगों की नजरें, उनकी मुस्कुराहट, उनकी भाषा, उनके भाव, उनके कार्य सब जहरीले हो चुके हैं। ऐसा लगता है मानो निरंतर गरल की वर्षा हो रही हो। ऐसे विषाक्त वातावरण से अपने आपको कैसे बचाया जाए, यह चिंता का विषय है। यह सब कुछ मनुष्य को हताश और निराश कर देता है और वह कह उठता है कि —

रेत—ही—रेत है केवल, न नमी है बिल्कुल  
इस मरुस्थल से, कहो, मन को बचाएँ कैसे  
दृष्टि, मुस्कान, वचन, भाव विषैले हैं सब

विष की बरसात से जीवन को बचाएँ कैसे 13

आज का व्यक्ति और उसके व्यवहार समझ से परे हैं। उसके व्यवहार तथा उसके आचार-विचार किसी भी तरह स्वीकार करने योग्य नहीं है। विधायक कार्यों के स्थान पर विघातक कार्यों में उसे ज्यादा रूचि है। परमाणु शक्ति का दुरुपयोग कर उसने ऐसे शक्तिशाली बमों का निर्माण किया है, जिससे सारी दुनिया को तहस-नहस किया जा सकता है। ऐसा लगता है कि उसे देश-दुनिया में अशांति ही निर्माण करनी है। उसकी इसी प्रवृत्ति पर कटाक्ष करते हुए गज़लकार कहता है –

अपनी समझ में तो कभी आया नहीं ये आदमी  
आचार में, व्यवहार में भाया नहीं ये आदमी  
परमाणु बम के ढेर पर सारे जहाँ को धर दिया  
क्या चाहता टुक अम्न का साया नहीं ये आदमी 14

जो व्यक्ति हमें सहारा देता है। समय-समय पर काम आता है। हमारा यह कर्तव्य है कि उसके प्रति हम ईमानदार रहें। उसके साथ हमें नमकहरामी नहीं, बल्कि नमकहलाली करनी चाहिए। किन्तु लोग एहसानों को भूलकर उसी के साथ धोखा करते हैं। मनुष्य अपना स्वाभिमान खो चुका है। अपने स्वार्थ के लिए वह कुछ भी करने को तैयार है। उसकी इस तरह की प्रवृत्ति पर टिप्पणी करते हुए किशन स्वरूप लिखते हैं –

सच तो यह है कि रहते हुए आस्तीन में  
अब आदमी को डसता है सौ बार आदमी  
मतलब निकालना हो तो गैरत भी बेच दे  
हैरत है कैसे बिक गया खुद्दार आदमी 15

इतना ही नहीं तो वह अपने स्वार्थ के लिए गिरगिट की तरह रंग बदलता हुआ नजर आता है –

अब साँस ले रहा है यह खुद-गुरजियों के साथ  
गिरगिट की तरह रंग बदलता है आदमी 16

भौतिकता के इस युग में सबकुछ बिक रहा है। फिर वह ईमान हो या फिर शरीर। लोग इतने निर्लज्ज हो चुके हैं कि उन्हें किसी बात पर कोई शर्म महसूस नहीं होती। इसीलिए गज़लकार देवेन्द्र माँझी को विवश होकर यह कहना पड़ता है –

कौन खरीदेगा अब इनको, कीमत इनकी है भी क्या  
जिस्म और ईमान सभी कुछ गली-गली में बिकता है 17

जायदाद को लेकर बेटे आपस में लड़ते हैं। माँ-बाप से बँटवारे के लिए आग्रह करते हैं। उनका घर-मकान और संपत्ति के लिए लड़ना माँ-बाप को अच्छा नहीं लगता। इसी बात को लेकर अभिभावक डरे-सहमे रहते हैं। उन्हें हमेशा यह चिंता लगी रहती है कि पुरखों का मकान बँट जायेगा। किन्तु माँ को यह चिंता ज्यादा सताती है कि मेरा बँटवारा कैसे होगा। इसी बात को लेकर वह दिन-रात परेशान रहती है। ऐसी परेशान, डरी-सहमी और चिंतित माँ का यथार्थ चित्र कृष्ण शलभ ने अपनी एक गज़ल में बखूबी किया है –

जाने क्या-क्या सोचे बैठी-बैठी रामजन्म की माँ  
खुद ही खुद से बातें करती रहती रामजन्म की माँ  
बस्ती के सारा सुख-दुख में खुद को शामिल करती वो  
खुशियों में झूमे तो दुख में रोती रामजन्म की माँ  
ये पुरखों का घर बँटते ही कितना कुछ बँट जाएगा  
इस अनहोनी की आहट से डती रामजनम की माँ  
कैसे मेरा हिस्सा होगा कैसे बाँटी जाऊँगी  
इस चिंता में जीती है न मस्ती रामजनम की माँ 18

हिंदी गज़लकारों ने अपनी गज़लों में मानवीय मूल्यों के पतन का ही चित्रण नहीं किया, बल्कि यह पतन समाज के लिए कितना हानिकारक है यह भी समझाने की कोशिश की है। अगर इस पतन को रोका नहीं गया तो चारों ओर अराजकता निर्माण हो जायेगी, इसका अहसास कराने की कोशिश भी हिंदी गज़लकारों ने परिलक्षित होती है। मानवीय मूल्यों को भूलकर कुछ भी प्राप्त होने वाला नहीं। स्वार्थ मनुष्य को रसातल में ही ले जायेगा। स्वार्थ के स्थान पर लोकहित हमेशा उपादेय सिद्ध होता है, यह बात हमें कभी भूलनी नहीं चाहिए –

लोक—कल्याण की भावना ले चलो  
स्वार्थ—सागर है भ्रम, कुछ मिलेगा नहीं  
साथ लेकर चलो मूल्य—मानव के नित  
नीतियाँ तोड़कर, कुछ मिलेगा नहीं 19

वास्तव में अवगुणों में सुधार होना जरूरी है। मानवीय मूल्यों की स्थापना आवश्यक है। सद्गुणों को उभारने में ही सबकी भलाई है। व्यक्ति को अपने स्वार्थ से ऊपर उठना चाहिए। अपने अहम को त्यागकर सोहम करना जरूरी है। अपनी संकुचितता को त्यागकर उदात्तता को अपनाना मनुष्य का लक्ष्य होना चाहिए। तभी समाज में एक अच्छा वातावरण निर्माण हो सकता है —

सबके सद्गुण उभारना ही बुद्धिमानी है  
अपने अवगुण सुधारना ही बुद्धिमानी है  
लोकमंगल के लिए स्वार्थ से ऊपर उठकर  
क्षुद्रता मन की मारना ही बुद्धिमानी है 20

मनुष्य यह कई बार सोचता है कि जब समाज का संपूर्ण वातावरण ही खराब हो चुका है, तो मेरे अकेले के सद्कार्य करने से क्या फर्क पड़ेगा। लेकिन हमें यह याद रखना चाहिए कि हम बदलेंगे, युग सुधरेगा। प्रत्येक व्यक्ति ने अपने गिरेबाँ में झाँककर देखने की आवश्यकता है। दूसरों को सीख देना आसान होता है। अपने आपमें परिवर्तन करना जरूरी है—

मन का आँगन बुहार लें, ये सच्ची पूजा है  
अपना जीवन सँवार लें, ये सच्ची पूजा है  
ये नसीहत, वो सीख सबको देने से पहले  
हम स्वयं को सुधार लें, ये सच्ची पूजा है 21

इस तरह हम देखते हैं कि दुष्यन्तोत्तर हिंदी गज़लों में मानवीय मूल्यों के पतन के ही दृश्य दिखाई नहीं देते, बल्कि यह पतन कितना घातक है इसकी ओर भी संकेत किया गया है। इतना ही नहीं तो वातावरण में परिवर्तन हेतु सद्गुणों को उभारने की प्रेरणा भी परिलक्षित होती है।

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## भूमंडलीकरण, की वर्तमान स्थिति में सकारात्मक परिवर्तन की दिशा : जैन साहित्य और संस्कृति के संदर्भ में

डॉ. सुषमा रोटे.

निदेशक , जैन विद्या शोध संस्थान, कोल्हापुर .

प्रत्येक मानव का सम्बन्ध विश्व के साथ है। एक मानव को समझना है तो पूरे विश्व को समझना जरूरी है और विश्व की व्याख्या करनी है तो मानव को समझना जरूरी है। भारतीय साहित्य के क्षेत्र में जैन साहित्य का महत्वपूर्ण योगदान रहा है। जैनों का सबसे प्राचीनतम साहित्य 'आगम' है। आज जैन साहित्य संस्कृत, प्राकृत, अपभ्रंश, गुजराती, राजस्थानी, हिंदी आदि अनेक भाषा साहित्य में उपलब्ध है। जैन संस्कृति का प्रमुख लक्ष्य व्यक्ति और समाज को अहिंसक, शांतिप्रिय, निर्भीक, सृजनोन्मुख जीवनशैली प्रदान करना है। जैन संस्कृति का मूल आधार आचार में अहिंसा और अपरिग्रह तथा विचार में अनेकांत है। अनेकांत , अहिंसा , समता , संयम , आध्यात्मिक वैज्ञानिक व्यक्तित्व , मानवतावाद आदि भगवान महावीर के वैश्विक दृष्टिकोण को अपनाकर ही नया मानव - नया विश्व की संकल्पना क्रियान्वित हो सकती है। भूमंडलीकरण के सकारात्मक आयामों के साथ ही इसके नकारात्मक प्रभावों को भी भूला नहीं जा सकता है। मानव जीवन पर वैश्वीकरण के बुरे प्रभावों को रोकने के लिए विश्व के हर व्यक्ति और समाज को अपने आप पर पूरा नियंत्रण होना चाहिए। वर्तमान के प्रधानमंत्री आदरणीय नरेंद्र मोदीजी नया मानव और नया देश के निर्माण के लिए प्रयास कर रहे हैं। उन्होंने भी निजीकरण को ही प्रधानता दी है, जैसे - भारतदेश के प्रत्येक नागरिक का अपना बैंक खाता हो, तभी देश का उदारीकरण संभव होगा, और भारत देश भूमंडलीकरण में अपना स्थान मजबूत कर सकेगा ऐसा उनका आत्मविश्वास है। अब समय आ गया है की , हम सबको अपनी वैयक्तिक चेतना को जगाना है और भारत राष्ट्र को विश्वमानवता की मिसाल बनाने में सहयोग देना है।

प्रत्येक मानव का सम्बन्ध विश्व के साथ है। एक मानव को समझना है तो पूरे विश्व को समझना जरूरी है और विश्व की व्याख्या करनी है तो मानव को समझना जरूरी है। विश्व में केवल एक मानव ही नहीं है, मानव भी है, प्राणीजगत भी है और जडजगत भी है। इनमें इतना आंतरिक सम्बन्ध और अंतःक्रिया है की एक को छोड़कर हम दुसरे की व्याख्या नहीं कर सकते।

भारतीय साहित्य के क्षेत्र में जैन साहित्य का महत्वपूर्ण योगदान रहा है। जैनों का सबसे प्राचीनतम साहित्य 'आगम' है। भगवान महावीर के उपदेशों का तत्कालीन एक विशाल धार्मिक साहित्य भांडार सांस्कृतिक धरोहर के रूप में संवर्धन होते होते आगामी पिढियों को मिला है। आज जैन साहित्य संस्कृत, प्राकृत, अपभ्रंश, गुजराती, राजस्थानी, हिंदी आदि अनेक भाषा साहित्य में उपलब्ध है।

### जैन साहित्य -

हिंदी का आदि-स्रोत अपभ्रंश है। विक्रम की दसवीं शताब्दी से जैन विद्वान इस ओर झुके। हिंदी के नये-नये रूपों को जैन-साहित्य अपना योग देता रहा। जैन-विद्वान साहित्य संवर्धन में जागरूक रहे हैं। जैन साहित्य में धर्म, तत्त्वज्ञान, इतिहास, संस्कृति, विश्वसंकल्पना आदि अनेक ज्ञानशाखाओं का साहित्य आज भी सुरक्षित है।

जैन आचार्य, मुनि और बहुश्रुत मनीषी नए-नए साहित्य का सृजन कर हिंदी-साहित्य भंडार को भर रहे हैं। जैन प्राकृत आगमों को हिंदी में व्याख्यायित करने का उनका संकल्प क्रियान्वित हो रहा है और साथ-साथ सामायिक विषयों पर शताधिक ग्रंथ लिखे जा चुके हैं। आज भी मनीषी मुनी साहित्यिक विद्वान इस ओर गतिशील हैं। जैन सिद्धांत ध्यान – योग और आचार की विलुप्त परम्परा का संधान करने वाले अनेक ग्रंथ हिंदी में प्रकाशस्तंभ बन चुके हैं। अतः जब वे साहित्य सृजन करते थे, तब उनकी लेखनी में सारे देश का प्रतिबिंब उतर आता था। इस प्रकार जैन साहित्य की परम्परा पच्चीस सौ वर्ष से अविरल रूप से प्रवाहित होती आ रही है। जैन आचार्यों ने जो साहित्यिक सेवा की है, वह अनुकरणीय है।

### जैन संस्कृति -

संस्कृति शब्द का संबंध संस्कार से है, संस्कार व्यक्ति के भी होते हैं, जाति के भी। जातीय संस्कारों को ही संस्कृति कहते हैं। जो संस्कार निरन्तर अभ्यास द्वारा विकसित किये जायें, वह संस्कृति है। संस्कृति आदर्श जीवन जीने की एक कला है।

किसी समाज या राष्ट्र की आंतरिक प्रकृति की पहचान उसकी संस्कृति से होती है, सभ्यता तो उस समाज या राष्ट्र को प्राप्त, बाह्य उपकरणों से जानी - पहचानी जाती है। अमरमुनिजी कहते हैं - " जैन संस्कृति का जितना अधिक झुकाव आध्यात्मिक साधना के प्रति है, उतना ही ग्राम नगर और राष्ट्र के उन्नति के प्रति भी है। उन कर्तव्यों को जैन साहित्य में धर्म का रूप दिया गया है।" 1

जैन संस्कृति का विश्व की संस्कृतियों में एक महत्त्वपूर्ण स्थान है। डॉ. समणी ऋजुप्रजा कहती हैं- " जैन संस्कृति का प्रमुख लक्ष्य व्यक्ति और समाज को अहिंसक, शांतिप्रिय, निर्भीक, प्रीतिपूर्ण, सौहार्दपूर्ण, सृजनोन्मुख जीवनशैली प्रदान करना है।" 2 त्याग, तप, संयम, बलिदान, सेवा, समर्पण, विसर्जन, करुणा, मैत्री आदि-आदि जैन संस्कृति की मौलिक विशेषताएँ हैं।

जैन संस्कृति का मूल आधार आचार में अहिंसा और अपरिग्रह तथा विचार में अनेकांत है। अहिंसा, अपरिग्रह और अनेकांत- ये तीन जैन संस्कृति की ऐसी विशेषताएँ हैं, जो वर्तमान में व्याप्त हिंसा, संग्रह की मनोवृत्ति और अपने मत का दुराग्रह रूप जो समस्याएँ हैं, उनका समाधान प्रदान करती हैं।

### **भूमंडलीकरण (वैश्विकरण) की वर्तमान स्थिती -**

भूमंडलीकरण (वैश्विकरण) वह प्रक्रिया है, जिसमें व्यापार, सेवाओं या तकनीकियों का पूरे संसार में वृद्धि, विकास और विस्तार किया जाता है। पिछले कुछ दशकों में, वैश्विकरण ने तकनीकी उन्नति का रूप ले लिया है, जिसके परिणामस्वरूप लोगों के लिए आंतर्राष्ट्रीय स्तर पर यात्रा, संचार और व्यापार आसान हो गया है। एक तरफ, जहाँ भूमंडलीकरण (वैश्विकरण) ने लोगों की तकनीकी तक पहुंच को आसान बना दिया है, वहीं दूसरी तरफ, इसने प्रतियोगिता में वृद्धि करके मानव को मानव का प्रतिद्वंदी बनाया है। भूमंडलीकरण के सकारात्मक आयामों के साथ ही इसके नकारात्मक प्रभावों को भी भूला नहीं जा सकता है।

वर्तमान में हिंसा के अनेक कारण हैं, अनेक परिस्थितियाँ हैं और अनेक अवधारणाएँ हैं। जातीय उन्माद के पीछे अहंकार के अभिनिवेश की अवधारणाएँ हैं और सांप्रदायिक अभिनिवेश के पीछे अपने मत को सर्वश्रेष्ठ मानने की अवधारणाएँ हैं। इस अवधारणा ने व्यक्ति को हिंसा की भूमी पर खड़ा कर रखा है। आक्रमक हिंसा से समाज भयभीत हो रहा है, और अनावश्यक हिंसा से पर्यावरण प्रदूषित हो रहा है। मादक वस्तुओं के सेवन से अपराध बढ़ रहे हैं। मानव जीवन पर वैश्विकरण के बुरे प्रभावों को रोकने के लिए विश्व के हर व्यक्ति और समाज को अपने आप पर पूरा नियंत्रण होना चाहिए।

### **निजीकरण - उदारीकरण**

मनुष्य सामाजिक प्राणी है, यह सत्य है, किंतु वह केवल सामाजिक प्राणी नहीं है। जितना सामाजिक प्राणी है, उतना ही वैयक्तिक भी है। अस्तित्ववादी विचारक, मनुष्य में सार्वभौम या सामान्य गुण पर नहीं, वैयक्तिक गुण की खोज पर बल दे रहे हैं। उनका मत है - मनुष्य में अपनी कुछ विशेषता है, वह 'निजीकरण' है। उसको गौण कर मनुष्य को कभी समझा नहीं जा सकता। उसका विकास समाज के संदर्भ में होता है, वह 'उदारीकरण' है। वह समाज में रहता है, समाज में जिता है। समाजशास्त्री कहते हैं - जैसे मछली पानी के बिना जी नहीं सकती, वैसे ही मनुष्य भी समाज के बिना जी नहीं सकता, अपना विकास नहीं कर सकता। दोनों दृष्टिकोण हमारे सामने हैं - अस्तित्ववादी विचारको की वैयक्तिकता और समाजशास्त्रीयों की सामुदायिकता। दोनों को मिलाकर देखें, तभी वर्तमान के समस्याओंका हल मिलेगा और नए विश्व का निर्माण होगा।

### **नया मानव - नया विश्व संकल्पना -**

भगवान महावीर के वैश्विक दृष्टिकोण को आचार्य महाप्रज्ञ ने 'नया मानव नया विश्व' संकल्पना के रूप में निम्न प्रकार से प्रस्तुत किया है। **अनेकांत दृष्टि -**

जैन दर्शन का अनेकांतवाद सिद्धांत है - "प्रत्येक पदार्थ में अनंत गुणधर्म होते हैं, उसे जाने बिना वस्तु के यथार्थ स्वरूप को हम समझ नहीं सकते। "अनेकांत ने मानव और विश्व को एक साथ देखा और उनकी समीचीन व्याख्या की जब मानव अपने आचार और व्यवहार में समता भाव रखें तो उसका अर्थ होगा 'वैयक्तिक चेतना का विकास' और मानव, विश्व में इसका

प्रयोग करें तो उसका अर्थ होगा - 'सामुदायिक चेतना का विकास' । जब तक वैयक्तिक चेतना का विकास नहीं होता है, तब तक सामुदायिक चेतना के विकास की पृष्ठभूमि नहीं बनेगी। वैयक्तिक चेतना की पवित्रता का आधार मिलने से ही समाज - चेतना जग पाएगी।

एक दृष्टांत- राजा ने मंत्री से कहा - "एक आदेश प्रसारित करो- राज्य का प्रत्येक नागरिक आज रात्री में एक - एक लोटा दूध खाली तालाब में डाले। प्रातः काल हम तालाब को लबालब दूध से भरा हुआ देखना चाहते हैं।" मंत्री ने राजाना प्रसारित कर दी। प्रातः राजा तालाब देखने गया। तालाब पुरा भरा था, लेकिन दूध से नहीं, पानी से। इसका कारण था सब के मन में एक ही बात आयी - इतने लोग दूध डालेंगे, मैं एक लोटा पानी डाल दूंगा तो क्या फर्क पड़ेगा।

वैयक्तिक चेतना जिस धरातल पर, जिस स्तर पर काम कर रही थी, उस स्तर का चिन्तन यही था - एक लोटा पानी इतने दूध में चल जायेगा जिस स्तर की चेतना होती है, चिन्तन भी उसी स्तर का होता है।

आचार्य महाप्रज्ञ लिखते हैं - "जब तक वैयक्तिक चेतना का आधार सामुदायिक चेतना को नहीं मिलता है, तब तक कल्पना नहीं की जा सकती - विश्व अच्छा बनेगा या मानव अच्छा बनेगा।" 3

#### अहिंसा-

व्यक्ति, समाज और राष्ट्र आज अविश्वास, भय और आशंकाओं से घिरे हुए है। ऐसे समय में अहिंसा ही मानव-मानव को परस्पर प्रेम, सदभाव एवं सहयोग के सूत्र में बांध सकती है। एलाचार्य विद्यानंदमुनि कहते हैं - "अहिंसा विश्वधर्म है, विश्व की श्रेष्ठतम संस्कृति है। अतः विश्व में उच्च गुणयुक्त प्रामाणिकता को बनाए रखने के लिए उत्तम संस्कृति अहिंसा को उज्जीवित रखना, मानवमात्र के लिए हितकर है।" 4

#### समता -

आध्यात्मिक दृष्टि से 'समता' अर्थात् समस्त इच्छाओं, आकांक्षाओं से रहित मन की शांति एवं तनाव रहित अवस्था यही अवस्था अनासक्त भाव की उपलब्धि है। मनोवैज्ञानिक दृष्टि से इसे मानसिक समत्व कहते हैं। यही समत्व जब हमारे सामुदायिक या सामाजिक जीवन में फलित होता है, तो इसे हम अनाग्रह या अनेकांत दृष्टि कहते हैं। जब हम इसी समत्व के आर्थिक पक्ष पर विचार करते हैं तो इसे अपरिग्रह के नाम से पुकारते हैं- यह समत्व ही मानसिक क्षेत्र में अनासक्ति के रूप में और आर्थिक क्षेत्र में अपरिग्रह के रूप में अभिव्यक्त होता है। साम्यवाद एवं न्यासी सिद्धांत इसी अपरिग्रह वृत्ति की आधुनिक अभिव्यक्तीया है।

#### संयम -

सामुदायिक चेतना का आधार है परस्परता और वैयक्तिक चेतना का आधार है संयम। ये दो ही तत्व हैं, जिन पर हमारा ध्यान केंद्रित होना चाहिए। वैयक्तिक चेतना को पवित्र बनाना है तो अपनी इच्छा का संयम, अपनी वृत्ति का संयम, मन का संयम, इंद्रियों का संयम, शरीर का



संयम, आहार का संयम। यह संयम हमारी पवित्रता है। यदी संयम के आधार पर सामुदायिक चेतना का विकास किया जाये तो परस्परता का विकास होगा। आचार्य महाप्रज्ञ ने प्रेक्षाध्यान की साधना को संयम के लिए महत्वपूर्ण माना है।

#### आध्यात्मिक वैज्ञानिक व्यक्तित्व -

आज का युग, विज्ञान का युग है। आजकल प्रत्येक बात की परीक्षा वैज्ञानिक प्रयोगों की कसौटी पर है, तो मानी जाती है, अन्यथा नहीं। डॉ. समणी मल्लिप्रज्ञा कहती है - "आज की अपेक्षा है कि, हर व्यक्ति वैज्ञानिक बने किंतु कोरा वैज्ञानिक न बने, आध्यात्मिक वैज्ञानिक बने और धर्म संस्थान में जाने वाले व्यक्ति केवल आध्यात्मिक न बने उनका दृष्टिकोण वैज्ञानिक बने। इन दोनों का योग ही वर्तमान की समस्या का समाधान है।" 5

#### मानवतावाद -

जन्म के आधारपर व्यक्ति के जातिगत अहंकार ही मानवता का सबसे बड़ा शत्रु है। व्यक्ति अपने अतःकरण में निहित ममत्व और विकार भाव के कारण संकुचित और साम्प्रदायिक बनता है। फलतः जातिवाद, साम्प्रदायिकता, प्रान्तीयता, संकुचित राष्ट्रीयवाद ही सामाजिक संघर्ष के मूलकारण हैं। अतः भगवान महावीर का संदेश है कि, विश्व की संपूर्ण मानवजाति एक है, उसे जाति, धर्म, वर्ण, स्त्री-पुरुषभेद, राष्ट्र, भाषा, संस्कृति के नाम पर विभाजित करना मानवता के प्रति सबसे बड़ा अपराध है। "व्यक्ति को अपने सदाचार, समता से एवं संयम, तो त्याग के पुरुषार्थ से महान बनना होगा।" 6 मानवता के कल्याण की यही, विश्वमानव की समानधर्मा दृष्टि ही नए विश्व का निर्माण कर सकती है।

#### नया विश्व -

जहा व्यक्ति एक से दो होगा वहा मानव और विश्व यह रूप बनेगा और जहा सामुदायिक चेतना की चर्चा होगी वह होगा विश्वमानव। अब विश्वमानव हमारी सामुदायिक चेतना है। इस भूमिका पर कोई भी व्यक्ति अपने आपको पहले नहीं देखेगा, वह पहले विश्व को देखेगा, फिर आपने आपको देखेगा।

आचार्य महाप्रज्ञ कहते हैं - " विश्वमानवता हमारी परंपरा की भूमिका बन सकती है, व्यवस्था की भूमिका बन सकती है, किसी समाज या राजनीतिक प्रणाली की भूमिका बन सकती है, किन्तु हमारी पवित्रता की भूमिका नहीं बन सकती। विश्वमानव के आधार पर होने वाली प्रणाली तभी पवित्र रहेगी, जब उसकी पृष्ठभूमि में मानवीय चेतना या वैयक्तिक चेतना की भूमिका पवित्र बनी हुई है।" 7

#### उपसंहार -

उपर्युक्त जीवनमूल्यों को अपनाने के बाद विश्व की जो व्यवस्था होगी, उसका आधार अनेकांत ही होगा। अनेकांत को सामाजिक, धार्मिक, राजनैतिक, वैज्ञानिक तथा सांस्कृतिक शिक्षा

में प्रयोग कर समाज का स्वस्थ एवं स्यांगीण विकास किया जा सकता है। अनेकांत के द्वारा सबको समन्वित कर नये मानव और नये विश्व की कल्पना क्रियान्वित होगी।

वर्तमान के प्रधानमंत्री आदरणीय नरेंद्र मोदीजी नया मानव और नया देश के निर्माण के लिए प्रयास कर रहे हैं। उन्होंने ने भी निजीकरण को ही प्रधानता दी है, जैसे - भारतदेश के प्रत्येक नागरिक का अपना बैंक खाता हो, तभी देश का उदारीकरण संभव होगा, और भारत देश भूमंडलीकरण में अपना स्थान मजबूत कर सकेगा ऐसा उनका आत्मविश्वास है। अब समय आ गया है की , हम सबको अपनी वैयक्तिक चेतना को जगाना है और भारत राष्ट्र को विश्वमान्यता की मिसाल बनाने में सहयोग देना है।

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## 1.

## Thoughts at The End of Postmodernism : The Emergence of a New Culture, The Global Culture of the Youth

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Political changes in the past decades, the fall of the Berlin Wall, the newly invented enemies, the cultural and identity conflicts in the postcolonial world, the emergence of transnational capitalism, and of hyper-reality are all challenges for the postmodern man<sup>1</sup>. For many years technology was expected to give answers to many of the problems of the modern age; politicians were also expected to clarify and help in ending conflicts. But, unfortunately, none of these happened: science cannot give all answers we need, and politicians are more helpless or less willing than ever, and make things worse rather than change them for the better. We cannot ignore the reality anymore, with so many young people spending more and more time in front of their computers, with no wish to connect to the world outside, without any connection with what we generally call reality; on the contrary, they created a new, hyper-reality, which they feel responds better to their needs. They prefer to trust such mental and digital constructs, rather than the one presented by the uncertain world outside.

These young people, and not only, came together, found a new type of ethos, form groups of interest and opinions in which they share the same ideas, and they also find satisfaction and safety. The beliefs of their parents are not enough – they are looking for other mythologies and religions; some re-invented Druidism, some celebrate the Sun, others just a kind of technological religion, anything works when one wants to escape the sometimes prejudiced realm of their fathers' thinking and outlook on life.

A new tendency was addressed by Vaclav Havel in a speech entitled *The Need for Transcendence in the Postmodern World*, in which he started with the assumption that In this postmodern world, cultural conflicts are becoming more dangerous than any time in history. A new

model of coexistence is needed, based on man's transcending himself. (Havel, *The Need..*)

Havel observes that science has changed very much, from the provider of objectivity and certainty; it seems to have become the very source of disintegration and uncertainty.

Vaclav Havel suggests that there is a fundamental need of transcendence in the human soul, and that the irony of the postmodern texts referring to a de-centred world cannot satisfy these. What he refers to, is the two tendencies of the New Age thinking, the Anthropic Cosmological Principle, and the Gaia Hypothesis. The first maintains that the universe took a course of evolution from all the countless possibilities just to allow the emergence of life (Havel *The Need...*). The second idea is that the interdependent systems of the organic and inorganic parts of the earth at its surface are parts of the one system, creating Gaia, the living mega-organism, whose main interest is to preserve life itself, and against which man should not take any steps unless he wants to endanger his own life. Such ideas were contemptuously referred to by the academia humanists of a left – “progressive” – persuasion, who consider that there is nothing transcendent in this world, that everything is possible if we become just aware of our role as Marxist materialists, and get to that evolved conscience that comes with evolution.

Still, if we start re-thinking our relation with the world and the universe in terms of these two hypotheses, we will accept the fact that there are at least two certainties in our lives that we can depend on: our connection with Mother Earth, and our connection with the Universe.

What makes the Anthropic Principle and the Gaia Hypothesis so inspiring? One simple thing: Both remind us, in modern language, of what we have long suspected, of what we have

long projected into our forgotten myths and perhaps what has always lain dormant within us as archetypes. That is, the awareness of our being anchored in the earth and the universe, the awareness that we are not here alone nor for ourselves alone, but that we are an integral part of higher, mysterious entities against whom it is not advisable to blaspheme. This forgotten awareness is encoded in all religions. All cultures anticipate it in various forms. It is one of the things that form the basis of man's understanding of himself, of his place in the world, and ultimately of the world as such. (Havel, *The Need...*)

We can understand that such views are not easy to harmonize with the theory of postmodernity, which considers that there is no Meta-narrative that can come with explanations of the foundation of life on earth, that there is no such thing as community of values in the various margins – the many cultures and sub-cultures of the world are all too different.... Well, if Havel is right, we do not need to go for answers in the future, with new technologies, and project our ideas in a forthcoming New World, but, on the contrary, we need to go back to our proto-history, to our ancient myths and beliefs, and see that there is more that connects us, than we have previously thought. No matter what religion we have, no matter what cultural archetypes, or myths, there is an underlying set of principles that can be found in each and every culture. We have grown so different from each other, maybe, just because we have forgotten our roots, we have neglected our past, and we have gotten too far from our own spirituality, from our metaphysical being, from our search for transcendence. Postmodernity just highlights difference, otherness, margins, fractures and fragmentations, but what we need, and what we are looking for – at least what our youth seems to be looking for – is that feeling of belonging to a sane, whole, spiritual humanity.

These principles that Havel speaks about do not come from just an *eco-friendly-save-the-earth-and-chain-yourself-to-a-tree-in-the-rain-forest* type of urge, but from a deep understanding of the precariousness of our modern times, of the scarcity of answers to important questions coming from the anguished generations of today, and, most importantly, from Havel's intuition and original thinking that made the great writer see that humanity will either find its spirituality again, or will perish.

Other responses to postmodernism are

given by such authors like Francese, in his *Narrating Postmodern Time and Space*. He firstly defined the way in our subjectivity relates to space and time today, a relation that is much different from that of previous times (just consider the changes in the way we perceive distance, or time; there is very little that we cannot find out momentarily, even things that happen at an intimidating distance, and would normally have taken a long time to get to our knowledge – and that was not long ago...). Francese also considers that we have lost temporal depth in postmodern times, and that we cannot recuperate that. Still, the author comes with three possible solutions that can help us deal with such challenges, all of them part of a kind of *resistance* to postmodernity, and postmodern writing. He noticed that there are writers who do not dwell so much in the lack of determinism considered specific to postmodernity:

Resistance narratives go beyond the simple mimesis of postmodernity and seek to oppose and redirect it. They suggest to their readers points of self-orientation outside postmodernity's compressed space-time coordinates. They enable the readers to critically rethink, outside the parameters of a single world economic system, possibilities for self-determination and self-realization. They restore more human dimensions to postmodern space and time, and permit readers to reorient themselves within them. (5)

Obviously, some of the tendencies of contemporary literature are in *tune* with such affirmations. In contemporary British literature, for example, such writers like Kazuo Ishiguro, who chose to write stories that are less oriented towards the fragmentation and disorder of postmodern texts, and speak about personal responsibility, about how we, humans, are accountable for our deeds, and about humanism in the best understanding of the world. History is not something that just 'happens' to us, in a hazardous manner, it is what happens to us after we have made our choices. In both such novels like *The Remains of the Day*, and *Never Let Me Go*, man is not spared; he has to face the results of his options, of his deeds. The world of David Dabydeen is also a rather deterministic one – as many of the postcolonial writers employ. In his *A Harlot's Progress*, the author does not allow the European tendency towards finding historical excuses to the choices their older generations made, when they colonized other parts of the world, when they traded and used slaves, when

they disregarded other people's cultures and wishes. Obviously, we should not consider that all of us today are guilty, but, at the same time, such situations should never appear again, should be prevented because when one people considers that other peoples are inferior, there is very little good that can come out of such stories. Even if all these novels I referred to are rather sad, and present an ugly face of the world, they are not postmodern in spirit, they still speak of a humanistic world, in which man can find answers, can find paths that are able to give him a sense of reality.

There are other possible answers. Professor Michael Berube writes in the *Chronicle of Higher Education*, in May 2000 that he has arrived to the conclusion that he has been teaching postmodernist theory for over 10 years, but he is not sure that the genre really exists. He, then, gives a list of the most important theoretical studies that he asks his students to read so that they might, then, discuss in class. All those studies are revolving around the idea that there is no such thing as transcendental truth, that there is no foundationalist idea that our world is based on. If some people claim that they believe in such ideas, they just believe in a story, their story not having more merit than any other people's stories. All claims that we might consider are just that – claims. Any story we might believe in is just that – a story. He would have nice debates with his students based on such theories, and he explained the death of the author, the death of grand narratives, the death of history, the death of truth, etc. Nevertheless, there was one downside to all these fun talks with the students, and to such provoking studies: they attract the students but they do not longer convince him. They ceased to convince him because he still is a professor of literature, and this is where the *problem* appears:

The problem is with the fiction: it just isn't postmodern enough. And that, I've gradually come to realize, is because there really isn't any such thing as postmodern fiction - at least not in the terms that most literary critics have proposed so far. My course on "Postmodernism and American Fiction" still makes sense - but only because of the ambiguity of the conjunction "and". I could just as well call the course "Recent Intellectual Debates in the Humanities, Along With a Bunch of Novels Written Since 1965". (Berube, *Teaching...*)

His arguments, beyond the humorous,

self-ironical attitude, come from the incapacity of postmodernism to justify itself when applied to real fictional texts, because there are contemporary texts that resist such application; moreover, there are also texts of the past that fit very well in the discussion. Thus, there is no successful attempt to define postmodernism in "stylistic terms". There is nothing that can be said to be uniquely representative of postmodernism. If we attempt to define

....postmodern fiction in stylistic terms - as a form of writing that defeats readers' expectations of coherence, as experimental narrative that plays with generic conventions, as fiction that dwells on ambiguity and uncertainty - winds up being a definition of modernist fiction as well. Or a definition of Laurence Sterne's 18<sup>th</sup> century masterwork, *Tristram Shandy*. Or a synopsis of narrative techniques in Miguel de Cervantes's *Don Quixote*. Want to talk about authorial self-reflexivity? Try the second half of the *Quixote*, in which every character has read the first half of the book and humours the old knight-errant accordingly. (...) Fictional narrative flaunting its own fictionality? Been there, done that, seen that, not only in Andre Gide's modernist classic, *The Counterfeiters*, but also in key moments of Chaucer's *The Canterbury Tales* and Spenser's *The Faerie Queene*. Experiments with traditional Genres? Read *Ulysses*. Infinite circularity? How about *The Thousand and One Nights*? (Berube, *Teaching...*)

I have chosen to give this rather extended quotation, because it is written in a postmodern style, with a lot of self-irony, with much critical savory, and also, with a sort of true love of literature that cannot be denied. Berube reminds the reader of some of the most important texts of mankind, he proves to be faithful to literature first, and care about his being right in the critical views, second; therefore, this statement can be seen as a beautiful proof that the Professor is authentic in his love for his profession, he is modest and meditates on his trade permanently. He is an inspiration. (I felt the need to introduce these few words about Professor Berube's profile, as I see him, because after having made his ideas public, he was accused of undermining the study of literature in America – see Rasmussen and his *RePOST* – and I really think that our world needs more honesty and more authenticity especially on the part of university professors. The current state of affairs in many universities, with the imposition of political correctness and progressive

leftism, has given way to much discrimination, and in so far as such politics wanted to stop people from mis-judging others, it also facilitated a new kind of censorship. The way out from this moment when the academia – especially in the US and in Western Europe – seems to be unable to surpass, might be exactly this: let us love literature again, let us love our profession, and let us allow ourselves and others to express their thoughts freely. Nothing bad can come out from such a position.) Berube's words can also be seen like an expression of the author's instinct, which advises him to experience a break from the postmodern dogma, in view of a new type of fiction, which does not only resist the dogma, but, who knows?, might even come with elements for a new approach.

Looking at the selection of books in Berube's statement, there is another thing that strikes me as wonderful: it is a selection that contains some great titles of the picaresque tradition in literature. My own contention in *Elements of the Picaresque in Contemporary British Fiction* is that there are certain invariants of literature – especially in the genres used by humanity to tell their stories, which have been used and re-used, formulated and re-formulated for as long as we can look back in history. Such invariants, of which the picaresque seems to be one, have brought back the so-called genres in contemporary literature, even if postmodern authors and critics have so vehemently maintained that genres do not exist anymore. The stories are not Cervantian per se, anymore, but all great literary traditions of the world have embraced the picaresque. There are fundamental picaresque stories in the Judeo-Christian tradition, but also in the Asian tradition, as there are many elements of the picaresque in contemporary European literature, as there are in contemporary American literature and in Asian literature, as well. In a world that has so much movement, so much immigration, it is absolutely natural that the picaresque will also make its way to the surface, with the story of the high road, the story of the outcasts who have to do whatever they can to find a place in the world, the story of the misfits, of the marginals, of those who cannot afford to be moral, but can always be critical of their own situation as well as of that of the society they try to be a part of.

In the novel *Shame*, Salman Rushdie speaks about the situation of the immigrant: he is like a person who has jumped from a plane with

his parachute, and has never arrived on the ground: he will hang there, "pendulating" between worlds, as none of the two worlds is real to him. He does not know the country he left behind, as he does not live in its rhythm any longer, and cannot understand changes – it is just a construct in his mind, made up from his own experiences, or rather, from his own interpretation of his experiences. The new country does not exist, either, as for him it is just a place that had existed in his imagination, a construct of his mind, which was made up from the 'bits and pieces' of information that he was able to find out. Still, it is not real. If we tried to imagine that this is the situation of almost all postcolonial writers, of many, many other people in the world, who had to go through dislocation, a literature where the picaresque is favoured is not un-imaginable anymore.

There are other genres, too, that are re-used in today's culture. If we looked for just a couple of minutes in a television guide, we will see that people still expect their movies and series to be labeled according to genres – there is no postmodern labeling in such guides. No film is said to be the un-chronological, fragmented story of a de-centred self, in constant battle with uncertainties and with the dislocation of his humanity in the post-human body that he is not conscious of. No, the story will be labeled as a thriller, a romance, a western, a science fiction movie, etc.

Another drawback in trying to always find postmodernist, and only postmodernist features in contemporary literature, is that critics tend to overlook other features of the narratives, they might even overlook very good texts entirely, or, they might feel 'embarrassed' that some texts, considered to be 'pure' from a postmodernist angle, dare to prove that they still have a structure, or chronology, or 'geographical' settings (Berube gives the example of Pynchon's *A Gravity's Rainbow Companion*, which, 'embarrassingly' enough, displays such Joycean characteristics). (Tomoiaga, p. 102)

Berube comes to the conclusion that, in fact, only architecture and visual arts can benefit from the postmodernist theory; as for literature, it is true that such changes in the way we see reality exist, but, as meta-narratives, and grand-narratives are contested by the theory, they cannot be replaced by it, either. People still find pleasure in determinism, in identities, in religions, in tradition, even if some consider these positions

obsolete. They can be labeled as fundamentalist and retrograde, but they are still there, they are still conditioning this world. The story insists to be a story, writers still write stories that are non-postmodern, whether the critics like that or not. Professor Berube also draws our attention on where the English literature is being written today as compared to the first half of the 20<sup>th</sup> century. Thus, we may notice that the contemporary narratives in English come less from the English, Irish, or American authors, but rather from such parts of the world as South Africa, India, Nigeria, Canada, Kenya, Trinidad. Let us just look at some names of British authors and see how the vision on history and the modern world can differ from the one delivered by authors at the end of the previous century: Salman Rushdie, Ben Okri, Kazuo Ishiguro, Hanif Kureishi, to name just a few, tell a different story, and come with another vision on literature and history. They could be the link towards a new type of literature, as Berube also remarks: we should not dwell so much and lose ourselves in theory, and risk not noticing all these changes;

Such questions seem to me more important for understanding the future of literatures in English than the question of whether postmodernist antirepresentationalism is more antirepresentationalist than modernist antirepresentationalism. Such questions would also seem more intelligible to the world's ordinary readers, whether they were looking at Rushdie's *Midnight's Children* because it made the Random House top 100 novels of the century, or reading Ondaatje's *The English Patient* because they liked the movie. Postmodernism? Globalism? The century's over. Let the debates begin. (Berube, *Teaching...*)

The death of postmodernism was proclaimed six years after Berube's considerations, by Professor Alan Kirby, who makes an effort to go a little further in his mind and envisage what would happen in literature after or beyond the 'postmodern moment'. His argumentation begins with the general observation that, in fact, we cannot say that postmodern visions or postmodernism per se is still our contemporary. Like Berube, he deplors that fact that so many professors of literature still use texts to illustrate such ideas but do not care that those texts were written even before their students were born. They do not look twice at the literature that is being written, at the writers and their stories, at the true map of authorship around

the world, but still select those texts and those writers who 'fit the profile' of what is considered to be postmodernism. He shows that philosophers, themselves, have already started to depart from postmodern ideas, and that it is only in the academia that such ideas of indeterminacy are still dwelled upon. What Kirby is interested in, though, is the culture that is produced outside the academia, in the 'real world' of culture production, in the popular or urban cultures, etc.

The contemporary student lives in a world that is far from what postmodern ideas generally refer to (like the beginnings of rock and roll, about the first days of colour TV, and such) while students live in a totally different reality, which they take for granted: the technology of the mobile phones, iPods, touch screens, the supremacy of the Messenger, Facebook, the Internet as global source of expression and information, laptops, reality shows, the universal remote, etc. If we watched a single 21<sup>st</sup> century movie, or the TV for a longer period, if we went to conferences, or read the latest best seller, we would notice, the author promises, that there is nothing postmodern in any of these. He could only detect some 'traces' of postmodernism in such texts as the cartoon films for children like *Shrek*:

The only place where the postmodernism exists is in children's cartoons like *Shrek* and *The Incredibles*, as a sop to parents obliged to sit through them with their toddlers. This is the level to which postmodernism has sunk; a source of marginal gags in pop culture aimed at the under-eights. (Kirby, *The Death...*)

The main provocation today is to try and 'guess' what is going to come in the Post-Postmodernist era. It is obvious, Kirby maintains, that there is no path for us to take to go back to our old perceptions of such important categories as time, space, authority, selfhood, etc. These were permanently changed by postmodernism. In fact, in my opinion, they started to be altered by Modernism, which was a true philosophical and literary trend. I tend to side with those critics who consider postmodernism a kind of baroque phase of Modernism, a kind of dilution of ideas that such fading phases of literary trends usually have. Postmodernism, then, would just be a period of pulverization of Modernist ideas, a taking of such thought to absurd and 'bushy' lengths, in preparation of the new thinking and the new literary trends to come. Then, again, as Kirby also shows, an enormous change was brought about



by modern science in the domain of the receptor of culture, who is not an individual who just sits in his/her armchair, and expects to be fed culture, but a dynamic recipient, who is in charge of both the remote, and the mouse, who will choose texts in a participatory way. Thus, the cultural products of this “pseudo-modernism”, as Kirby calls it, have to take into consideration the fact that the recipient is anything but static, and they even produce texts in which they expect the recipient to intervene physically, in an interaction with the cultural propositions. The most representative phenomenon for this cultural change is the Internet, which is defined by the individual action of clicking on the mouse, so that he might choose from among the billions of pages existent in the cyberspace. He does this in a matter of seconds.

Kirby speaks about postmodernism as making place, or being pushed away by computer games and blogs, while the older forms of culture need to find new ways of expression and adapt. Meanwhile, though, I can see that most important trendsetters are online, they have vlogs (my computer does not even know this word, yet, and insists it is not correct!), they have an immense audience and change lives, while those older forms strive to survive. Still, as the author mentions, culture is adaptable and does adapt to the new technique most adequately. The movies of today resemble in a way the hyper-real games, with their use of special effects. While the cinema seems to look back in a way, with such movies as *Gladiator*, for instance, the TV, on the contrary pretends to be anchored in reality, with the reality shows, which are doing anything but showing reality. Still, there are a lot of television series that continue the classical traditions of the ‘story’: grotesque stories, picaresque ones, love stories, comedies, historical movies, mythological ones, new mythologies (just think of such series as *The Game of Thrones*, or *Vikings*, or even the mixture of mid 19<sup>th</sup> century British archetypes in the series *Penny Dreadful*). What Kirby referred to, though, were the “pseudo-modern” texts, which he describes as being characterised by a total lack of time-depth, they only last a moment, they only have the present, and are soon forgotten: they have no memory, and they do not ask for anyone to remember them. Another characteristic Kirby highlights when speaking about such ‘very’ contemporary texts, is the fact that they display a discouraging banality. Most movies are dedicated to just two subjects: how life is begotten, and lost. Most screenplays are primitive, and the whole

production is only saved by the sophisticated technical effects. Such productions are non-lasting, of no cultural value, they do not fill a need for something that might be called value even 50 years from today (Kirby).

Looking at the examples of television series I gave above, though, I could not agree with Kirby, or not entirely. There is much value in today’s cultural production, there is much literature and good plots, there is depths, and there are principles. Many such series reflect reality better than reality reflects itself, and that is true. Tendencies of today could be easily traced in such short series, from developments in the political world – scenarios like those in *House of Cards* or *Designated Survivor* – show how feeble politicians are, and how much depends on just a few people in this world – to contemporary views on history, in such very fashionable series like *Regina*, or *The Tudors*.

Today, we participate in culture more than in the past. Cultural events that presupposed some kind of participation existed in the past, as well (if we only think about pantomime, or carnivals, or even reading). Still, these new forms of intervention on the part of the readers are characterized by “physicality”; the specific of today’s cultural products is that they are “electronic and textual, but ephemeral” (Kirby) This “pseudo-modernism” brings with it a much deeper gap between generations, that is, between the generations born before 1980, and those born after that year. While the older generations find the younger ones absolutely brainless, drown in consumerism, the youth will see the older generations as boring, conformist and distant.

The main question is related to what we call ‘real’. Postmodernism questioned the concept of reality, but today, real is considered just what is related to me, myself, as I “interact with its texts” (Kirby). No critical or scientific approach is ‘cool’, or present in the youth’s minds. Such contemporary ‘-isms’, which are very fruitful in the academy as feminism, or postcolonialism, are virtually non-existent for the large public. Kirby also maintains that almost nothing happens from an intellectual perspective, no critical view is focused on the consumerist society, there is only buying and interacting, which defines us all as ‘alive’. Again, I think such vision should be modulated, or even criticized. There are many instances when young people do take a stand and do take action. The political and social

commentaries in the 9GAG series on the Internet is such an instance of resistance against many of today's political blunders. Then, there is so much anti-advertisement, many young people try to fight consumerism and the dictatorship of advertisement in many ways: they come with ad-busts, which are really effective (just look up the bust of the advert for vodka, in which the rope someone might use to kill themselves appears in the form of a vodka bottle; or the busts of ads that come to urge people to buy from the McDonalds, etc.); they have all kinds of campaigns on the Internet that propose subjects relating with saving nature, and the earth; they express their opinions in graffiti all over the world, some of which are acid commentaries of globalization and consumerism, etc. Not to speak about the fact that young people watch less and less television, in the sense that they watch their favourite shows online, so that they are not exposed to advertisement on television anymore. If they do not want to see ads, they can do so.

In my country, in Romania, the Internet, or Facebook, rather, had a great impact on the political life, and practically elected the President of our country. The information that came via Facebook and Messenger managed to keep the users informed of the crass lies that the political power of those times tried to sell; then, on the election day, when many young people who work abroad in Europe could not vote, as the power in Bucharest tried to prevent them from expressing their vote, there came a real 'cyber-riot', that took everybody by surprise. At the second round of elections, there were so many young people at all Romanian Embassies, that they were forced to open and let them vote. This changed everything, and the 'cyber-intelligence' defeated the television consumers. It was an impressive thing to see.

The next point Kirby makes, gives us much to think about. After arguing that the youth does not dwell in anything that can be considered as 'serious topics', even when they do, they go back to obsolete ideas, and become fundamentalists, either religious or political ones. In his opinion, the youth today have lost all sense of irony, not to speak of 'self-irony', which is missing altogether under such powerful American influence. We witness a period of going back to Medieval barbaric tendencies, enhanced by the newest technology.

In such a context, it is just normal for those who are fanatics of none of these extremes to feel

anxious, to try and save themselves from a loss of identity, to eat healthy under the pressure of magazines and TV shows, which scare them as to their feeding habits; they watch TV to learn how to raise their children, how to cook their meals, how to speak to their spouses, how to pay their bills things that seemed perfectly clear for the generations of past centuries.

This pseudo-modern world, so frightening and seemingly uncontrollable, inevitably feeds a desire to return to the infantile playing with toys, which also characterises the pseudomodern cultural world. Here, the typical emotional state, radically superseding the hyper-consciousness of irony, is the trance - the state of being swallowed up by your activity. In place of the neurosis of modernism and the narcissism of postmodernism, pseudo-modernism takes the world away by creating a new weightless nowhere of silent autism. You click, you punch the keys, you are involved, engulfed, deciding. You are the text, there is no-one else, no 'other'; there is nowhere else, no other time or place. You are free; you are the text; the text is superseded. (Kirby, *The Death..*)

Obviously, Kirby's vision is rather filled with skepticism as to the power of new generations to re-connect to a culture that older generations still consider as valuable. These 'hard values' of the older generations seem to be overlooked by the youth, who are encouraged to be aloof of reality, and construct their worlds somehow inside themselves, but helped by technology. Still, in the light of what I have noticed when talking to my students, they are present in reality, they are engaged, they do take action, they are ironic and self-ironic, and they know how to deal with reality – at least the best of them. This is exactly the point. Not even in previous times did all people do the same thing, or believe in the same ideas all the time. There were some elites, some people who knew more than others, and some enlightened people, who had extraordinary intuitions. They were the leaders of thought, and they brought about change, even when others resisted their views. The youth today is exactly the same as at any other given time in the past: yes, there are problems with addiction to technology (but was Oscar Wilde's times free of any addictions?); yes, there are young people who become fundamentalists (but were the times of Communist revolutions free of fundamentalism?); it is true that some seem to not care about the past and tradition (but how

much did the Jazz Age generation in America care about their Puritan tradition?).

I think what we need is more time. Of all these New Age ideas, of the new vision on postmodernism, globalization, the global village, the dictatorship of simulacra (in Baudrillard's terms), of the supremacy of technology, of religious and political fundamentalist tendencies, something else will appear. If the term Post-Post-Modernism can be used for the time being – in the hope that it will be soon replaced not with a negation but with something that represents a crystallization of modern thought – we might consider our age an age of re-crystallization after a baroque phase, the dissipation of modernism into a myriad of forms. Technology will continue to develop and change the face of the earth, as well as the face of humanity. Literature, though, seems to be doing very well, as more and more books are bought. The book-fests in Romania, for example, come with so many books, and they also sell a lot, as people find out about books with more ease, if they are connected to information on the Internet. They might favour e-books, or audio-books, but this is no tragedy. Culture has new forms, we just need to adjust to such transformations, and we need to find the buds of a sea-change of thought that is about to come. These buds can be found in what I call the Culture of the Youth. Get familiar with it, it is worth the effort.

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## 2.

**Contribution Of Literature Towards The Preservation Of Culture****Swapna Jadhav**

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**ABSTRACT:**

*The present article of mine attempts to respect literature as it steps forward strongly to preserve culture. It speaks of the preservation of culture in relation to major issues such as the transition of oral culture, language transition, loss of traditional values or overall a national identity. Literature through its footsteps enters the life of every individual thus educating man about traditions, culture, its heritage and also about the preservation of the same. Literature has always helped to identify the changes taking place as a result of Western influence. It acts as a medium for a writer to inform and educate the readers to maintain their relation with their nation or their own identity. Literature on a higher end has always improved the status of culture and its sublimity. It has a strong aim and vision of exhibiting directly or indirectly its imprints towards the purpose of preservation of cultures. Not only writers but the scholars and saints have also contributed by writing tales, mantras, proverbs, aphorisms, anecdotes, songs, folk-songs.....etc and thus co-ordinate in preservation of culture. So let's understand the contribution of literature towards preservation of culture and remain back with the identity which is our origin.*

Culture acts as a mirror for a human value, respect and identity. It is the same which decides the perspective of a nation. Generations moving towards globalized era; remain captured with its adverse effects and are now focusing on the outside changes unaware of the damage caused on the withering of their cultural traditions. Many fields have been contributing towards the preservation of the cultural heritage and a vehicle which drives this on the same journey of preservation is Literature. The present article of mine attempts to respect literature as it steps forward strongly to preserve culture. It speaks of the preservation of culture in relation to major issues such as the transition of oral culture, language transition, loss of traditional values or overall a national identity.

We all know that literature stands to exist as a distinct entity in social works proving itself as a prominent source of contribution towards a nation building and towards sustenance of culture of the same. Literature through its footsteps enters the life of every individual thus educating public about traditions, culture, its heritage and also about the preservation of the same. Literature has always helped to identify the changes taking place as a result of Colonization and Western influence. It acts as a medium for a writer to inform and educate the readers to maintain their relation with their nation or their own identity.

Culture took its birth from various traditional societies added with it the norms such as traditional belief systems of certain things handed down from successive generations, from the source of mythology that most people understand and believe either; sung, narrated, visible or invisible in tales told by word of mouth. Tradition is in its existence from decades because man remains receptive to the spiritual aspect of life. It is this identity playing a role to survive in the world and for the survival in the world of nature, culture tries to get rejuvenated from most of the mythological beginnings. It is considered as a responsibility for every human to live with his/her culture and tradition and also to conserve it for his/her future generations. It may be carried over from one generation to the next generations through most of these elements- either; as a part of a man's main form of performance or his own entertainment. For instance oral/verbal cultures strive hard to exist in the present days; but earlier it worked as the origin of developing and building a relationship between culture and communities/ society thus being a motive towards the development of any nation. But today a fear in front of us is a harsh truth that modernization has caused much destruction to every nation's cultural identity and in due time it may lose its significance.

All folklores are considered as Oral traditions, the lore and belief of culture are all

transmitted by word of mouth. They may be from natural to native and from native to traditional and some rural too but there is no written language which can be continued to generations in this method. All written literature contain prose and verse narratives; in addition to myths, dramas, rituals....etc. Literature in written forms helps in preserving the folklores and oral traditions. It also highlights the relevance of stories of the past, to the generation of the present but surely something which the oral traditions cannot strongly do.

Indian literature plays a vital role in preservation of its oral culture. Not only writers but the scholars and saints have also contributed by writing tales, mantras, proverbs, aphorisms, anecdotes, songs, folk-songs.....etc and thus co-ordinate in preservation of culture. It is this Indian culture which acquires a strong and loud message for other parts of the world where industrialization and globalization races for. Books educate and enrich our culture. Indian literature is a great example of National integration. Gitanjali by Rabindranath Tagore is a best example. There are innumerable translations available in all regional languages and include 37 translations in Hindi and 10 more in other languages.

Literature in the present day attempts to bring back the same image of culture. The research has resulted into gradual collections of myths, legends, folktales, poetry, songs, chants, charms, proverbs and riddles ; thus introducing these again to man. Literature also attempts to experiment by putting down the oral culture and the same literature today is put into the written form so as to help future generations. It has a strong aim and vision of exhibiting directly or indirectly its imprints towards the purpose of preservation of culture. The collections found till today are elements which initially existed in verbal communication and here the actions define people's behavior and the sense of their belonging. Every literary work in the form of written part as novels, plays, poetry, fiction and non-fictional literature....etc explores and portrays the culture and its relevance is visible in human development. These actually serve as a bench mark of Nationalism in most of the postcolonial societies.

On the other hand; contemporary tradition in the aspect of language development complements culture in respective ways. A speaker's or a writer's social, educational and

ethnic background is decided by the language and literature he connects to and gets to with the society. A birth of any new language always fades up the original languages and slowly gets unrelated of basic cultural heritage. It is now when a new language occupies the space forcing man to judge on his own interests. The loss and shift of oral/verbal language has put the primary linguistic elements in a side-line and the ideas of scientific or complex vocabulary with linguistic expressions has made today's culture very ordinary, but literature has a vision to build over the bridge between the original and the polished one. Historical literature reflects the culture and society of the time period in which it was set, which then assists in shaping the culture of the future by giving us examples of both the mistakes and victories of our ancestors It is said that a nation is bond to progress if it only preserves the regional or any other languages of its own and also preserves its culture. Innumerable cultures in many Indian states and the variety of languages and customs is our asset and it is our prime duty to preserve the same. Dialects and regional languages are becoming more marginalized as they succumb to languages such as English that wield greater perceived social and economic value. The world now starts to understand the upcoming identity loss and makes us aware of the imbalance to be faced in future due to globalization. Globalization has affected regional or local culture in terms of dress, food, folk, films, customs, languages and traditions so much that if continued in the same pace; would almost leave us with no identity of our own. A regional language and the relative literature that defines the culture of a particular area, has not remained independent anymore.

Each time a new language is brought into, a change on the cultural elements is seen and the impact which it carried so far is slowly moving away from its origin. Culture is always the highest expression to measure our species, civilization and diversity. The cultural preservation determines the need to restore and honor all forms. Literature survives the test of time and gets apprehended. Although we are more of an oral society, promotion of literature should be emphasized in this generation. Even with the upcoming technological advancement, literature makes an effort to reform culture..

Literature is a big part of all cultures. It also informs people, shares history and it itself becomes the history of a certain place or the

world. The documentation of an event or even a story made up can change a culture. The great relationship between culture and literature can be called as a bilateral one. It is due to the involvement of culture in variable areas like thoughts, human perspectives and traditional practices. Literature on a higher end has always improved the status of culture and its sublimity. Writers who consider elements of culture get fulfilled with values and their valuable literary materials help a culture flourish. The glory of a culture acts as an important factor for elegance

and the same is reproduced or rejuvenated by literature.

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## 3.

**Cultural Resistance in Wole Soyinka's 'Death and the King's Horseman'****Madhushri Kallimani,**Assistant Professor of English,  
Rani Channamma University, Belagavi**Introduction**

*Death and the King's Horseman* by Wole Soyinka is a classic tragedy that has won laurels in the literary world. Wole Soyinka is a Nobel Laureate who is popularly known for discussing themes on culture, colonization and history. Unlike Chinua Achebe's works, Soyinka's literary works do not end on a despairing note on culture and history. Wole Soyinka is an outstanding writer who displays the minute embroidered elements of Nigerian culture. In this play he has proved how culture has to be resisted and nourished during the periods of colonization and even after. The play interrogates the lives of Elesin Oba, the King's Horseman, his son Olunde, who is studying medicine in England and Simon Pilkings, the colonial district officer. The stage is set for a dramatic climax when Pilkings learns of the ritual suicide and decides to intervene with Elesin and Olunde who arrives home to meet his father. The play concludes with a positive note of cultural resistance against colonization but two lives are sacrificed in order to resist and win over the domination of the British.

The play *Death and the King's Horseman* is based on a real incident that took place in Oyo in Nigeria in 1944. James Gibbs gives us a detailed description in his book on the real historical event which led finally to the creation of a powerful tragedy which abounds in Yoruba myth, ritual and metaphysics.

"On Tuesday, 19<sup>th</sup> December 1944, the Alafin of Oyo died after a reign of 33 years. It was assumed that Jinadu, the master of his horse would follow his master by committing suicide. Three weeks later he came to Oyo dressed in white and began dancing through the street. At the crucial moment by the intervention of a British colonial officer, he was arrested and prevented from committing the ritual suicide. [. . .] But another shocking event occurred - that of the ritual suicide of the youngest son of Horseman".

Based on this real incident Soyinka has created a powerful play remarkable for its blending of western and traditional elements, its ritualistic elements and for the exploration of

metaphysical theme. Through poetry, chorus, politics and storytelling, Soyinka raises questions on human psychology and universal struggles of the will.

**The Elements of Culture and Cultural Resistance**

The play opens with vibrant drumming and praise singers creating a celebratory atmosphere in a Nigerian outdoor market. The aspects of culture discussed in the play are Market place: Market place symbolizes life and activities full of liveliness. It is also a place for celebrating and performing cultural rituals and customs.

Praise-Singer: Praise singer is a poet trained in Yoruba tradition of reciting praise poetry and incantations full of adulation as well as warning ritual ceremony.

King's Horseman: The King's Horseman, a hereditary role that requires a Yoruba male, who as an important chieftain and a friend to the king, has received the best of everything throughout his life to commit ritual suicide thirty days after the king's passing.

Mother of the Market: Mother of the market is a respected and powerful woman. She is an adviser to the younger market women as well as a leader with authority over the Horseman during the ceremony of ritual suicide.

Not I Bird: During the play's ceremonial opening in the marketplace, the Horseman chants and enacts, through poetic imagery, satiric dance and enchanting story of the Not I bird. A visit from this bird is a premonition of death. Its call is considered a bad omen, so humans and animals disclaim hearing it. They try to escape by saying 'Not I' implying 'please do not tell me that my earthly time is over'.

Death and Ritual Suicide: The spirited horseman facing self imposed death uses the chant of Not I bird to illustrate that unlike most humans and animals he does not quiver at this bird's call since he is ready to die. Indeed he will welcome the bird's call and offer it hospitality.

Yoruba Belief and the Horseman's Duty: There are four realms of existence closely connected to maintain the balance of Yoruba culture.

a. Realm of the Living: This sphere is everyday world human's inhabit. The market place is the realm of living where routine activities and cultural rituals take place.

b. Realm of the Unborn: The unborn are the people who have not yet come into the world of living. They are the ones for whom all things must be kept in order and balance for the future of the Yoruba people.

c. Realm of the Dead: These are the ones who have lived and may live again. They watch the routines of the living realm. This sphere is also the place of Yoruba Gods who are very lively and complex. This realm is known as the realm of ancestors. The unborn move to the realm of living and so the cycle becomes complete.

d. Realm of the Abyss: This is a place of ghosts, wandering spirits, strangers and terrible forces which destroy the peace of Yoruba world. The unborn must carefully travel through the abyss and reach the land of living. Occasionally an important sacrificial individual with a potent life force must challenge these forces to build a bridge across the abyss. When the bridge is built, the unborn can cross to the world of the living.

Life after Death: When the time comes for death and to leave the earth, it is not considered as the end of existence. According to Yoruba culture, death is not the end of life. It is only a means whereby the present earthly existence is changed for another. The experience in the afterlife for the Yoruba is said to be based primarily on a person's conduct on earth. For those who have been meritorious in this life, the afterlife is a pleasant representation of life. For those who have committed sins, the afterlife is a place of endless misery.

The play includes all the above cultural factors which enrich the aspects of cultural resistance. This play unfolds within the historical context of British colonial presence. The play opens in market place where Elesin Oba has chosen to perform his ritual suicide as a King's Horseman. The praise singers and Iyaloja, the mother of the market along with other young women have surrounded him singing and praising the Horseman with riddle filled poetry, which reminds Elesin of his duties to serve, after death. Elesin promises that he would never fail. The whole market has gathered to witness and to be the part of this important ceremony. As the play moves on with the discussion of life, death, life after death and the Not I bird, Elesin spots a young woman and gets disturbed. He expresses his

desire to get married to that young woman before Iyaloja. As it is necessary for him to die with all his desires fulfilled, Iyaloja agrees and arranges for the marriage. Simultaneously there is a tango performance arranged in the premises of the district officer Simon Pilkings. Amusa, a Yoruba police working for him informs about the ritual suicide that would take place soon. Simon and his wife Jane Pilkings are busy practicing tango with mask on their faces which actually used death rituals of Yoruba. Simon Pilkings becomes aware and cautious as he hears Elesin's name. He remembers how he had helped Elesin's son Olunde to study medicine in London. Though Elesin was dead against Olunde's going to London as it was not their cultural practice, Olunde had made up his mind to study.

Simon orders Amusa to arrest Elesin as he did not believe and understand the Yoruba culture and ritual suicide. Amusa's attempt to arrest Elesin was futile as he was blocked by Iyaloja's market women. They raucously tease Amusa for his loss of manhood serving the whites. Amusa flees. After the marriage procedures, Elesin emerges as the time for ritual suicide was nearing. He declares that he is no longer bound to earth. His trance like dance movements guide him toward the death passage. The action now moves to the ball at the European residency. Olunde appears as he has received a telegram announcing the King's death and knew that by tradition his father would die a month later. Olunde in the play represents a hyphenated position of identity and culture. He represents both first and third world. An educated man with one foot in each culture, Olunde wants to advise Pilkings not to interfere in the ritual. He debates bitterly with Jane about the distinction between Elesin's death as a communal duty and the mass suicide in World War II of Europe.

But it was all too late. Elesin is arrested by the colonial officers and imprisoned. As the king's horseman, he has failed to perform ritual suicide and is tainted as well as dishonored. The Yoruba world with its rituals and ceremonies has been over thrown and they are left shaken and adrift. Simon feels proud of him for arresting Elesin, but is soon shattered as he is insulted by Elesin. He fails to assume the upcoming events as Iyaloja, the new bride and market women silently arrive at the prison. They are not allowed to go near the prison. The Yoruba kingdom has broken into pieces and Elesin is humiliated by all for failure. As the play moves on some mysterious incident takes



place which could not be guessed by the Pilkings. They are horrified to see Olunde's dead body which is brought to the prison. As the horseman Elesin, a father has failed to do his duties, it was Olunde the next horseman and a son performs his duties analyzing the situation. The play ends with Elesin's death as he was bewildered to watch his son's dead body and strangles himself with chains inside the prison. The conclusion of the play stands apart and is unique as it represents the cultural resistance by both Elesin and Olunde.

They both do not give up and perform the ritual rites and suicide going against all the odds of colonization. The Pilkings fail utterly to dominate and rule them.

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## 4.

**Minoritization of Women in the Indian Subcontinent: A Role of Religion****Dr. Satish Saykar**Assistant Professor,  
Department of English,  
D. P. Bhosale College, Koregaon**Abstract**

*The present research paper attempts to study the role of religion in the becoming of women. It highlights the women's exclusion, marginality, inferiority, minority or non-dominant position in their families and society. It is noteworthy that about all the major religions in the world have been founded by men. So while philosophizing the religion, they have given importance to patriarchal system. All the religions have contributed, in lesser or greater degree, to the marginalization of women. It is a tradition of marginalization, suffering and exploitation going back to the Vedic time with the arrival of Aryas to the present time. The paper in the initial part discusses the matriarchal culture of the subcontinent. Then, it provides a detailed view of how all the major religions have marginalized women by placing various restrictions of culture, society and religion.*

As Dhere R.C. in *Lajjagouri* (The Nude) states that India has a great tradition of worshipping the goddesses in nude or naked form. The research has proved that Alampur (Andhra Pradesh), NagarjunKoda (Andhra Pradesh), Siddhankotte (UttarPradesh), Sangameshwar, Wyaghreshwari, Wadgaon (Dist Satara, Maharashtra), Ter(Usmanabad, Maharashtra), Nevase (Dist- Ahmednagar, Maharashtra), Mahurzari(Dist-Nagpur, Maharashtra), hokardan (Dist -Aurangabad), Bhita (Uttar Pradesh), Kamakhya (Assam) are the Goddesses which were worshiped and still some are being worshiped in nude form. These goddesses are considered as a symbol of birth. Their sex organ is worshipped and is considered as having the procreative power. Even their breasts are highlighted to emphasize that they are not only the creators of the world, but also the feeders of the world. All these goddesses are seen as the forms of the earth mother goddess Mother Earth.

The part of the above-mentioned history can help us to know the status of women in the Indian subcontinent. A woman can be compared to these goddesses as she is also the birth giver or creator. Even the period of the menstruation of the goddess is celebrated in Assam and Kashmir as it is felt that after this period she becomes ready for production. The earth goddess is reckoned as the virgin though she carries the womb of all the creation. She uses the male power for the purpose of creation, but her virginity does not corrupt. Perhaps that is why when Parshuram is teased by his friends for being without father, he asks his mother, Ellamma or Renuka, to show his father to which the latter says that she does

not have a husband, so she is unable to show him his father. Further, Yamai is the mother goddess who uses the man (in the form of seed) as per her wish to create something, but is not being controlled by him. She is free every time and everywhere. Though man comes in her sphere as father, husband or brother, it makes no impact on her freedom. Moreover, when a virgin becomes the Matangi (one who worships the goddess Matangi), she marries to a tree as it is a symbolic marriage, after which she is free to enjoy a sexual relationship with any man of her choice and still her dignity is retained. Even the example of Yogeshwari, who avoids the predecided time of marriage with the God Vaijinnath of Parali by pretending to comb her hair and remains forever in Ambe as a single one. Similar examples can be given of Padmavati, who remains separate from the Vyankatesha of Giri, and her separate temple is there at its foot; and Rukmini also lives in a separate cell in Pandharpur.

This might be the reason as to why all the upcoming religions (established by men) tried their level best to control the life of the woman and the chastity or virginity was given the utmost importance and the adultery was forbidden. They feared that women may divert to uninhibited sex that will be dangerous to their position.

In the Vedic period, the women worked a lot in the fields of education, religion, individual development, and they had enjoyed all the religious rights along with the men. As they had the schooling of the Vedas, they could chant the Vedic mantras distinctly. As there were no temples or sculptures, the divine forces were worshipped, and it was not banned for women. In the Vedic religion, the women were forced to marry as the

son was the goal of life for a man, and that could only be achieved through wife. The presence and cooperation of women were essential in all religious rights. Even the inter-caste marriage system was in existence, and that a wife who has come from a low caste had the right to participate in all religious activities. There was a provision for Upanayana of girls as well to enjoy the religious rights equally with boys.

But in Sutra-Smriti Period (800 B. C. - A. D. 300) the status of women started degrading and were kept away from performing religious rites and considered inappropriate to utter the mantras as the rumour was spread that even a small mistake committed while uttering mantras can lead one to hell. With the arrival of *Manusmriti*, the woman was considered as dependent on the father, husband or a son for the security reasons.

In Puran Period (A.D. 300 - A.D. 1800), the women were given some religious rights again in Bhakti and Puranic religion. It has mentioned various Vratas, especially for women, but while performing these religious rites, the women became naïve and forgot their logical ability. The attitude of men towards women was of sympathy and reverence. Even the abducted women in the war-period had an opportunity to re-enter in the religion and to enjoy the religious rights up to the 12<sup>th</sup> century. The women were the real patrons of the soul of the Brahmin religion and its traditions. However, after the 13<sup>th</sup> century, abducted and hence disqualified women were not allowed to come back, and their degradation began.

Jainism taught the importance of women and awarded them an equal status with men. A woman is considered even more important than man in the family. About 80% of the stories in Jain literature are women-centred. All the Tirthankaras have given more importance to the mother. There are two sects in this religion – Shwetamber and Deegambar. Shwetamber considers that the 19<sup>th</sup> Tirthankara was the woman named Malli. In the period of Verdhmaan Mahaveer, the status of women improved. He, himself, accepts Chandana as his disciple who was being sold in the market and who then became a Sadhwi to support the orphan women and make their life happy.

Jainism looks for sons and daughters equally. The birth of a female is also celebrated as that of the male. Appropriate education, nurturing, marriage of girls in adulthood, equal share of property is considered the fundamental duties of the head of the family. Even the girls are

free to choose their husband and also they reserve the right to stay unmarried throughout their life. Jainism disregards the child marriage and Sati custom, at the same time, it encourages the remarriage of widows. There is no purdah system at all. Moreover, all the women have the freedom to participate in all religious festivals, religious meets and other important functions. Any woman can function as Sadhwi irrespective of her present status of Queen or maidservant. However, as Jainism prefers Brahmacharya to Grihasti, the stories were spread regarding the women that they are responsible for the degradation of men. However, fortunate enough, the women are also have permitted to take the Sanyasa.

There is a difference in opinion in Jain religion regarding the rights of Moksha to women. According to Deegambar sect, the women have no right to achieve the Moksha, and she can only attain it in the next birth as a man and not as a woman. On the contrary, Shwetamber believes that there is a right to a woman as well to attain the Moksha. Shwetamber regards Malli as the 19<sup>th</sup> Tirthankara. However, the believers of Deegambar do not consider Malli's femininity. But the fact that a male Shravak who has performed the sadhana for three years can be the Guru of a female Shravika who has performed thirty years' sadhana is approved by both the sects can highlight the secondary status of women.

Buddha rejected Brahminism where all the women were secondary and where the infertile and widow women had no place. He made no difference between man and woman regarding the attainment of spiritual knowledge. The rules of morality were applied to both men and women. So the inferior nature of women came to an end to some extent. An unmarried, married, infertile woman or widow could be the Sannyasin. The trainee-Sannyasin was given the same education as that of the trainee-Sanyasi.

Though it is frequently claimed that the status of women was improved in the period of Buddha, there were some limitations imposed on the women. The Bhikshuni, though working for a hundred years in the religion, should salute the new Sadhu. In the monsoon, The Bhikshuni was not allowed to live where there were no Bhikshu. She had to confess if any mistake had committed by her in the monsoon, after the end of every monsoon. Moreover, she was not allowed to criticize any Sannyasi. A Sannyasi can warn any Sannyasin but not vice versa.

Buddha's attitude towards women was

rather a mixed one. Despite the limitations imposed on women, his views were rather excellent in connection with the contemporary society. He even disapproved the admission to the Bhikshu Sangh of all the women, including his stepmother Goutami. However, after the continuous insistence from his favourite disciple Anand, he decided to admit women. He has given the right to women to attain the Moksha (Nirvana). Though he admitted women in the Bhikshu Sangh, he professed that his religion will retain for five hundred years only instead of a thousand years due to his decision to admit women.

Some of the rights are given to women in Islam and it is expected that every religious person should see the implementation of the same. The rights given to women are the right to education, right to collect wealth, right to earn money by business/service (if she needs / wishes), right to get awards for the good deeds, right to speech, right to get required facilities from husband in need, right to make the favourable marriage contract, right to divorce, right to retain the self-wealth, right to sexual satisfaction, right to retain children after divorce, right to reject the marriage, etc.

One can see how the fundamental rights of human beings are given to the women in Quran; but, on the contrary, the men are declared their controllers. In this connection, Quran says: "Men are the managers of women." (Sura al-Nisa 4:34) One thing quite contrary to the moral values in Islam is that the evidence of two women is equal to the witness of one man because it considers that there is a deficiency of intelligence in women. Moreover, a woman can neither pray nor fast in her menses.

Women are permitted to work in Islam. Islam recognizes that a society needs women to work for the sake of progress. Nevertheless, women's right to work is subject to certain conditions:

- The work should not require a woman to violate Islamic law (e.g., serving alcohol), and be aware of the woman's safety.
- If the work requires the woman to quit her home, she must maintain her modesty.
- A woman may not remain with an adult male in isolation to avoid the chances of going astray.
- Her work should not affect more significant commitments such as those towards her family.

Furthermore, it is expected that the Muslim society should provide employment

opportunities for women to enable them to work in a Muslim atmosphere, where her rights will be respected. Women may seek medical treatment from men, but the treatment from the female physicians is preferred. It is also recommended that the schools, colleges, sports centres and ministries of women be staffed by women rather than men.

Islam discourages social interaction between unmarried or unrelated men and women when they are alone, but Islam does not discourage all the interactions. This is shown in the example of Khadijah, a rich, twice widowed businesswoman, who employed Muhammad and met him to conduct trade before they were married, and in the example set by his other wives, who taught and counseled the men and women of Medina. Hijab is the Quranic requirement that Muslims, both male and female, dress and behave modestly. A woman is required to act and dress in a way that does not draw erotic attention to her when she is in the presence of someone of the opposite sex. To cover the body, the garments such as chadors or burqas are recommended for women.

The Quran considers the love between men and women to be a sign of God. Islam advocates a harmonious relationship between husband and wife, and mandates that the will of the woman be honoured. It puts the main responsibility of earnings over the husband. Both the man and woman are ordered to fulfil the other's sexual needs. Husbands are ordered to be kind to their wives and wives to be obedient to their husbands. The Quran also encourages the discussion between husband and wife and mutual agreement regarding family decisions.

Islam grants women the right to own which allows them to have personal possessions. While women have no financial obligations like men, some of their economic rights are less. Women's share of inheritance, as outlined in the Quran, is typically less than that of men because women do not have financial obligations, they do not have to pay dowry or pay for child or elderly parent's maintenance, but in some cases, women get more, depending on their placement in the family, and the existence of other heirs. A woman's possessions before marriage do not transfer to her husband, and she is urged to keep her maiden name. She is not obliged to spend on her family out of such properties or out of her income after marriage. A woman also receives a Mahr (dowry) which is paid to her by her husband

at the time of marriage. Men as well as women have the right to be supported financially by their families or state. Under the cover of the lack of financial responsibilities, a woman's share of the inheritance is less than that of a man.

It is wrongly believed that a man can divorce his wife by repeating the phrase "talaq, talaq, talaq" ("I divorce you, I divorce you, I divorce you!") in the presence of a woman. Sharia Law clearly states that divorce needs to be confirmed on three separate events and not simply on three times at once. This procedure of divorce in Islam is designed to encourage reconciliation where it is possible. Even after divorce, a woman could rely on her husband for three monthly cycles for her and her children's welfare and maintenance. He is not allowed to drive her out of the house. After the third pronouncement, the husband and wife are not allowed to live as husband and wife, unless the wife enters into another lawful and fully consummated marriage; and if she is unfortunate in the new marriage and had a divorce from her husband. This rule was made to discourage men from easily using the verbal declaration of divorce by knowing that after the third time there will be no way to return to the wife and thus encourage men's tolerance and patience. When the husband divorces his wife, the divorced wife keeps her Mahr (dowry), and any supplementary property specified in the marriage contract. She is provided with child support until the age of weaning at which point the child's custody will be settled by the couple or the court. In Sharia, a woman also has the right to file a case in the court to seek divorce called 'Khala' ("breakup"). However, woman's right to divorce is extremely limited, if compared with that of men.

#### 1.13.2.5. Sikh Religion and Women

Gurunanak (A.D.1469 - A.D.1539) established the Sikh religion and rejected the Indian customs, blind beliefs in religion and the superstitions of the 15th century India. He took the support of religion to give equal status to women. As per the philosophy of Sikh religion, the women had full freedom to worship, education and business. They can work anywhere in the fields or factories and they can join as a soldier on the battlefield. They have the right to Mukti. The women were asked to add 'Kaur' ("the Princess") after their name, and they were identified as a person for the first time by the Sikh religion. The woman did not need to write the name of her husband. Gurunanak opposed the

customs and traditions such as Sati, child murder, purdah, etc. On the contrary, he was an exponent of woman education and widow marriage.

Sikh religion also started using the female attributes instead of male attributes which reminds us of the 20<sup>th</sup> century feminist critic Dale Spender who in her book *Man Made Language* (1981) considers the language as 'masculine' and also argues that language is not a neutral medium for expression but it contains many features which reflect its role as the instrument through which patriarchy finds expression. She claims that there is no language suitable for women. The fifth Guru Arjun Dev thought the God as both the mother and father. After the death of Guru Gobind Singh, his mother Ajit Kaur guided and inspired the Khalsa sect. She was so spiritual and intellectual that she could lead the Sikhs at the time of crisis. This is how the Sikh religion gave women all the social, economic, religious and political rights, but the Sikhs are affected by the Hindu and the Muslim way of life and in most of the decisions women are obedient to their husbands.

#### 1.13.2.6. Christianity and women

In ancient and middle period, woman was considered less important in family, society and religion than man. Even the thought of equality in man and woman is seen as a rebellion against the wish of the God. It was a misunderstanding that to treat women equally with the Man leads to the devastation of the morality of the society. As marriage was considered a permanent bond, the life and status of Catholic and other communities' women were badly affected. Though Christian women enjoyed the company of children and security at home, they were deprived of the legal rights and did not get the right to live life independently. So most of the women were dominated by their husbands.

The ability to work, familial worries, kindness, the love for the people outside the family and intellect are considered the essential qualities for a woman. She can take part in religious ceremonies. Except Methodist sect, the woman is not given the full responsibility of the Church. However, she is recognized as a human being and has some duties in relation to society. So in specialized sectors, such as nurses, physician and teachers, the Christian women entered first. Christianity contributes a lot for the inferiority of women. The myth of Adam and Eve can throw a light on the status of woman in Christianity.

If the story of Adam and Eve is considered true, it is not the case that a woman is all

answerable for the doom of man. She stands for the thirst of knowledge and wisdom. God forbids the fruit of knowledge to both man and woman, fearing he will lose his importance, and neither the man nor woman may worship Him. The serpent was brilliant to identify the thirst for knowledge in a woman and so he chooses her to persuade her mind to eat the forbidden fruit. He says: "No, you would die at all! But God knows that whenever you eat of it your eyes will be opened, and you will, like gods, be knowing good and evil." (Holy Bible, Genesis Chapter 3: 4-5) Eve, as the embodiment of wisdom (though she had little experience at that time), eats the fruit against the will of God. She not only eats the fruit but also persuades Adam to eat it meaning she took the lead in opening the door of knowledge for man. When God comes to know the matter, he curses her: "... I will greatly increase your

pregnancy - troubles; you will suffer birth – pangs; yet, you will be drawn to your husband and he will dominate you." (Bible, Genesis Chapter 3: 16)

Christianity believes that a woman should not do anything independently for it is considered a sin. If she wants to save herself from sin, she must accept her secondary position as she is equal to, what the Bible says, a small limb of a man. Protestantism believes that man and woman were equal in the heaven, but as a form of punishment she has got a secondary position.

In the modern age, the status of women has not been changed to a satisfactory level, but it is a good thing that one can find at least some improvement in their status. Women participate in the social, political and cultural programmes actively and they have achieved the top most positions so far. Women's contribution to earning money for the family is the basic cause of their empowerment.

## 5.

**Portrayal of Cultural Degradation in Dattani's *Bravely Fought the Queen*****Snehal R. Prabhune**Associate Professor,  
Mahila Mahavidyalaya, Karad**Abstract**

*Globalization is basically an economic phenomenon but it has effects on social, political and cultural areas also. India officially became a part of the movement called Globalization after the economic reforms of the 1990s. With the exchange of men, capital, ideas and culture between the East and the West, the cultural foundations of India were shaken. The present paper studies the impact of Globalization on Indian culture with regards to family life and social life as reflected in Dattani's Bravely Fought the Queen. Dattani deals with very serious issues like alternate sexuality, homosexuality, marital discord, violence and closet alcoholism realistically. Though no answers are provided, the play succeed in creating the requisite awareness among the readers.*

**Keywords:** Globalization, alternate sexuality, marital discord, commodification, violence

The term Globalization is today quite a familiar term. Though the phenomenon is basically economic in nature, it affects society, culture and politics also. It is defined as a process by which businesses or other organizations develop international influence or start operating on an international scale. It implies free movement of capital, people, from one country to another. The world has come closer blurring the boundaries between nations. It is also marked by exchange of ideas, culture and lifestyle. Technological progress and industrialization have further accelerated the process. A phenomenon emerging in the latter half of the twentieth century, it is closely linked with Liberalization and Privatization. It is largely an urban phenomenon. In India, the official arrival of Globalization is believed to be in 1990s when economic reforms were introduced. The Western influence on Indian life is seen to increase with Globalization. Along with the movement of capital and men, Globalization also facilitated the exchange of knowledge, ideas, culture and new forms of production and consumption. Indian authors, dramatists, filmmakers, novelists have been influenced by new ideas like Gender Studies and Queer Theory. They treat these issues exhaustively in their works. Dattani's *Bravely Fought the Queen* (1991) is a path-breaking play in the sense it tries to reassess the stereotypes existing within the family and the larger social spaces. The present paper attempts to study the effects of Globalization on family life and social life in the modern cosmopolitan milieu of the cities.

With Globalization, Indians have become more open and tolerant towards change. This

openness often culminates into an attraction for the free, open, Western society and imitating these Western ways of life is likened with progressiveness. Dattani's play is significant as it presents the stark reality beneath the veneer of affluence, progressiveness and what not. The issues related to gender and family life which were not openly spoken of or not so seriously realized by the traditional Indian culture are presented candidly. The family and the social fabric are dissected in such a way as to expose the injustices, the pains and sorrows of the marginalized, the victimized; women and persons with alternate sexuality in particular. Traditional Indian culture is fast degenerating and promiscuity, marital discord, divorces and gender issues like alternate sexuality, homosexuality are on the rise. Dattani's plays depict the debauched lives of the urban upper middle class or the neo-rich. The class which once represented the Indian values of family, hierarchy, co-existence, sacrifice and duty, austerity, integrity and humility, today is house to negative aspects like oppression, exploitation, consumerism, materialism etc.

In *Bravely Fought the Queen* also Dattani presents a nauseating picture of such an upwardly mobile middle class family in a metropolitan city like Bangalore. Arpa Ghosh has precisely identified four harrowing issues that plague the Indian metropolitan family life viz. closet homosexuality, domestic violence, marital infidelity and closet alcoholism. In effect, towards the end of the play, the family institution is in tatters. Family, which is regarded as a space that unites, binds persons together in bonds of affection, respect becomes nothing but a battleground, a place to inflict

violence- physical, emotional and psychological. Dattani is not afraid to take up challenging subjects and through his 'discussion plays' opens up those issues which were not openly or realistically discussed in Indian society.

The play presents instances of male chauvinism. The tendency to control women, their sexuality, influence the power relations is very much evident in the play. The women are the ones who are repressed, almost always. Dolly, who wishes to lead a social life is confined to the home to take care of the ailing Baa and her spastic daughter Daksha. Her husband Jiten has sexual relations with prostitutes in his office but deprives his wife of love. He does not feel the need to follow any moral code while he expects his wife to be a typical, traditional wife. Willingly or unwillingly the other males like Nitin and Sridhar support him. Dolly, deprived of love, takes recourse to listening Naina Devi's thumris and also fantasizes a relationship with Kanhaiya, the cook. She is not allowed to transcend her domestic space and enter into her husband's business world. The preparations for the party like deciding upon the costumes too is done at home itself. The men who crave for freedom enjoyed by their western counterparts are not ready to grant the same to the women in their own homes. Alka too, has been tricked into a loveless marriage with the homosexual partner of her brother, Praful. Alka neither gets love from her husband nor can she bear a child for the same reason. She craves for a child in vain. In a traditional Indian family, a child, especially a male one, is seen as a source of power by the mother; a power that she believes will protect her. We find Alka pointing out to Baa her source of power when she says: "You can win so easily with me because you have two sons to protect you". These words also express her anguish of not having a son and being rendered helpless on many occasions. Nitin, her husband is a homosexual. But, he is not candid enough to accept his sexual identity. So he wears the mask of normalcy by marrying Alka and pretending to adhere to the norm of heterosexuality. The marriage conceptualized by Praful allows them to continue their clandestine homosexual relationship. Unlike their Western counterparts there is no openness about such alternate sexuality and is still considered as 'abnormal' and even immoral. Hence, they are concealed from public eye. Alka takes recourse to dancing in the rain and what is called closet alcoholism. These actions of Alka might appear to be an act of revolt.

But it is more of an escapist tactic. She does not possess the power to revolt. She can at the most take on her sister Dolly and try to expose her. Alcoholism is on a rise in India in the wake of globalization as it is regarded as a status symbol and is more a part of blind imitation of the West. Women too, indulge in it, beginning first with soft drinks like Pepsi and gradually taking to hard ones. It is wrongly perceived as a symbol of progressiveness and is also fuelled by an illusory idea of women's liberation. Baa, who has been subjected to a lot of abuse at the hands of her husband, is denied a career, unfortunately replicates the same when she dominates her two daughters-in-law. Here is a woman who, being denied freedom deprives her daughters-in-law freedom in an attempt to take revenge of the injustice inflicted upon her. She, however, fails to understand that her revenge is wrongly placed. Instead of women uniting against their male oppressors, we find them pitted against one another. This is one sad feature observed in Indian scenario. On the other hand men in the play who are oppressors throughout display connivance between them. The women among the marginalized get more and more marginalized.

Another cultural aspect which shows effect of globalization is family relationships. Marital discord and violence is depicted in the play. The Trivedi family is an intriguing mix of people who retain certain detestable modes of behaviour in India and also pursue the new, free, permissive western culture. Jiten and Dolly are not on good terms at all. Jiten, on instigation from Baa had kicked the pregnant Dolly on the belly leading to the birth of the spastic child Daksha. Baa too had been beaten and ill-treated by her husband. Alka too suffers at the hands of her brother Praful and is also ill-treated by Jiten.

Another important effect of globalization is Consumerism, increasing importance of advertisements. An adverse effect of this materialist pursuit is seen in the commodification of women. A telling example in the play is that of the ReVaTee campaign. Sridhar prepares an audio-visual advertisement for the ReVaTee brand of lingerie showing a model lying invitingly on a bed and the signature is "Light his fire with ReVaTee". Somehow the campaign and the survey fail to impress women responders who consider the product quite "offensive". But Jiten forces Sridhar to go ahead with it as he feels men are their consumers, who will buy it for their wives. Woman's body is openly exhibited to earn profits



in business. Women are victimized and fall prey to the powerful men.

Dattani has presented very real problems before the modern society in a very effective manner. Still, it is hard to believe that so many serious problems could plague a single family simultaneously. It can therefore be inferred that Dattani in doing so is using the microcosm of the family to present the major problems in India in the era of Globalization. Dattani may appear quite pessimistic to some. Is there no hope then? Though Dattani does not provide any answers to the glaring problems in the play, the title of the play is significant in this respect. It refers to Rani Lakshmi Bai of Jhansi eulogized in the song by Subhadra Kumari Chauhan for her manly valour in the struggle for Independence. Her selfless devotion to her motherland made her immortal. The problems can be best tackled by facing them, not avoiding them. While Jiten is afraid to face Dolly because his guilt plagues him, he turns to having relations with prostitutes. The slump in the business should be faced candidly and should not expect to succeed by cheating Praful. Insisting on the advertisement campaign that is offensive to women will not fetch him success. Instead, he needs to work hard and undertake a realistic stand. Praful and Nitin should openly accept their sexual identity and save the life of innocent Alka from destruction. Alka's problems will not be solved by alcoholism. She will have to earn her independence. Dolly seems to be the only character who, to a certain extent wages a fight though initially she is an escapist. She has no answer to her deprivation of love and therefore resorts to listening to thumris and fantasizing a

relationship with Kanhaiya. Kanhaiya incidentally refers to Lord Krishna, the ideal lover. In the traditional setup of a joint family she fails to find an answer to deprivation of love. But, when it comes to Jiten's violence and the birth of Daksha, she does not hesitate to upbraid him and make him aware of his wrong-doings. All the characters in the play want freedom but lack the courage to wage the fight. Perhaps Dattani wishes to tell them that it needs a selfless and fearless Rani Lakshmi Bai to fight and they can succeed only if they give up their greed and selfishness.

In the world of bonsais, where the plants are diminutive with tiny flowers, leaves and fruits, it can hardly be called a complete tree. In the wake of Globalization, one may succeed, grow but happiness and fulfillment still remain elusive because the roots of cultural values have been trimmed and branches of social concord twisted and turned with wires of selfishness. Hence fulfillment is just an illusion. This is what Dattani has shown precisely in this play. He has successfully drawn attention to the gnawing issues forcing people to think seriously about them and not brush them under the carpet.

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## 6.

## An Exploration of Eco-feminist Culture in A.K.Ramanujan's A Flowering Tree

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### Abstract

*In Indian Culture Folklores, legends and myths depict concern for nature and preservation of natural resources for sustainable development. Woman nature represent ecological significance and both are necessary for the growth of development of human life. This concern and its reflection in literature have given rise to a new branch of literary theory: Eco-criticism. Eco-feminism a recent branch of feminism and it describes movements and philosophies that link feminism with ecology. A Flowering Tree is a Kannada folk tale narrated by Siddamma and translated into English by A.K.Ramanujan. It is a 'woman's tale' which communicates eco-feminist belief in woman power. From eco-feminist point of view, the story points out similarities between a tree and a woman, woman's consciousness and sensitivity towards nature and power of nature and power of woman. The story is relevant even today because it ascertains gender equality and sustainable development.*

Nature and Literature has always shared a close relationship and it is reflected in the works of writers of all ages and of all cultures of the world. Culture always reflect this relationship very powerfully. The very existence of human beings depends upon nature. Culture reflects this relationship beautifully. Culture is the way of thinking that is reflected through various art forms. Folklores have been an eternal part of every culture. India being a country of diverse religions, languages and culture has a wide range of tales. The connotations of these folktales range from 'natural' to 'native' to 'traditional' to 'rural'. Folktales always carry culture, social customs and forms of behavior. Literature helps to preserve folktale. It highlights the relevance of the stories of past to the generation of the present. Indian Literature compared to any other literature in the world, played a dominant role in the preservation and propaganda of oral traditions and folktales. Ramayana, Mahabharata, Jatakatales of Buddhism, Panchatantra, Hitopadesha are forms of folktales.

Today while exploring ancient folklores we can understand the profound philosophical though expressed in those stories which underline a bond between nature and human life. Today we call it ecology. Today the intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The critics analyze this relationship between nature and human world in literary works. Ecology plays a pivotal role in human life. Concern for nature and preservation of natural resources for

sustainable development is one the most discussed issues today. This concern and its reflection in literature have given rise to a new branch of literary theory: Eco-criticism. Eco-criticism explores construction of environment in literary texts and theoretical discourse. It creates awareness and a desire to contribute to environmental restoration.

Eco-criticism is the study of literature and environment from an interdisciplinary point of view. It has different labels like 'Green-(Cultural) Studies, Eco-poetics, Environmental literary criticism', etc. William Rueckert is the first person to use the term eco-criticism in his essay entitled 'Literature and Ecology: An Experiment in Eco-criticism' in 1978. Lawrence Buell defines 'Eco-criticism.... as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis' Estok argues that Eco-criticism is more than 'simply the study of nature and natural things in literature; rather it is any theory that is committed to effecting change by analyzing the function, thematic, artistic, social, historical, ideological, theoretical, or otherwise of the natural environment or aspects of it, represented in documents (Literary or other) that contribute to material practices in material worlds.'

Thomas K., Dean of University of IOWA incorporated culture with eco-criticism. He says "Eco criticism is a study of culture and cultural products (art works, writings, scientific theories) that is the same way connected with human relationship to natural world.

Eco-feminism is a recent branch of

feminism and it describes movements and philosophies that link feminism with ecology. The term is coined by French writer Françoise de Eaubonne in her book *La Féminisme Ou La Mart* (1974). It was further developed by Ynestra King in about 1976 and became a movement in 1980. It is philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society. Women are victims of environmental degradation as well as active agents of regeneration and protection of the environment. Anti-Militarist movement in Europe and the U.S.A., Green Belt movement in Kenya and Chipko movement in India are Eco-feminist movements.

Eco-feminism is a holistic approach to life which represents the spiritual element in all living creatures, integrates feminism, environmentalism and peace movements and assimilates alternative world views that work towards gender equality and sustainable development. Eco-feminism believes in 'plurality of voices' (Gaard vii) Eco-feminist Discourse model can be defined as a scientific study of woman's language of the environment in relation to her society and culture. According to Sturgeon, Eco-feminism is a movement that makes connections between environmentalisms and feminisms; more precisely, it articulates the theory that ideologies that authorize injustices based on gender, race and class are related to the ideologies that sanction the exploitation and degradation of the environment. (23)

By the late 1980s Eco-feminism has began to branch out into two distinct schools of thought: Radical Eco-feminism and Cultural Eco-feminism. Radical eco-feminists contend that the dominant patriarchal society equates women and nature in order to degrade both. They state that the exploitation of women and nature is due to patriarchal domination. If both are exploited continuously, this planet will not be preserved. It is apt to quote Vandana Shiva a prominent eco-feminist that 'women's liberation can not be achieved without a simultaneous struggle for the preservation and liberation of life on this planet from the dominant patriarchal capitalist world-view. (16) Cultural eco-feminists on the other hand encourage an association between women and environment. They assert that the women have a more intimate relationship with nature because of their gender roles (e.g. family nurturer and provider of food) and their biology (e.g.

menstruation, pregnancy and lactation). As a result cultural eco-feminists believe that such associations allow women to be more sensitive to the sanctity and degradation of the environment. Cultural eco-feminism also has roots in nature based religions, goddess and nature worship. Eco-feminism, in this perspective, is an ancient as our species. Cultural Eco-feminist represent a close relationship between nature and women,

In India, ecology is believed as a way of thinking about nature. The tradition of Nature worship in India dates back to Vedic period. Rig Vedic hymns are poems in praise of beauty of earth and power of nature. Sun, Sea, wind, earth, fire and sky are worshiped as Gods. The literature of ancient times, classics and even religious texts has treated nature in a special way. Nature has played the role of generator, operator and destroyer. Folktales is a medium through which an awareness and gratitude towards nature is expressed in a fine way. Indian folk tales are stories about human life, wild life, about trees, birds, flowers in all a beautiful bond between humans and nature. These stories are oral and narrated in village and transformed from generation to another. These stories works with the context in society. They are as varied as our cultures in India. Ramanujan, a conscious cultural translator studies these folktales and states the relevance of these tales even today. Ramanujan while studying the folktale from India states "One way of defining verbal folklore for India is to say it is the literature of the dialects those mother tongues of a village, street, kitchen, tribal hut and way wide tea shop. This is the wide base of Indian pyramid on which all other Indian literatures rest". 'A flowering Tree' is a Kannada folk tale narrated by Siddamma and translated into English by A.K.Ramanujan. It is a 'woman's tale' which communicates eco-feminist belief in woman power.

Attipate Krishnawami Ramanujan (1929-1993) a well-known poet, scholar, philologist translator, playwright, anthropologist and a professor was a unique personality on Indian literary scene. He wrote in both English and Kannada. His academic research ranged across five languages, English, Kannada, Tamil, Telugu and Sanskrit. His pomes are marked by artistry, sophistication and originality. He was awarded Padmarshi in the year 1976 and Mac Arthur Prize fellowship in 1983. As an Indo-American writer he expressed the native as well as the foreign

experiences. His works present a unique amalgam of tradition and modernity. His literary talent exhibits Indian heritage as well as modernist vision. According to Dr. Iyengar, A.K. Ramanujan has 'established as one of the most talented of the 'new poets' (qtd in Dwivedi 142) A.K. Ramanujan's poem show the awareness of the changes in the immediate ecological surrounding vis-à-vis the life style of the people. According to A.K. Ramanujan human beings and nature are tied with mysterious link.

In 1997, edition of seventy seven Kannada stories entitled *A Flowering Tree and other oral Tales From India* (compiled by Stuart Blackburn and Alan Dundes), was published which Ramanujan has collected from across his home state of Karnataka over two decades. *A Flowering Tree* is a story about a woman, told by women in Kannada speaking areas of south India. The story highlights the importance of ecology on one side and vulnerability of woman on the other. As the writer himself acknowledges, "It is a story of woman's ecology and vulnerability of her emerging sexuality (3)." It is a woman centered tale and it reflects the inseparable relationship between woman and nature.

*A Flowering Tree* unfolds like this. Two young sisters passing through their puberty age live with their poor mother. The younger sister decides to morph into a flowering tree. She wants to help her poor mother by selling fragrant flower garlands. She requests her sister to assist her. She asks her to spill a bucketful of water over her head while she sits in meditation and chants. When she gets transformed into a flowering tree, the sister plucks flowers, taking care not to damage the stamens, petals or leaves. It is necessary to pour another pail of water to revert her back to human form. The sister sells the sweet smelling flowers to the king for five days. The prince, one day, sees the flowers and he follows the seller. He witnesses the transformation of the flower girl into a flowering tree and is both shocked and compulsively attracted to the flowering girl.. He wants to marry this girl and gets married to her too.

On their first night, he is mute. He wants that she should transform into the flowering tree, when she protests, he rebukes "If you don't become a tree for me, for whom will you do that?" (230) Defeated she tells him what to do and how to detach the flowers carefully. Then they spread flowers, cover themselves with them and enjoy sexual bliss. The Prince's sister who observes this

secretly is jealous of her. One day she invites her to play with her girlfriends in the orchard. She asks her to become a flowering tree. The girl tells them how and when to pour water but the silly girls do not listen her carefully and as a result she becomes only half a tree. In their greed to get flowers they damage the tree. In a hurry to go home, they pour water at random and run away, as a result the Princess changes into a person but she has no hands and feet. She becomes a wounded carcass. Next morning a cotton wagon driver lays her on a crumbling pavilion.

The repentant Prince leaves the palace to wander the world aimlessly. The girl who has become a 'thing' reaches to her elder-sister-in-law's home. The wondering Prince, too, appears there. The sister nurses him but he keeps mum. To untie him, she even sends her maids to his bedroom.. But it doesn't work. Finally the 'thing' has been sent to the Prince. He looks at her, recognizes her, listens her story and with another try turns her into a tree again. He fixes her broken branches, mends her and she becomes whole again.

The story has a deeper and very relevant ecological significance as well as concern for woman. The story shows relationship between man and nature and man and woman. The story deals with eco-feminism. The story reflects cultural eco-feminist thought. The metaphoric connection between a tree and a woman is inbuilt in the psyche and culture of this region. One of the themes of the story resonates with our present concerns with ecology and conservation. Each time the girl becomes a tree she begs the person who is with her to treat gently, not to pluck any thing more than flower. There are similar thighs about a woman and tree. Flowering of a tree and a woman's creativity is closely associated. The words for 'flowering' and 'menstruation' are same in languages like Sanskrit and Tamil. A menstruating woman is called *Puspavati* in Sanskrit and in Tamil *Puttal* (flowering). Woman's biological and other kinds of creative power are symbolized by flowering. Another symbol of flowering tree is related with motherhood. A tree that has come to flower or fruit will not be cut down, it is treated as a mother. Thus metaphoric connections between a tree and a woman are many and varied in the Indian culture. In the story the heroine becomes literally a tree again and again, producing sweet smelling unique flowers. It is her special gift, which she doesn't to squander or even display. She makes her secret known to

her sister first only because they have no money and because she wishes to save her mother from some the rigors of poverty. After that, her gift becomes known to others and she has to do it at their bidding.

As described in the tale, out of the five times she becomes a tree only the first and last times are voluntary acts. She becomes a tree for the second time when her mother orders her. Then the prince compels her to become a tree in his bedchamber on his wedding night and on every night thereafter. Her sister-in-law, who knows her secret, forces her to become a tree but because of the series of violations she finally ends up being a thing. For the last time she once again becomes a tree in the company of her husband. The girls uses her own body and talent to make money for the first time ; to assure about her chastity to her mother for the second time, to please her husband for the third time, to pacify her jealous sister-in-law for the fourth time and lastly with a husband, who through an experience of loss, has matured enough to care for her as a person.

She is most vulnerable when she is a tree. She can neither speak nor move. She is most open to injury, when she is exercising her gift of flowering. Each time she becomes a tree, she begs the one who is pouring water, to be careful, not to hurt her. Yet, paradoxically, when she is mutilated, she can be made whole by becoming tree again, becoming vulnerable again and trusting her husband to graft and heal her broken branches. Flowering is a stage in the lives of young women when they have to face various dangers.

The story also gives an account of people who were insensitive to needs of others, who craved for material benefits unmindful of humanity around them.

From eco-feminist point of view, the story points out similarities between a tree and a woman, woman's consciousness and sensitivity towards nature and power of nature and power of woman. In Indian myths, legends and folktales women are regarded as an embodiment of power. *Savitri*, for example, gives new life to her husband *Satyavan*. Again there is a bond of nature and human survival. The story is relevant even today because it ascertains gender equality and sustainable development.

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## 7.

## Cultural Displacement and Assimilation in Kavita Daswani's "A Girl Named Indie"

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**Abstract:**

*Kavita Daswani is a member of Diaspora community who spends her early childhood in Hong Kong and later on moves to Los Angeles. She began her career as a journalist for South China Morning Post and associated herself with the Los Angeles Times and the International Herald Tribune. Her multiple journeys exhibit her migrant and nomadic identity. Her protagonists are young females who, on the one hand, adore the western culture and on the other hand they prefer to remain faithful Indians by preserving Indian ethnicity. Daswani is a chick-lit writer who epitomizes the crisis of teenage female Indian protagonists who struggle with the issues related to love, work, maturity, beauty, identity, self and culture in international space. Her characters are modern who either struggle to pursue their career or strive for a perfect life partner in the host nation without losing their Indian ethnicity. Her fiction, therefore, articulates the problems of hybrid, hyphenated and often fractured identity of her focal female characters. Her novels explore the flight and plight of young female protagonists who experience cultural confrontations, identity crises and at the same time they preserve their cultural and national identities. Daswani portrays the diasporic experiences of her characters who traverse from their homeland to a host nation and other nations as well. Her narratives explicate the mosaic of cultures, identities and locations that suit to the views of Jasbir Jain, who, in his resourceful article titled, "The Indian Diasporic Experience" rightly captures the individual and collective experiences of Diaspora tracing variant causes.*

**Key Words:** Ethnicity, Marginalization, Assimilation, Fashionscape, Acculturation.

*A Girl Named Indie* (2007) is the third novel of Kavita Daswani dealing with the world of fashion. This is the struggle of fifteen year old girl named Indie alias Indira to get an internship with the magazine *Celebrity Style*. The magazine is run by Aaralyn Taylor, who considers herself to be the mature and well established personality in the field of fashion. The present novel tries to bring to the fore a teenager girl's presence of mind to grab the sizzling news for *Celebrity Style*. But at some moment she feels marginalized due to the sidetracking of Aaralyn Taylor. Her expectations from Aaralyn were genuine but were not fulfilled by her (Aaralyn) which makes her disappointed.

This novel brings to floodlight the predicament of immigrants in the host land. Due to their different colour complexion and racial identity, they are marginalized in the host land. This results into their alienation and makes them nostalgic. This is a condition, when they remember their home and homeland. It compels them to remember their culture and homeland which had taught them different cultural values. While living in the host land, they try to assimilate with the host culture which leads them to multiculturalism. But the zeal to return to the homeland is less discernible in immigrants. The present novel also tries to reveal the same facts about the immigrants that cannot be easily seen in the expatriates. The parents of Indie are willing

to send her to homeland because their attachment with the homeland is strong and honest. On the contrary, Indie is willing to concentrate herself on her career. She is a girl who wants to search her future in this transnational world, where identity formation is quite a critical task. At the end of the novel, the protagonist comes to the fore and proves her best in making her career. She not only proves herself but puts an example for all the immigrants to follow her path. She is, in fact, a role model for the teenager girls who are struggling to form their identity in this globalized world.

A note of dislocation runs throughout this novel : 'And so I came to LA when I was fresh out of college, worked as an assistant at one of the big talented agencies, got some real hands-on experience at two other entertainment and fashion magazines, and then finally started *Celebrity Style*. I'd say going to college really helped me because I got a management degree, and that's what I needed most when it came time to set up my own magazine. But when I also took time to learn about fashion-the business of it, as well as what great design really is. It's not a just a superficial thing for me. I take it very seriously. Now I've been told that we are giving magazines like *Vogue* a run for their money!' ( Daswani:2007:21)

Dislocation is undoubtedly the most substantial feature of diaspora. Even no one can

experience the feeling of homeless or alienated until he or she enters into a different world. Aaralyn Taylor, the significant character of the novel is also dislocated from her birthplace. She wants to make her career and therefore she left Bakersfield. After receiving management degree, she entered into the world of fashion and created her mark in this field. The protagonist of the present novel also tries to follow the path of Aaralyn Taylor because she thinks that Aaralyn is her idol. Like Aaralyn, she is ready to leave her home to make her career.

'Do you have passport?

After Paris, Milan was the second place in the world I had always wanted to visit.

I couldn't believe that Aaralyn Taylor had invited me to accompany her. Her weekday nanny couldn't travel, and Juno had a conference to attend in Oregon. So Aaralyn had to take to Kyle along to some very important meetings, and needed someone to come along and watch him while she conducted her business.' (Daswani:2007:143)

This was a golden opportunity in the life of Indie when she was asked by Aaralyn to come along with her to Milan (Italy). As she was very much involved in the field of fashion, she was in need of such opportunity. Though she was going with Aaralyn as her babysit to Kyle, a small baby of two years only, it was this tour to Italy that was going to add something new in her world of experience. As her husband was also busy with his conference in Oregon she has nobody to accompany her. Therefore, she asked Indie whether she has a passport or not? And Indie proved herself by grabbing this opportunity.

'On the last day of school, I could think of nothing else. Whenever a friend or teacher asked me what my plans were, I couldn't conceal my excitement, blurring out that I was being taken to Italy as a babysitter. Mr. Baker and Mrs. Jennings, who had planned the career day when I had first met Aaralyn Taylor, were especially impressed, particularly after I told them how I had come to be Kyle's babysitter to begin with. Even Mr. Fogerty, who had always rolled his eyes at my apparently frivolous ways, now looked at me with a new admiration.' (Daswani:2007:147)

In every teenager's life, the last day of the academic year is very significant because, after that day, they have to enjoy a vacation. They have their individual plans to enjoy their vacation. In the school of Indie, everyone was discussing his or her plan in the vacation. Indie was also quite

curious to tell that she is going to Italy with Aaralyn and her baby Kyle as a babysitter. Indie was not going to Italy only to enjoy but to take very important experience regarding her career. It was this tour which turned the whole course of her life. Therefore, she was very enthusiastic about this tour. Even her teachers looked at her with a view of appreciation for her achievement in her very early age.

In the present novel, Indie tries to make her career in the area of fashion. Her father has named her Indira as he expects her to be strong, virtuous, compassionate, intellectual (Daswani:2007:3) like Indira Gandhi, the former Prime Minister of India who made her mark in history. But Indie felt her name as old fashioned and renamed herself as Indie. She is a career conscious girl at a very early age. At the age of fifteen, girls have different interests, and Indie possesses something different. Indie states:

'Girls of my age loved to trawl through the mall, checking out the cool clothes in store windows. That was all fine and fun. But the way I saw it, the study of fashion was a serious academic exercise. While the other girls in my class looked at The Red Carpet's section of *US Weekly* I perused the contents of *The St. James Fashion Encyclopedia: A Survey of Style from 1945 to the present.*' (Daswani:2007:8)

It is clear that in her very early age, she fixed her aim in life, and she wants to achieve it by all means. Even she accepts the job of a babysitter with Aaralyn only to go a step ahead in her way to achieve the goal.

'Do you have any idea how many letters I get every week from girls like you who want to come and work for me?' she asked. 'Hundreds. I don't even open them. There is no point. They are mostly from kids who think that just because they are wearing the latest trend, they have what it takes to be a fashion writer. They don't.' (28)

Indie has applied for an internship with *Celebrity Style* the journal of Aaralyn Taylor. In Indie's family nobody can understand her fascination for clothes, shoes and supermodels. A daughter of a Neurosurgeon and a housewife has nothing to worry about her career. But Indie tries to make her career in the field of her interest and not of her parents'. She wants to create her own identity and make her future better than the existing. The present dialogue between Aaralyn and Indie reveals that Indie is quite curious to do her internship with Aaralyn.

**'PLEASE, DAD,' I BEGGED. 'YOU DON'T KNOW HOW IMPORTANT THIS IS TO ME. LOOK,' I SAID MY MIND NOW RACING AHEAD, DESPERATION OVERCOMING ME TO GO, WHEN I GET BACK, I'LL GO TO INDIA WITH UNCLE MOHIT'S DAUGHTERS. I PROMISE. AND I'LL SAY GOODBYE TO THIS FASHION THING. THINGS WILL REALLY CHANGE AROUND HERE. I'LL BE THE KIND OF DAUGHTER YOU ALWAYS WANTED.' I WAS STILL DETERMINEDLY, HOLDING BACK MY TEARS. (145)**

Aaralyn has asked Indie to come along with her to Milan (Italy) as no one is there to accompany her. It was great business deal and also an examination of Indie. But Indie's father was not ready to allow her to go because he was much conscious about her safety. He doubts how to send a teenager girl with totally unknown person. A feeling of insecurity always prevails in the mind of the immigrants that can be seen in the character of Indie's father. But Indie anyhow convinces him and gets his permission.

Assimilation and hybridity are prevalent in the novel:

'It is your uncle's birthday and we are all going! my father had said sternly, even though I started to protest and told him I was tired. 'And yes, my dear child, may I enquire what it is you have done today that caused such fatigue to come over you?' (Daswani:2007:48)

It was the first experience of Indie as a babysitter and on the very first day Kyle paints whole floor with different colours, and some of the paint was on his mouth which his parents cannot tolerate therefore they fired Indie. Indie doesn't want to join the birthday party of uncle Mohit as she has been fired by Aaralyn Taylor. But her father insists her to attend the same because this is an occasion on which their close and intimate people share different things with each other. Assimilation is such a feature of diaspora which is noticed in all the phases of diaspora.

'Uncle Mohit's house was not far from ours. He and his wife Meena lived with their three daughters in a colonial house in a gated community less than fifteen minutes away. They were prominent members of what my father kept referring to as 'the community', meaning that they were very good about attending religious festivals

at the temple, arranging fundraisers whenever some calamity hit the subcontinent, and generally being a great source of information on anything and everything that affected Indians in the valley.'(Daswani:2007:51)

**THESE IMMIGRANT PEOPLE LIVE IN THE GHETTOS WHICH GIVE THEM A SENSE OF SECURITY AND UNITY. UNCLE MOHIT WAS A GOOD SOURCE OF INDIANS BRINGING TOGETHER AND SHARING DIFFERENT EXPERIENCES. THEY ATTEND THE RELIGIOUS FESTIVALS IN THE TEMPLE WHICH GIVES THEM FEELING OF TO BE AT HOME I.E. IN INDIA. EVEN THE NAMES OF HIS DAUGHTERS ARE NOT CHANGED THOUGH THEY LIVE IN LOS ANGELES. ON THE CONTRARY, INDIE'S NAME IS CHANGED BY HERSELF WHICH IS SIGN OF HYBRIDITY.**

'...And I knew just what kind of a party it would be: all the men clustered around the bar, talking about low interest rates and high property prices and all the women in the living room, discussing Saif Ali Khan's latest film, and whether frozen parathas could ever be as good as the freshly made ones.' (Daswani:2007:48)

Antony Easthope has defined the term 'Hybridity' in his article, *Bhabha, hybridity and identity* as, an individual 'having access to two or more ethnic identities.' Uncle Mohit maintains a bar at his house as a part of host culture and tries to assimilate Indian people as a part of the culture of his home. Even they discuss the film stars like Saif Ali Khan instead of talking about the Hollywood stars. Even in the preferences of cuisine parathas are preferred in the party. It gives the clear idea of the hybridity of immigrants in a foreign land.

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## 8.

**Things Fall Apart: A Mutiny Against Colonial Culture****Prakash Dhanpal Chavan,**Asst. Professor,  
Dept. Of English,  
Mahavir Mahavidyalaya, Kolhapur**Abstract :**

*In the modern era there emerged a new trend in literature i.e. Postcolonial Writings. In the course of time a group of postcolonial writers was formed. Nigerian novelist Chinua Achebe is one of the leading figures of the group. His novel 'Things Fall Apart' is the major concern of the paper. The present paper deals with the post colonialism in the novel. The novel reflects how the African culture was unique in itself but the arrival of outsiders changed it totally. The novel is a rebel against colonialism which completely destroyed the culture of Africa. Reclaiming the past, search for cultural and personal identity, self-reflection, and critical look at imperialism and its legacy and interaction with the traditional colonial discourse is found in this novel.*

**Key words :-** Post-colonialism, Colonizer, Culture, Igbo Language, Dark Continent, Western Discourse....etc.

**Introduction:**

White men established their colonies all over the world in the name of 'Whiteman's Burden' and gradually they settled there forever, converting the land into a battlefield where two cultures fought to establish one's supremacy over other. Africa, the native place of Igbo was shattered by the colonies. The white tried and succeeded in some degree to make Africans follow their culture. The tribal culture of Africa was suppressed by the act. But in the course of time some writers emerged, who began a fight for the survival of their culture against supremacy of the White. The Nigerian novelist Chinua Achebe is one of them whose novel 'Things Fall Apart' received global critical acclaim. This novel is a revolt against colonial culture.

**Postcolonial Writings: A New Attitude in Literature:-**

Post colonialism in simple words is a counter attack on the colonizers who colonized Eastern countries in the name of 'Whiteman's Burden'. The postcolonial writing is a new genre of literature comprising of the political and cultural independence of people formerly subjugated in colonial empires. It is the literature of countries that were colonized by mainly European countries.

The stereotyping of people left their minds in a conflict. Even after freedom people followed the culture of colonizers. This imitation of British culture was rejected by few in their writings and they led to the birth of postcolonial writings. Writers like Edward Said, Homi Bhabha, Salman Rushdie and Chinua Achebe are important among them.

Edward Said in his 'Orientalism' (1978)

considers the foundational work on which postcolonial theory is developed. His work focused on exploring and questioning the artificial boundaries or the stereotypical boundaries that have been drawn between the East and West, specifically as they relate to the Middle East. His concept of 'Other' tells about the mentality that many colonizers take with them into a new country.

Homi Bhabha's work 'The Location of Culture' (1994) focuses on the politics, emotions and values that exist in the space between the colonizer and the colonized. In other words, cultures are more than 'us' and 'other'; they are the sum of their histories. He uses the word 'hybrid', which means composed of mixed elements, to describe postcolonial people and experiences. It focused on the collective effects of colonization on people and cultures.

**Chinua Achebe: Protector of African Culture:-**

Chinua Achebe was born on November 16, 1930 in Ogidi, Nigeria. Unlike few of African writers Achebe is able to avoid imitating the trends in English literature. He rejects the European notions of literature that, "Art should be accountable to no one, and (needs) to justify itself to nobody". He embraced the African oral tradition that, "Art is, and always was, at the service of man. Our ancestors created their myths and told their stories for a human purpose". For this, Achebe believes that "Any good story, any good novel, should have a message, should have a purpose". When 'Things Fall Apart' was first published Achebe announced that one of his purposes was to present a complex, dynamic society to a western audience who perceived African society as primitive, simple and backward.

**Things Fall Apart: Voice of Colonized Africa:-**

*Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the center cannot hold;  
Mere anarchy is loosed upon the world;*

W. B. Yeats "The  
Second Coming"  
(1921)

These lines, with which he starts his writing, show the condition of Africa as an effect of colonization. Things Fall Apart is considered the Magnum opus of Achebe. It is published in the year 1958. It is a milestone in African Literature. In this Achebe doesn't tell directly how colonizers destroyed African culture but he shows us indirectly in his narration of a story, a story of a brave man called 'Okonkwo'. It is a story of the friction between Igbo society and Western culture. The misconceptions of Western government that Umuofians, people of fictional Nigerian village in the novel, are 'uncivilized' because they don't have a 'king' or 'chief' led to the destruction of Umuofian culture. Achebe portrays Western culture as "arrogant and ethnocentric", for they could not understand the religion, government, system of money, artistic tradition and judicial system of Umuofia.

Colonial influence on Africa is the major concern of the novel. Colonialism is the establishment of a colony in one territory by a political power from another territory, and the subsequent maintenance, expansion and exploitation of that colony. The events of the novel unfold in the 1890s Nigeria, later colonized by the White. The colonizers colonized eastern countries in the name of 'The Whiteman's Burden'. The imperialist interpretation of 'The Whiteman's Burden' proposes that 'the white man has a moral obligation to rule the non-white peoples of the Earth, whilst encouraging their economic, cultural and social progress through colonialism'. The colonized Umuofia becomes the prey of aforesaid imperialist interpretation. Achebe painted the picture of cultural prosperity and destruction of culture through free Umuofia and colonized Umuofia respectively.

**Culture Preserving Aspect of Language:-**

It is said that language reflects its contemporary society. A particular culture can best be portrayed by its own mother language. Chinua Achebe, though scripted the novel in English, has tried to unveil the unique African Tribal Culture by borrowing the artistic aspects

from Igbo language. The language used in Things Fall Apart is not formal English but Igbo language translated into English. It is very artistic for it is filled with proverbs. He has included some of the proverbs from Igbo oral culture into his writings.

**e.g.:**

*"When a man is at peace with his gods and ancestors, his harvest will be good or bad according to the strength of his arm."*

*"Among the Igbo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten."*

- Chinua Achebe, 'Things Fall Apart'

Achebe used language as a weapon. He wrote the novel in English because he intended it to be read by the West. His goal was to critique and emend the portrait of Africa that was painted by many colonial writers. Through including proverbs, folktales, and songs translated from the Igbo language, Achebe managed to capture the rhythms, structures, cadences, and beauty of the Igbo language. Achebe very beautifully portrays their life and beliefs with the sayings like :

*"Age was respected among his people, but achievement was revered. As the elders said, if a child washes his hands he could eat with kings."*

- Chinua Achebe, 'Things Fall Apart'

By using this language he shows the African culture which was unseen because of stereotyped view towards Africa as a 'Dark Continent'.

**Clash of Cultures for Survival:-**

The tradition is an integral part of any region. The novel shows Umuofia tradition of marriage, burial, and harvest. When we read the novel it shows a realistic picture of Umuofia. He shows these through certain characters like Okonkwo, Obierika, Ogbuefi, Ezeundu, and others. Okonkwo, the protagonist of the novel is very brave, stubborn and traditional and can do anything to save his tradition. The judicial decisions and proverbs put in the picture of their tradition.

But this tradition was interrupted by the White men. Nwoye, Okonkwo's son symbolizes the change. He is unlike his father, very sensitive and soft-hearted. He is afraid of certain Umuofian costumes, such as leaving infant twins out to die and the idea of sacrificing innocents like Ikemefuna. This made him to join Christianity. This shows how the arrival of white men and their culture led to the demolition of a unique culture which was flourished in Africa. It was a clash

between two cultures where one culture was dominated by another.

**Conclusion:-**

To conclude, Achebe one of the eminent postcolonial writers has justified the culture of Africa with his proficient skill of writings and showing the West that they are not primitive and uncivilized but they are portrayed as such by the Western discourse.

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## 9.

**Popular Literature: similarities and disparities****Advait D. Joshi**Associate Professor,  
Sadashivrao Mandlik  
Mahavidyalaya, Murgud**Abstract:**

*Nowadays research scholars have undertaken research on Science, Fantasy, Horror and Crime fiction. However some branches of popular literature are untouched as they are not studied as expected. Moreover, the branches of popular literature have different characteristics which offer them separate identity. However, they share some common things. These common things with social and moral aspects can be studied thereby focusing on new area of research of popular literature. The present paper discusses different characteristics as well as common things find in popular literature and puts fort some new and innovative topics for research. The present paper also discusses disparities and similarities of theses literatures.*

**Key Words:** popular literature, adventure fiction, horror fiction, fantasy fiction, science fiction, the 'other'.

Over the years Popular Literature is a matter of debate among scholars, critics and readers. Though it has been studied, the question is raised regarding the 'value or 'worth' of popular literature. Even readers have the same question in their minds. It has been found that so many people hesitate to mention popular literature they read. It is and has been compared with the mainstream literature. But one cannot deny that like mainstream fiction popular literature has handled a variety of themes and subjects making it a fine fusion of social and moral standards. There is a need to have a second look at the popular fiction. It is believed that popular literature is inferior as it is read by a large number of people. Popular literature means literature that is popular with a set of readers or an audience. It is the literature that is popular in terms of sales and which is low in artistic worth. It is also used in opposition to literature and it does not possess literary and artistic merits. But there is a need to look at popular fiction from different angle. The term popular literature may be used to mean fiction that is popular with set of readers or an audience. It is the literature which appeals many and not the few. Even in his book Milhorn points out that genre fiction is a fiction of emotions. Its primary function is to evoke feelings. But popular fiction is much more than that. It is reflection of social evils and reality. In horror fiction, many writers who turn to mundane horror depict evil that resides in human beings and in society.

The term popular literature is a vast term encompassing Adventure Fiction, Fantasy, Historical, Mystery, Romance, Thriller, Horror, and Science Fiction. These literatures have their own identity and characteristics which differentiate them.

Adventure fiction, as its name suggests, deals with adventure of a hero who, in any situation, wins the battle. The Adventure Fiction bears the characteristics.

1. Adventure novels have a short time span, time and date.
2. They move around the mission and have happy endings
3. There is an identifiable hero who is liked by the readers.
4. Maps often accompany these novels. Worlds of art, antiques, antiquities, and books also provide intriguing backgrounds.
5. The language of adventure novels is colorful one.

Fantasy fiction resembles science and horror fiction in certain things. It has been noted that horror and Science fiction move around the concept of 'other'. Fantasy fiction too moves around the concept of 'other' but magic plays crucial role in this literature. The stories it tells appeal to the emotions rather than intellectual. The Fantasy fiction is interested in relationships. This literature bears some characteristics.

1. Magic plays very important role in the story line.
2. Story lines present battle between good and evil and finally good wins over evil.
3. The characters are gifted with magic
4. Fantasy novels are packed with dragons, unicorns, elves, and wizards.
5. Language creates verbal pictures of characters and landscapes.
6. Fantasy novels have a melancholy tone and it pervades much of the genre even when the victory is achieved.
7. The story line has mythical characters as well as common animal as characters.

The most famous and widely read Mystery Fiction moves around mystery. Though fantasy novels begin with crime or murder, the mystery separates the genre from other genres of popular fiction.

1. The story line creates the puzzle and attracts the readers.
2. The story line focuses on the investigator or investigating team.
3. The solving of the crime usually murder derives the plot of mystery novels.
4. The character of the investigator plays a major role in the novels.
5. The frame in which the Mystery is set—whether a physical location or fascinating background details—plays a crucial role in its appeal.

Horror fiction, which is the most popular genre, has attracted the attention of movie makers. It has its characteristics.

1. Horror fiction aims at evoking fear in readers.
2. The atmosphere in horror fiction creates a sense of danger thereby evoking emotional responses from readers.
3. The story is typified by a dark tone and a sense of foreboding.
4. The story consists of dangerous supernatural entities—monsters, ghosts, ghouls, and spirits or human antagonists—serial killers, murderers et al.
5. The story line also comprises explicit violence and sex and strong language. There are unexpected events and incidents employed to shock readers.
6. The story line does not flow in logical order.

Science fiction, which is usually set in future, has also attracted movie makers and it is much popular among masses. It also has its own characteristics.

1. The story line is packed with technical and scientific details and characters are secondary to topics and atmosphere.
2. The story line appeals to the reader's intellect.
3. Authors use characters to underscore issues and atmosphere. Aliens and otherworldly creatures emphasize the otherness of these stories.
4. The setting of novels may be outside of everyday reality.
5. The fiction introduces the 'other' or 'the unknown'.

Though the branches of popular literature do bear separate identities, they have some common characteristics which link them together. This interlink can be the topic of research. There is a need to undertake a research on common features of popular literature with limited number of novels. Such kind of research may be promoted among research students. Fantasy fiction and horror fiction move around fear and present creatures bigger than human beings. A research with a comparative perspective can be undertaken on this topic. Moreover, fantasy and horror fiction create nightmarish situations. This aspect can be studied which will throw a new light on these branches of genres.

It has been noted that science, fantasy and horror fiction deal with the 'other'. Research scholars have opportunity to study the 'others' reflected in these literatures. The nature, function and effect of the 'others' on human life is a major topic of the research. Ira Levin's *Rosemary's Baby* (1967), *The Exorcist* and Campbell's *To Wake the Dead* (1980) move around the 'other' that enters and resides in human body. The novels of John Wyndham's- *The Day of the Triffids* (1951), *The Kraken Wakes* (1953) and *The Midwintch Cuckoo* (1957) move around monsters. The novels of J. R. R. Tolkein (1892-1973) and Peter Soyler Beagle (b. 1939) manifest horror in their novels. Tolkein's *The Lord of the Rings* (1954-55) presents a journey of the ring and battle fought for it. Beagle's *The Last Unicorn* (1968) depicts a battle between the forest owner Unicorn and the Red Bull. So there is an ample opportunity for research scholars to undertake research on this aspect of popular literature.

This topic offers a different attitude to look at popular literature. It seems the aspect of suspense links thriller, mystery, romance, thriller, mystery, romance, suspense, horror, and adventure fiction. In all these literatures the role of suspense is different. The pattern of suspense novels is similar to horror novels. Both the novels show a danger entering the sphere of human being's normal life. In suspense fiction, however, the danger is human. In horror fiction a danger can be both a supernatural element and a human being. All these literatures can be studied from this aspect.

It has been assumed that popular fiction is written for entertainment and to please the readers. But recent studies have shown that this literature has a social and moral touch. With supernatural elements many human antagonists

like serial killers have entered in realm of popular fiction. There is a tussle between good and evil is depicted in popular literature. Popular fiction underlines the fact that the evil exists and that evil can be defeated. The nature and function of evil can be studied. The existence of evil in popular literature can offer it a label of social literature. Like mainstream literature, popular literature has concern for social problem and society. In non-supernatural horror fiction one finds the concern. Many horror novelists have dealt with a dark side of human being or the internal 'other'. This dealing has offered horror fiction the label of mundane horror:

**A 'shift' has played a major role in the journey and development of horror fiction. The 'shift', from sky to soil, from monsters to men, from witches to women, has offered horror fiction a label of non-supernatural horror or mundane horror. (Joshi. 86)**

Research and scholars have an opportunity to deal with the 'shift' in popular literature because H. G. Well's *The Island of Dr. Moreau* deals with internal 'other'. Moreover, mundane horror reflected in popular literature is a new and innovative topic for the scholars to study. Popular literature is now recognized by some as an independent category. Research students and scholars have ample opportunities to ponder over popular literature to give it a new insight.

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## 10.

**Cultural Globalization in Masters' masterpiece *Bhowani Junction*****Dr. Anil Dadas**

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**Abstract**

*Cultural dominance is underlined in literatures of all ages. Literature of all centuries differ from country to country. Even ancient literature differs from modern literature in each country. The difference lies especially in linguistic and ethnic part of literature. Ethnicity is one of the most important aspects of literature. Literature is creative, universal form of expression that addresses the emotional, spiritual or intellectual concerns of humanity. It does not only portray the positive side of human activities but the negative consequences for the betterment of the society. Culture is wider concept than literature. It consists of shared values, beliefs, knowledge, skills that underpin behavior by members of a social group at a particular point in time. Most of the novels are full with expressions regarding culture/s. Literature has dominated cultural expression for centuries. The present paper aims at analyzing the cultural differences portrayed by Masters in his novel *Bhowani Junction*.*

**Key words:** globalization, multiculturalism, humanity, mother-image.

Cultural dominance is underlined in literature of all ages. Literature of all centuries differ from country to country. Even ancient literature differs from modern literature in each country. The difference lies especially in linguistic and ethnic part of literature. Ethnicity is one of the most important aspects of literature. It is a very complex and sensitive phenomenon that has potential to inculcate values among the readers. When we think of literature produced in India or abroad, multiculturalism is a very dominant theme in traditional as well as modern literature. In this regard, the question raised by Gregory S Jay makes us think: 'Aren't there dangers as well as values in multiculturalism?' (Jay 1991: 48) It is to be noted that a proper multiculturalism in India teaches respect for the diversity of India's common culture. But ethnic rivalries in multiculturalism bring conflicts and separation. So it is necessary to find out solution for it analyzing various forms of literature. Most of the novels are full with expressions regarding culture/s. One possible solution for it is to change thinking about multiculturalism by shifting the attention from identity to having respect for others. Culture is a wider concept than literature. Culture mans different things by different groups. In other words, the way humans live with and treat others and how they develop or react to change in their environments. It embodies languages, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals and so on. It is necessary to develop ability to view and understand literature as central for cultural and media development. Literature is creative, universal form of expression that addresses the emotional, spiritual or intellectual concerns of humanity. Literature may be factual or imaginative

work about people and their activities, behaviors, etc. It does not only portray the positive side of human activities but the negative consequences for the betterment of the society. iterature has dominated cultural expression for centuries.

Masters has written eight novels based on the background of the British Raj in India and the present novel is one of them. Culture in this novel could be seen through different things depicted by Masters such as characters, use of clothes, use of language, Indian traditions and customs, places, etc. This novel offers an interesting study of British India at a period which was crucial for both the rulers and the ruled. This novel is a sensitive representation by one who is at once near enough to provide human insights and far enough to give objectivity. Masters' acquaintance with life in India is both wide and intimate and his depiction is most faithfully done. He has given the same amount of attention to the social, religious and other customs of India.

As Masters had first-hand knowledge of Indian community, he brought characters from all strata of society. They are both from government servants like Govindaswami, Ranjit, Bhansi Lall and others like Mr. Surabhai, K P Roy, Kartar Singh, the Sirdarni Sahiba, Nathoo etc. Such a galaxy portrayed by Masters represents Indian culture very minutely. Each character suits to the situation and the business he/she does. The balance in the novel between the Indian and the British points of view is achieved by the presentation of the attitudes of various Indian characters from various strata. The Indians that are presented in this big novel are markedly true Indians as distinguished from the Westerns. They belong mostly to the middle class and as such have the joys and sorrows which characterize the life of these classes of people living anywhere in India.

Normally in Masters' novels Indian characters have secondary roles and most of them are stereotypical. But in this novel characters like Govindaswami and Ranjit play a very important role as Indians. Govindaswami alias Sammy is the head man of the Bhowani civil district, the Deputy Commissioner and District magistrate - the collector who has his bungalow built before the Mutiny. He himself requested Patrick to ask Victoria to look into the matter regarding strike. He discusses the matter with Kartar Singh because he wanted to help the natives. Similarly, when the people lie on the rails Colonel Savage asks him what they should do with their people. The Collector flatly tells him that he does not really know about it. But he makes it clear that he does not want to hurt them. Govindaswami also takes the side of Surabhai and tells Colonel Savage firmly that Surabhai only wants one thing—to get into armoured cavalry. He also adds that he hates Hitler and Mussolini and Hirohito. According to Ranjit, Govindaswami's father was an untouchable and every sweeper in Bhowani knows it because sweepers are untouchables. From the point of view of Indians Govindaswami is superior to English and Anglo-Indians though he is an untouchable. He is the Collector and has taken over the responsibility which is once accorded to the Sahib and the office which is once reserved for Mr Turton.

Being an Indian Govindaswami has never pressed any charge against the Sirdarni sahiba, so she has been out of jail. Though Ranjit speaks the truth about the bangle given to K P Roy to help him to be disguised, Sammy takes his side and makes clear that the bangle is given to help him to raise money. This shows Sammy's helpful nature and Masters' Indianness. Masters has created Govindaswami in the mould of a colonized Indian who seeks his futures in active support to Indians and a servile collaboration with the colonizer. Hemenway (1975:155) rightly observed:

Masters focuses most attention on Collector Govindaswami, an England - educated untouchable, whose genius for spotting trouble (he has a spy network of sweepers) is rivalled only by his unflagging and rational co-operation with the British. Govindaswami is no sycophant like Orwell's Veraswami but instead a representative of the kind of Indian whom the British, since necessary, would like to leave in charge of the country. Masters certainly develops more Indian characters than Forster, Orwell, and Godden, but it is evident once again that British writers rarely

succeed in delineating well-developed portrayals of Indian characters.

Ranjit Singh Kasel, always with turban, thirty, works as an assistant to Patrick. Though railway officers are not allowed to join political parties in those days, Patrick is sure that Ranjit is secretly a Congressman. Ranjit accepts the arrival of Savage playfully saying: 'We Indians have learned now to bend a little with the wind. Savage is a big wind.' (65) Ranjit is Sikh by birth and an atheist. He is a BA from Punjab University and 'a very sweet tempered, kind man.' He has developed good relations with Victoria and asks her that she has to change her name after getting married to him because Victoria is not a good name for an Indian. As India is known for people from different communities, Masters portrays Ranjit Singh Kasel vividly as a representative of Sikh Community. This shows typical Indian culture.

Ranjit is a clean, fine man, but he is standing neck deep on foul water. When his mother uses bad words for Nehru, Gandhi and Govindaswami, he asks: 'You really ought not to speak of the Mahatma like that, Mother. You will – .' (220) Ranjit is a Sikh by birth but not by religion because he is an atheist. But again he wants to go back to his religion for there is forgiveness and love in the Guru Panth. He accepts his mistake and says in a firm low voice, 'I have broken the Raht. I beg forgiveness. I beg to be received back into the true faith.' (258) He also performs the rituals of his religion making a cup of his hands and pouring the amrit into his hands to touch to eyes and hair. The narrator comments on the person who wants to be Shikh thus: 'The Sikh religion is strong meat to take on an empty stomach.' (326)

As a true Indian Ranjit leaves the railway service and becomes the local Congress bigwig. Taylor expects 'he would soon be a big man in Bhowani.' (394) In his character Masters tries to bring up the Indian cultural values as against the Western values represented by Victoria.

According to Frantz Fanon, the native takes up arms because he is hungry, because he sees his social forms disintegrating and because the settler treats him like an animal. The native wants to be treated like a human. The native is addressed as 'mister'. The native is made to feel that things are changing. Mr Surabhai is the example of such a native. Masters presents the view when Surabhai says to Patrick: 'We are only poor natives, good sir. Forgive us for it.' (19) It is Surabhai whom Rodney treated like an animal urinating on him.



It is true that the mother-image is all pervasive in Indian culture and it is quite natural for Masters to portray such image in the Sirdarni-sahiba whose goal and fulfillment lay in being the mother of a son. Masters also projects her as a woman coming out of her age-old kitchen crossing her household thresholds and joining the freedom movement. The Sirdarni-sahiba is a typical representative of Indian mother and mother-in-law. When Victoria thinks the man she married would make her into something, she remarks that it is a western idea and in India women make their men. She is 'an atheist' and 'religion is the opiate of the people.' (217) It is the Indian custom to live with mother-in-law and many Anglo-Indians lived with their mother-in-law. But Victoria does not want to live with her mother-in-law. The Sirdarni-sahiba is thinking of what Indians will say. People will think Ranjit has thrown her out of home. She is trying to be two things at once — 'a Communist and an Indian.' (383) In short, the Sirdarni-sahiba, a counterpart of Victoria, is an atheist and a deadly enemy of the British and the Anglo-Indians.

Masters also creates some minor characters who are the representatives of some Indian traits such as Bhansi Lall, a stationmaster of Pathoda; Birkhe, the driver of Rodney; Manbir, the S M; Kulloo, the shikari; Ramsaran, Rodney's bearer, and Lilparsad, a villager. All these characters represent Indian culture less or more. Masters tries to create and project a typical image of India. Masters Bhowani city is indeed a Bhowani more than Goddess and it is surely the junction where all people come together. To cut it short, all the Indian characters in this novel are portrayed in such a way that they foreground Indian culture.

Some traditions pointed out by Masters also bring Indian culture in this novel. The Sirdarni-sahiba, for example, points out: In India we women make over men....' (217) For Indians, kissing at public place is shameful and insulting and Ranjit is its representative. Masters writes about the changes that take place in Victoria. They represent Indian culture: 'I had not cut my hair since seeing the guru. I wore no lipstick or powder. I is a woman, so I did not have to carry the dagger. There is a comb in my hair.' (256) Masters points out different methods of worshipping God in different forms which is again purely Indian, too:

**'Some worship stones and place them on their heads. Others suspend the lingam round their necks. Some see God in the south, others**

**bow to the west. Some fools worship idols, And others worship the dead.**

**In false ceremonial the whole world is enwrapped. They cannot find the secret of God'. (261)**

Masters comments on the process of changing 'name' of a woman, too, when she gets married. As per tradition the guru wants to change the name of Victoria and two different people suggests two different names — 'Kalwant' and 'Kirat' which again represents Indian culture. Again Indians are known to eat their food with their fingers and Rodney Savage in Hindu restaurant does the same. It creates Indianness. Lastly wearing sari by women is typically Indian. Victoria's imitation and actual use of sari also shows dominance of Indian culture.

Masters makes use of many words and expressions from Indian languages to focus on Indian variety of regional languages. For example, 'bidi' (33), 'Hut jao' (18), 'Bahar jao, ek dum' (19), 'shikar and kabul' (137), 'Jai Hind!', 'pakhoras' (216), 'Jee-lo, huzoor' (290), 'Jee-han, sahib, Jee-han, jee-han, jee-han! Congress wale!' (291-92), 'the murghi-khana' (312), 'sab thik chha' (340), 'the kachha road' (339), 'Salaam, Rawan-sahib, bahut bahut salaam!' (374) are used effectively.

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## 11.

**Impact of Globalization in *The White Tiger* by Aravind Adiga****Dr. B.N. Ravan**

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**Abstract :-**

*Today globalization has acquired a major and serious topic of study in all the fields. It has penetrated deep into our lives and has turned man into mechanical beings. Today no country in the world, including India, can afford to isolate itself from the ongoing rapid process of globalization. A number of multinational companies have come into the country. There are also advantages and disadvantages of this globalization, especially in the poorer sections of the society whose earning and buying capacity is next to nothing India, having the second largest population in the world, will have to look after the food, shelter, clothing, health, education and employment of the illiterate and unskilled people. Only the fittest can survive in the toughest and roughest world of competing market forces. Literature of post-colonial reflected the migration, hybridity, multiculturalism, loss of identity and disappearance of national identities.*

*Novel *The White Tiger* dramatizes the modern phases of globalization. The novel studies the contrast between India's rise as a modern global economy and the main character comes from the rural area. Adiga introduces new India dotted with class and caste system along with the improper distribution of income. He aims at presenting two Indias – India of light and India of darkness. It very powerfully reveals the story of the poor village people who move to metropolitan cities in search of light but remain in dark. Through the presentation of Balram Halwai the author presents that how the low caste people are treated by the high caste people. The protagonist, who first dreams and dare to enter in the restricted domain created by oppressor and revolts and gets success.*

Today globalization has acquired a major and serious topic of study in all the fields. It has penetrated deep into our lives and has turned man into mechanical beings. It has been defined as the process of rapid intergration of countries and happening through greater foreign trade and foreign investment. If we think positively about globalization we will get positive things because it offers clear economic opportunities and benefits, but it comes with substantial social costs that often appear to affect people disproportionately, given their tenuous transitional status within an uncertain and rapidly evolving global context. The serious issues of globalization have risen up rapidly in the present scenario. Globalization is something which is unescapable and unavoidable. The role of technology is also dominant in our life.

Literature of post-colonial reflected the migration, hybridity, multiculturalism, loss of identity and disappearance of national identities. Globalization hastened this process and resulted in the merging of cultural practices and increased marketing of culture through the influx of various new events. The visible impact of globalization can be found in the metropolises across the world which have suddenly become cosmopolitan and multicultural. This is 'neo-colonialism making itself felt not through violent political strategies, but by slowly and quietly confiscating the market

as well as culture. The one major difference is that unlike colonialism, this process is decentred.

It is in this context of globalized cultural regimes of new forms of domination and exploitation of multiple displacements and cultural alignments that new approaches to culture and literature and new forms of writing and cultural practices emerge.<sup>1</sup>(*Undoing Culture : Globalization, Postmodernism and Identity*, 65)

The Capitalization and globalization, which has created a strong impact on Indian economy; it is positive for the rich educated class and negative for the poor and deprived classes, because the big machines like the cranes have snatched out the jobs of peasants and labourers and they are frustrated. In a broadest sense, globalization refers to the extension of a whole range of economic, cultural and political activities across the world landscape. There are different interpretations of globalization, still it can be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away. Globalization is having a tremendous impact on society.

Aravind Adiga is a contemporary novelist who has given a new orientation to Indian Fiction in English by creating a new idiom in *The White Tiger* for which he got the Booker Prize in 2008. He introduces new India dotted with class and caste system along with the improper, distribution

of income. He aims at presenting two Indias-India of light and India of darkness. There are various themes in the novel e.g. the struggle for identity, failure of democracy, effects of globalization and relationship at personal and public levels. It very powerfully reveals the story of the poor village people who move to metropolitan cities in search of light but remain in dark. They are far away from light, some died in this journey. How to break the cage the cage of slavery, the cage of outdated values is the crux of the novel.

Novel dramatizes the modern phases of globalization. The novel studies the contrast between Indias rise as a modern global economy and the main character comes from the rural poor. Throughout the novel Adiga comments about the First World influence on the Third World countries. The West is the judge and the jury of every facets of Third World behaviour.

..... when examined tape measures, and scales, to match up to the minimum height and weight standards set by the United Nations and other organizations whose treaties our prime minister has signed and whose forums he so regularly and pompously attends. Ha!<sup>2</sup> (*The White Tiger*,19)

This concept shows situation of local politics. The concept of culture is prominent in globalization. Globalization has destructed native culture, distribution of colonial power, mechanization and westernization. It has destroyed privacy. It helped to develop consumerist culture. It imposed the concept of westernization is a part of civilization. Everything is excellent and superior e.g. Western liquor, language, girls and dressing. Globalization made change in the native culture by consumerist culture. Consumerist culture destroyed native culture and identity.

I should explain to you, Mr. Jiabao, that in this country we have two kinds of men: Indian liquor men and English liquor men. Indian liquor was for village boys like me toddy, arrack, country hooch, English liquor naturally is for rich. Rum, Whisky, beer, gin anything the English left behind.<sup>3</sup> (*The White Tiger*,73)

*The White Tiger* is centred on Balram Halwai, a son of a rickshaw puller, destined to make sweets becomes Ashok Sharma. His such a great transformation from Munna-Balram Halwai to White Tiger- Ashok Sharma is the blue print for the rise of underclass. Thus the impact of globalization can be seen in the character of the protagonist Balram Halwai. Balram is very clever and energetic hero. He is the strong voice of

underclass in which marginal farmers, landless labourers, jobless youths, poor, auto and taxi drivers, servants, prostitutes beggars and unprivileged figure. The underclass is the result of our polity, bureaucratic set-up, poverty, illiteracy, unemployment, caste and culture conflict; social taboos, superstitions, dowry practice, corrupt education system, economic disparity, Zamindari system, poor health services, police and judicial working. These all forces collectively operate to perpetuate the underclass. Balram transcends his sweet-maker caste and becomes a successful entrepreneur, establishing his own taxi service. Here we can say that the globalized world has not only changed the country but the inhabitants as well and thus we find, through the example of Balram. India in the grip of globalization transforming itself thus imparting a new look to the modern India.

*The White Tiger* takes place in the modern day world where there is too much impact of technology and it has led to world globalization, and India is no exception. Americanization in India has played its role in the plot, since it provides an outlet for Balram to change his caste. To satisfy Pinky's want for American culture, Ashok Pinky and Balram simply move to Gurgaon instead of back to America. Globalization has assisted in the creation of an American atmosphere in India. Ashok justifies this by giving explanation, "Today it's the modernist suburb of Delhi. American Express, Microsoft, all the big American companies have offices there. The main road is full of shopping malls each mall has a cinema inside! So if Pinky Madam missed America, this was the best place to bring her."<sup>4</sup> (*The White Tiger*, 101) Ashok is even convinced India is surpassing the USA, "There are so many more things I could do here than in New York now... The way things are changing in India now, this place is going to be like America in ten years."<sup>5</sup> (*The white Tiger*, 77) Balram is noticing this fast growth as well.

Balram Halwai, the central character comes to know that Premier Jiabao is coming to India to know the truth about Bangalore and the entrepreneurship. He thinks that he is the right man who can provide the authentic information to him and so writes a series of letters to him about his story from being a servant to an entrepreneur. Jiabao has decided to visit India to learn why it is so good at producing entrepreneurs, so Balram presumes to tell him how to win power and influence people in the

modern India. Balram's story, is a tale of bribery, corruption, skullduggery, toxic traffic jams, theft and murder. Whether China can accept this business model is doubtful.

The novel highlights Balram Halwai's struggle for existence so that he may have an identity of his own. It is surprising for him that he does not have any name in the beginning. His family members do not have time to name him. Hence he is known as Munna which means boy. He gets the symbolic identity of 'the white tiger' from the inspector who is much impressed by his intelligence. The school inspector promises to arrange a scholarship and proper schooling for the young boy, but of course instead his family takes him out of school and puts him to work at a teashop. He worked hard to keep his identity till the end of the novel. He is destined to see the light i.e. the modern India for doing the things which only a white tiger can think and do. He breaks the old image of Halwai. He prepared his way out of his low social caste and overcame the social obstacles that limited his family in the past. He learns driving and proves that caste does not matter for a particular profession. He gets job but has to do the menial jobs. He becomes the driver number one by exposing Ram Persad who hides his identity of being a Muslim for getting job. He is a white tiger who can not remain in the cage. After thinking a lot he murders his master, steals the red bag and settles himself in Bangalore as entrepreneur with this new identity. His life is a struggle for existence and for getting an identity. Balram's desire to becoming an entrepreneur shows the oppression of the lower caste system and the superiority of the high class, upper caste. He tells the story of how India still has a deep rooted caste system and economic corruption is still present. He shows that in our country rich persons, a person high on the caste system can bribe people such as police officers with money to hide murders, sabotage political opponents by rigging votes and money, and have privileges such as shopping in a mall specifically for those of high social and economic importance. He also shows the side of India where poor people/low caste people fail to give the proper food to their children. Here, most of the people are unemployed and have no courage to fight against the adverse circumstances. They move from village to the cities in search of employment in the over-packed buses and trains. Their condition is no better than animals. They are ready to sell their labour but unfortunately they do not get

even work. Novelist very powerfully presents their condition:

Each year, all the the men in the village waited in a big group outside the tea shop. When the buses came, they got on –packing the inside, hanging from the railings, climbing onto the roofs and went to Gaya; there they went to the station and rushed into the trains-packing the inside, hanging from the railings, climbing onto the roofs and went to Delhi, Calcutta and Dhanbad to find work.<sup>6</sup> (*The White Tiger*, 26)

A Poor man is simply a body without soul and this is his body which makes him earn money for living. The novelist also believes that, "The story of a poor man's life is written on his body, in a sharp pen." Balram is a rare exception as he experiences both sides of the caste system and manages to move up the social ladder. Balram has created confidence in his mind without any support of others. From the beginning of his story Balram knows that in order to change this worst, wretched condition he should become an entrepreneur. Although his taxi business is an ordinary business, he plans to keep up with the pace of globalization and change his trade. He thinks, "I am always a man who sees tomorrow' when others see today." He represents strong determination and carves out his own path to modify his vision and sensibility in the high –tech society of this globalized world.

The novel portrays India's society as very negative towards the lower social caste. There is too much gap between the rich and the poor. This gap creates a big division in the society. It limits opportunity, social mobility, health and other rights and pleasures that should be given to all irrespective of class. Adiga thinks that due to democracy India is far behind China. Here politicians think of votes and notes, not of the basic amenities. Sewage, drinking water, electricity, compulsory primary education, Olympic gold medals etc. are the priorities of any political system but they have no meaning. All political leaders are responsible for poverty, unemployment and exploitation. Adiga exposes corruption, exploitation, injustice, unemployment, and discrimination etc.

The novel throw light on some evils prevalent in the contemporary society, The hero Balram Halwai is quite expert in making the ready narratives to prove his point of view. The public services like the doctors in the government hospitals are not free from the diseases of corruption. If one pays bribe to the senior, the

doctors needs not go to the hospital. His attendance is automatically proved through the register. When Balram carries his father to a government hospital when he began spitting blood. The condition of Lohia Universal Free Hospital has been described by Balram as no doctors, bribes for the ward boys, beds with wide-opened metal springs, cats that taste patient's blood, diseased eyes, raw wounds and delirious mouths keep growing and growing. Balram Halwai's father who is rickshaw puller died of T.B. as narrated by him. Adiga micro scoped in detail the worst condition of Indian hospitals in this part.

Even the novel reveals the adverse effect of commodification resulting in disappearance of meanings and values from life. This is another aspect that was spread by globalization. Everything is viewed on its utility. The Stork considers Balram Halwai only a commodity when he comes to him for the job of a driver. The Stork shares his opinion with his son saying: Catch'em young, and you can keep' em for life. A driver in his forties, you get, what twenty years of service, then his eyes fail. This fellow will last thirty, thirty five years. His teeth are solid, he's got his hair, he's in good shape.<sup>7</sup> (*The White Tiger*,.66)

Balram's parts of the body are taken into consideration while giving him the job. Balram is nothing except an instrument with utility. Even women have become commodities in the market. The hero Balram Halwai has seen many painted women who stand at the sides of the roads where men stop their vehicles and negotiate price with them. The hero Balram wishes to enjoy a girl with a golden hair like the girl in the shampoo advertisements. This is how the advertisements create customers. Women are degraded as objects for male sexual gratification and prostitution is major economic source for women. Nepali girls, Ukrainian students and poor labourers from the village working in construction of mall allow their

women for prostitution.

The effect of technology and globalization has created a small America in India where one can watch the movie for a hundred and fifty rupees and enjoy all other things like beer and girls. This money minded attitude is responsible in the decline of the moral values.

The novel reveals the theme of relationship which seems to be a failure in every aspect e.g. the relationship of master servant, servant- servant, relationship of ministers with the capitalists or industrialists or personal. Relationships particularly human relationship are in peril. Throughout the novel Adiga portrays the effects of globalization in the Indian scenario. It has made drastic changes in every sphere of Indian life.

To sum up Aravind Adiga's novel. *The White Tiger* presents a very grim picture of India exposing the feudal system, exploitation, degeneration of moral values and at the success at the cost of ethics and human values. Adiga's protagonist accepted the death of his family for his own good. His family who made possible that he could leave off into the light. His protagonist Balram, who comes from area where Darkness prevails in the sense of ignorance, poverty and exploitation subverts the authority of rich by following their own path.

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## 12.

**Margaret Forster's *Over*: A Quest for an Individual Identity****Dr. Manisha M. Mujumdar**

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**Abstract**

*Globalization emerged around decade of ninety and it occupied a certain space in every walk of life. If closely observed, one may strike that the effects of globalization have not only affected on culture but on literary studies also. It is true that globalization has successfully demolished not only the geographical walls among the countries but also the cultural barriers. It has changed human values and challenged the human relationship too. It has also encouraged certain issues in society which are reflected in literature as a literature is a mirror of a society. Feminism is one of the most widely discussed ideologies in literature which encompasses many women centred issues. The equality, freedom and the quest for identity have become a very dominant theme in literature since the rise and development of feminism. It has offered a freedom to women and it also has nurtured 'self esteem' of women. But unfortunately, feminism gets stick up with women's issues in public sphere. It has not paid enough attention towards the women's image and their issues in a private sphere. However, one of the famous novelists Margaret Forster has effectively pointed out this fact through her writing. The present paper attempts to highlight how women are trapped in their familial roles and have crushed their individual identity.*

**Key Words:** globalization, family, feminism, emancipation, self-esteem, crush of identity and quest for identity

**M**argaret Forster (b.1938) is one of the reputed British women novelists of her time. She is widely read and appreciated as her novels have not only feministic touch but they also subtly expose the suffering of women over the centuries. She places her characters within a circle of family and thoroughly examines their lives. Like other women novelists, her characters are not placed on a large social background but she makes her protagonists to move within a family circle with duties and responsibilities. Margaret Forster's appealing portrait of family and domestic life, with all its positive and negative aspects, has arrested the attention of readers, critics and scholars. Even her fiction has not only occupied large space of many book shops but also has gained popularity among classes and masses.

Margaret Forster's *Over* (2007) a touching and sensitive novel moves around four characters. It effectively depicts how mishap becomes a sole cause to shatter the family. It also throws light on the agonies of mother as well as a struggle of an individual for freedom from a emotional bonding. Louise is the narrator of the novel. A couple Louise and Don leads a happy and cheerful life with their beloved twins- Miranda and Molly and a son -Finn. Their life goes on smoothly but the sudden death of Miranda affects a family thoroughly and all the family members get collapsed. Unfortunately, Miranda is drowned into the sea when she dares to sail even if she is untrained in the skill. The untimely and unexpected death of Miranda proves horrible for the family. Moreover, it is shocked as her dead body is not found after

searching it. The death of Miranda initiates the action of the novel. It is obvious that the death causes disturbances in the family. It disturbs more to Don who never accepts the death as a mishap. He feels that it is a deliberate murder. Haunted with this thought, Don sets for the investigation of the cause of death. Till the end of the novel he remains busy in the investigations of the Miranda's death. Consequently, Don's investigation puts the family members into trouble. They convince him that his efforts of investigation are fruitless as they will never bring his daughter back.

But Don involves in investigation and forgets his duty towards his family especially, when a family goes through an impasse situation. Fed up with father's behaviour, Molly leaves for Africa and Finn prefers to live with his aunt. Louise, with no alternative, remains there to face the blizzard situation. Except Don, every family member becomes normal. However, Don remains abnormal and feels guilty over the normality of his family members. Margaret Forster has a deep understanding of human nature. She does not produce stereotype characters. Appearance of characters with their peculiar whimsical nature not only makes Forster's novels remarkable but also shows her observation of complexity of human nature. Louise has tried to hide her pains by going on holiday and joining group of friends. She has to be practical for her living children. Frequent incidents of Don's disappearing irritate the family and consequently, it develops the distance between Don and Louise. As a result, they appear strangers to each other. But Don continues

his futile investigation. Irritated, insulted and fed up Louise decides to leave a home. In spite of the request from her children, Louise is firm to live life alone without anyone's company. She is ready to accept Don as her friend but not as a husband. She just can't tolerate the idea of living with him under one roof. At the end, Louise decides to discard her family and familial bonds and duties for nurturing her 'self'.

Louise has taken a bold step ever taken by any woman protagonist of Forster's novels. She deliberately accepts loneliness to over everything. Louise stands here as a representative of modern and postmodern period. She proves herself liberal and free. She arrives at the point of emancipation of women. Forster seems to be pointing out that emancipation of women is impossible within family life. All bonds, relations, duties and problems cannot emancipate women. It is pity that a woman alone has to battle in the families. She is not shared or supported by male. Forster's novels are praiseworthy because they present women's lonely fighting in domestic lives. Forster may point out that feminism have remained the matter only for women as if men have no absolute connection with it. Forster's men characters have nothing to do with whatever goes wrong in the world of women. Louise feels lonely and detached from her husband. It can be noted that after the mishap Don totally changes who makes the family to suffer. But *Over* appeals and disturbs much which depicts how a haunted man disturbs the family. He gets obsessed with unnecessary things and disturbs his life. He forgets his wife and children. On this background emancipation or accepted loneliness of Louise may be felt by readers as the right decision. If family is a basic pillar of society, then it should be serene, sharing happiness and woes despite the problems they face. It is not only women's responsibility to make a family a good institution but also a duty of men. When Louise finds the same thing, she decides to leave the house. The novel gives message of emancipation through renunciation of the home. It also points out that renunciation of home is the only alternative that is left before women. One cannot blame Louise for her deed as she has taken the decision following her deep suffering. Suffering of women always remains at the centre of Forster's novels. All women protagonists of hers suffer and Louise is not an exception to it. Though suffers, Louise makes lot of efforts to maintain familial environment normal. She motivates children to

chit-chat; she joins them in laughing, prepares new recipes and opens new topic for discussion. Though she undergoes the pains and suffering, she never makes a show of her emotion. But she controls them in front of children. Her comment is enough to understand her motherly feelings, 'Struggling? Of course I was struggling. But without the children the struggle would have been lost' (Over 3). Preferring her mother's role Louise suppresses her stress, worries and tensions aside. In the company of children she ignores Don and his haunting. Her comment, 'I had the other two to think about' (Over 6) shows her affection for children. Though this is the situation, prior to it, Louise supports Don's investigation. As the duty of wife, she tries to understand and comments maturely that, '. . . he's not mad. It's just that his mind has become one-track' (Over 29). She takes interest in his investigation, accompanies him everywhere. But she is fed up with his attitude that he is the only person who is suffering a lot. She is annoyed with his illogical thinking and moreover his negligence towards her. When the things go beyond her tolerance she decides to separate from Don. But she still cares him, allows him to stay at her flat, offers him food, and searches him when he disappears. Thus, she never fails in her wifely duties though it lacks emotion. Don forgets his duties to his family and swings into investigations deeply. The intention behind the investigation is shocking as he says, 'My duty to her will be over' (Over 14). His investigation is only the part of his fatherly duty towards daughter. He is more concerned to his duty towards the dead than his duty towards the living family members. On the contrary, Louise is bound with her motherly role. It is her emotional attachment that binds her in the family. Louise, up to certain extent, bears everything but leaves the home at last. Louise is the perfect example of many women who suffer from their various roles. Struggling and suffering emerging through the roles of daughters, mothers, and wives make the domestic life a kind of maze.

In *Over* Forster highlights a woman's decision to forsake her settled family for the sake of her own life. Georgy, one of the protagonists of the novel *Georgy Girl* (1964) of Forster willingly enters the family life by adopting a child. She happily accepts the familial duties, responsibilities and obligation for the sake of a child. On the contrary, Louise starts her own life deserting her family and children. Louise shifts from domesticity and its obligation and prefers

to lead a life as per her taste and not of a family or a society. Through Louise, Forster seems to expose how the female are changing their attitude towards the family and prefers their freedom. Louise's decision shows courage as she dares to break traditional emotional ties of maternal obligation. Forster appears to suggest that her female protagonists are gradually throwing out of the familial duties and responsibilities. They have become aware of their own existence and identities. They are not prepared to sacrifice for their family forgetting their 'self'. Don hurts Louise's 'self' and that lead her to desert her family. From Georgy to Louise, Forster brings different women characters and put them under different condition. It can be easily understood that Forster has covered every queer experience of women that they come across in their daily life.

Through her fictional work, Forster raises her voice against the traditional feminists' attitude, approach and treatment as it has stuck up with the issues of equality and wider opportunities for women. Traditional feminists' approach ponders over the women's issues on a large scale of society, they measure women's status in a patriarchal ideology, their struggle for women's identity on the vast canvas of society but Forster looks beyond it and expects the individual identity of women within a small world i.e. a family. Forster remains loyal to her urge to expose the crushing of individual's identity in a private sphere. Women are trapped in various roles in a family and thus, they are recognized by their roles they perform in their families, thus, and not as a separate personality. The roles attributed to them become their identity. Moreover, their roles within a family change like a moving circle. While maintaining and handling relations, a woman is deprived of her real identity. According to Forster a family is the major factor which crushes woman's identity. In her portrait of family, a woman has to bear the burden of many responsibilities and duties. She struggles and

adjusts herself according to the demand of the situation but it is at the cost of her personal identity. Forster laments over a loss of identity of a woman within her family life and she has treated it as the main theme of her novels. Her female protagonists are caught up in duties, obligations and responsibilities. In a true sense, Forster presents reality of the life of women. A woman is the main pillar of the family but her identity, strength and power get shattered within a domestic sphere. Forster's novels are notable because they raise the fact that apart from their social status, women are marginalized in a family. Forster protests against whatever happens to women within a family circle. Traditional feminism definitely fights for women's status, their issues, their rights etc. but they are discussed only from patriarchal point of view. It seems that feminism has not paid much attention to the domestic problems of women whereas Forster desperately tries to raise her voice to promote the plight of women within a family. In short, Forster's fiction is a celebration of endurance and resilience of her characters.

The conclusion that family has become the major institution of exploitation where women's individual identity is crushed under various roles like daughter, wife and mother. Feminists seriously look at family as the centre of women's subordination and exploitation. Unfortunately, motherhood and upbringing of children offer her subordinate place.

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## 13.

**Culture And Literature Are Inseparably Linked****Dr. Annasaheb Pawar,**Karmaveer Ramravji Aher College, Deola  
Dist. Nashik**Abstract**

*Literature is the product of culture. In the ancient times, the glory of Nature, Primary human emotions and the conflict between 'good and evil' were the characteristic features of literature as Nature worship, the glory of Dawn, The Sun, the Rain Gods and the conflicts between the two civilizations of Ram (Arya) and Ravana (Anarya) and the Pandavas (good persons) and the kaurvas (bad persons) was presented in the Vedas, the Upanishads, the Epics and other works of poetry and drama. The agricultural civilization and culture were replaced by the industrial civilization and culture. The Neo-Classicists, the Romantic and the Victorians portrayed this change in culture. The last twelve decades have been revolutionary and stormy. The multiplicity and complexity of themes, characters, techniques, settings, structures and styles are reflected in the works of the twentieth and twenty-first century writers- poets, dramatists and novelists. Culture is thus inseparably linked with literature of the days of the information technology revolution.*

**Key Words:** Culture, literature, forms of literature, romantic, Neo classicists, Absurdity, Existentialists.

How much do We know of Nature and of the man born from her womb? The obvious answers will be "Not Much". The efforts of understanding both Nature and Man have been continuously made from the times immemorial. Man like animals used to dwell on trees. Man's biological growth is based on the growth of his brain. Man due to the growth of his brain in a span of millions and even billions of year, developed to become a distinct kind of animal in the entire animal kingdom. Standing erect of the two hind legs, making use of all the fingers of both of his hands, the elasticity of his physical frame and the growth of the brain from 750 cubic centimeters to 1400 cubic centimeters are the distinctive features of the homo sapiens. Man in the beginning was a hunter, then became a cattle-keeper and then a farmer. This brought in the settlements on the banks of the major river in all the five habitable continents. This shaped human life through the organization of kinships, bonds of human relations and the satisfaction of the needs like thirst, hunger, safety and sexual desires. The social organizations helped in the establishment of the ancient civilizations and the making of the culture. Culture is a way of life that includes everything and anything below and even beyond the sun, the social manners, customs, rituals all beliefs, everything right from the way one hour is to be cut to the tying of a knot of a neck tie or tying of a shoelace. Culture includes whatever man does, thinks, speaks, reads and writes, but to mention a few of human activates.

Culture and Literature are closely linked. Literature is the product of culture in which it originates. Culture generates creativity and creative imagination gives birth to literary writings. In the early stages of human civilizations and cultures, man was an indivisible part of the

Nature as Nature supplied all his needs. Man then expressed his gratitude to all natural sources that supported human life. The Sun gave light, the Rains gave water, the Earth gave food and therefore man expressed his gratitude to the forces of Nature. The Vedas are known as the oldest existing texts that have come down through successive generations and have been preserved even today in the oral recitation of their verses. Some of the verses echo and minor the close relationship between man and the wonderful splendors of Nature. The Dawn is welcomed by the Rig-Veda poets as a heavenly maid, youthful, energetic, enthusiastic, fully blooming in her red robe carried in the brilliant silken robes of light.

*The brightest illumination among all*

*Manifests itself now*

*The earth also has become*

*Very bright with that illumination*

( The Rigved 1:113 Palupad sukta of Usha )

The elements of Nature were thus deified in the early dawn of human civilization and growth.. The bond between man and Nature has continued even today and man is awakened to the loss of ecological equilibrium. 'Save the Plant' and 'Eco-Friendly Conduct' are being observed all over the globe. The depletion of ozone layer, the pollution of all kinds and the hazardous effects of the exploitation of the natural resources has resulted in the awakening of man and maintaining the ecological balance, Culture has, thus, moulded Man's, attitude to Nature.

In the days after the industrial revolution, human civilization has taken an epoch making turn shifting its way of life from the rural agricultural civilization to the urban industrial civilization. Alexander Pope declared " The proper study of mankind is man" Rousseau Proclaimed " Man is in

chains, bonds and Shackles” of customs, conventions. and social as well as religious institutions and political and economic organizations. “What man has made of man” is Wordsworthian lament on the deplorable conditions of human life being wasted in earning and spending: Wordsworth advocated the worship of Nature and the restoration of Immortality. “The child is the father of the man” is the catch line of the preservation of innocence in the crowded noisy, drab life of the industrial smoky and dusty quarters. “Beauty is truth, Truth Beauty” is the message of the worship of beauty by the Romantic poet John Keats. “If winter comes, can spring be far behind?” asks Percy B, Shelley to enkindle the fire of optimism through the dissemination of the sparks of ideals like liberty equality and fraternity. S.T. Coleridge pleads for the adoption of the compassionate and loving attitude to the creatures such as ‘Man, bird, beast and fish’ the creatures of the earth, air and water. Robert Browning assures his beloved and wife too Elizabeth Barrett Browning who desires” to count the ways of making love” that they will be united spiritually ever after they die because “Love is the best.” Alfred Lord Tennyson wants man to strive, and to attain his goal as Ulysses did in his times. He desired to establish the confederation of Nations and parliament of men”. Matthew Arnold knew of Dickens vision of “Hard Times” and “Bleak House” and Thackeray’s Vanity Fair” and saw the sea of faith receding but advised the entire humanity to “Love and be together”. The eighteenth century considered Nature as Human Nature and the social world. Nature is worshipped, glorified as a spiritual source of immortality and innocence by the Romantics.

Even in the midst of bleakness of hard hearted utilitarianism, the message of humanitarian is given by John Ruskin who desires that the economy of the world which should be based on the principle of the Welfare of all should distribute the fruits of what causes good to man even “Unto this Last”

Man in the queue. Art should serve both Art as well as Life. This Message rings through the Victorian times. This was the period when history of mankind was viewed as the emergence of horses by Thomas Carlyle and the cycle of rise and fall by Gibbon. The emphasis on the best that has been through and written” to the pursued and preached by Mathew Arnold so that the supremacy of culture will enable the banishment of anarchy. This Panoramic view of the literature of the eighteenth and nineteenth centuries brings an the fact that literature is Never separated from the civilization and the culture from which it emerges. Literature thus proves to be the mirror of life – it is the mirror held up to, Nature, Civilization and Culture of the period in which it

is produced .

The twentieth century is characterized by the rapid advances of science and technology to all walks of life, science was applied and that made human life more comfortable, richer and faster. Human Civilization has made great leaps and long strides but human culture is in the doldrums because of the loss of religions faith and moral authority that held men together. Therefore, W. B. Yeats states “Things fall apart the Centre cannot hold”. This is echoed by T.S Eliot who views men like J. Alfred Prufrock “as the hollow men, the stuffed men” for whom the beginning is the end and the beginning as all values have become topsy-turvy in the present times. Man has made Lot of progress but that has not brought him any sanity as is noticed by the rat race of completion, growing corruption rampant pollution, fierce terrorism and fundamentalism, the annihilating wars the sense of insecurity and total uncertainty. Man has broken into pieces, Karl Marx’s analysis of the class conflict between the ‘haves’ and ‘have-nots’. Charles Darwin’s theory of evolution and the ‘survival of the fittest’ dictum and Sigmund Freud’s three-tier division of the human psyche and “Suppression causes explosion theory of human actions are the thought-currents which have shaped the mind, heart and the brain of the twentieth century men as a whole . This is the basis on which literature of the modern and contemporary times has been written. Sigmund Freud and Carl Jung has shaped the mode of characterization and the method of narration tremendously by almost revolutionizing the content and form of every form of modern literature. The use of the stream of consciousness technique, the round characterization, the interior monologue, the use of symbolism and expressionism, the reflection of the modern arts and the popular arts, the juxtaposition has been made in the works of poets, novelists, and dramatists, Joseph Conrad made the setting as the spirit of the place and work of art in his novels on the geographical setting of Malasia, African, Congo and South America. Symbolism and imagism occupied the forefront through the poetry of Ezra Pound and T. S. Eliot. W.B Yeats created Myths and Dylan Thomas made use of archetypes. The Stream of Consciousness technique has been employed by Dorothy Richardson, Virginia Woolf in her ‘To the Lighthouse’ and ‘Mrs. Dalloway. James Joyce in his ‘The Portrait of an Artist As a Young Man, ‘Ulysses’ and ‘Finnegan’s Wake’ to present the current of unrelated sensations as it flows through the unconscious mind and deepest recesses of the human psyche. The left wing poets like W. H. Auden and Stephen Spender of the 1930s introduced politics and economics through their poetry. The associative compressed imagery is

used by Dylan Thomas in "Fern Hill" and other poems. The poetry in the second half of the twentieth century, express the dull drabness in the poems of Philip Larkin the slow but definite march of the "Snail" through the blades of grass as shown by Thom Gunn and the cruelty and violence in Ted Hughes' poems. William Golding has presented the moral conflict between good and evil in 'Lord of the Flies'. The growth and development of English drama in the twentieth century is a pointer to the truth of the dictum that Literature is the product of the culture of its times and that literature and culture are bound by inseparable links. In the plays of G. B. Shaw and John Galsworthy presented the serious social problems involving the conflict between an individual and his antagonistic social environment in their plays characterized by the technique of three-act division and are drawing set stage arrangement. The plays by J. M. Synge, Arnold Weskar and Sean O' Casey have brought out the use of dialect, the problems related to the working classes. Anger, Absurdity and Existentialism have characterized the later twentieth century through the plays of John Osborne (Anger), Samuel Beckett and Harold Pinter (Absurd Movement) and Sartre and Camus' Plays and novels (Existentialism). This march of English Literature displays the complexity of structure, the serious entanglement of various thematic concerns, the psychological mode of characterization and different technically innovative strategies. The cultural changes in the modern period are reflected duly, in the novels of modern Literature.

The works after 1980 are called the works of Post-modernism. Post-modernism is involved in the presentation of the visual arts such as films, advertising, television and radio program. The meaningless, rootlessness, homelessness, strange alienation and Diaspora Life-feminism, New Historicism, De-construction, Reader-Response theory and Eco-criticism are the multiple approaches to Literature. All these approaches to Literature show how Literature is closely linked with young authors who have introduced multiplicity and complexity as the age itself is characterized by these features. Maggie Gee is the twenty-first century female novelist who through her novels like 'The White Family', 'The Flood', 'My Cleaner' and 'my Driver', published in the first decade of the present century has dealt with the racism, discrimination of various types, violence, the pop world, absurdism, existentialism to present the conditions of England as well as the interaction between the British and the Ugandan in her last two Ugandan novels. Salman Rushdie exposes Indian Life in 'Midnight's Children' but life in

Pakistan in 'Shame'. Amitav Ghosh talks of the 'The Shadow Lines' and 'The Glass Palace'. Arundhati Roy's 'God of small Things' only as she depicts the life of the microscopic community in Kerala. The Self-centered cruelty, the narrow confines of social and cultural lives in the world of the Diaspora writers show how 'multiculturalism' has encompassed all the major forms of the literature of the twenty-first century. The graph of the development of the bonds between Literature and culture shows that Literature follows, copies, holds a mirror up to culture. Kamala Markandya's Tamil Nadu, Shashi Deshpande's Karnataka, Anita Desai's, Metros, Vikram Seth's changing locations show that writers now belong to not a single country and its solitary corner but more from place to place. The migrations an account of economic, political, social, personal, academic, commercial grounds have scattered all over the globe. These present-day global concerns are presented by the contemporary writers with due sincerity, and through the use of techniques that abound in novelty. Culture in all these twenty-five centuries and more has been the creative faculty that has enabled the writers to catch the full-blown picture of the ugly, dark, corrupt world of these days. "Eat or get eaten" has replaced the saying "Live and Let Live". Man has become degenerated, broken, frustrated and disillusioned and is constantly "Waiting for Godot" to come but Godot never turns up. This is grim reality of the contemporary world but it is already noticed that the darkest hour of the night foretells the coming of dawn. Love, mutual truth, human relationships and integrity can still make man- "What a piece of work is Man". Culture has this power to revive the springs of life and the currents of love and faith.

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## 14.

### 'Fragmentation Of Self' In A Global Culture: A Study In Relation To V.S. Naipaul's *In A Free State*

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**Abstract:**

*In a Free State (1971), a 'Booker Prize' winning novel, is based on V. S. Naipaul's own experiences as a traveller, an outsider and as a typical post-colonial diasporic writer. 'In a Free State' consists of a prologue and epilogue which are attached with two short stories and a novella. The stories are about the concept of freedom in its political, social and psychological dimensions in the era of globalisation. Here, Naipaul has shown the economic bankruptcy, intellectual imbalance, neo-colonialism and the paradoxical nature of freedom are major responsible factors for the fragmentation of self.*

**Key Words:** Fragmentation of Self, Rootlessness, Homelessness, Paradox of Freedom, Cultural Disarray.

As we know, society makes a deep impact on the individual self; a social and cultural self is made by certain society which is perceived by an individual. Colonial and post-colonial societies are multi-cultural, multireligious and multisocio political. So the Third World characters are of mixed selves. They are in search of true social self but unfortunately they fail to achieve it in the Third World societies. The present society does not give them a sense of wholeness and at the same time they cannot go back to their original societies because now they have lost connectivity with the homelands and their societies. So non-attachment and rootlessness give them a sense of fragmentation of their selves in social life.

In the prologue named 'The Tramp at Piraeus', Naipaul has shown that the travellers are expatriates and exiled beings of varied nations. They are happy to know that their nations are now free but suddenly they feel depressed because they realize that now their homeland is no more their own. They realize the lack of correlation between themselves and their land. Especially the Egyptians, who are expelled, do not feel any kind of attachment towards homeland where they once lived. They are suffering from the sense of non-attachment towards their own place and people. They have become only casualties of freedom. Naipaul assures us that, being socially detached, post-colonial characters are suffering from rootlessness, exile and identity crisis. The identity of Tramp remains unfixed till the end and in panic mood he says: "But what's nationality these days? I myself, I think of myself as a citizen of the World". (P.9) Nationality is an ultimate source of an identity and certain society. Any nation is made of some societies and society is made of individuals. Tramp till the end remains socially detached and fragmented. Their

displacement, rootlessness, exile and loneliness make them so confused and depressed that they end in fragmented selves. The very scene of Tramp's locking himself in cabin shows to what extent the individuals are being socially detached and fragmented. Being socially displaced, human beings begin to cut themselves off from others and this further enlarges the range of the fragmentation of their selves in social situations.

In the first story 'One Out of Many', we witness how freedom itself becomes the burden and how victimizes colonial characters. Santosh's shifting from Bombay to Washington turns into the shifting from a small society to a larger one. In large and unknown society, he suffers from a sense of dislocations and uprootedness. In the very first sentence of the story we come to know his dissatisfaction with the society of Washington. He says:

"I am now an American citizen and I live in Washington, the capital of the world ... I was happy in Bombay ..." (P.22)

These statements show his disappointment with American life. The ultimate source of the identity is nothing but a society where man has to live with image and prestige. In Washington he becomes aware of his inferior and subordinating existence. So Santosh yearns for his life in Bombay where he had been respected and where had enjoyed "certain position"(P.25).

The story of Santosh reaches a crucial stage when he becomes aware of his self dignity, self respect and individuality. As we know the colonial and post-colonial characters mimicry their white masters or colonizers. Santosh's self is also made after the mimicry of his master. One thing becomes clear that his new social self is different from the pre-colonial social self. The present social self is more miserable and inferior due to master-

slave relationship. Santosh talks about his relationship with his employer in this way:

"Once my employer had been to me only a presence, I used to tell him then that beside him I was as dirt. It was only a way of talking; one of the courtesies of our language, but it had something of truth. I meant that he was the man who adventured in the world for me, that I experienced the world through him, that I was content to be small part of his presence." (P.40) Santosh confesses that he was just a small part of his master. He was without his own identity, his own place and his own self. In the society of these white masters he feels totally displaced, helpless and broken. In this state of mind he leaves his master to regain his original self. But in the context of white society, he again falls into the crux of being an illegal immigrant as he does not have a green card. As a result he is unable to bear the burden of his freedom. Naipaul critically examines here that Freedom itself has become burden for all post-colonial characters. The 'Freedom' becomes 'Prison' for Santosh. He comes to realize that freedom brings responsibilities which he must carry out alone. Naipaul minutely observes that the post-colonial characters are not capable enough to have responsibility of their own selves in the social context. So instead of calling Priya by name, in the stupor of his fear, Santosh suddenly addresses Priya as "Sahib". Thus he tries to reaffirm the 'Master-Slave' relationship which could give him a sense of security and avoid responsibility.

Naipaul draws attention of the readers towards inevitable reality of the colonized that they cannot run away from the past of slavery and dependency. The same happens in the case of Santosh and his social life gets further fragmented. To avoid fragmentation in social and existential context, he marries a hubshi woman and again becomes a legalized existence in the society. But all his freedom, thus gained, brings him loneliness, unrelatedness and a further fragmentation of his life. His fragmentation in social-cultural situations leads him to loneliness, alienation, displacement, homelessness and selflessness. A sense of selflessness fractures his mind to the extreme point where he breaks down totally and says: "All that my freedom has brought me is the knowledge that I have a face and have a body, that I must feed this body and clothe this body for a certain number of years. Then it will be over." (P.61)

The next story "Tell Me Who to Kill" takes us to the West Indies where East Indians are living as immigrants. The Fragmentation in social relations is inherited as an ancestral dilemma. We

observe in the story that the narrator who failed to make a mark in life concentrates on his brother to fulfill his dreams through Dayo. Naipaul indirectly focuses on the narrator's fragmentation in social relations. The narrator is a depressed and fractured personality because he never achieves a sole identity in society.

When he comes to see his Brother in London, the narrator feels completely lost and totally broken down. He never adjusts himself in the unknown surroundings of London. A social detachment is expressed when he says,

"It is always like this now. You are always taking trains and buses to strange places. You never know what sort of street you are going to find yourself in, what sort of house you will be knocking at." (P.86)

Till the end the narrator remains totally unrelated to his surroundings in London and suffers from homelessness and restlessness. The narrator's fragmentation turns into greater one when he discovers that Dayo is simply idling away his time in London, the narrator loses a sense of direction and becomes totally lost in London. Naipaul has shown the dilemma of the narrator which is caused by his loneliness and disappointment with London. He is in London only to build his brother's life but Dayo's failure gives him the feeling that their life in London is over. Dayo has shattered his brother-narrator's dream. In London he has lost control over his life. He says: "I can't see where I am going. I can only wait to see what is going to turn up." (P.66)

Dayo tells his brother: "It is not easy to take studies in this place as you and other people believe." (P.96) Naipaul, through Dayo's mouth, speaks the dilemma of young people. A metropolitan city like London gives them a sense of responsibility and a sense of freedom but the pressures of these things make their lives futile. They cannot bear all these stresses, tensions and so freedom itself becomes burden for them. Even Stephen's son Frank does not bear the pressure of his father and in a new city meets the same fate of failure. After this defeat in such dream society, Dayo's half-crazed brother says in anguish: "O God, show me the enemy. Once you find who the enemy is, you can kill him. But those people here they confuse me. Who hurt me? Who spoil my life? Tell me who to beat back.... tell me who to kill". (P.107)

Here one can know to what extent, does the narrator break down. Dayo's irresponsibility and the narrator's own defeat force the narrator to the feeling of being mentally oppressed/persecuted in the strange surroundings of his life. A number of characters portrayed by Naipaul

suffer such typical modern maladies for which perhaps there's no remedy. Naipaul himself says: "A person in this position risks going mad; I have seen it happen to others- it is a bizarre and frightening thing, and it is one the great strands of my own writing."<sup>1</sup>

The narrator in "Tell Me who to Kill" is unable to locate his enemy because the enemy is not only person .Naipaul points out in 'The Overcrowded Barracoon' (1972):

"The enemy is the past of slavery, colonial neglect and a society uneducated from top to bottom. The enemy is the smallness of the islands and the absence of resources."<sup>2</sup>

The titular story 'In a Free State' is a description of socio-political upheavals in Africa. From the scenes and incidents we witness through Bobby and Linda in the course of their long drive that the picture of the affairs in the newly independent African societies is one of total chaos. The educated Africans, who are the new men of the country, turn out to be ineffectual copies of their white benefactors. They remain as inarticulate as their brothers in the bush villages. Naipaul shows that progressed Africans are the mimic men of white masters. The whole society is trying to mimic their ideal white's society. Their lack of identity is reflected in their English-made suits and hair done in the 'English Style'. They have no fixed identity. Naipaul examines that Africans have lost their original identity and even prior social realities. The 'bush' Africans remain in the background as forbidding presence. When Linda and Bobby see a large number of Africans in new clothes, the former comments on their "Savage way": "Somewhere up there they have taken off their nice new clothes and they are dancing naked and holding hands and eating dung." (P.173) Though this opinion comes from the racially prejudiced Linda, there is a suggestion elsewhere in the story that even the Africans who have come into contact with the White civilization will revert back to their "bush" ways. Even the new African officials like Sammy Kisenyi are made out to be culturally and intellectually barren. Sammy's fraud is evidenced in his paper-reading at a conference, in which he lifts paragraphs from "T. S. Eliot, of all People."(P.225)

Naipaul has shown that these new pillars of society are intellectual, emotionally empty and blindly imitating white masters. The educated and uneducated both achieve neither an original social self nor a perfectly new one. They are trapped between the two. The African society seems a chaotic society. The colonel's general comment about Africa completes the dehumanized, barbaric picture of the Africans.

Naipaul observes that the newly independent African society is still under the impressions of white masters and so fragmented on its own social grounds. So the selves of thehe cans to their white- seems a by maladies for whichon of their selves in social situations. Africans are still suffering from the inferiority complex, disintegration and up rootedness.

Speaking about Africa to Bobby and Linda, Colonel attacks the ethical and moral sensibilities of African societies in the words:

"They say there are good and bad everywhere. There's no good and bad here. They do what they have to do. That's what you have to tell yourself. You can't hate them. You can't even get angry with them. Really angry." (P.193)

The Africans have denied even the moral sense of good and bad and it is insinuated that they are governed by the laws of the 'Jungle'. Throughout the story the Africans are made out to be "savage" and "barbarous". Naipaul expresses his revulsion for them by describing them as "dirty" and "Smelling". Naipaul has done all this in an indirect manner, by creating an imaginary land where the normal Animal versus Human order has been inverted. Through the last story 'In a Free State', Naipaul shows that Africans having lost their sense of self are trying to mimic and to experience a sense of wholeness. But they do not understand that their model for mimicry is no one but their post-colonizers, or white masters. The broken, oppressed past and culturally detached tribes have fractured their society. The social fragmentation is due to the racial, religious and tribal fragmentation. So it is very difficult to find the sense of oneness in African societies. The neo-colonialism or decolonization, economic-political-imbalance, mimicry, lack of oneness, social tracers and individual's painful past have all fragmented the Africans at the psychological and social levels.

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## 15.

**Discrimination, Corruption and Farmer's Suicide depicted in *Baromaas***

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**Sadanand Deshmukh** born in Chikhali District Buldhana of Maharashtra in a farming family. He belongs to farming family. His father was a small farmer in Marathwada. He is the post independent writer and specially post globalization writer who presents the social condition of agrarian and rural society in Maharashtra. He writes about the ethics and values or rural life Maharashtra pertaining to farming soil, and villages. He completed M.A. with first class in Marathi Literature. subsequently; he completed Ph.D. in Marathi literature. He knows as a teacher of Marathi in collage. As a writer, he has imprinted his identity as writer of common people, farmers, peasants, and workers on the map of Marathi literature in Maharashtra and in India. He has written two novels, both are popular and have achieved state and national level awards. His first novel is *Tahan* (1998) means 'quest' that is about the, downtrodden people in Maharashtra. It is the story of young man whose quest is to become a successful man. He runs family by earning money. The influence of urban culture on the rural life is the theme of this novel. It depicts the 21st century picture of an average person. This novel has been transmitted serially on Aakshwami Jalgoan.

*Baromass* (Twelve Enduring Months) a sahitya Academy Award Winning Novel of 2004 presents a gripping tale of farmer's family in contemporary India. It is an agrarian novel depicting the life of a farmer encountering a lot of odds in life. In fact, it represents the life of every farmer. Agriculture is the main occupation of India. It forms the backbone of India Economy. But the farmer is not independent. He has to depend on many factors. As in *Baromaas* Tejarao Khapke says that a farmer has several enemies. Amongst them Nature, Market policy and import-Export policy of the Government plays the vital role in agricultural economy. Nature is unpredictable; the farmer has to depend on the nature. Excess rain, less, and no rain affect the crops and the yield is less than expected by the farmer. The next is the market; the prices of

agricultural products are never stable. They change according to the demand and supply policy. When the supply is more the prices go down and the farmer suffers loss. When there is demand the farmer doesn't have it in stock because after every harvest he has to take the product to the market as he has to clear the loans and make provisions for next sowing. The third Government imports the things that are produced in our country, excess of the products lead to decrease in the prices and the farmer has to suffer loss. Moreover, there is ban on the export. The farmer has to overcome all these hurdles. But his economic condition never changes. All through the year the farmer is crushed under the weight of loans. He is not able to clear them; his economic condition is so critical that he doesn't afford to provide the basic needs to his family. The farmer is unable to educate his children or pay the required donations for getting job. Whenever the guest comes, the farmer has to run to the grocery shop to bring sugar and tea powder. The same is observed in Eknath's family. His married life is wasted due to poverty that prevails all throughout the year. Hence, the title is apt and very suggestive.

**Discrimination in *Baromaas*.** Eaknath has to suffer the pangs of poverty. The author is born in a farmer's family and has closely observed the rural life. He is a writer of social problems. The farmer is the victim of unpredictable nature, market policy and the import-export policy of the government. He is discriminated due to his poor financial condition. He is illiterate. He is not well versed with urban manners; hence the farmer has to encounter discrimination. The protagonist Eknath experiences discrimination when he goes to his in-laws house in the city of Mohadi. Though he is the son-in-law he is treated as an outcaste; his sister-in-law insults him for his rural life and manners. Similarly Tejarao Khapke says that the definition of dalit has changed. The one who lives in village is a dalit. The government also discriminates when there is no power cut in the urban areas and the power is cut for hours together in the rural areas under the pretext of

load, shedding. The farmer is unable to water the crops and sometimes the crops may wither away. Another form of discrimination is rampant when qualified educated youths are denied job due to caste reservations. Eknath was denied job in the Hirumal Mehata Junior College because he did not belong to their community and Girish Mehata was selected. The doctor is supposed to treat any patient irrespective of his class and caste. In Sanjol Dr. Morwani treats the laborers with dignity as they have ready cash to pay. Whereas he treats the farmer if he has the money with him. Thus, the writer depicts the discrimination suffered by rural citizen in general and a farmer in particular.

#### **Corruption in *Baromaas***

The farmer suffers the pangs of poverty. To relieve the farmer from sorrows and suffering, to uplift the standard of living the Government announces various schemes. But the farmer is deprived of the opportunities and most of them exist only on the paper. Eknath approaches the gramsevak for the subsidy to build the toilet. The subsidy announced by the government is of Rs. 2500. The gramsevak demands a share of Rs. 500 to hand over the cheque. Eknath tries to tell the sarpanch but he too seems of the same category. Similarly Balimama visits the talathi office for eleven times but he gets the Saat-Bara when he hands over Rs. 50 to the talathi. Instead of being qualified Eknath and Madhu are jobless, because they could not pay the donation. Dilip Pawar worked in a non-grantable school for three years without salary. But as soon as the school received grants, Dilip was told to pay Rs. one lakh or otherwise he would lose the chance. Madhu tries to secure a job through his friend by paying half of the amount to the P.A. of the minister. The person disappears with the money, but no one takes the responsibility and Madhu is deceived. His family suffers a severe blow as they had pledged their valuable land to the money lender. Madhu's father attempts to suicide due to the loss

and humiliation by the money lender. The author has pictures the corruption that has become rampant and is corroding the Indian economy.

#### **Farmer's suicide**

A farmer has several 'enemies. Amongst them Nature, Market Policy and Import-Export policy of the Government plays the vital role in agricultural economy. Nature is unpredictable; the farmer has to depend on the nature. Excess rain, less rain, and no rain affect the crops and the yield is less than expected by the farmer. The next is the market; the prices of agricultural products are never stable. They change according to the demand and supply policy. When the supply is more the prices go down and the farmer suffers loss. When there is demand the farmer doesn't have it in stock because after every harvest he has to take the product to the market as he has to clear the loans and make provisions for next sowing. The third Government imports the things that are produced in our country, excess of the products lead to decrease in the prices and the farmer has to suffer loss. Moreover, there is ban on the export. The farmer has to overcome all these hurdles. But his economic condition never changes. All through the year the farmer is crushed under the weight of loans. He is not able to clear them. The farmer cannot repay the loan of the banks so he has to borrow from the money lenders. The money lenders have high rate of interest. The farmer fails to repay the loan of the money lender. Most of the times, the land is mortgaged for the loan. When the farmer fails the money lenders capture the land. The farmer is always under the pressure and when the pressure is unbearable he hangs himself or drinks andrin. In *Baromaas*, Raosaheb commits suicide and Subhanrao attempts to suicide. Both of them are the victims of the insult and humiliation of the money lenders.

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## 16.

Disrupting Dominant Narrative In Don DeLillo's *Falling Man*

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*Don DeLillo (b. 1936) is an American author of seventeen novels and three plays and has won the National Book Award, the PEN/Faulkner Award for Fiction and the Jerusalem Prize in addition to the Library of Congress Prize for American Fiction in 2013. His Falling Man (2007) is a novel that dramatizes the effects of 9/11 on Keith Neudecker, a survivor of the horrible event and on Lianne, his wife and Justin, his son on the day of terror attack and its aftermath. In between Lianne sees a performance artist dubbed "Falling Man" in various parts of the city. Wearing business dress, he suspends himself upside-down with rope and a tie reminding of a man who with many others fell from the tower on the day of attack. The novel leads us inevitably to the chaos of the morning of September 11, and it leaves us there, recognizing the profound uncertainty precipitated by the attacks, as it connects the survivors and the terrorist, the past and the present.*

*The present paper makes a modest attempt to explore the way DeLillo attempts to construct the narrative in such a way making it to disrupt the dominant political and media narrative that responded to the attack presenting America as wounded and not as defeated. The paper is divided into three parts. The first part takes an account of the post 9/11 literature in general and fiction in particular. The second part develops the argument mentioned in the title of the paper with the help of some scenes and incidents from the novel and the last part concludes the argument stating that 9/11 event can also be interpreted from non-American perspective by reinvestigating and rewriting the narrative.*

**Key words:** 9/11, dominant narrative, disruption, the falling man, Keith, Hammad

If literature expresses what remains unrepresentable about 9/11, it also raises constant questions about how we interpret and represent 9/11. Simultaneously it also raises questions within and outside the United States about the "war on terror." In the years after the attacks of September 11, 2001 with the spirit of national unity and global sympathy, the U.S. invaded Iraq and then Afghanistan and people began to raise questions about their idea of war on terror. Suspicion also grew around the U.S. administration with regard to their idea of "us" and "them." This struggle to speak about the meaning of 9/11 is reflected in the highly varied and ever-growing range of literary responses. Fiction and poetry by prominent writers, including Don DeLillo, Ian McEwan, Philip Roth, John Updike, Louise Glück, Frank Bidart, and Robert Pinsky, have contributed to and complicated on-going conversations among political commentators and cultural critics about the meaning and uses of 9/11. By putting these literary texts within this cultural and political context; *Literature after 9/11* defines its viewpoint on the terrible event, as well as on the relationship between politics and aesthetics, and between history and narrative.

*Literature after 9/11* examines the ways it has participated in the larger cultural process of representing and interpreting the events of the tragic day. It also reveals the difficulties of doing

so when disastrous events are still so recent. The questions that organize *Literature after 9/11* come out from the literature itself. The literary works of the above mentioned writers reframe and focus the meaning of 9/11 by employing representational strategies in order to understand the significance of the event. Texts as diverse as Claire Messud's social satire *The Emperor's Children*, Art Spiegelman's graphic novel *In the Shadow of No Towers*, and Philip Roth's fascist allegory *The Plot Against America* offer challenges to political discourses that try to simplify or fix the meaning of 9/11. In short, the works written about and after 9/11 reveal the tension between private experience and the necessarily social means for representing it. It also shows the connection between "literature" and the narratives that have shaped public debate about the meaning of 9/11.

The history of this literature can also be seen as a sequence of genres. First, there appeared essays, brief personal reminiscences, and poetry. It took several years longer for novels and full-length memoirs to appear. Early works often attempted directly to capture and convey the events of 9/11 and emotional responses to the events but as time passed, the approach to the attacks became more serious and rational. It gave rise to a number of hybrid forms, including the *New York Times's* "Portraits of Grief," and to new kinds of images and symbols in written texts,

graphic novels, and traditional comic books. Frederic Beigbeder's novel *Windows on the World* (2004), which is based on *102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers*, a journalistic reconstruction of events inside the Twin Towers by Jim Dwyer and Kevin Flynn, depicts events in the WTC on September 11, while Don DeLillo's *Falling Man* (2007) incorporates 9/11 into a larger story about its effects on a survivor and his family. Taking into account this ongoing representation of the horrible event, we can say that the history of literary representations of 9/11 might be characterized by the transition from narratives of split to narratives of continuity.

As all know that the terror attack took place on Pentagon, Pennsylvania and twin towers in New York city within few minutes that morning. However, when it comes to literature, it is the collapse of the twin towers (WTC) that has captured the imaginations of the writers and become the focus of most of post 9/11 novels even when the novels are not set within New York itself. The reason lies in the significance of the towers in the mind of the Americans. The towers are both real and imaginary symbols of American wealth and dominance. The Americans couldn't believe the complete collapse of these symbols hence it produced a strong reaction both within America and elsewhere.

As far as the fictional literature is concerned, there has been a debate about the classification of its responses to 9/11. Some think that it should be limited to the events of that day whereas others go for all the works written and published after that day including the Iraq War. Alex Houen divides the post 9/11 novel into three types- Transformative, Seismographic and Apotropaic. The transformative realistic novel is a story which transforms the shock and emotion of the event into a story of traditional form having a beginning, middle and end. The seismographic novel form measures the changes in a society after a major event such as that of 9/11. This novelistic voice shows that the dominant media and political narrative is not the only narrative. This novel makes us think who we were and what we were when we do not completely know us. DeLillo's *Falling Man* the novel selected for study here falls in this category. The Apotropaic novel mode stands opposed to the transformative one. It is a kind of departure from the real to the extent that it creates other possible worlds. Now these responses also decide their functions. There seem to be three main functions of post 9/11 literature: literature as contextualizing; literature as healing; and literature as resistance. DeLillo's *Falling Man* carries out the third function. It resists and

disrupts the dominant narrative that is represented by the media and the political leaders which believed that America was completely blameless for what happened on 9/11.

## II

DeLillo's *Falling Man* narrates a story of a survivor of the 9/11 attacks and the effect his experiences on that day have on his life thereafter. As the novel opens, Keith Neudecker, a 39-year-old lawyer who works in the World Trade Center, escapes from the building injured slightly and walks to the apartment he previously shared with his son Justin and separated wife Lianne. After a period of recovery improving from the physical and mental trauma experienced in the attack, Keith restarts his domestic routine with Lianne while at the same time develops a romantic relationship with a woman named Florence, another survivor, whose briefcase Keith absent-mindedly took with him from a stairwell upon exiting the tower. Lianne meanwhile grows frustrated with a neighbour in her building who loudly plays middle-eastern sounding music, witnesses the dissolution of a writing group she ran for Alzheimer's patients, and spends time with her elderly intellectual mother Nina and her boyfriend Martin, an art dealer. In the second half of the novel, Keith eventually gives up his partially resumed domestic life and begins touring the world playing in professional poker tournaments full-time, recalling his weekly poker nights with co-workers, one of whose deaths he witnessed on 9/11. Throughout the book, Lianne sees a performance artist dubbed "Falling Man" in various parts of the city. Wearing business attire, he suspends himself upside-down with rope and a harness in the pose of the man in the famous photograph of the same name by Richard Drew. In the novel DeLillo's uses a more straightforward and disrupted narrative to dramatize the effects of 9/11 on a survivor named from the South Tower and his family. The form of the novel is circular, moving the reader around and around a central point and then ending up where he started—at the falling twin towers after jet airliners have been hijacked and crashed into them. The novel also loops back to their earlier experiences and to that of a character, Hammad, as he trains with Muhammad Atta for the 9/11 attacks. The novel's temporal shifts allow DeLillo to represent the effects of the attacks on the characters, but they also dramatize how the survivors remember and integrate the experience into their lives. By leaving his representation of the attack itself until the end of the book, DeLillo suggests that we cannot understand the events of 9/11 except retrospectively and that memories are fragile and

need constantly to be reiterated in order to be made meaningful. The novel leads us inevitably to the chaos of the morning of September 11, and it leaves us there, as it connects the survivors and the terrorist, the past and the present.

In the course of the novel, subjects of religion, terrorism, death, and the meaning of life are played with but never resolved. Even the hijackers appear momentarily, as DeLillo attempts to give them faces and a reason for doing what they felt was right. Everyone in this story tries to move forward, tries to extract him or herself from the past. This proves to be an all but impossible task. To prove it, the novel ends exactly where it begins, with Keith wandering on the streets of New York, dazed and bleeding.

There are three aspects of this dominant narrative: America the Brave – although Americans suffered huge loss of life and significant trauma, the media and government agencies focused firmly on the heroics of the days surrounding the events rather than the more uncomfortable or tragic elements. The second aspect is one that was clearly stated by President Bush when he said “You are with us, or you are with the terrorists.” The third aspect is that of America as innocent victim and the terrorists as evil perpetrator. This novel principally disrupts these dominant narratives created by the mass media and politicians. The media suppressed images of not only the Falling Man but of everyone who jumped from the towers. This suppression showed that it was an attempt to exclude from the reality and from the history of the day as well. Secondly, the image of the Falling Man was a very visual piece of evidence of loss of hope. This directly contradicted the dominant narrative of America the Brave which focused on the heroics of 9/11. Nonetheless, DeLillo being an American refuses to accept the marginalization of this image. Using the same title for his novel as that of the photograph, he succeeds in bringing the image back from the forgotten limits of the dominant narrative. Disowning the image of the Falling Man, the dominant narrative seems to present America as wounded and not as defeated. The former image brings people together and keeps their national identity intact whereas the latter image indicates the win of the terrorists which the media or the politicians would never accept. DeLillo provides this context in the novel when a woman cries out of the window, “You don’t be here” (164) meaning ‘we don’t want you here’ or ‘you are not really here’. This shows that the fate of the Falling Man is suppressed, his existence and death is denied. Yet, DeLillo gives twist to this scene by forcing Lianne to face the image of the Falling Man in the

form of the performing artist frequently so that the people who fell down from the tower and died become her personalized people. Thus, the Man is not excluded and denied but included and acknowledged in the novel unlike in the media and political narrative.

The second way of disruption to the dominant narrative in the novel is disapproval of media and T. V. reports of the 9/11 day. DeLillo resists this through the form of the novel, the monosyllabic speeches of Justin, use of images for presenting events such as the ‘Still Life’ painting of Morandi instead media image.

Finally, DeLillo also opposes the move of the dominant narrative to exclude the dissent voices by including the characters of Martin Ridnour and Hammad, the non –Americans who were motivated to shoulder the responsibility of 9/11 terror attack. Their inclusion in the novel offers an alternative viewpoint on the attack.

### III

These three ways are the ways of disrupting the dominant narratives. Through these ways America the Brave, America as innocent victim and the terrorists as evil executors and thirdly what the then President Bush said, “Either you are with us or with the terrorists” seem to hold no water today. Thus, DeLillo’s disruption to the exclusion of images of falling people, the media and political construction of the attack report and exclusion of the protesting voices provide readers an alternative critical standpoint for reassessing and reinterpreting the ghastly event in the history of the world. It is this disrupting mode of DeLillo’s writing that fights for the principles of democracy, right to think and right to say and even disagree with the actions of the governments. It is he who opens up new possibilities, new imaginings and new responses to be looked for by the readers and writers when assessing the 9/11 event. After all, history is created not only through media photographs and speeches of the politicians, or documentation of the facts but also through our objective and uncompromising responses to the event as big as 9/11.

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## 17.

**A brief survey of Culture and Literature with special Reference to the concept of Hinduism by Nirad C. Choudhary****Dr. Sunil G. Patil**Asso. Professor, Dept. of English  
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Culture is a slippery but a comprehensive and inclusive term. It is not born or created but it evolves and grows. So, it can not be clearly defined. Culture, is often used as a synonym for 'the social' because it is social in nature. It is a way of life, a set of values, beliefs and behaviors that makes one particular way of life distinguishable from another. Culture covers all human traits and social structures. The term 'culture' has a complex, multifarious history and variety of meanings in contemporary discourse. Tylor. E. B., a famous anthropologist defines, 'culture as the complex which includes knowledge belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society. Thus, culture is a gift of society to mankind and social heritage. It is regarded as the moral, spiritual and intellectual attainments of man, whereas civilization is something outside us and consists of material culture, technology and social institution. Culture covers the entire field of man's achievements. It encompasses all forms of art, recreation, and language: ideas, form of worship, architecture, dress and handicrafts. It does include not only art, music, dance and drama but a whole way of life. It has attained largest dimensions of meaning over the year. William Raymond defines, 'culture as an individual habit of mind; the state of intellectual development of whole society; the art and the whole way of life of a group or people "It aims to pursue perfection in all walks of life. The cultural man perfects not only himself but also the world. It is a process of training not of a body of intellectual and imaginative work. Mathew Arnold says, 'culture is sweetness and light the best that has been thought and said, it is internal to the human mind and general to the whole community; it is a harmony of all the powers that makes for the beauty and worth of human nature. In every aspect of life, we find presence and dynamism of culture. In his opinion, culture means the way of life of a particular people living together in one place. That culture is made visible in their art, in their social system, in their habits and customs and in their religion: Each culture has

its own distinctive flavor and characteristics. The values, pleasures, pains and gesture of an individual bear the imprint of his culture. It has its own regulatory force which enables it to approve or disapprove of certain forms of behavior and way of life. It can thus control the nature of human relation and stabilize them. According to Abidi Hussain, 'culture is a sense of ultimate value possessed by a particular society as expressed in its collective institution by its individual members in their depositions feelings, attitudes and manners as well as in significant forms which they give to marital objects. Its can be imbibed directly from our social contacts and indirectly from television, movies, books magazines, etc.. The role of character is to preserve the character of great human race. Harvey says, 'culture is for man what water is for fish and air is for birds'. According to Said Edward, 'culture is never just a matter of ownership, of borrowing and leading with absolute debtors and creditors, but rather of appropriations, common experience and interdependencies of all kinds among different culture and arts.

There is mutual relation between culture and literature. Literature is more than a realistic depiction of human life. It throws light upon panorama of human life by subsuming in it the cultural traits, institutions, social stratifications and power structures of a society. Thus, literature enshrines in it all the cultural aspects of a society including its belief, knowledge, values and practices. Edward Said has acknowledged the interrelationship between literature, culture and society thus: Too often literature and culture are presumed to be politically, even historically innocent; it has regularly seemed otherwise to him and his study of Orientalism has convinced him that society and culture can only be understood and studied together.' The study of literature of a country, therefore, can be enlightening'. It is through the means of literature that the international audience becomes aware of the 'life' of various countries. In reality, history and the press can keep people informed of other cultures, but literature takes them closer to human

life and hence it is more appealing. In this way, isolating culture from literature is impossible as literature depicts human life which is rooted in culture.

In this process, the novel has greater scope in critiquing human life and social culture. The novelist gets a vast canvas to depict human life, changing relations of life in their social and cultural contexts and transform them into art. Thus, literature shapes and changes social thinking and makes its audience more sensitive to position of person in culture of society.

The most controversial books *The Continent of Circe* and *Hindusium* of Nirad C. Choudhary expressed his views on Hinduism and Indian civilization. His approach to Hinduism is false, distorted and misleading. His assimilation with European culture and thought is so complete that he feels no scruples in presenting a bitter, scathing, myopic, irrational, unconvincing and biased criticism of Hinduism and Indian civilization. He does not seem to be thoroughly acquainted with the sources of Hinduism and the knowledge of *Vedantic* religion. He misunderstands the rituals and traditions, which crept into *Vedantic* religion in the course of time and which were strengthened and popularized by the Brahmin priests to fulfill their personal ends, to be Hinduism. 'Hindu' and 'Indian' which means "an inhabitant of the geographical continent of India.' Hindus are not Hindus because they follow the religion known as Hinduism. Europeans did not have even a word of their own for the religion and so Orientalist has coined the word 'Hinduism' to describe the complex of religion. Actually, we Hindus are not because we have a religion called or understood as Hinduism : religion has been given the very imprecise label of "Hinduism" because it is the jumble of the creeds and rituals of a people known as Hindus after their country. Hinduism is the religion of those Aryans who settled in India. The *Rigvedic* Aryans had their one God, who had two aspects but he was no slayer of other Gods. According to Choudhary, Hinduism is conspicuous for its worldly character and it is the means of supporting and improving existence of its followers in the world. Although in Hinduism there is belief in another world, in life after death, and in all supra-mundane things which form the staple of every religious system and worldly aims of religion overweigh the unworldly ones.

According to Nirad C. Choudhary, there are five cults in the *Rigvedic* period :

- a. The cult of Siva
- d. The cult of Rivers
- b. The Vishnu-Krishna cult
- e. The Cow-worship cult
- c. The mother of Goddess (Durga of Kali) cult

With the emergence of the first three cults, the image worship in temples. After the adoption of temples and images, the introduction of a wholly new feeling for the monotheistic Gods. This is called the way of Love (Bhakti Marga) which means disinterested surrender of self to a personal God of Love. Hinduism is remarkable for a large number of sects : the worshippers of Vishnu (The Vaishnavas), the worshippers of Siva (The Saivas) and the worshippers of the Mother Goddess (The Saktas). Within these three major sects numerous minor sects come into being. He says, the attitude of Hindus towards their religion is purely worldly. Swami Vivekanand thinks that spirituality is the pivot of Hinduism. Truth in our religion – the common heritage of the Hindus, the Buddhists, and Jains alike-the spirit of Man- the Atma of Man-the immortal, birthless, all pervading, external soul of man, whose glories the Vedas cannot themselves express, before whose majesty the universe with its galaxy upon galaxy of suns and stars and nebulae is as a drop. Every man or woman, nay, from the highest Devas to the worm that crawls under our feet, is such a spirit evaluated or involved. The difference is not in kind, but in degree.

Thus, Hinduism is in a narrow and superficial manner is accepted by Choudhary. He is non-conformist, ridicules everything that he sees around him. He, no doubt, is nationalist whose views on Hinduism and Hindu society have been vitiated by class hatred, personal prejudices and petty jealousies.

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## 18.

## Digitalization Of Literature

Dr. Ashwini Tatugade

In the era of Digitalization, information and technology are in full swing. The digital age demands paperless work, cashless transactions, cardless services, chequeless banking, frictionless economy, contactless methods, fast communication, creativity and innovation. It also demands to think differently and think big. Technology is changing culture and values of the society; and literature is the reflection of the society. How can it (literature) be away from all those changes? It also underwent modification. Moreover, it has been remained as a witness of various changes. Change is the rule of the nature and in digital age many things are changed.

In Info-tech world, one cannot remain away from technology. Literature and technology have affected each other. Technology helped literature a lot. In past, writing and publishing an imaginative art was not an easy task. However, technology in recent times made all these things quite easy and fast. The fast and effective communication is the reward of technology. The present research paper modestly attempts to study digitalization of literature with reference to Ryan Woodward's graphic novel *Bottom of the Ninth* (2012).

Ultramodern artists publish their literary works online. The online publication of books is attracting a large number of readers due to its presentation style. It gains popularity due to its handy and user-friendly nature. Earlier, we have animated cartoons and films but animated books and novels is a new experience. E-books offer readers a convenient new format for storing and consuming electronic pages of text. Moreover, audio books are also helping a lot. Whenever reading or watching is impossible, one can listen audio books and understand it. One can carry library of books in mobile phones and can read or listen anywhere and anytime in light or in darkness. Thus, it surpasses all the obstacles that print media faced.

The gazettes like mobile phones, tablets, notepads, laptops, computers etc. are making screen media accessible; moreover, 3G and 4G networks are enriching digital media limitless. It indicates that the print media is dying and screen media is emerging, of course it will take time.

N. Katherine Hayles in *Electronic Literature: What is it?* defines digital literature as electronic literature, generally considered to exclude print literature that has been digitized, is by contrast 'digital born', and usually meant to be read on a computer". In short, digital literature or electronic literature means literary art that originates in the digital environment. It is generally defined as a "digital born" literary work. The electronic/electronic literature is a natural outgrowth of literary experimentation and human expression with roots in print literary forms.

Nowadays digital literature is in the form of e-books, hypertext poetry, hypertext fiction, interactive fiction, animated graphic novels, kinetic poetry, generative text, interactive drama, etc. The digitalization and googlization of literature raise many questions such as: Is digital literature, literature at all? What is the difference between printed books and digital books? What is the effect of digitalization of literature on health, environment, economy and society?

Ryan Woodward has created a new app called *Bottom of the Ninth*, a graphic novel that combines traditional comic book panels with digital animation. *Bottom of the Ninth* (May, 2012) is the first animated graphic novel up its kind created by BYU professor and Hollywood artist Ryan Woodward.

Candy Cunningham, the 18 year old daughter of Gordy Cunningham, is the heroine of the novel. It is a baseball - themed animated graphic novel set in the future. To enjoy the novel one needs iPad and iPhone. It is set in 2172 in the metropolis of Tao City. The people of Tao City are obsessed with the sport of Baseball. It shows the spirit of sports people through Candy's father and Candy. Candy can throw a fastball approaching 100 mph because she has inherited her father's athleticism. It is the story of Candy's sporting fame and her father's lessons about true happiness. The plot of the novel in Woodward's words:

"Candy Cunningham is an 18 year old girl, born with a phenomenal athletic ability, and a hot head! Her father, Gordy Cunningham is an aged major league player who's athletic abilities have diminished over the years, but his ability to put on a good clown show always draws a crowd and

ticket sales. Throughout the story, Candy faces some serious identity issues. The fame and glory of being Tao City hero conflict with the true meaning of happiness to her by her father"<sup>1</sup>.

He developed a new form of interactive storytelling. "This completely original story entertains on several different layers and attracts interest from a variety of demographics including baseball fans, comic readers, animation enthusiasts, 'girl power' activists etc"<sup>2</sup>. It is "a classic comic book, enhanced with touch activated voices, animation and music. It's a whole new storytelling experience"<sup>3</sup>.

After all we know that the first is not everything, but Woodward's *The Bottom of the Ninth* is a unique try to open the doors to a new and exciting mainstream art-form. He says, "YUP! Always dreamed about this when I was a kid....an ANIMATED graphic novel!!! Took me 40 years to realize this dream, well.... 40 years of dreaming – 4 insane months of animating, drawing, drinking caffeine, and acting like a 10 year old again"<sup>4</sup>

He has succeeded to create the illusion of life through animation. Being a digital artist, he played multiple roles as the creator, author, inker, and animator. To make the art effective he took the help of coders and designers.

The novel gives us multiple experiences of watching a film, playing a game and at the same time having a story. It gives the experience of interactive comic with sound and animation, various photos and notes, videos, documents, and content. The form shows a natural progression of comic books to view on mobile phones. This underlines the fact that the new mode of narration is emerging that differs significantly from previous models. *The Bottom of the Ninth* is a fine example of how artists can utilize technology to create artistic world in the age of digitalization.

As technology has become more engaging and interactive, many new tools have opened up to writers and poets to engage their readers. The artist can use innovative methods for book design,

typography and methods of marketing. Earlier writers faced the need of various skills like writing, editing and publication while digital artist need multiple skills like coding, designing, technicality, animation etc.

Today technology offers various apps of literature. Apps like Literary Terms, English Literature, Literary Quotes, Literature Quiz, Shakespeare Pro, Literary Elements, Home Library- Free Books, Book Catalogue, Free Book Reader, Literature Library, African Literature, etc. are enriching experience of literature. This App-world definitely helps to digitalize literature and create interest of the new generation in it.

In fact, it is a completely different practice to interact and experience literature through technology.

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## 19.

## Reflection Of Patriarchy In Broken Verses

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Kamila Shamsie's *Broken Verses* describes the struggle of women to get autonomous status in patriarchal society. In other words it reflects the issue of women's quest for self. *Broken Verses* deals with the question of women's identity. The female characters in this novel attempt to prove themselves as free individuals. These female characters have enough courage to defy the patriarchal restrictions. They raise their voice against such kind of injustices. These characters explore the radical attitude to define women.

The novel *Broken Verses* is moving around the lives of three modern women belonging to upper class of the society. i.e. Aasmani Inqalab, the protagonist of the story, Samina Akram, Aasmani's mother and an activist of women's rights and Shehnaz Saeed, a famous actor and Mir Adnan Akbar Khan's mother.

The novel is loaded with the language which is majestic and poetic. *Broken Verses* has its importance on socio cultural level where Islam remains an important factor in the life of most of the Muslims. It is to be noted that the culture of Pakistan which is deeply rooted in patriarchy has given rise to the feminine notions like devotion, endurance, loyalty and self-sacrifice. Literature plays major role in exploring such images which seek to marginalize women and give unquestionable support to male dominator. Pakistani fiction provides fertile background to study patriarchal, religious, political and social marginalization of women and their suppression.

Kamila Shamsie's female characters have strong faith on their feminine qualities, as they defend against the traditional roles assigned to them by the conservative society. Samina Akram is one of such characters who dares to challenge the traditional norms of her society. While Islamic jurisprudence has primarily remained a patriarchal discourse Samina Akram was to demand a new articulation of the rights of women:

"The laws of the Qur'an?" Maulana Sahib, it embraces me profoundly to have to remind a scholar such as you of what is written in the Qur'an ..... within the Qur'an itself, as you well know, there are two verses which refer to the apparel of women. In one, the word 'Khomoorehenna' is

used and is the other the word "jalabib". Your translation, I am afraid, seems utterly unaware that 'Khomoorehenna' comes from the word 'Khumar' which simply means "a covering" rather than "a veil." It doesn't specify what is covered and how. And 'jalabib' means a shirt or cloak. If the Almighty had wished to use the word "hijab" to more precisely indicate a head-covering I am sure He would have done so..... It seems fairly evident from a close examination of the text that women are being enjoined, Moulana Sahib, to cover our chests in public, which I am really more than happy to do when in your company." (284)

This passage portrays a woman trapped in socio-political network. Samina's dialogues focus on the condition of women how they are trapped by religious orthodoxy. Adding to this, military dictatorship and religious orthodoxy plays the role of remote-control in Pakistani scenario. Samina Akram raises her voice against such kind of suppression. She openly defies the conventions of her culture which creates hurdle in the fulfillment of her 'self'. She courageously defies the stereotype roles of a mother and wife. She fights to prove herself as autonomous being.

Samina Akram, a Cambridge graduate, is a social activist. She fought for the women's right. She hates the criteria's which suppress woman's identity. Samina has a dynamic personality "could speak with passion and intelligence and flashing grey-green eyes" (87) Exhibits her power and stamina to rebel against such kind of suppression. During her youthful days she finds herself to be in love with thirty-six year old poet. She becomes a muse for his poetic creation. Aasmani, her daughter notes, "It can't be an easy thing for a fiercely independent woman to become a muse. But before she knew how to react against what was happening, my mother found herself being defined by what the poet wrote about her." (87) She becomes conscious at receiving such romantic attention from a famous poet. But after some meditation she understands the forthcoming damage which will shatter her individuality. Hence she walks out of her relationship with him "in search of an identity that wasn't caught up in his shadow". (88)



Thus Samina Akram appears to be a woman resonant of the western feminist. Samina decides to enter into wedlock just to prove to the poet her complete command on her own. But unfortunately the marriage lasts only for four months. This incident enables Samina to weigh her real feeling for the poet and at last she gives preference to her feeling and finds complete solace in doing this. This is clear from her behavior that Samina could not suppress her real feeling towards poet under the pressure of wedlock. She cannot allow herself being suppressed by the social and religious norms.

Samina's act of defying suppression is reflected in her decision to leave her husband and live with the poet on her own terms. This act throws light on her need to affirm her own self. Simon-de-Beauvoir also emphasizes on such kind of autonomy for women, "the more women assert themselves as human beings, the more the marvellous quality of the 'other' will die in them" (74) Though Samina Akram believes to follow her own ideas, she is aware of her roots within the

religious discourse as she encourages her daughter to "learn Arabic in order to translate the Qur'an into the English and Urdu, in versions free from patriarchal interpretation"(5). Samina Strongly defies patriarchal interpretations of Quranic verses, as it holds biased attitude towards women. Though Samina is brought up in traditional patriarchal society, she is not allowed herself to be dragged by it. Though she has been placed within "oppressive tradition" (introduction 5) she is not coloured by them instead she prefers to colour her life with her own ideas and ideals. She reclaims her own rights and also the rights of fellow women. Kamila Shamsie presents Samina Akram as a truly independent and unconventional woman.

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## 20.

**Cultural Dissonance In The Select Short Stories Of Chitra Banerjee Divakaruni****Dr.S.I. Noorani,**Associate Professor,  
D.K.A.S.C. College,  
Ichalkaranji, Kolhapur.**Abstract**

*Chitra Banerjee Divakaruni explores the issues of the cultural dissonance through her short stories Clothes, The Bat, and Silver Pavements, Golden Roofs in the debut collection Arranged Marriage (1995). We are going to analyze the cultural dissonance in the select short stories of the first collection that has the immigrant edge. These stories exhibit the clashing cultural issues of Indian Brides in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self expression on many levels due to migration of the married life.*

**Key words:** migration, immigrant, arranged marriage, culture-dissonance etc.

Chitra Banerjee Divakaruni explores the issues of the cultural dissonance through her short stories *Clothes, The Bats and Silver Pavements, Golden Roofs* in the debut collection *Arranged Marriage (1995)*. We are going to analyze the these issues of clashing cultures in the select short stories of the first collection that has the immigrant edge. These stories exhibit the issues of Indian Brides in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self expression on many levels due to migration unlike Bharati Mukherjee, who is keen to show the 'bleak' sides of the immigrant lives in her short story collections – *Darkness and The Middleman and Other Stories*.

Divakaruni exposes the ground breaking reality of arranged marriage in the present collection. Her diasporic experiences not only provide the readers the insight into the lives of various immigrant brides from young, newly bride to the old but one can understand the process and various aspects of culture-clash faced by these women protagonists. It also depicts the constant and contradictory oscillation of race, culture, time and geography. The result of that is culture-clash which is the inevitable fate of immigrants. In American surrounding, the Indian women develop an altered consciousness in order to relate them to Indian culture. Women of Divakaruni's texts are caught between the traditional customs of India from which they have emigrated and their present experience with the more westernized culture of America. While

facing the culture-clash, these protagonists experience the uncertain nature of 'alien' land and as a result, they move towards more complex condition. The complex condition is the plight of these characters and at the same, their search for identity. They don't know that they will fit in American society. This stress leads them to culture-clash which these protagonists face in an alien land.

Divakaruni speaks through these stories the same vicissitude of Indian married woman. It suggests marital relationship as they are seen in India is the practice or liberty to take decision for suitable match of their father in arranged marriage. The daughter or woman is only scapegoat of this tradition. This practice or tradition is questioned by Divakaruni in the present short stories. On the other hand in the 'alien' land, women face the contradictory situation like decision making; independence and working outside the home make them to respond differently to the marital situation.

Women protagonists of this collection struggle between the culture of India and America. Their struggle can be seen in various ways such as struggle between traditional world which symbolizes their home land, while, modern world represents 'host' land. The traditional culture requires specific duties of woman and strict norms of morality, while the modern world demands from them frankness and individual liberty. This struggle creates a chaotic condition of culture-clash for them in the present collection. Neelam Mulchandani in her essay, "*Chitra Banerjee Divakaruni : Multiple Consciousness and South Asian Diasporic Identity Formation*" points out that,

*"The home is the locus of tradition for South Asian Diasporic families and within this domain traditional gender roles often endure while outside the home, there is a dramatic shift in the nature of cultural expectations."* (P.4)

This 'dramatic shift' of cultural expectations leads women towards the dissonance of cultures. In the story *"Clothes"* we find the same aspect where Divakaruni questions the man woman relations based on Indian society in an alien land. Finding a match for daughter or son for arranged marriage is the sole concern of many parents in Indian society. In the present story, the match of daughter Sumita is arranged by her father with Somesh from California. He comes for 'bride viewing' ceremony at Calcutta. He prefers Sumita as wife. In this, Sumita's role is passive what the Indian traditions demand. When her marriage is arranged with Somesh, she reacts, *"I'd be going halfway around the world to live with a man I hadn't even met, would I ever see my parents again? Don't send me so far away, I wanted to cry but I didn't. Father had worked to find this match. Besides, wasn't it every woman's destiny?"* (P.18)

There is frequent confrontation between American and the culture of Sumita. Drinking alcohol is strictly prohibited and immoral in Indian Culture. When Sumita marries with Somesh, she comes to America. In America, drinking is not wrong or immoral. Somesh forces her to drink sweet white wine. A traditional desi girl like Sumita even thinks to respect her husband's demand of drinking. He says, *"A lot of Americans drink, you know. It's a part of their culture, not considered immoral, like it is here..... I'll get you some sweet white wine and you'll see how good it makes you feel.....Now his fingers were stroking my cheeks.....after all it was my wifely duty."* (p.21)

Sumita's life in America is not different from the other Indian daughter-in-laws. She fears about America. She doesn't feel her life is different from her Indian friends like Radha or Deepali. She is fed up by traditional ideas like serving tea to her mother- in law's friends, covering her head with her sari and not addressing her husband by his name etc. she feels something different in host land. In the words of Sumita, *"But at other times I feel caught in a world where everything is frozen in place, like a scene inside a glass paper weight. It is a world so small..... I stand inside this glass world"*. (P.26)

Still she feels that America rushes her. She

wants to enjoy American life, American liberty and individual freedom which American girls enjoy.

*"..... sunrise, orange, the color..... of joy of my new American life. Across its middle in large black letters, is written Great America."* (P.25)

Like her, Somesh is also suffering the same. He is caught between the traditional Indian world of obedient son and American boys' who don't want the interference of their parents in their own life. He wants to enjoy American freedom with his better half. He is very much conscious about the American way of life of impartiality and emancipation. On the other hand, he does not have the courage to disagree with his parents. He doesn't want to break the SravanBal image which is ideal for traditional Indian male. It means that he is caught between the two worlds – traditional Indian world where the parents are son's responsibility in their old age and American world where the individual freedom is important. According to Somesh,

*"They've always been there when I needed them I could never abandon them at some old people's home."* (P.26)

The story reaches at climax when Somesh unwillingly accepts "graveyard shifts" as his partner refuses to do so. These graveyard shifts become responsible for his murder for money by some miscreants. Sumita is forced to stand in the middle of the room, to wear white sari and break the bangles traditionally. Besides, this bitter reality of immigration, she finds that turning back to India will not mitigate her suffering as a widow. She also realizes that she can survive with her own will and with her own choice of life conditions in this strange land. It will help her to save her identity and self respect. She confesses, *"That's when I know, cannot go back, I don't know yet how I'll manage here in this new dangerous land. I only know I must. Because all over India, at this very moment, widows in white saris are bowing their veiled heads, serving tea to in-laws. Doves with cut off wings."*

We find that sumita is sandwiched between Indian traditions and American bitter reality of immigration. As a widow, she knows in India, she will suffer more. So she accepts the host land or modern world where she is sure that she will get the individual freedom. BeenaAgarwal in her book, *"Chitra Banerjee Divakaruni: A New Voice in Indian English Fiction"* observes, *"Sumita's acceptance of immigration as her destiny, is her affirmation of an identity that*

*negates the accepted mirror images constructed within the order of patriarchy, Sumita's dilemma reflects the dilemma of immigration in which a woman suffers more. In absence of cultural background and the strength of relations, she feels herself lonely isolated and sometimes betrayed.*" (P.161)

The very first story of this collection is 'The Bats'. A single narrator depicts the bitter reality of arranged marriage. Domestic violence in family comes out from the husband's dominance in the family where woman suffers. The child observes his mother's suffering. The child narrates this story innocently. The child is mouthpiece of Chitra Banerjee Divakaruni. She explores the inhuman violence of the husband and the victim is obviously woman. Divakaruni also brings to light the inhumanity of men in Indian society where the woman is subsidiary. The child narrates,

*"A couple of days later mother had another mark on face, even bigger and reddish blue. It was on the side of her forehead and make her face look lopsided."* (P.3)

Out of anguish, his mother decides to leave her husband's house and goes to grandfather's house due to violent attacks of her husband. When she reaches at grandfather's house, the child enjoys the company of grandpa. He gets the fascination of buffaloes, goats, and bamboo forests. His excitement reflects, *"I had never seen real live chickens up close before and immediately loved how they squawked and flapped their wings."* (P.6)

After spending a lot of days at grandfather's house, one day, the child's mother gets a letter from her husband to return. She decides to return to her husband's house because she observes that people in the village start whispering about her long stay without husband at grandfather's house. Consequently, she returns to her husband and she hopes that life will change. But she proves wrong; she is in hell like situation.

Though this story takes place in Calcutta, the fate of Indian woman is same everywhere, whether the woman is immigrant or not. We observe that Divakaruni with American lenses points out the inhuman practice of Indian traditional male dominated society where the woman forces to bear a lot of pains. She also compares the worst practices of Indian society and the freedom of Americans.

In the next story, "Silver Pavements, Golden Roofs", Chitra Banerjee Divakaruni focuses

the bitter reality after immigration. She also brings to light the illusionary American dream and the shattering of the dream through the protagonist Jayanti. The title of the story is nothing but the metaphor used by Chitra Banerjee for Jayanti's dream. Jayanti is upper middle class girl of Calcutta. She has attraction for American life. She gets opportunity to go at Chicago for education. She migrates from Calcutta to Chicago to live with aunt Pratima and uncle Bikram.

She is excited to go to America. She feels something different when she boards the plane for Chicago. She feels sorry for her Indian friends – Prema, Vaswati and Sabitri – who will never see any of this. Her heart fills with exuberant America. She thinks,

*"I am going to land the Almond Rocas, I remind myself. The American chocolate melts in my mouth, just as sweet as I thought it would be."* (P.36)

When she reaches at aunt Pratima's house, she suffocates. Her illusory dream of America shatters. The apartment of the aunt is nothing but 'disappointment' for her. It is not at all like 'American home' which she had seen in photos. This apartment, she smells of stale curry. It is crowded with faded, overstuffed sofas and rickety tables. She makes a comparative analysis of her life in Calcutta and the horrors of existence in Chicago. In disappointment, she admits, *"My monogrammed leather cases are an embarrassment in this household. I push them under the bed in the tiny room I am to occupy it is the same size as my bathroom at home."* (P.41)

She finds nothing new and exciting in "America like" in uncle Bikram's family. He faces the bitter reality of immigrant life. He confesses, *"Things aren't as perfect as people at home like to think we all thought we'd become. But it's not so easy."* (P.43)

Uncle Bikram exhibits his sadness. His tone becomes bitter and revengeful. Divakaruni reflects on the insecurity of Indian immigrants who survive with inferiority in America. They feel that their existence is burden on American people. Through Bikram's character, Divakaruni represents this agony,

*"The Americans hate us. They're always putting us down. Because we're dark skinned foreigners, Kala admi, blaming us for the damn economy, for taking away their jobs."*(P.43)

Drinking beer is not immoral in American culture. Jayanti shocks to realize that Bikram drinks beer everyday at night at home. She thinks that it is a bad habit. She also thinks that it is

immoral in Indian culture.

*".....an am shocked to realize he's drinking beer. At home in Calcutta none of the family touches alcohol, not even cousin Ramesh, who attends St. Xavier's college and sports a navy blazer and a british accent. Mother has always told me what a disgusting habit it is, and she's right."* (P.43)

Jayanti thinks that American culture isolates and protects her. But she soon realizes that she is wrong. In one afternoon, Jayanti and her aunt Pratima walk around their neighbourhood. A group of young American boys comments on Jayanti and her aunt. They call both women "nigger" on noticing the skin colours, *".....chanting it in high singsong voices that have not broken yet, nigger, nigger, until I want to scream or weep or laugh, because can't they see that I'm not black at all an Indian girl of good family."* (P.50-51)

She is not able to fathom the shifting conditions from India to America and how the small, simple passage through a door can create an entirely new racial identity. She comes to know that she is a minority in America and on another side; she is an upper class Indian girl. She sees herself in dilemma of two cultures or an in between the two cultures. With this humiliation Jayanti feels suffocated and restless to go back to home. She gets a new vision of American life. She calls America damn country like a dain or a witch. It pretends to give and then snatches away. She cries out, *"Home, I whisper desperately home, home, home. I want my room in Calcutta where things were so much simpler."* (P.55)

We find the opposite ideas of cultures between East and West in the story. The binary of glamour and reality is the gist of the present story. Indian people like Jayanti think that America is a land of fortune, satisfaction, and luxury but the reality is different as Jayanti experiences. Reflecting on this aspect of the story, MitaliPati comments,

*"The dissonance in the social and cultural codes of East and West, the old and the new shows the hopeless binary nature of all human desire.....symbolizes the anarchy of self."*(Mitali :P.198)

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## 21.

## Preservation of African Culture: A Reading of Andre Brink's novel, The Rights of Desire

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**Abstract:**

*Culture has played a crucial role in human evolution, allowing human beings to adapt the environment to their own purposes rather than depend solely on natural selection to achieve adaptive success. Every human society has its own particular culture, or socio-cultural system. The culture of Africa is known for its ethnic and cultural diversity. Being an African nation, the culture of South Africa is also known for its ethnic and cultural diversity. As literature is the mirror of the society, it reflects its culture too. The present paper proposes to investigate the role of literature in preservation of African Culture with special reference to Andre Brink's novel, The Rights of Desire. He incorporates Western as well as African traditions in his work, and neither emerges unchanged. References of African culture are woven throughout the novel. Brink describes language as a carrier of culture. Spoken, written, and real life or body-language is all used in a harmony to define different cultures. These pictures of African culture portrayed by the novelist are some of the best and most vivid to appear in South African literature. And it is to his credit that the intent of the book is not folkloric, but these scenes are shown as a part of the necessary background to the interracial love story of a white woman and a black slave developed in an African hinterland. The novel is noteworthy for presentation of African culture.*

**Key words:** Andre Brink, culture, literature, African culture, South African literature and culture, myth, magic etc.

'Culture' as a term is not that much simple to describe, and still it is a concept that always lies at the centre of all human perception; hereditary and nurture. As literature is the mirror of the society, it reflects its culture too. The present paper proposes to investigate the role of South African literature in preservation of African Culture with special reference to Andre Brink's novel, *The Rights of Desire*. Like other theoretical and abstract words such as personality, beauty, virtue, kindness, etc. the word 'culture' is also difficult to explain. Sometimes, it is used with reference to a human being: educated, sophisticated, refined, well mannered, and therefore, cultured. At the same time, it is also used to explain the disparities between groups of people. Culture has played a crucial role in human evolution, allowing human beings to adapt the environment to their own purposes rather than depend solely on natural selection to achieve adaptive success. Every human society has its own particular culture, or socio-cultural system. An individual's attitudes, values, ideals, and beliefs are greatly influenced by the culture (or cultures) in which he or she lives.

The culture of Africa is known for its ethnic and cultural diversity. It consists of a mixture of tribes. Each tribe has its own characteristics. It is a product of diverse populations, which inhabit African continent and the African Diaspora. The culture of Africa is expressed in its arts and crafts, folklore and religion, clothing, food, languages

and music. Africa is full of cultures, which are widely diverse. They not only change from one country to another but many cultures can be found in a single country. Even though African cultures are widely diverse, they have many similarities such as the morals they uphold, their love and respect for their culture as well as the strong respect they hold for the aged and the important. Being an African nation, the culture of South Africa is also known for its ethnic and cultural diversity. The South African majority has a considerable number of rural inhabitants, who lead largely impoverished lives. The cultural traditions survive most strongly among these rural people.

African literature is literature of and from Africa. It includes oral and written literature. As George Joseph notes in his chapter on African Literature in *Understanding Contemporary Africa*, whereas European views of literature often stressed a separation of art and content, African awareness is inclusive.

'Literature' can be the part of Asian also imply an artistic use of words for the sake of art alone...[T]raditionally, Africans do not radically separate art from teaching. Rather than write or sing for beauty in itself, African writers, taking their cue from oral literature, use beauty to help communicate important truths and information to society. Indeed, an object is considered beautiful because of the truths it reveals and the communities it helps to build. (304)

Olive Schreiner, Chinua Achebe, Peter

Abrams, Chris Barnard, J. M. Coetzee, Mia Couto, Mohammed Dib, Nadine Gordimer, Ben Okri, Alan Paton, Benjamin Schene, Wole Soyinka and Andre Brink are some of the most notable novelists of Africa.

South Africa's unique social and political history has generated a rich variety of literatures. Pradnya Ghorpade points out that, "[L]iterary development in Southern Africa have a complexity to equal the cultural and political context." (24) Its themes vary from pre-colonial life and the days of apartheid to the lives of people in the 'new South Africa'. Many of the first black South African writers were missionary-educated. They wrote in either English or Afrikaans. One of the first well known novels by a black author in an Afrikaans language was Plaatje's *Mhudi* (1930). Notable South African authors who wrote in English are Nadine Gordimer, Athol Fugard, Olive Schreiner, Alan Paton, etc. They handled issues such as apartheid, collapse of white minority rule, feminism etc. These themes are also depicted in the works of those writers who wrote in both English and Afrikaans, such as Breyten Breytenbach, Andre Brink and J. M. Coetzee. They began to write controversial material. As Susan Gallagher points out, the role of literature in South Africa has changed in post-apartheid years; "from resistance to reconstruction, from anger to reconciliation" (382-383) South African literature became one of the main instruments of preservation of African culture. It was necessary to preserve cultural identity in the context of foreign cultures. South African authors have tried to preserve cultural identity by reproducing themes, images, plots of classical African cultures in their literary works. Being a South African writer, Andre Brink also has tried to preserve African Cultural identity in his works. Regarding his approach, Ute Kauer comments that "[H]is approach is indeed transcultural, and his writing—practice aims at a dialogue between European ideas and South African identities. (299)

Brink's novel, *The Rights of Desire* deals with the desires of human beings. These desires change from person to person as in reality, they change in the novel also. The novel explores an extraordinary love story between an aged widower, Ruben and his younger lodger, Tessa. The love, passion may be traced only from Ruben's side but the desire for each other is equally traced on both sides. Along this story, the stories of Magrieta, Ruben's black elderly housekeeper and of Antje of Bengal, the ghost of seventeenth century slave girl, run parallel throughout the novel. Ruben Olivier is a sixty-five years old widower. He leads an isolated life in a suburb of Cape Town. The only constant companions in his

life are his old house, Magrieta and Antje of Bengal. His sons have decided to take in a lodger to accompany him. And Miss Tessa walks in to give him a pleasant company. He is attracted towards her forgetting all about the huge age difference. The generation gap between them remains constant and at the end of the novel Tessa has to leave his house, leading him once again alienated. Brink sketches Tessa's character as a symbol of minority which follows Western Culture, on the contrary Ruben's character symbolizes African Culture which tries to accept Westernization but remains unchanged. In this regard Ute Kauer rightly observes:

Andre Brink's work is obviously very much influenced by elements of occidental postmodernism, which serves to underline his hybrid status as a South African writer: coming from an Afrikaner background and writing in both Afrikaans and English, he incorporates Western as well as African traditions in his work, and neither emerges unchanged. (299)

Fantasy, ghosts, spirits, magic, stories, art craft, respect for elderly people and for masters are some important aspects of African culture. The novel contains ample examples of these aspects of African Culture. The major character of the novel is a ghost, Antje of Bengal. She never speaks but plays an important role in determining the flow of life of other characters. Brink introduces the ghost of Antje in the very first paragraph of the novel. When Ruben has bought the house forty years ago, nobody was ready to buy it because the house was haunted and "[g]hosts were not yet fashionable." (3) It reveals the deep belief of people in ghosts and life after death. Ruben buys the house because he doesn't believe in ghosts but after some time he has to believe it because of the encounters between the ghost and his wife, Riana as well as his maid, Magrieta.

The story of Antje reflects the African culture of 17<sup>th</sup> century. Antje's master, Willem Mostert used to meet her in the night in the backyard to make love. He regards this business as "his 'rights'." (41) Whereas Antje's feelings towards him are not open to readers. We don't know exactly whether she merely submits to master's exercise or the passion is mutual. But, it is quite clear that she has respect in her mind for Willem. It becomes clear at the end of her story, when she is accused for Susara's, Willem's wife's murder. She never utters a single word against Willem, who in fact is the real murderer of his wife. Here, Brink throws light on the master-slave relations of 17<sup>th</sup> century South Africa as well as its culture, which teaches slaves to respect the elders and masters throughout their lives.

Willem dares to take Antje to his

bedroom even though his wife is there on the bed. He takes disadvantage of her fear of dark and her belief in religion. When she complains him about noises during the night, he gives explanations which “ranged from the realistic (rats and squirrels) to the fanciful (witches, Sabbaths, where the Devil consorted with young virgins).” (42) Finally he plans to murder her and makes use of magic delicacies such as “ ‘a powder and hair mixture’, ‘ground-up bones of the dead’, ‘skin shaved from the limbs of murderers hanged on the gallows’, ‘the ground umbilical cord of a strangled child’, ‘the excrement of tigers and wolves’ ” (45) etc. It comes into effect within a week and Susara suffers from headaches, vapours and cramps of every description. After five months’ struggle, she dies. But, Willem’s lust perishes with her last breath and he becomes an old man overnight. He rejects Antje and his happy go lucky life. For Susara’s murder, Antje is condemned, executed and sentenced to death. Old Willem somehow manages to retrieve the dismembered parts of her broken body and returns to his home in Popenboom. He hangs himself on an oak tree near his house. But, Antje’s body is just disappeared leaving no sign behind. Here, Brink explores the place of fantasy, magic, witchcraft in the 17<sup>th</sup> century African Culture.

In the prime story of Ruben and Tessa, they exchange their life stories by telling about their past. Ruben tells her about his grandfather and his ruthless command over his son i.e. on Ruben’s father. This real life story gives hints of respect for elderly people, submissive role of women and poor etc. He tells about his so called surrogate father, old Griqua, Outa Hans, who tells him stories which are handed down to him by his forebears. As in Andre Brink’s other novels stories play an important role, this book is also full of stories: stories of Antje and her master, stories told to Ruben by Outa Hans, stories told by Magrieta etc. These stories are mostly handed down to them by their forebears, so naturally culture of Africa is preserved in them. As these stories appear in Brink’s novel, obviously they are preserved there. Outa Hans tells Ruben “stories about men transformed into rocks or trees or animals (eland, oryx, leopards, elephants), the spirits of young drowned women returning in the shape of birds, bottomless holes in the earth from which, at night, crept curious creatures from the underside of the world...ghost stories.” (84) These stories are handed down to him by his ancestors or probably by the Tswana labourers on the farm. Besides Ruben tells him stories from books as “the travels of Don Quixote, the adventures of Gulliver, the voyages of Sindbad, the three musketeers,” (84) Magrieta retails Ruben many stories about

her family. These stories are handed down to her from her ancestors “first brought from East India as a slave” (214). Brink traces influence of Khoisan sources on her stories:

a monstrous water snake carrying a diamond on its forehead, water maidens luring unsuspecting men into their stream to possess and drown them, tales about chameleons, and hares, and the moon, and a hunter-god commemorated by cairns of rock in the hinterland. (214)

Ruben thinks that even these stories give a hint of Xhosa culture. Describing the role of myth in literature, Andre Brink in his book, *Writing in a State of Siege* opines: “Myth in literature creates the obstacle through which we recognize and acknowledge the existence both of ourselves and the world.” (221) Through these mythological stories Brink succeeds in preserving ancient culture of Africa.

Thus, references of African culture are woven throughout the novel. Brink describes language as a carrier of culture. Spoken, written, and real life or body-language is all used in a harmony to define different cultures. These pictures of African culture portrayed by the novelist are some of the best and most vivid to appear in South African literature. And it is to his credit that the intent of the book is not folkloric, but these scenes are shown as a part of the necessary background to the interracial love story of a white woman and a black slave developed in an African hinterland. The novel is noteworthy for preservation of African culture.

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## 22.

**Religion: A Multi-faceted Presentation in A. K. Ramanujan's The Black Hen****Dr. Tejaswini D. Patil-Dange**

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**Abstract:**

*Literatures in Indian Native Languages appear to possess a substantial body of significant expression of Indian Philosophy, Religion and Culture, Various sects reflected in Vedas, Upnishadas, Puranas, Bhakti literature, Sufi literature (influenced by Muslim invasion), Buddhist literature, and folk literature. Deeply rooted in Indian Socio-cultural grounds, Indian Poetry in native languages also possesses remarkable and profound base which can be clearly observed in the poetry in all Indian languages inclusive of Sanskrit, the language of ancient classical Indian Literature. One of the significant themes treated by the Post-Independence poets is the assertion of the Indianness. They use the means of religion, philosophical concepts, mythological stories, history and references to Indian cities, places, and events for their expression. Ramanujan, an expatriate, finds himself strongly connected to his motherland, India.*

**Key Words:** Indian Philosophy, Religion and Culture, Various sects reflected in Vedas, Upnishadas, Puranas, Bhakti literature, Sufi literature, Buddhist literature, folk literature

Literatures in Indian Native Languages appear to possess a substantial body of significant expression of Indian Philosophy, Religion and Culture, Various sects reflected in Vedas, Upnishadas, Puranas, Bhakti literature, Sufi literature (influenced by Muslim invasion), Buddhist literature, and folk literature. Deeply rooted in Indian Socio-cultural grounds, Indian Poetry in native languages also possesses remarkable and profound base which can be clearly observed in the poetry in all Indian languages inclusive of Sanskrit, the language of ancient classical Indian Literature. One of the significant themes treated by the Post-Independence poets is the assertion of the Indianness. They use the means of religion, philosophical concepts, mythological stories, history and references to Indian cities, places, and events for their expression. Ramanujan, an expatriate, finds himself strongly connected to his motherland, India.

Though he has handled the religious life very sympathetically, he is harsh towards some of its evil practices under the name of religion. He has portrayed the picture of an orthodox Hindu Brahmin family with all its virtues and vices. He has accepted that his interest, his unconscious intention had been to diversify the notions of Indian civilization to take it away from the purely Brahmanical view of Indian civilization. In his opinion, the Brahmanical view is a hierarchical one. In *Speaking of Siva*, one finds it more democratic. It is fiercely critical of Hindu positions of ritual and the priest, the privilege of temples

and the rich man who support the temples; of the whole cast system (Interview 2: 2001-55). He thought that being a Brahmin was a privilege for him to react against it (Interview 2: 2001: 61).

In *The Striders*, he presents the basic concepts in Hinduism as a thesis; in *Relations* and *Second Sight*, he criticizes the superstitions, evil practices and misconceptions about it for others and in *The Black Hen*, there is a synthesis of the concepts and re-presentation through proper elaboration of mythological stories, references along with presentation of some of the views of other religions like Christianity, Jainism, Buddhism and Muslim.

*The Black Hen* seems to be more philosophical compared to his previous collections. It is like the 'Individualization' phase in which poet tries to put himself in the great tradition of Hinduism, mythologies, and Indian Tradition. Among sixty poems in the collection, he refers to these aspects frequently. In many of them, he mentions the cycle of birth, life and death, concept of zero, the mythological stories and the fall. He seems to have presented the darkness or the darker shades of life.

In 'Birthdays', 'One More on a 'Deathless Theme', 'Engagement', (BH: 231) Ramanujan discusses the theory of Rebirth in Hinduism which propagates that every 'Jeeva' has to undergo 84 lakh yonis as per the 'Karma' in the previous life as he has mentioned in the 'Hindoo' poems and 'Prayers to Lord Murugan', in *Relations* and in *Second Sight*- 'Elements of Composition', 'Questions', Alien' & 'The Difference'. He keenly points out the process of human creation through

five elements of composition, talking egg from mother and seed from father, being born (SS:CP:131) 'tearing each time through a waterbed paradise, the original ocean of milk, gills for lungs, the whole body a sucking at the nipple, a past perfect of two in one,'

My head's soft crown bathed in mother's blood" The process is further illustrated as-. (Alien : SS: CP: 149)

"As her body shapes under water  
a fish with gills into a body with a face'  
getting ready to make faces"

In 'The Drafts', he again talks of the DNAs left in him of his forefathers and his own in his son. About the death of a Hindu, there is a belief that the human being is made up of eight metals pouring through a hole in his head which 'opens/ for the Hindu soul at death'.

Ramanujan has written of darkness and death in his last collection, In 'Birthdays', he wonders about the nature of death because (BH:CP: 206-7)

'Birth seems quite special  
every time a Mayfly is born  
into the many miracles  
of day, night and twilight  
But death?"

Through the 'Mythologies- 1, 2', he prays Lord Krishna and Lord Vishnu to give him death that dissolves all the sins by their own hands. In 'Death in Search of a Comfortable Metaphor' he tries to formulate the concept of death as- (BH:CP:273)

'Maybe death is such  
a scorpion: bursts its back and gives birth  
to numerous dying things'

His meditation over these concepts takes him closer to the death. He feels sorry for the sudden death of his friend in Jodhpur.

Indian mythology is one of the important areas of interest related to religion for Ramanujan. From the beginning, we find him using the mythical references such as prophets with divine capacity to walk on water in 'The Striders', then he refers to 'Kama' in "*Kamasutra*", in 'One, Two Maybe Three, Arguments against Suicide' and to Lord Murugan (*Relations*) The "*Second Sight*" has more instances of mythical references as- the story of Dushyanta and Shakuntala from Mahabharata, the two birds from Mundaka Upanishda representing 'Jeeva' and 'Ishwara', the 'Sarpasatra' performed by Janmejaya from 'Uttar Mahabharata'. Vishnu in the form of Dark one dwarf i.e. Vamanavatara from Dashavataras. He

presents them sometimes to contradict as in 'As Amnesiac King', he denies himself to be one who forgets even his wife. In 'Moulting', he prays the 'Lord of snakes and eagles' to become a thorn at suitable height that will help his son in his time of 'change'.

In "*The Black He*" Ramanujan focuses on mythologies, as there are three poems entitled, 'Mythologies -1,2,3' along with other poems referring to them. Myths have been a constant source of inspiration for creative writers since the beginning of literature in the opinion of Cassirer - (1964)

"Myth is one of the oldest and greatest powers in human civilization. It is closely connected with all other human activities- it is inseparable from language, poetry, art and from early historical thought Even science has to pass through a mythical age before it could reach its 'logical age: alchemy preceded chemistry, astrology preceded astronomy" (22)

Ramanujan strongly believing in such supposition, illustrates Indian myths with reference to the present modern world, 'Mythologies 1' takes the myth of 'Putana' from Mahabharata. The demon sent by Kansa, to kill child Krishna, tried to make the child suck her breast which was full of venom. But the child sucked her to her death, 'from deadly mother to happy demon'. She found life in death. She was rescued by Lord Krishna from her life of demon, so, she was happy. Ramanujan further connects this myth to the life of modern man who has accumulated the venom of selfishness, greed and other evils so, he prays Lord Krishna-

O Terror with a baby face,  
Suck me dry. Drink my venom  
Renew my breath" (BH:CP: 221)

He feels the need of the Lord in the modern age. Similarly, 'Mythologies 2' presents the myth of Narsimha who killed Hiranyakashapu. He had asked boon not to be killed 'by demon, god or by beast, not by day nor by night, / by no manufactured weapon not out of doors not inside, not in the sky/ not on earth' Hiranyakashapu represents the modern man who tries to prove himself to be perfect. Poet feels that Vishnu should come down escaping all the conditions of the boon and calls him - ( BH: CP: 226)

"Come now, come soon'  
Vishnu, man, lion, neither and both, to hold  
him in your lap to disembowel his pride  
with the steel glint of bare claws at twilight"  
In his view, the modern man has got faith

in doubt and commerce with bat and night owl. He asks the Lord to adjust his single eye like in the camera which may enable him to see two images of all things around one real and other on the view finder. He requires it in this world of harsh realities.

In 'Mythologies 3', he refers to Mahadevy Akka whose verses he had translated and who was the devotee of Lord Siva. In an introduction to 'The Oxford India Ramanujan' entitled 'An A. K. Ramanujan Story', Molly-Daniels-Ramanujan has commented on the sources and influences on Ramanujan. He translated the poem of four Virasaiva poets from around the twelfth century: Basavanna, Devara Dasimayya, MahadevyAkka and Allama Prabhu in 'Speaking of Siva' (1973). She refers to these poets and their deep influence on Ramanujan as follows:

"Each of four Virasaivas had their own epithet for their Lord. Basavanna addressed Siva as 'lord of the meeting rivers', Dasimayya as 'Ramanatha', Mahadevyakka as 'Lord white as jasmin', Allama Prabhu as 'Lord of the caves'. Their lives engaged him as much as their poems.

The woman poet, Mahadevyakka, went about naked, and when asked how she could be so immodest, she answered that the lord had already seen her, and she did not care about who else saw her. Three decades later, Ramanujan wrote a poem about Mahadevyakka in 'The Black Hen'. Mythologies 3" (2004:xvii)

It shows the deep impact of classical poetry and traditions on Ramanujan. The poem 'A Devotee's Complaint' (BH: CP:237) mentions, Lakshmi, the goddess of wealth, Saraswati, the goddess of knowledge, Siva, and the Ascetic, Bhasmasura who dried out for Siva.

The poem 'The Guru'(BH: CP: 251) alludes to the ancient script of Manu, called *Manusmriti*, which divided the society on the basis of the 'Karma' they did. The descending order of it according to him was: Brahmana, Kshatriya, Vaishya, and Shudra. He considered women as Shudra and in his opinion, the Shudras were discriminated even below animals. But, Ramanujan contradicts the opinion saying: "Left the Guru to clean his own shoe For I remembered I was a man born of woman"(BH : CP: 251)

The guru discriminates woman from men

which makes him loose the status of the 'Guru' so, perhaps, Ramanujan uses small 'g' instead of capital 'G'.

The last poem the collection, 'Fear No Fall', once again tells a story of a Tamil Saint, Arunagiri. He was a rogue who wasted his life "On medieval liquors, honey mead and coconut arrack, pressing Arab wineskins in to his mouth in coastal shipyards and on women"(BH: CP : 275)

At last, they gave him syphilitic sores in all wrong places and he became penniless. His despair was deeper than his wounds, which made him throw himself down a cliff. 'Strangely unsurprised', he woke and found himself in the lap of the old man who told him to sing of Murugan. Unlettered and worthless, he found it very difficult, but that 'old man of the oldest Novas' gave him his first line of verse. Arunagiri-

"Turned it round and round like candy

In his mouth, new lines forming

All around the old one"(Ibid)

Arunagiri became a saint later on. This myth has been wonderfully blended with the modern reality of poet himself who was 'unhoused' like Arunagiri and was afraid of the fall. But,

"a voice from within and without  
said , fall, fall,

You'll never fear a fall again,

Fall now!" (BH: CP: 277)

Ramanujan pays special attention to the Indian mythology. In his opinion, mythologies express the official views interior (2001: 56). But, the focus on them in his last collection shows his inclination towards religion and aptness of the myths to the present life.

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## 23.

**Resistance And Representation In V.S.Naipaul Fictions****Dr. Rameshwar Balchand Rathod**Assistant Professor  
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'Naipauliana' is a post-colonial interpretation of the colonized by the Nobel Laureate Trinidadian writer V. S. Naipaul. The present paper study critically examines the two novels of Naipaul under consideration with reference to the post-colonial theory that is anti-colonial and the advocates of this theory are Edward Said, Frantz Fanon, Bill Ashcroft, Gareth Griffiths, Helen Tiffin and Aijaz Ahmad to mention but few. The historical phenomenon of colonization is one that stretches around the globe and across time. The imperial mission to colonize the whole world persisted till the beginning of the 20<sup>th</sup> century. By that time, most of the colonies became almost free from the clutches of the British colonizers. But this colonization has influenced the colonies so much so that even after respective Independence, the colonized yet suffer from mental slavery striving for independent existence. In the post-war period, the process of decolonization followed. The European empire started losing the power, as well as its political and economic hold over the world. Chronologically, this was the beginning of post-colonialism. Hence, post-colonial does not mean post-independence or after colonialism, for this would be falsely to suggesting the end of colonial process.

The post-colonialism looks at colonialism as a phase in the world politics, which are assertively as well as shrewdly the exploitation and rampant corruption of the classes as well the masses. The post-colonial literature gives rise to the themes such as suppression, oppression, dehumanization and de-feminization. The post-colonialism suggests the view that some perverted historical views inherited from colonialism must be abandoned. As a result, either the native or the original tribes are marginalized as far as their security and creativity are concerned. The former subalterns must no longer stand in awe of history. Colonization provided the subalterns with false identities. Therefore, they must not be afraid of their true knowledge of their own history. Endowed with

their own personal fragmented histories, they can now embrace the modern world, even at the risk of losing themselves. The sense of historical loss is paradoxically the actual proof of their existence as individuals.

Thus, the historical amnesia and other ill-effects of subverting the colonial and post-independence histories and his difference become the theme of the post-colonial literature. As a literary circumnavigator of contemporary times, Naipaul traces the colonial Schizophrenia, the ethnic identities, the cultural identities confronting his own status as the colonized man whose origin lies in the marginalized and dominated state of Trinidad. While dealing with his own experience as a post-colonial man, this struggle takes on a particularly post-colonial twist for Naipaul. This may be treated as Diaspora that is based on the displacement of an individual or race, shipwrecking and the consequent alienation. Such alienation leads to sense of loss, disillusionment. This is the rediscovery, Naipaul's recurrent theme. Naipaul's writings are themselves a post-colonial interpretation of colonialism. His protagonists grow away from their native culture and their growing up depends on their plight and predicament caused by displacement and disillusionment.

The theme of dislocation and consequent loss of identity has been recurring themes in the literature of Diaspora. Naipaul is a strong advocate of this issue. Ganesh's search for roots takes him to various stages of transformation and finally the face that he could discover was that of G. Ramsay Muir. Ralph's quest for identity leads him to the state of recluse, to get a way to salvation. Prof. Mohit Ray suggested that quest for identity is going to be a major recurring theme in literature all over the world for some years to come. This quest for identity appeared in post-colonial literature in various ways taking various names, and many myriad faces. Ganesh, Ralph, Biswas and Salim, Willie, the characters of Naipaul are in search of identity.

The Mystic Masseur (1957) in this novel

an attempt is made to bring out how colonial influence can alter the individuals and make them move away from their own culture. The novel is set in rural Trinidad around the time when colonisation of the Indian community has not yet started and. It also gives comic study of life in Trinidad, in fact, the post-colonial rise of politics smacking the mutual self-deception. Generally, Naipaul's fiction deals with the individual problem and reveals him as a social historian. The protagonist Ganesh is an outcome of the picaroon society and his corrupt career. The analysis of the character in the novel insists that his unscrupulousness stems from the fact of the "philistine society" he lives in and which indeed demands a certain amoral attitudes from individual who wishes to achieve success. There is a method of symbolic action which has developed in Naipaul's later novels, creating powerful colonial works. In spite of their lives as emigrants, their relations are always with their Motherland. The novel is set in a decade (1940 to 1950) related to the emigrant hero Ganesh who is from the second generation in Indian community in Trinidad. He does not forget to take the benefit of every opportunity and elevates himself from M.L.C. to M.B.E. The protagonist is a frustrated writer of Indian descent who rises from poverty on the back of his doubtful talent as a mystic masseur.

The novel, *The Mimic Men* (1967) is set in post-war period, the period of transition when many countries became free from the clutches of the British colonizers. It presents a cynical exposure of the post-colonial situation. It has also autobiographical elements. Situated in an imaginary island called Isabella, it has the framework of memories of Ralph Singh, a disgraced higher-up exiled from the island of his birth living as an expatriate in London. The autobiographical portion covers his London days, his meeting Sandra, their marriage and the breaking of it. The people are all demoralized and degenerate and Naipaul calls them 'Mimic Men'. It is devoted to the protagonist Ralph Singh as a product of the Third world countries and throws light on a specific phase of time in the post-colonial world. Although, this is an extremely cynical view the story reflects 'suppressed Histories' of the colonial countries. Unlike Ganesh of *The Mystic Masseur* Ralph Singh has multiple colonial problems. Born in India, living in Trinidad he at last finds a protection in London. He marries Sandra an English girl but their marriage like his

dreams, is also broken. His colonial dream is shattered by the sense of insecurity as a result of political power. He is shocked to find that everywhere there is mimicry. He tells about the corruption and rootlessness which denies the possibility of living life itself. He tries to change his name, pretends to be a Sikh though he is a Rajput. These are horrible tortures of the colonized people. *The Mimic Men* evokes a colonial man's encounters in a world transmuting from a colonial milieu to a post-colonial one to "mimic men" of "New World."

*The Mimic Men* is examining the weariness of the expatriate predicament. Its first person narrator Ralph Singh is a Trinidadian with his origins in India. A childhood shame of poverty, a confusion about reality brought about the impact of colonial rule and a longing to get away to more exciting landscapes believed in for their power to clarify and unify personality, define Ralph's character. Trying to reject a past consisting of family, school - friends, and the colonial school which demand role-playing, Ralph goes to England for studies. But certain experiences of travel abroad, marriage and politics in his native Isabella later lead him to a position where he acknowledges responsibility for that very post and personality.

**"The personality hangs together. It is one and indivisible"**  
[Naipaul, 1967: 183]

Ralph concludes that the personality can never be new-born and that the past has an inescapable weight, are the truths brought home to Ralph. A dream of "order" is seen as facile, and Ralph arrives at a position where he traits to simplify [not banish] the past and the personality, through the rigorous discipline of writing. Out of a restlessness born from the lack of order, truth and reason in his circle of friends, and relatives in Isabella, Ralph begins to long for the journey out. His desire for a change of identity is reflected when he changes his name in childhood, from Ranjit to Ralph Sing. Ralph has never felt he belongs on his island. The image of shipwreck is crucial to an understanding to Ralph's personality. It supplies him with a hero's stature, and allows him to believe that this small island where he is a nonentity, is unimportant - he has been Washed up here, but his true "magic" home is elsewhere. His need to leave Isabella is thus easily rationalized. Ralph leaves own scholarship to London, thinking he will never return. But, ironically, the feeling of shipwreck persists even in London, "the great city". This again is not his

Home and he is unable to wipe out “this feeling of being adrift”. The formal centre of the novel is section II, chapter 4. Here Singh, a schoolboy, is offered the friendship of the symbolically named Browne who insists on his racial past and hurt. Browne is his double, his opposite, his friend and eventually his enemy. Both are products of colonialism, ashamed of their families and homes, but with different senses of cultural and racial history. They will bring the island to independence and find themselves enemies as only through racial violence can Browne satisfy his followers. Ralph fears Browne’s

**“Interior life. It was not my past. It was not my personality”**

**(Naipaul 1967. 144)**

**Conclusion:**

Overall, the novel is the story of the rise, and rise of Ganesh, from a failed primary school teacher and struggling masseur to author, revered mystic and MBE- the Mystic Masseur is surely destined for greatness and memorable for its hilarity as bewildering success. He has been criticized for his insistence that the Caribbean is surrounded by the void of history. But he is pointing to the fact that Caribbean history needs to take into account the fact that the history of the colonized form their point of view had been rooted out. His writing questions why there is that

void and in a sense attempts to ‘fill’ the void even as he criticizes it as a void. Ralph does undergo a journey in which his questing for order in the metropolitan centre and his failure to find it draws him back to the beginning of his own history. In a London hotel, the diasporic identity of Ralph makes him re-imagining his own history of ‘disorder’. What he could now assume is not a fresh role but a responsibility: to bring to verbal order and understanding the disorder of the imperial past.

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## 24.

**Unification of Science and the Realities of Life In Shubhadha Gogate's Stories****Prashant Pundlik Lohar**

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## I

In the twentieth century, there was an unprecedented progress in science. The phenomenon was followed by the use of the technology for solving problems in life. Science also affected the imagination of man in both positive and negative way. Across the world in literature of all languages, inventions and discoveries showed a concealed effect on writing. The development of science fiction is a kind of such effects.

Science fiction is not a new genre in Marathi literature as literary tycoons like Dr Jayant Narlikar, Dr Bal Phondke, Subodh Javadekar, Laxman Londh have popularized this genre with their steady writing. This genre postulates future possibilities theorizing on the present verified principles in science. Thus it provides ample scope to a creative mind to dwell on it. It is now accepted and appreciated by the reader because it presents unintelligible scientific principle into well-knit understandable stories for the common public. It opens a wide possibility of using its discoveries to solve the problems in life.

Shubhadha Gogate is one of the leading science fiction writers in Marathi. She started writing in 1981-82 and her debut novel *Yantrayani* was published in 1983, first in the monthly magazine *Naval* in two parts and then in the book form. She received the Government of Maharashtra State's award for the best novel in science fiction category. Her story 'Birthright' was included in *It Happened Tomorrow*, a collection of translations of selected science fiction stories from various languages published by National Book Trust of India. Her 'Marginals', 'Vasudev Nela Krushna', and 'Asmani' are well known collections of science fiction stories. Blending of science and reality is a marking feature of her stories. Being a science student, she has authentically handled science subjects like cloning, time, robot, and spacecrafts in her stories. The present research paper deals with her molding of science to solve the human issues.

## II

There are sixteen stories in the collection 'Vasudev Nela Krushna'. They refer to several science discoveries and human problems in different manner. Some have serious note and some are comic pictures of the future world. While referring future, the writer never loses her touch with the present time and problems.

The story 'Pinee' deals with a bitter experience of a family. A widow Nirmala, after the death of her husband is constantly tortured for property by her husband's brother's family. Her son Niranjana, studying genetics, is away in Mumbai. They want to get their hands on the property. They use different ways to depress her, she protests still. She does not succumb to their threats and daily torture. Pinee, a female cat, is owned by her. Once a favorite in both houses, now Pinee is beaten constantly in the brother-in-law's family. She does not understand why an innocent animal is ill treated. One day Pinee comes fatally wounded. She takes her to Mumbai where with her son, they make a plan to teach lesson to them. Niranjana makes clone from her. Pinee dies yet almost dozens of clones are made. When they came back after a year, they announce that Pinee is dead just a month ago. All clones are left astray in their house secretly. Eventually these clones create horror in their minds as if ghost of Pinee appearing everywhere. Consequently Nirmala and Niranjana are relieved from predicament and daily quandary.

The story is about the age old feeling of greed for property. The issue is as old as hills. Yet with the help of science, a family becomes trouble-free and begins to live normal life. The writer has successfully mingled the reality of property dispute and science.

'Friend in Need' is story of Madhura. She meets with a fatal aeroplane accident. All other die, she survives, but, seriously injured. Somehow, she is saved with medical miracle. She is given artificial life. Large part of her body regenerated with plastic, chemical and artificial material. Her father, a wealthy businessman, is

worried as she loses her interest in life. Meanwhile she meets a young man Pancham who changes her life. In a joyful moment, they decide to marry. Pancham is robot who is assigned the task to bring a new life in her. Unknown to the fact, Madhura however tells him the truth that her life is synthetic and she cannot give him a conjugal pleasure. She also writes that she desires to do certain new things in life. This email shows that willingness to live life fully is born in her. This is something interesting as a robot brings fountain of happiness in human and withdraws itself silently after task is over.

These stories have serious undertone. When applied properly science is boon to solve individual difficulties. In these science stories, science washes away its horrifying Frankenstein image as Stephen Hawking says that science has to go to the public if it wants to change its image.

“Pradnyacha Shoda” is about human desire for knowledge. Man has curiosity and spirit of inquiry. There is no state, however advanced, where man stops acquiring knowledge. Even he cannot forcefully be stopped from acquiring it. Nila, a special child, can not fit himself with existing system of education. He has naturally hunger for learning. He has potentiality to soar above the orb he has been provided. After many hurdles he becomes a rare genius. The story opens with an ultra modern world where the Knowledge Corporation has devised a system of providing knowledge to its citizen. By the modern technique, children are injected directly in the brain step by step the dosage of knowledge as per age. Nobody can acquire extra knowledge to their age. It is necessary to create intelligentsia and for smooth functioning to the world. Nila crosses the line and get punished for his offence. At the end, however, the Corporation for Talent recognizes him as a rare genius. Even if there is a system to fulfill his needs, Man cannot be forcefully kept in bondage. The similar theme is carried forward in her next story “ Vasudev Nela Krishna”. The story reminds us of Vasudev who took Krishna away from the clutches of Kansa. The writer anticipates that there will be men like the Prime Minister who will attempt to hold citizens in control right from they are in wombs. The story is about unborn baby of Shekhar and Asawari. The all-powerful government takes charge of the fetus. After sex determination, it systematically

tries to preset positive image of the government in the fetus’s blank mind by constantly voicing the speeches of the Prime Minister. This is a manipulated attempt to impede the natural growth. Shekhar and Asawari protest this conspiracy and succeed to give birth to their child without outer control but not before facing difficulties.

The stories like ‘Tarkach Bot Dharun’, ‘Zamin Malakacha Akasha?’ are comic picture of the uninformed people who think scientific progress as magic or dream. ‘Tarkach Bot Dharun’ has O’Henry touch as it takes surprising turn at the end. ‘Kaladaman’ is a story which like H G Well’s novel ‘Time Machine’ and is based on the concept of time. Time as fourth dimension is much discussed concept in twentieth and twenty-first century yet unintelligible to the common man. The story marks that after the invention of time machine, one can travel in the past and future, however the course of time should not be changed as no present or future scientist can disown his/her responsibility. The story refers to a color changing man who arrives in the twentieth first century from twentieth fourth for there is a trouble in his time machine. He is named Kaladaman. A scientist helps him to prepare a substance called Ramuniyam which will repair his machine and which is actually supposed to be invented in mid twenty-first century by an Indian scientist, however Kaladaman does not let the scientist know the formula for he does not want to disturb the course of time.

‘Jannandriya’ is a story that deals with absolutely different subject. It opens a problem human race is fated to meet. A nuclear war is looming the destruction of humanity. The story renders this picture as violence and war has become pertaining issues. People are living in fear of outbreak of war at any time. After the nuclear war, human race is on the way of extinct. Few who survived are trying hard to live but there is less to eat. They die with hunger, cannot produce food since land has become infertile. This is really nerve-moving picture. Still there is way out when a couple accidentally finds that their bodies can absorb nutrients directly from soil like the roots of the trees. After constantly feeding this way, they find their bodies changing shape which is unlike human body. They are germinating a new species, a process which, whether they wish or



not, cannot be stopped.

The story concentrates on the possibility of human body to meet the fatal challenges. Human body is a cause of many catastrophes. Flesh trade right from the ancient time or black marketing of human organs for plantation in modern times is a known fact. Here in this story, the writer foresees a concealed principle of nourishment of body like roots of tress is used to the future shock.

### III

In these stories the writer has explored the future world with all scientific possibilities. While doing so she has not neglected the present day problems. In fact, her stories open many possibilities of using science for solving life issues. She has insisted the positive side of the science and negative as well. The stories like "Vasudev Nela Krishna" and "Pradnyacha Shoda" tell that how scientific progress can be misused in the name of the development. It would have negative effects. The vision presented in her stories is however positive.

The writer refers several scientific inventions and technique in the stories which are likely to happen in near future like sex determination instantly after conception, invention of time machine, high speed aircrafts, human replica robot, clones, and aliens. Some of these inventions are already made while some are in progress. All stories are in lucid language. Even abstract subjects like time are presented in simple manner.

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## 25.

**Globalization, Culture, Literature And Indian Woman****Anupama Prakash Pol**Head, Dept. of English  
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College, Kurduwadi**Abstract**

*The pressure of globalization has led to a worldwide upheaval in almost all spheres of human interaction. The globalization of English language has been viewed in a variety of perspectives. Women's writing has also emerged as a major segment of contemporary Indian English literature. This writing of women has narrated powerfully women struggle against patriarchal impositions and suppressions in Indian social set up. Women's writers are claiming their rightful place alongside male writers. Since 1980s, a number of new women writers have come up with their new voices in concern with women's issues.*

*Cultural marginality is a process of intercultural communication and assimilation in which the values of the individual are determined and compared hierarchically. The marginal person is dragged between two or more social worlds, either he embraces the new culture and selects it as his chosen homeland or experiences a sense of suppression and frustration. It shows a journey of Jasmine from majority experience to marginal experience.*

*Due to globalization, the modern education is diverted from the values of life. Only the literature can teach the essence of life. The literature has the strength to define the beauty of life. Employment oriented education kills the value of life. It teaches how to acquire the money. This modern view is very harmful to our Indian culture. The only solution is that to imbibe the significance of literature. It should be noted that the system of education in modernity has to provide literary touch of education for all classes and faculties so that the modern student can understand the importance of literature as well as life and culture.*

**Key Words:** marginality, womanhood, patriarchy, assimilation, culture, globalization.

**Introduction**

Globalization is a phenomenon that has changed many things in life rendering them unrecognizable. It greatly intensifies power relations and consolidates its hold on world culture through popular media outputs. Literary studies often make use of the mode of publication to reflect the effect of globalization. The cultural scenario in the globalized set-up includes word such as Diaspora, hybridism, trans-culturalisation, subaltern, hegemony, bothering, etc. The histories of globalization and post colonialism have thus got intertwined. Globalizing tendencies have redrawn the contours of literary studies through the ages. On one hand it has generated new topics, issues and problems for discussion and on the other hand, it has kept many issues out of critical discussion. Similarly while it homogenizes linguistic and cultural standards, it heterogenises expressions of hybrid identities on the other. Many notions, characteristics and protocols have been or being adjusted. Tendencies to globalize literary studies have further been assisted, challenged or thwarted by specific critical methodologies. The media in the form of publications have highlighted that the erasure of local differences and the integration of more and more of the world's people, as well as of entire sovereign states into a geopolitical

system inevitably erode their ability to shape their own destinies. The genre of novel has put on record the enforcement of a new language, religion and traditions on cultures experiencing colonialism since sixteenth century. Novels have pointed out how these cultures have had to cope with new landscapes as a result of colonialism. In this paper we will discuss one typical example of post-colonial novel 'Jasmine' by Bharati Mukherjee.

The present paper seeks to study Bharati Mukherjee's novel as a perfect example of a journey from majority experience to that of marginal experience. The novel present Jasmine, the heroine is a part of the majority society and culture in the beginning but with the development of the plot she observes the experience of marginality. She is attracted towards multicultural society like America. The paper tries to focus on the ideology that effect and governs an individual who transforms society and culture.

Bharati Mukherjee with her consciousness of the dilemma of cultural crisis shares the anguish and suffering of womanhood in order of patriarchy. Most of the protagonist of Bharati Mukherjee, make an effort to protect their womanhood and individuality in the cultural surroundings chosen out of personal choice or force out of professional compulsions.

In recent women studies it has been pointed out that different cultures have different structures of values recommending the distinctive code of morality for women. However, in spite of certain cultural distinctions of East and West, feminism still holds that there is a universal sisterhood where women regardless of cultural disparities, have something in common. The real feminism consists in the experience of being a woman. Bharati Mukherjee exposes women's silence, resistance, oppression against the order of patriarchy horror of rape, the irrational fear of pregnancy craving for male companionship as the experiences common both to native heritage and the cultural surroundings of the country of their migration.

Jasmine, the protagonist, appears as an innocent village girl, unaware of the traditional ways of the world. She is sufficiently conscious of her own desires and choices. Her life begins in a small village Hasnapur, Punjab, and ends in Iowa. She passes through various geographical locations and the flux of cultural identities and in this transition she justifies herself in each and every role and her basic identity of being an Indian woman, Jasmine was born and brought up in a traditional family of Punjab where women were conditioned to maintain the perpetual science against the order of patriarchy where the only purpose of girl's life was to find out 'cut-rate' husbands. The inferiority groups, her psych born out of two complexes her existence as a woman and her subaltern status for being a village girl. Village girls are like cattle whichever way you lead them that is the way they will go. The rooted images of subjugated status are the manifestation of the disgust for the gender bias existing at the core of Indian cultural colonialism. Her grandmother finally located possible groom, a widower with three children to take her off. Jasmine in spite of her traditional upbringing brings her own dreams of life.

Jasmine enters new dimensions of relationships and cultural diversities with a specific sort of mind inherited from her conventional family. She comes in contact with Prakash a confident professional who had a dynamic vision of life. In the company of Prakash all the times she was in grip of the fear of exile and widowhood, the cultural constraints that constitute her psyche let not to dissolve her identity in the unconventional progressive ways of Prakash. He wanted her to call him by his first name but Jasmine's cultural code does not promote her to do so. The

endeavors of Prakash to modify her life according to his own fantasies, neglecting her cultural roots, was another mode of conquest of male domination, affording no scope to express herself. His ultimate decision to change her name from 'Jasmine' to 'Jyoti' was the first challenge to her self-respect and self-identity.

The second phase of Jasmine's life begins after her migration to America. For her, shelter in America was a mode of escape from the shadow of the past, the process to ensure a renewed identity, the canvas that affords a greater scope for emancipation and the fulfillment of the dreams of her deceased husband. It was unfortunate that her first exposure to American life in an alien culture marked by opulence and exhibition only proves a web of illusions and humiliations. After her first landing at America, she was received by the captain of the ship known as, Half Face; representative of the dirt of underworld. He tried to take benefit of her weaker position for being 'woman' as well as being an 'Ignorant Indian' On his attempt of sexual humiliation, she pathetically implores, 'My husband was killed please don't do anything to me'. The rebellion born out of horrors of rape generates violence within her. She sliced her tongue and with blood-dripping tongue, she stabbed Half-Face. Jasmine's recourse to violence was neither a lunacy nor a crime but it was the external manifestation of irresistible contempt for the conditions over which she had no control. In Jasmine's case, the murder of Half Face was a mode of revenge no doubt, but it was also a method of justice though it may be wild.

Jasmine's second encounter with Lillian Gordon in California adds new dimensions to her consciousness. After the horrible memories of rape and murder, the maternal Care of Lillian Gordon gives a new strength and purpose in the life of Jasmine. She starts calling her 'jazzy' and such a loving and informal address encourages her to resume a new spring in her life.

The third encounter was with Davendra Vadhera in America. He was a professor with whom she wanted to realize the dream of the real life. In her interaction with Prof. Vadhera, Jasmine sustains the modesty that is expected from an Indian widow. The irony is apparent that in spite of her feminine sensibility, she wants to obliterate her past reflecting the horrible shadows of Indian widow and seeks the opportunity for the assimilation in the dynamic and progressive

society of America where sexual moral codes are not so tight fisted.

In another shift of location, Jasmine comes in the family of Tylor and Wylie and it opens a new phase in the life of Jasmine. It provides an opportunity to explore instinctive urge of motherhood, hidden in the self of Jasmine. In Indian society gender relations are very tight fisted, almost a close door culture but Jasmine has a clear headed approach in her relationship of love and sex. She admits, 'the love, I felt in love with his world, its ease, its careless confidence and graceful self absorption.'

Jasmine's voyage in different cultural spaces with her shifting identities, connecting within the quest to realize her perfect individuality irrespective of geographical locations in order of patriarchy, is the central motif, in the life of Jasmine. The novel 'Jasmine' is an argument to set that affirmative approach to life which offers better possibility of assimilation. Jasmine escapes from Punjab to get rid of her subjugated position and to challenge the prophetic curse, anticipated to her but in fact it was her conscious efforts to reject everything that

hampers the growth of her creative self. Her gradual merge into different cultures provides a testimony to the fact that she got freedom.

**Conclusion:** From the present paper, we can conclude that Bharati Mukherjee has tried to portrait the character of 'Jasmine' through American feminism. Jasmine lives the life to escape from the illusion of feminism. It presents the impact of culture on Indian woman like 'Jasmine' and at the same time we see the development in the character of Jasmine with reference to globalization. So we can see the correlation between culture, globalization and Indian woman.

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## 26.

**Subaltern Subjectivity in Anna Bhau Sathe's *Fakira*****Dhananjay Sathe**

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The present research paper made an attempt to explore subaltern subjectivity in the most popular novel by Anna Bhau Sathe entitled *Fakira* which won prestigious award from Government of Maharashtra. This novel has been translated into 27 regional and international languages in the world. The Subaltern is a post colonial theory which describes the lower classes and social groups, the margins of society. Subaltern is the social group which is socially, politically and geographically outside of the hegemonic power structure.

The word subaltern comes from Latin roots "sub" means "below" and "alternus" means "all others"; subaltern is used to describe someone of a low rank in class and caste system. The term subaltern specifically denotes the oppressed peoples at the margins of a society who are struggling against the hegemonic globalization. Yet context, time and place determine who among the peoples at the margins of society, is a subaltern. In India women, dalits, rural, tribal, immigrant laborers are part of subaltern. In Marxist theory, the civil sense of the term subaltern was a first used by the Italian communist intellectual 'Antonio Gramsci' (1889-1937) in his work entitled *Cultural Hegemony* which identified the social groups, excluded from society's established structures for political representation. It also refers to any person or group of inferior rank and station whether because of race, class, gender, sexual orientation ethnicity of religion. A subaltern is someone with low ranking is social, political or others hierarchy. It can also mean someone who has been marginalized or oppressed. So the term Subaltern is now regularly used as in history, anthropology, sociology, economics, literature, philosophy and others fields. Gayatri Chakravorty Spivak, an Indian theorist, philosopher and University professor at Columbia University, is best known for essay *Can the Subaltern Speak?*. In this essay, Spivak discusses the race and power dynamic involved in the banning of *Sati*. Spivak often focuses on the cultural texts of those who are marginalized

by dominant western culture the new immigrant, the working classes, women and other positions of the subaltern.

In several essays the post-colonial critic Homi Bhaba, emphasized the importance of social power relations in defining subaltern social groups oppressed, racial minorities whose social presence was crucial to the self definition of the majority group; such as subaltern social groups. There are some scholars associated with subaltern theory and subaltern studies such as Eric Stokes, David Arnold, Dipesh Chakrabarty, Partha Chatterjee, Ranjeet Guha, Sudipta Kaviraj Gyan Prakash, Edward Said, Sumit Sarkar, Ajay Skaria and Sarojini Sahoo. Subaltern theory takes the perspective of the 'other' as the one that has had no voice because of race, class or gender. This theory is based on deconstruction as Derrida has proposed it. It emphasizes that norms are established by those who are in power and imposed on the 'other'.

Anna Bhau Sathe deals voice of voiceless i.e. subaltern through this novel. Starvation of subaltern, their protest, poverty and exploitation are the prime themes which depicted by the writer thoroughly. Caste discrimination is responsible for miserable condition of downtrodden by keeping aside them from social, cultural, political, economic fields. This voiceless community i.e. subaltern is presented by the writer with their protest, sacrifice, culture and traditions.

The novel entitled *Fakira* published in 1959, which is most popular novel or master piece of Anna Bhau Sathe. *Fakira* is awarded by Maharashtra Government for the Best Literary Work in 1961. This novel is particularly dedicated to a revolutionary writing of Dr. Babasaheb Ambedkar who was a great voice of voiceless i.e. marginalized groups. *Fakira*, a militant personality belongs to mang community is the protagonist of the novel. Though the Mang and Mahar were socially and economically marginalized but they show their power and prowess by protecting a *Jogini* of the villages. They suffer from starvation,

poverty, and hunger etc. When Monsoon starts, the Mang, Mahar and other marginalized communities suffer from epidemics and hunger. But Vishnupant Kulkarni the village Representative of Colonial Administration asks Dalit community to do anything but Survive. Fakira influences by this advice and loots *godowns* of grains for the survive of community. It means that due to economic marginality and starvation Fakira loots a British treasury at Bhedasgaon along with his companions. Mang was a criminal community declared by the British Government therefore they had to remain present at police station regularly. In fact, Mang or Matang community is one of important marginalized communities in Maharashtra. They are deprived from social, economic, political and cultural life.

Anna Bhau Sathe says;

तिथं किती माणसं आहेत, याची गावाला माहिती नव्हती. ती काय खातात, याची कोणाला काळजी नव्हती. मात्र मांगवाडा त्या निवडुंगात आहे हे सर्वांना माहित होतं. (Dangale, 1998:876)

(The village didn't know how many people are there? No one cared about this. But everyone knew that, there is a Mangwada outside the village.)

This description shows that mang community has been suffering on account of caste discrimination hence they are neglected in terms of social, political, economic life. The Mangwada was situated outside the village. The village didn't know the sorrows, problems of this community even they were considered as an outsider. Though they are marginalized but they are ready to fight against injustice. Dr. Bajrang Korade rightly says in his article,

“One of the characteristics of the marginalized characters in Anna Bhau's fiction is that although they are marginalized, they do not meekly accept their lot or do not meekly submit to the forces of marginalization. On the contrary, they fight out the constricting circumstances around them”. (Aston, 2001:84)

Anna Bhau Sathe has been depicted economic marginalization including hunger, starvation etc. He says,

आकाशातून पावसाच्या धारा लागल्या, की मांगाच्या डोळ्यातून आसू गळत लागत. मजुरीची दार बंद होवून भूकेची आग पेटे. सर्वजन एकत्र जमुन हात्यार काडीत आणि भर पावसात भर मध्यान्ह रात्री घराबाहेर पडत. दुरदुर दुसऱ्याच्या शिवारात शिरत आणि जे हाती लागेल ते ओरबडून अगदी जिवावर उदार होवून लुटत नि परत येवून त्या भूकेच्या जबड्यात लोटीत.

(Dangale, 1998:877)

(“Mang community used to cry when monsoon would begin. The doors to work would be closed

due to monsoon and everyone would suffer from starvation. Everyone collected the weapons and used to loot grains wherever available in rainy night. They would loot grains for survival of community not considering upcoming circumstances.”)

The starvation was one of the significant problems of this community. The Mang community had been suffering on account hunger due to economic marginality. Therefore they loot the grains wherever available. They also loot the British treasury under the leadership of Fakira. Here we see that economic inequality was responsible for their starvation and hunger, hence they became criminal. The Mang community has noble qualities including fighting, rebelliousness, and readiness to die while fighting self pride and courage to stand by the needy people. Fakira is a militant character who protested against British Government for survival of community. In short marginalized groups are struggling for survive even protested against injustice. Anna Bhau Sathe describes.

“माझ बळ तोफेपुढे बेकार व्हनार न्हाय!” फकीरा वीर स्वरात म्हणाला, “बंदूक ? असू दे बंदूक! किती गोळ्या उडवील ती ? एक एक माणूस दहा-दहा गोळ्या खाऊ! मेलेलं मेंढरु अग्नीला भीत न्हाय. उदया मरायचं, ते आज मरु या पन जरा मानसावानी नि हिम्मीतनं! शेळी हूनशान शंभर वर्स जगल्या परास वाघ हूनशान एक दिवस जगाव. वाघच होऊ या नि वाघासारख मरु या! चला जमवा माणसं नि चला!

(Dangale, 1998:982)

(“My power would not be in vein in front of artillery”, Fakira said intensely. Gun? How many bullets will they shoot? Let them fire. We will resist them! A slain sheep never scarce for fire. Let us die today instead of tomorrow but like human beings. Better to die as a tiger than live hundred days like a sheep. Become a tiger and live one day. Prepare ourselves for fight.”)

It seems that Fakira and his community was militant fighting for justice. In fact, Anna Bhau Sathe was greatly influenced by the thoughts of Dr. Ambedkar therefore he advised to ‘live like a tiger’, Because of the economic marginality they protested against privileged class. The novel *Fakira* is dedicated to Dr. Babasaheb Ambedkar's revolutionary writing. Fakira was ready to fight for justice and self-respect. Anna Bhau Describes;

हजेरीमुळे उव्दिग्न झालेला फकीरा पाटलाला मारहान करतो. गाव आणि महार-मांग दुफळी होवून दंगल माजेल म्हणून फकीरा पंताच्या सहाय्याने साथीदारासह गाव सोडतो.

(Dangale, 1998:973)

(“The restless Fakira beats Patil for daily forced attendance. The communal Riot should not happen between Mahar-Mang and village

therefore Fakira left the village as per the advice of Visnupant Kulkarni"). So the writer dealing with voice of voiceless by presenting their protest, starvation, self-pride, and marginality in terms of social, economical, cultural fields.

The researcher finds throughout the exploration of subaltern subjectivity in the novel of Anna Bhau Sathe, the caste discrimination and economic marginalization is responsible for the backwardness of downtrodden, tribals, nomads, even women also in the Indian Social structure respectively. The Indian marginality is based on social inequality i.e. orthodox *Varna system* deliberately created by upper caste Hindus for keeping aside the downtrodden, tribals, nomads, depressed classes from the main stream of the society. The writer strongly presented this subaltern voice through his literary creation. He projects subaltern subjectivity and charge their discourse with the power to destabilize the power of hegemony of caste in India. Through the reflection he wanted to create individual as well as community space for the identity formation in social structure of respective country. His consciousness deals with social, political, economic and cultural life of the marginal society projecting subaltern voice by their cultures and traditions. He wanted to bring social transformation by rebuilding casteless society based on the principles of *liberty, equality and fraternity*. It has also been explored that the discrimination is the dominant factor in his literary creation and the marginalized groups have been suffering on account of caste, starvation, and exploitation. Though they are marginalized they protest against injustice even they loot the treasury of upper class society and British Colonial

Administration also. The oppressed classes are economically exploited, culturally repressed and politically under represented. The researcher feels that a study like this would help explore critical insides as they have been put forth through this novel. The caste system and inequality in terms of social, political, economic, cultural fields must be eradicated in the Indian society; therefore the writer presents his powerful discourse by depicting subaltern voice through his literary creation.

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## 27.

## Problems in Translation of History Plays with Special Reference to Vasant Kanetkar's Play 'Raigadala Jenwha Jag Yete' from Marathi into English

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#### Abstract :

*History plays are based on the lives of historical personages. Broadly speaking, it is often applied to any drama based mainly on historical materials. Raigadala Jenwha Jag Yete is a history play written by well-known Marathi playwright Vasant Kanetkar. The play is based on the great historical personages of India, Chhatrapati Shivaji Maharaj and his son Chhatrapati Shambhurahe. Chhatrapati Shivaji Maharaj established a competent and progressive civil rule with the help of a disciplined military and well-structured administrative organization. Most of the happenings in the play take place in Raigad fort, the capital of Chhatrapati and in Panhala fort. The language used by the characters in the play is not modern Marathi. While reading this play or watching the play in theatre, one may notice the use of 17<sup>th</sup> century Marathi in the play. The play depicts the life of great Maratha king, therefore the description of the palaces, manners and etiquettes suitable to the royal family are noticeable feature of history plays. The translation of all these aspects is one of the major challenges in the process of translation from Marathi into English. Linguistics, syntactic, social, historical and cultural differences between Marathi and English language are the major obstacles in translation. In order to study all these problems and make a comprehensive statement, researcher has personally translated Vasant Kanetkar's Marathi play Raigadala Jenwha Jag Yete into English. Translation is rendering a source language text (SL) into target language text (TL). It is the process of adapting a message from one language to another, while maintaining its intent, style, tone and context. The knowledge of both source language and target language is essential factor in the process of translation.*

**Key Words:** Translation, Source Language Text, Target Language Text, Linguistics, History play.

### Problems in Translation of History Plays with Special Reference to Vasant Kanetkar's Play 'Raigadala Jenwha Jag Yete' from Marathi into English

History plays are based on the lives of historical personages. Broadly speaking, it is often applied to any drama based mainly on historical materials. According to the Encyclopedia Britannica, chronicle play, also called chronicle history or history is dramas with a theme from history, consisting usually of loosely connected episodes chronologically arranged. Translation Study came as a new academic discipline in the late 1970s. Translation is rendering a source language text (SL) into target language text (TL). Figurative language, usage of symbols, images, allusions, metaphoric terms etc. are essential and inseparable parts of literary writing. 'Raigadala Jenwha Jag Yete' is a historical play written by Vasant Kanetkar in 1962 in Marathi. Translation of Marathi idioms, proverbs, phrasal verbs, refrains and songs into English is one of the major obstacles in the process of translation. Interjections are words, which suddenly come out of the mouth to show joy, fear, happiness, anxiety,

unhappiness, curiosity, phobia, psychological condition etc. Translation of interjections from source language text into target language text is one of the challenges before the translator.

Vasant Kanetkar is a Marathi playwright and novelist. There are almost 40 plays written by Kanetkar. It is one of the important features of Kanetkar as a writer is that he was not only the successful dramatist but also a short-story writer, essayist and a writer of operas in Marathi. He is famous for his comedies, which gave him name and fame in Marathi literature. Kanetkar's plays covered a wide range of subject matters. The main thrust of the present research paper is to find out and study linguistic, syntactic, historical, social and cultural problems while translating Vasant Kanetkar's Marathi play 'Raigadala Jenwha Jag Yete' into English. There are a number of social and cultural differences between Marathi and English. In order to study and analyze problems in translation, researcher has translated Vasant Kanetkar's Marathi play 'Raigadala Jenwha Jag Yete' into English. While translating the select play, a number of linguistic, syntactic, historical, social and cultural problems occurred.



Consequently, researcher has tried to study and analyze these problems in the present study.

#### **Objectives of Present Study:**

The objectives of the present study are stated below:

- 1.To analyze critically the translation process.
- 2.To study in detail the problems which occur while translating source language (SL) text into target language (TL) text with special reference to Vasant Kanetkar's Marathi play '*Raigadala Jenwha Jag Yete*'
- 3.To discuss linguistic, syntactic, historical, social and cultural problems in translation of Vasant Kanetkar's historical play '*Raigadala Jenwha Jag Yete*' into English.

#### **Marathi Drama- '*Raigadala Jenwha Jag Yete*': An Introduction**

'*Raigadala Jenwha Jag Yete*' is a historical play written by Vasant Kanetkar. The great Maratha King Shivaji Maharaj and his anguish has been portrayed successfully by the dramatist. Chhatrapati Shivaji Maharaj established a competent and progressive civil rule with the help of a disciplined military and well-structured administrative organization. In 1674, he was formally crowned as the Chhatrapati (Monarch) of his realm at Raigad. Different layers of father-son relation have presented in the play. The crown prince Shambhuraje and his misconception towards his father i.e. Chhatrapati Shivaji Maharaj, Board of Eight Ministers' distrust and deep prejudice about Shambhuraje, partiality in Soyarabai's behavior makes the play tragedy of great King Shivaji Maharaj. However, there are positive aspects of the play also and brotherly love through the character of Rajaram is noticeable in the play. There are only eight characters in the play i.e. Chhatrapati Shivaji Maharaj, great queen Soyarabai, crown prince Sambhaji, crown princess Yesubai, Hambirrao, Annaji, Moropant, and Rajaram. Dramatist exhibits father and son relation from the literary point of view. Dramatist unfolds domestic life of great Maratha King Shivaji Maharaj with the help of history play. There are number of misconceptions, disbeliefs in the mind of Shambhuraje in relation to his father Chhatrapati Shivaji Maharaj. Directly, he cannot give exposure to his anguish. But through Yesubai, Shivaji Maharaj comes to know the misunderstanding caused by Shambhuraje. Council of Eight Ministers distrusts Shambhuraje. They do not make their mind to accept Shambhuraje the descendant of throne. As a father Chhatrapati Shivaji wants to forgive his son; Shivaji Maharaj wants to give him an opportunity.

At the last moments of his life also, he requested Moropant and Annaji to take proper decision in relation to Shambhuraje and make him the heir of the wealth. Maharaj dies with this twinge in his heart. He could not directly tell his twinge to Shambhuraje. Maharaj could not open up before Shambhuraje. It is the tragedy of Shivaji Maharaj as a father. He could not share his thoughts, his love towards Shambhuraje until he was alive. Shambhuraje was not told about the death of his father i.e. Shivaji Maharaj. Later on, he got the news. There are numerous questions in the mind of Shambhuraje, which were remained unanswered. But at the end of the play, he gets realization of his father's love and last wishes through the mouthpiece of Rajaram, his younger brother. In the last scene of the play, Rajaram vehemently dramatizes the role of his late father i.e. Chhatrapati Shivaji Maharaj. Thereupon, Rajaram unveils the compassion of their father. It is the story of the play.

#### **Linguistic and Syntactic Problems in the Translation:**

Linguistics is the scientific study of language. Linguistics studies the origin, development and nature of human languages in general. Language is a unique phenomenon. Each language differs from other languages on the grounds of phonology, morphology, syntax and semantics. It is referred as levels of linguistic analysis. Taking into account the features of source language and target language, translator has to accomplish the work of translation. Words in literature consist of connotative meaning rather than merely mechanical meaning of words, phrases, clauses or sentences. Marathi is an Indo-Aryan language spoken by the Marathi people of western India. It is the official language of the state of Maharashtra. There are 90 million fluent speakers worldwide. Marathi is the fourth most spoken language in India and the 15<sup>th</sup> most spoken language in the world. Marathi is the oldest of the regional literatures in Indo-Aryan languages, dating from about 1000 AD. The syntax of Marathi and English are comparatively different. In Marathi, the structure of sentences is as below:

#### **Subject +Object +Verb**

For example- जॉन अंबा खातो.

But in English the word order in sentences is rather different. In English, it is like:

#### **Subject +Verb +Object**

The same example may be written in English as- John eats mango. Translator has to be acquainted with these syntactic differences between Marathi and English.

Basically, the plot of the drama develops

through the dialogues which come out of the mouth of characters. And in oral and face to face communication one does not use complete sentences. There is direct relation between one statement/ dialogue with another in the drama. While translating such dialogues, it becomes one of the hurdles on the part of translator. Linguistic and syntactic knowledge of both languages is the key aspect of translation. Translation is not a mechanical process. While translating Marathi idioms, proverbs, phrasal verbs, refrains and songs into English; it becomes one of the major obstacles in the process of translation. The play is on the major historical events in late 17<sup>th</sup> century. Therefore, one may notice the influence of 17<sup>th</sup> century Marathi in the play '*Raigadala Jenwha Jag Yete*'. The Indian sub-continent came under the influence of Persian with the establishment of sultanates in Delhi in the beginning of 13<sup>th</sup> century CE by Persianised ethnic groups from Central Asia. The sultanates were followed by the Mughal empire in the 16<sup>th</sup> century. According to noted medieval Indian historian Muzaffar Alam, Persian became the lingua franca of the sub-continent during the reign of Akbar. Alam suggests that Persian was used as the preferred language for different political and social factors, mainly due to its non-sectarian and fluid nature. In the Deccan it became the court language of Bahmanis and their successor states such as in Bijapur and Golconda/ Hyderabad. In the play '*Raigadala Jenwha Jag Yete*', there are number of such words from Persian language, for eg. हेजीब, परांगदा, स्वारी, मुखगिरी, इन्साफ, शहाजादा, बिदागी, मसलत, मतलब, कैफियत, सिलसिला etc. While translating such words into English, translator has to study the origin of such words, before translating it into English.

Language is unique phenomenon. And each language is unique in nature and structure. Interjections are words, which suddenly come out of the mouth to show joy, fear, happiness, anxiety, unhappiness, curiosity, phobia, psychological condition etc. Oxford Advanced Learner's Dictionary defines *interjection* as a short sound, word or phrase spoken suddenly to express an emotion. Such interjections do not have specific meaning at all. But these words are inseparable part oral communication. Such words have direct appeal to human hearts. Only the native users of a particular language can use them spontaneously, easily and naturally. To translate such words from source language text into target language text is one of the challenges before the translator. For example interjections in Marathi like ऊं हूं!, अगाई, अगबाई, आई ग! etc. have a few parallels in English.

And even if translator finds similar words in target language like English, he cannot bring that kind 'flavor', 'splendor' and 'perfection' in translated version of source language text. Translation of Marathi idioms, proverbs and phrasal verbs into English is another problem in the process of translation. For example, Marathi idioms like- 'पिगा घालणे', 'ओटीत घालणे', 'खाल्या घरचे वासे मोजणे', 'गोट्यात आणणे', 'हाय खाणे', 'पाठीला पाय लावून पलणे', 'जोगवा मागणे', 'आकाश पाताल एक करणे', 'कडेलीट करणे', 'काथ्याकूट घालणे', 'नाकानं कांदे सोलणे', 'देव पावणे', 'झुंबड उडणे', 'कट्टी असणे', 'मूलाहिजा करणे', 'चीज करणे', 'पोटाशी घेणे', 'परांगदा होणे', 'पत्ता नसणे', 'अमृताचे बोल' etc. have specific meaning in the Marathi History play '*Raigadala Jenwha Jag Yete*'. Translation of such idioms into English is one of the major obstacles in translation.

#### Historical, Social and Cultural Problems in the

##### Translation: '*Raigadala Jenwha Jag Yete*'

is a historical play. There is abundance use of historical materials and references in the play. Play is based in the happenings in the late 17<sup>th</sup> century. In the play Hambirrao is referred as *Sarnaubat*. *Sarnaubat* refers to the Chief Admiral in the army of Chhatrapati Shivaji Maharaj. While translating such historical references from Marathi into English, translator has to use them as it is with additional note on that term/ title. Language is the product of society. Edward Sapir claims that 'language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society'. There is reciprocal relation between language and society. Development of language and development of society go hand in hand. The Marathi people or Maharashtrais are an Indo-Aryan linguistic group, that inhabit the Maharashtra region of India. Their language, Marathi, is part of the southern group of Indo-Aryan languages.

While translating, Marathi play '*Raigadala Jenwha Jag Yete*' into English, translator has to study the social rituals, traditions, ways of living life etc. of the native speakers of the source language i.e. Marathi. For example, in the play, there is reference of Haldi Kumkum ceremony of Shitalagauri on page number 35. Translator has to give reference of this kind of ceremony in the footnote like-Haldi (means turmeric) and Kumkum or Roli (meaning Vermillion) are an indivisible part of Hindu rituals. Be it a Puja or an important occasion like wedding; these two things are highly important. Haldi-kumkum is applied to Hindu deities as a part of their worship. It is also applied to the forehead of bride and groom during their wedding rituals.

The ways people greet each other is deeply rooted in their bygone traditions. In the play *'Raigadala Jenwha Jag Yete'*, Shambhuraje and Rajaram address their father 'Abasaheb'. Rajaram addresses his elder brother Shambhuraje 'Dada'. Hambirrao addresses Soyarabai 'Tai'. These are the few examples, which show the unique quality of an individual language. In order to maintain the flavor of original text, translator has to use such greetings as it is with brief note on each. For example, 'Abasaheb' is used to address 'father' in Marathi speaking localities. 'Dada' refers to the elder brother and 'Tai' to the sister in Marathi. Other examples in the play are like 'Bhawoji' (brother-in-law) and Wahini (sister-in-law), which show relation between members of the family in Marathi culture.

There is reference of Munj ceremony (Thread ceremony) on page no. 80. This ceremony is part of Hindu ritual. Translator has to give detailed note about this ritual. *"This ceremony is essential to the members of the three higher classes, viz. the Brahman (priest), the Kshatriya (noble), the Vaishya (commoner) and marks a boy's official acceptance into his varna. At this point, he becomes "twice-born". Everyone has a first, biological birth, but when a young man seeks his spiritual teacher as father and the Vedas as mother. He may also receive a new, spiritual name. at the ceremony, he receives the jeno (sacred-thread), usually worn for his entire lifetime"*.

Play ends with an epilogue—

Translation of such lines from Marathi into English is one of the problems in translation of Marathi play into English. It can be translated as—

"On the cheeks of history,

Where trickles dried up once;

With hundreds of showers, germinated

Once again, brook there.

When the goddess of arts pleases,  
Those showers flit in the mind of an anonymous  
And says, to tell the twinge in the heart of Shivray".

Marathi belongs to the Indo-Aryan language family and derived from early forms of Sanskrit. Therefore, the influence of Sanskrit language and literature is quite visible in Marathi language and literature. Consequently, Sanskrit hymns occur as scholarly allusions in Marathi literature. Translation of such Sanskrit hymns into English is one of the major problems in translation Marathi plays into English. There has been use of popular Marathi refrains abundantly in the play. These refrains are inseparable part of socio-

cultural aspect of history play. For example when, Shivaji Maharaj enters, the attendants make announcement: The translation of such refrains is extremely a challenging task before the translator. Translator has not merely to convey the meaning but he has to assimilate translated work in accordance with the context in the play.

To sum up, Marathi language and literature has equally very rich and glorious past. Writers like Vasant Kanetkar have enriched Marathi literature in general and Marathi theatre in particular. Kanetkar's plays covers wide subject areas. His plays thoroughly exhibit the lingua franca of Maharashtra i.e. usage of Marathi by the hands of different personages having unique identity of everyone else. *Raigadala Jenwha Jag Yete'* is a history play that focuses on father-son relationship of great Maratha King Chhatrapati Shivaji Maharaj and his son Shambhuraje. It is the masterpiece by the hands of Kanetkar. The play is deeply rooted in social milieu, historical aspects, traditions, and rituals of typical Maharashtrian society. Therefore, it becomes one of the hurdles on the part of translator to exhibit such myriad culture and tradition in the target language like English.

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## 28.

## The Journey from Normal to Abnormal of a Mother with special Reference to Simone de Beauvoir's The Age of Discretion

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**Abstract**

*Simone de Beauvoir has achieved a credible place in 21<sup>st</sup> century. She has also gained international renown as the exponent of woman's emancipation. Her fictional world is full of images of women playing the roles of daughter, wife, sister etc. One of them is mother. The present paper tries to focus traditional attitude towards motherhood as well as Simone's approach towards it. She proves to be an eye opener of frustration, agony, nervous breakdown, mute behavior, mental disturbances loneliness etc. The mother of Simone's The Age of Discretion though educated, modern and financially independent becomes abnormal due to personal mental condition and wrong approach towards others. The paper also highlights the mother-son relationship.*

**Key Words** :- mother, abnormal, mental

There are a number of ways in which we socially construct the world. It means that our social interactions with others give purpose to our lives. While living in the society, we automatically, play a social role. In simple way, a social role may mean a set of behaviors that are expected of someone who holds a particular status or a role. The common titles identify family role location such as mother, father, daughter, son, aunt etc. These titles identify the general status and gender of the people within the family. Among all these titles the mother figure plays the most vital role in a family as well as in a child's life. Society depends on mothers to provide countries with their most treasured resource – children. It is a role expectation for mothers to stay at home with their children and keep house while the fathers play the role of breadwinner. From historical point of view, the role of women was confined to some extent to being a mother and wife. Women are expected to dedicate most of their energy to play their roles and to spend most of their time taking care of the home. At the same time, society expects a mother should be married woman. The child outside of marriage carries a strong social stigma. This stigma is not only applied to the mother but also to her child. Hence the role of mother is both the simplest and the most complex of relationship.

Mother are expected to the duties such as respect and obey their husbands, take care of their children, shower love on the children, correct and discipline their children, teach the children morality. At the same time she will be the good cook etc. It is expected that a good mother should provide an ideal living environment to the children. In modern era, the woman is expected

to earn and provide enough income for the family. To put in nutshell mothers are custodians of physical beauty, intelligence, tenderness, compassion, patience and tolerance for the benefit of the society. So mothers are called to be the world savers and world changers. Their roles in the family, in the society are inevitable.

Simone de Beauvoir points out that according to social norms and expectations; woman is not a complete individual unless and until she becomes a mother. Motherhood is regarded as a supreme phase in a woman's life. A woman fulfils her physiological destiny in maternity. According Beauvoir "*Maternity is usually a strange mixture of narcissism, altruism, idle day-dreaming, sincerity, bad faith, devotion and cynicism*" (TSS528) She points out that the reactions towards motherhood changes from woman to woman. Some women feel amazed curiosity to see and to hold a living being formed within oneself. On the other hand, women who are interested in pleasing men, who are in love of bodily beauty, are distressed to see themselves deformed, disfigured. Then Beauvoir points out the cruel aspect of maternity. Some mothers are capricious and dominating. Such mothers treat the child as a doll, an obedient little slave. Such attitude is harmful to the child. Another attitude of some mothers is that they become a slave of their offspring. Such mothers become more anxious and do not allow their child out her sight. Simone de Beauvoir focuses all such aspects of mother or motherhood in her fictional protagonists.

The woman narrator in the short story *The Age of Discretion* is near about sixty years old. She is an amazing woman who loves travelling. In her early life she was lecturer. She is learned and interested

in creative writing. She feels happy in her family with Andre, her husband and with Philippe, her son. In addition to it her life is flourished with lots of friends.

As a mother, the woman narrator is very much interested in her son. She has set goals, ambitions, career plan for her son, Philippe. She has brought up Philippe in her own discipline. In his young age, the mother insists Philippe to pursue research. She forces him to take admission for Ph. D course. Philippe, without any hesitation, accepts it and begins to study very sincerely. She boosts him to complete the research work. Till this moment, everything is all right. Suddenly Philippe's introduces Irene as his wife. This is the first shock to the mother and secondly Philippe's decision to join government job instead of completing his ph. D is a turning point in her life. These two reasons change the mother's personality into abnormal. To some extent the above reasons are very normal to any human being. Many couples face such changing behavior of their children but they may not change into abnormal condition. In the present case, the mother character is totally disturbed because of her son. So readers can easily feel doubt about her mood, her psychology and her attitude. So it is necessary to peep into the mother's inner motives.

From the beginning of the story, it is observed that the mother is a dominant mother. She forcefully imbibes her own thoughts, her own wishes on her son. In this connection, Philippe recalls his childhood memory. Philippe did not like to write essays in his school days. He felt headache. He wanted to escape from all such writing task but his mother was very particular about his study. Instead of convincing him to write or instead of telling of its importance, she blackmailed him, tortured him mentally. She did not speak with him. As Philippe was very close to his mother, her changed behavior was unbearable for him. The mother could not tolerate that he is going against her opinion. As a result Philippe could not tell any excuse and he had to accept the task. Even she did not like her husband's interfere in Philippe's school matter.

*"I (Philippe) can't manage this essay; I have a headache. Give me a note saying 'I'm ill, 'No'. The soft adolescent face grows tense and old; the green eyes stab me. How unkind you are! Andre stepping in – 'Just this once.....' 'No'. (TAD- 21)*

The remark 'the green eyes stab me' projects the mother as dominant, stubborn

mother. She wants everything should go as per her wish and discipline. She speaks like a whole and sole master of Philippe. She does not want anyone should interfere in her son's schooling, her style of bringing up. Thus the mother proves her as a master who suppresses the voice of others. Philippe's selection of Irene as his wife is also of mother's dejection. The mother is reluctant to accept Irene as her daughter-in-law. She never thought that Philippe will have love marriage. It is a great shock to her to see Irene and to accept her as a daughter-in-law.

The woman narrator forgets that Philippe is now young one; he is a married person; he has a separate identity. It is the moment in Philippe's life where mother's somewhat detachment is necessary. Her psychology does not accept that Irene is the centre of Philippe's life. She becomes disturbed by recognizing that Irene takes a prime position in Philippe's life. In this case, instead of giving freedom to Philippe, she makes Irene her target. She does not lose any opportunity to taunt Irene. The woman narrator becomes a tyrannical mother-in-law. It is the beginning of clash between mother and Philippe. .

The mother's psychology negatively intensifies when she hears that Philippe is going to leave his research work. In addition to it, she learns that Irene's father is going to help Philippe in his new work. At the same time, Irene suggests that there is much money in other world compare to teaching and research. As a result of this, the mother becomes negative thinker. She is obsessed with the negative thinking that her son is totally changed and she is nowhere in his world. Such negative, thinking is symptom of abnormal personality.

The mother misinterprets her son's behavior and thinks illogically which disturbed her psychology. She cuts off every bond of emotion and relation between her and Philippe. She prefers isolation to communicate with her son. At one point she becomes violent and on the other hand she becomes nervous being aloof from him. This swinging mood is treated as the symptom of wounded psyche.

Andre as a father is confident enough that Philippe will do anything only with the guidance of his mother but the mother is out of control to understand the situation as she is obsessed with an idea of negligence. At the same time she becomes restless and suffers from excessive emotions for her son. Due to such psychology she experiences another problem i.e. unnecessary

doubt. She becomes unnecessarily suspicious about Philippe's personality. She thinks that Philippe had often hidden things from her.

Another negative trait of mother's personality is her superego. She wants everything should be centered on her. She thinks that her decisions about herself or for others especially of Philippe are the correct, the best and the perfect. This attitude makes her a mother of stubborn nature. This attitude suppresses Philippe's childhood. Whatever his wishes, plans of career are crushed because of his mother's superego. Thus the woman narrator is surrounded by the disturbed psychology which affects her physiology. She does not take food properly and regularly. She feels the problem of sleep. Too much sleep or lack of sleep is the symptom of her disturbed psychology. Persistent sadness, loss of interest or pleasure in usual activities, feeling of guilt, sleeping too much or too little, appetite problem, decreased energy, fatigue, persistent physical symptoms such as bone aching all are symptoms of depression. So the mother becomes the victim of depression.

Thus the woman who was full of energy, always enthusiastic, evergreen now feels

unmoved, sorrow, sadness everywhere. She experiences disinterestedness. She feels anxiety over everything. Then mother's anxiety mingles with distress. Recognizing her faults, she starts to live alone. She stops to meet anyone and starts to brood. This phase of mother's personality is nothing but a problematic psychological case. Instead of solving the problem by conversation, she chooses extreme path i.e. isolation, self-imposed isolation. The traits such as feeling of quit, alienation from society and friends, dizziness, inability to live normal life, having flashbacks to a prior event are the symptoms of nervous breakdown which are seen in mother's personality. Thus the mother herself is responsible for the mental and physical disturbance.

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## 29.

**English Mouth Literature : A Traditional Culture and Knowledge****Vaishali B. Aher**Dept. of English,  
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Pathardi, Dist.Ahmednagar.**Abstract:**

*The paper primarily focuses on English Mouth Literature: A Traditional Culture and Knowledge. Even from the old oral tradition to modern culture the study want to focus on the origin of folk lore and its origin, meaning, characteristics, examples, tradition and culture of English Folk literature. Even the paper described how English Oral Mouth literature has a traditional culture and global asset. English Folk literature is a full of traditional and cultural knowledge and with the help of written print today's modern generation of a globe can be read and studied these oral literature.*

*The lore (traditional knowledge and beliefs) of cultures having no written language. It is transmitted by word of mouth and consists, as does written literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and the like. Until about 4000 BCE all literature was oral, but, beginning in the years between 4000 and 3000 BCE, writing developed both in Egypt and in the Mesopotamian civilization at Sumer. Nearly all Known peoples, now or in the past, have produced it. But finally, there is urgent need of a time to think seriously over the preservation of Mouth literature in written form.*

**Introduction:**

The term "oral literature" is sometimes used interchangeably with "folklore," but it usually has a broader focus. Oral literature shares with written literature the use of heightened language in various genres (narrative, lyric, epic, etc) William Wordsworth, in his Preface to Lyrical Ballads (1798), claimed to have found in the oral discourse of unlettered rustic people the source of literary spontaneity, sincerity and integral unity.

**The nature of oral traditions**

Nor can any evolution in folk literature or any overall developments be spoken of explicitly. Each group of people, no matter how small or large, has handled its folk literature in its own way.

The beginnings of written literature in Sumer and Egypt 5,000 or 6,000 years ago took place in a world that knew only folk literature. Nearly everywhere else the oral storyteller or epic singer was dominant, and all of what is called literary expression was carried in the memory of the folk, and especially of gifted narrators.

All societies have produced some men and women of great natural endowments—shamans, priests, rulers, and warriors—and from these has come the greatest stimulus everywhere toward producing and listening to myths, tales, and songs.

**Cultural exchange in written and oral traditions**

This folk literature has affected the later written word profoundly. The Homeric hymns, undoubtedly oral in origin and retaining many of the usual characteristics of folk literature Not everywhere has the oral literature impinged so directly on the written as in the works of Homer,

which almost presents a transition from the preliterate to the literate world. But many folktales have found their place in literature. The medieval romances, especially the Breton lays, drew freely on these folk sources, sometimes directly. As the Middle Ages lead into the Renaissance, the influence of folk literature on the work of writers increases in importance, so that it is sometimes difficult to draw a sharp line of distinction between them. In literary forms such as the fabliau, many anecdotes may have come ultimately from tales current among unlettered storytellers, but these have usually been reworked by writers, some of them belonging in the main stream of literature, like Boccaccio or Chaucer. Only later, in the 16th and 17th centuries, in such works as those of Gianfrancesco Straparola and Giambattista Basile, did writers go directly to folk literature itself for much of their material.

Since Classical times composers of written literature have borrowed tales and motifs from oral narratives, and their folk origin has been forgotten. Examples abound in Homer and *Beowulf*. In their literary form these stories have often lived on side by side with tellings and retellings by oral storytellers. Modern examples of traditions so used are found in Ibsen's *Peer Gynt* and Gerhart Hauptmann's *The Sunken Bell*. Particularly frequent in all literature are proverbs, many of them certainly of folk origin.

Writers and song makers have always used themes taken from oral legends and folk songs and in their turn have affected the traditions themselves. In recent years the cinema has

presented old folktales to an appreciative public, and interest in folk songs especially has been stimulated by the radio and television.

Within urbanized Western culture it is clear that folk literature has been gradually displaced by books and newspapers, radio, and television. Persons interested in hearing authentic oral tales, traditions, or songs must make special efforts to discover them. Children are also important for the carrying on of certain kinds of oral traditions such as singing games, riddles, and dance songs. These go on from generation to generation and are added to continually, always within an oral tradition.

During the past few generations folk festivals have flourished. These have become almost worldwide and of the greatest variety. They are likely to revive older dances or bring in new ones from other countries, but they also have some singing and occasionally tale telling. Usually a genuine attempt is made to keep them within the authentic local tradition, and they have been a stimulus to the preservation of a disappearing phase of modern life.

#### **Characteristics of folk literature**

The most obvious characteristic of folk literature is its orality. Folk literature is but a part of what is generally known as folklore: customs and beliefs, ritualistic behaviour, dances, folk music, and other nonliterary manifestations. These are often considered a part of the larger study of ethnology, but they are also the business of the folklorist. Of special importance is the relation of all kinds of folk literature to mythology.

#### **Techniques of folk literature**

Since in essence all folk literature is oral and subject to its survival in the human mind, it is full of devices to aid memory. Perhaps most common of all is mere repetition. Especially in folktales and epics it is common to hear the same episode repeated with little or no verbal change. Aside from repetition of entire episodes, folk literature of all kinds is filled with formulaic expressions. It may be the beginning or the ending of a folktale—the “once upon a time” or the “married and lived happily ever after” or sometimes quite meaningless expressions—or standard epithets attached to certain persons or places. These formulas are matters not only of words but of structure. The storyteller or singer has at his disposal a large variety of conventional motifs and episodes and may use them freely.

#### **Festival art**

A major folk category is festival art, which owes its genesis and much of its content to ancient

seasonal celebrations. Harvest figures invoked or celebrated a good crop yield. Special foods in symbolic shapes were prepared and consumed. Varying according to the culture, many other appurtenances were created—decorated trees and poles, lanterns, banners, processional vehicles, sculptured figures and dolls, household and shrine adornments—all bearing their motifs of life symbolism.

#### **Other sources of folk motifs**

Some aspects of Classical mythology fed into folk art, partly by way of later European sophisticated art, and many medieval themEarly Renaissance conceptions of paradise and landscapes with stylized trees and towered towns oddly recur in 19th-century folk painting, Account must also be taken of the folk capacity for satire.

**Conclusion:** Oral tradition and oral lore is cultural material and tradition transmitted orally from one generation to another. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledge’s across generations without a writing system. A narrower definition of oral tradition is sometimes appropriate. Sociologists might also emphasize a requirement that the material is held in common by a group of people, over several generations, and might distinguish oral tradition from testimony or oral history. In a general sense, “oral tradition” refers to the transmission of cultural material through vocal utterance, and was long held to be a key descriptor of folklore (a criterion no longer rigidly held by all folklorists). As an academic discipline, it refers both to a set of objects of study and a method by which they are studied—the method may be called variously “oral traditional theory”, “ The study of oral tradition is distinct from the academic discipline of oral history, which is the recording of personal memories and histories of those who experienced historical eras or events. It is also distinct from the study of morality, which can be defined as thought and its verbal expression in societies where the technologies of literacy (especially writing and print) are unfamiliar to most of the population.

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## 30.

**Impact of Globalization on Indian Culture and Technology****Harsha Chawla**Assistant Professor,  
Sanjivani College of Engineering  
Kopergaon, Ahmednagar, India**Abstract:**

*Globalization has a wide role to play worldwide. Not only in India, but the interchange of world views and ideas have resulted in a major transformation of the lifestyle and living standard of people globally. Our deep rooted traditions and customs have loosened up their hold with the emergence of globalization. There are some of nagging questions with reference to technology that haunt us in the post modern culture. Scientists even speculate about robot societies and technology penetrating every aspect of human life. Such an impact is very much pronounced when they hit a developing country like India.*

**Keywords:** Globalization, Indian Culture, Adultery, Social Values and Ethical Structures, Dialect, Economy, Technology.

**Definitions:**

The term globalization comes from English, as base of the word 'globalization' which refers to the emerging of an international network, belonging to an economic and social system<sup>1</sup>.

Vladislav Inosemtsev defines globalization as one of the most popular social studies of today, but is at the same time an empty term. It was first mentioned in literature in the mid 1940s, but up until the mid 1980s it was mentioned only occasionally.

After the Cold War the term began to be used to describe the world becoming more interdependent in its economical and informational dimension<sup>5</sup>. Because of the complexity of the concept, research projects, articles and debates have remained mostly focused on one aspect of globalization<sup>6</sup>.

Globalization can be linked to the local, the national and the regional. On the one hand, a connection is made between social and economic relationships and networks, organized on a local and or national, on the other hand, it connects social and economic relationships and networks crystallized on wider scale the regional and global interactions.

In 2000 the International Monetary Fund has identified four basic aspects of globalization: trade and transactions, capital movements and investment, migration and movement of people and the spreading of knowledge<sup>12</sup>.

Culture consists of the beliefs, behaviours, objects, and other characteristics common to the members of a particular group or society. Through culture, people and groups

define themselves, conform to society's shared values, and contribute to society. Thus, culture includes many societal aspects: language, customs, values, norms, mores, rules, tools, technologies, products, organizations and institutions.

There have been given various definitions of the term 'Technology' by previous literatures. According to Kumar et. al (1999) technology consists of two primary components: 1) a physical component which comprises of items such as products, tooling, equipments, blueprints, techniques, and processes; and 2) the informational component which consists of know-how in management, marketing, production, quality control, reliability, skilled labour and functional areas.

**Characteristics Of Indian Culture**

Many things can be included while describing the distinguishing characteristics of Indian culture. But it is a fact that India is an amalgamation of various thoughts and ideologies. It is very vast and varied culture rich in knowledge, devotion deeds, emotions and feeling. It is the broad mindedness of Indian culture that it assimilated all those characteristic features without any hesitation to which it was exposed from various other cultures and moulded them in own way. India did not believe in invasion or war to propagate its culture, religion, ideology or any other thing. It treated all living creatures with same equality and compassion.

**Features of Indian Culture:**

1. Longevity and continuity
2. Unity in diversity
3. Tolerance
4. Amalgamation of spirituality and materialism

## Era Of Indian Culture

### Ancient Culture:

The rich heritage of Indian culture can be traced back to ancient times. In ancient India, culture was the determining factor of the Indian society. From every day dressing to elaborate rituals, every minute and major detail was decided centuries back.

In ancient India, fine arts formed an integral part of the culture. Music and dance evolved highly in ancient India and new forms of dances and music came into being. Theatre also originated in ancient India and was an integral part of the daily culture. The culture of ancient India has been refined and modernized over the ages.

### Women In Ancient India

Many historians claim that an equal status was enjoyed by women with men in ancient India. It is said that women were educated, had a say in family matters, took important decisions of life and were free to choose their own husbands. The ancient system of 'Swayamvara' is mentioned in holy scripts and also in many epics. A woman in ancient India was respected and was given due importance in the society. Child marriage was unheard of and many women were also famous sages like Gargi, Maitreyi etc. With time, women started to lose their importance and their status began to wane. The freedom given to women was curtailed slowly Polygamy began to increase and child marriage came into vogue. Women were tortured and humiliated and their position and condition degraded. Due to the efforts of reformers and philosophers, the condition of women improved and they were able to walk on the streets again with their heads held high.

### Religion

India has been a very religious country since time immemorial. In pre-historic times, there were no religions as such but people worshipped various forces of nature like the Sun, Moon, Air, Thunder, etc. As the society grew, complex religious practices came into existence. With the emergence of the priestly class, there were a multitude of changes in the religions in India every region had its own religious practice and belief. The Holy Scriptures like Vedas, Upanishads and epics talk about the ancient religious practices of India. Hinduism was major religion in India with time, Buddhism and Jainism came into being and new principles of spiritual knowledge came into being. The society became oppressive of certain religious practices and many smaller religions and beliefs came into being.

### Cuisine

Early Indians ate food that was easily available from nature. Fruits, wild berries, meat, fish, etc. were the main food items of the nomadic dwellers. With the advent of civilization, people settled and started to do farming. The food habits of nearby countries also affected the food in ancient India. Many spices were cultivated in India and were used in cooking for aroma and flavour. India flourished in the cultivation of spices and many of them were later exported to foreign lands.

### Medieval Culture

The Medieval period is considered as an age of great cultural synthesis in India. During this period a new phase of cultural development was initiated. The Turks and Mughals introduced fresh ideas and helped in giving rise to new features in the areas of religion, philosophy and ideas, language and literature, styles of architecture and use of building material, painting and fine arts, music and performing arts. New religious movements like Sufism and Bhakti, rise of Sikhism as a new religion, growth of Urdu and Persian language and literature, growth of literature in various Indian languages, the architecture of the Sultanate and Mughals with regional variations, new forms of music, the Mughal painting and other new styles that emerged in India.

### Sufism

The Sufi movement as it emerged in India had the following features: The Sufis were organized in a number of different *silsilahs* (orders). Most of these orders were led by some prominent *sufi* saint or *pir*. It was named after them and was followed by his disciples. The Sufis believed that for union with God one needs a spiritual guru or *Pir*.

### The Bhakti Movement

The Bhakti movement in the north included socio religious movements that were linked to one of the Acharyas from the south and is sometimes seen as a continuation of the movement that originated in the south. The *Nirguna Bhaktas* like Kabir rejected the *varnaashrama* and all conventions based on caste distinction and championed new values, helping the emergence of new groups and new unorthodox/protestant sects. The *Saguna Bhaktas* like Tulsidas on the other hand upheld the caste system and the supremacy of the Brahmins. They preached religion of surrender and simple faith in a personal god and had a strong commitment to idol worship.

**Sikhism**

The teachings and philosophy of Guru Nanak form an important part of Indian philosophical thought. His philosophy consists of three basic elements: a leading charismatic personality (the Guru), ideology (Shabad) and Organization (Sangat). Guru Nanak evaluated and criticized the prevailing religious beliefs and attempted to establish a true religion, which could lead to salvation. He advised people to follow the principles of conduct and worship: sach (truth), halal (lawful earning), khair (wishing well of others), niyat (right intention and service to the lord). He denounced the caste system and the inequality it caused.

**Medieval Indian Food**

Food habits in Medieval India underwent changes with the advent of invaders from Central Asia. The Muslims introduced the most popular Mughal cuisine which forms a major part of Indian menu even today. Along with this, they brought different kinds of dry fruits and flat breads among the Indians. Next to this, the Portuguese introduced Indian Vindaloo dish and others. This was followed by the Chinese influence on Indian food that travelled along with the mongoloid race from Central Asia. Along with this food in medieval India was also influenced by the British and Anglo-Indian cuisine. This continued in modern days as well. The British introduced Western style of food in India which was gracefully accepted by the Indians along with their traditional past.

**Modern Culture**

Five important features which will perhaps give us some aid in understanding modern India:

1. Its diversity
2. The depth of culture
3. A land of minorities
4. Its future depends on the interaction between two worlds:
5. In the cities and rural India, poverty, spirituality and modernity mix and coexist

This nation is the largest functioning democracy, with regular and freely contested elections.

(It is possible to say almost anything about India and have it apply to some part of that subcontinent. India is a land of (poverty) and, in some ways, of plenty. It is a nation powerful and weak, ancient and modern, climatically dramatic in its contrasts.)

The very term 'India' implies a unity which exists more as a tentative political form than as a

human and socio-cultural reality. It is a country in which there are 15 official languages, over 300 minor languages and some 3,000 dialects. Twenty-four languages have more than one million speakers each. The largest spoken language is Hindi, but this is the mother tongue of only about 40 percent of the population. Often Indians cannot understand each other and frequently use English as a link or administrative language. Ethnic differences also abound. This mosaic is culturally extraordinary. It is a source of divisiveness in a nation where particular loyalties have a deep meaning, both spiritually and physically. Given this diversity, it is remarkable that India has remained and grown, and continues to grow, as one nation.

A second feature is the depth of culture, which contrasts with the newness of the nation in its present form. There has been over 4,000 years of philosophical and cultural development in India, going back to early Aryan civilization. Since then, Hindu, Buddhist, Christian, Islamic, Sikh and other influences have left deep imprints on society. Every Indian, even the poorest illiterate, can tell stories of myth and history, a consciousness of a great civilizational heritage which is unusually widespread. Yet, there was no India as we know it until the achievement of independence in 1947. Before that there were various fragmented territories. Many of these were absorbed into the British Indian Empire which mixed direct British rule with of many areas ruled by traditional princes and local kings or maharajas. The modern state of India is only 34 years old and its development must be understood in the context of trying to impose a national framework on old cultural patterns. The third feature is that India is a land of minorities.

Tribal and neo-aboriginal peoples number almost 40 million. The fourth feature of modern India is that, broadly speaking, its future depends on the interaction between two worlds: the cities of India, where 20 percent of the population lives, and rural India, where about 600,000 villages contain the rest of the population. Urban India is the India of modern industry, national politics and foreign policy, government planning, the national media, the major universities, business, the armed forces, science and technology. The fifth feature is poverty, spirituality and modernity mix and coexist in India, without the paradoxical implications which a Western perspective suggests. It is the essence of Indian spirituality which enables even the most deprived to endure

poverty and it is modernity which provides the prospect of improvement. It is this spirit, a composite of many small individual visions and inspirations, which characterizes modern India and offers the best hope for the nation and its people.

#### **Globalization And Its Impact On Indian Culture.**

Globalization has a wide role to play worldwide. It has left back its footprints at every sphere of life. Not only in India, but the interchange of world views and ideas has resulted in a major transformation of the lifestyle and living standard of people globally. Indian culture is no bar to this transformation process. Our deep rooted traditions and customs have loosened up their hold with the emergence of globalization. India has a rich cultural background and pride of its culture is famous throughout the world. Globalization has not only inculcated the westernization in India, but conversely the Indian culture has also spread its impact globally.

Indian culture is quite rich with respect to its heritage and resources, and more importantly due to the welcoming approach of its citizens. India is bouquet of flowers varying religion, dialect, edibles, tradition, custom, music, art and architecture etc, bundled into a single unit of patriotism and unity. The common factor within all these diversities is the Indian mind-set of welcoming, greeting, celebrating in a united way with immense affection and togetherness. This is the rich essence of the Indian culture that has attracted many foreigners to stay back in India and mingle into its eternal fragrance. When one analyse this rich culture with the globalization point of view, it can find many punch holes of westernization and mixing of other traits and cultures into our beautifully woven blanket.

#### **Effects Of Globalization**

##### **Indian Culture**

The culture of any country does not only portray the region and language of the region, but it starts with the mind-set and mentality of the residing citizens.

When we analyse this rich culture with the globalization point of view, we can find many punch holes of westernization and mixing of other traits and cultures into our beautifully woven blanket. Let us closely analyse the impacts of globalization on Indian culture.

##### **Family Structure**

The joint families have become a strange surprise to the Indians especially to those residing

in the metropolitan cities in the small flat culture with the nuclear families blooming up like mushrooms in the rain. People have lost the patience to get adjusted into the joint family, imbibing the values of the elders and getting the young ones brought up under the shadow of their grandparents. Children have started treating grandparents like guests or visitors, and such an upbringing is one of the main reasons of increasing old age homes, as those children consider their own parents as burden in their state of adulthood.

##### **Marriage Values**

Similarly, marriages have also lost their values. It is very much evident from the increasing number of divorce cases and the extra-marital affairs reported every now and then. Marriage used to be considered as bonding of the souls which will be linked even after the death; but today marriage is like a professional bond or a so called commitment to share life without compromising their self interests. The ego factor into the Indian youth is again a product of globalization.

##### **Adultery**

Both the genders were kept at a distance, with lot many restrictions and limitations to the approach for ages in our culture. With the emergence of globalization and western culture, youth have start mixing up well with each other. The friendly approach and the socializing feature is worth appreciable. But the total breakouts of restrictions have adulterated the Indian mind-set, playing up with the physical relationship. This has given birth to new relationships in India like live in relationships. Also the increased cases of rape and sexual abuse cases are a result of the perverted mind which again the imported values very much alien to our mother culture.

##### **Social Values**

Elders have the incorporated values of treating the guests as God, warm-hearted welcoming, greeting elders with due respect and a celebrating every small festival with great colour of enjoyment and togetherness. Such a wide gathering with full hue and light can hardly be seen today. People have highly restricted themselves in social interaction. The interaction in present generation is highly diplomatic considering the financial status and wealth. People have lost social values and cheerful blessing of togetherness. The present generations are happier celebrating Valentine's Day rather than Holi and Diwali.

### Food, Clothing and Dialect

Indian food, clothing and languages are varied with respect to different states. Even the clothing varies in different states which is very much particular in maintaining the dignity of woman. Again the dressing like the suiting's for the males are an inappropriate match for the Indian type of climate. The female dresses are again a way of distraction to the perverted minds. Even the Indians are not very much in favour of promoting their mother tongue or our national language. Instead the youth today consider it to be a shameful condition to speak in their national language Hindi. The way the foreign languages are getting prevalent in India like the French, German and Spanish, right from the school level, is the example of how much importance Indian provide to Indian languages in comparison to the foreign ones.

### Employment and the Agricultural Sector

India was predominantly an agricultural based country. With the advanced globalization and cropping up of MNCs, the farming has lost its prime value in India. Agricultural science has the least focus amongst the youngsters who consider farming as a shameful profession and look down upon the same. Employments through MNCs have lucrative deals attracting the bulk of manpower who are working for the other countries as their customer care representatives.

### Changing Trends In Indian Culture Socio-Cultural Effects Of Globalization

Unprecedented interaction and mobility have dented local cultures. Large scale immigration and a transnational workforce - the product of globalization - is dispersing cultures across the world, leading to a unified world culture. India is no exception. There was a time when Indians used to greet each other with 'Namaste' or something similar in regional dialects. But now it's 'Hi' and 'Hello' among a large section of the population. However, Dr. Kumar Ashutosh, who has a Ph.D. in History, says that, 'It's not a question of being good or bad. It's an issue of changed preferences'. Most people now like an independent life, a by-product of globalization. There are old-age homes and senior communities everywhere, in the major cities at least. And what's a real worry is that, many of these nuclear families are getting further divided because of strained relations between partners.

### Globalization And Languages In India

English is already the primary language in India because it connects everybody. Yet each

state in the country has a separate first language, and it can sometimes become very difficult without English.

### A Global Workplace And The Family Life

Globalization is affecting the marital space too. Work is forcing a married couple to lead separate lives, away from each other over a long time. This is typical for those in Information Technology who are working overseas, in the UK, US, France, Australia and elsewhere.

### Globalization And Indian Festivals

Thankfully, Indian festivals haven't changed a lot as yet, though some influences can be found. Many festivals have gone global though, as a lot of Dasher, Diwali, and Ganesh Chaturthi are celebrated abroad by the diaspora. Many locals attend these festivals as well, and get to learn about Indian religious events. But here is a change within the country that's quite a surprise. We are celebrating many more international events now such as Friendship Day, Valentine's Day, Christmas, and even Father's Day and Mother's Day.

### Globalization Impact On Technology In India

Discounting the dark ages from about 1300 AD till our independence, in general India has maintained a very open and receptive attitude towards scientific discovery and new technologies.

### Glimpses Of Technology Through The Ages

The earliest traces of human existence in India, so far discovered, go back to the period between 400,000 and 200,000 BC. This is suggested by the large number of primitive stone tools found in the Soan Valley and South India. From 8000 BC, the **Mesolithic** age began and continued to 4000 BC in India. During this time, **sharp and pointed tools** were used for killing fast moving animals. The beginning of **plant cultivation** also appeared. So technology had already made an appearance on the Indian scene. Indus Valley and Harappan Culture Around the beginning of the third millennium BC, a culture appeared to the south east of Baluchistan, which evolved into what is now known as the **Indus Valley** or Harappan civilization. The cities were far more advanced than their counterparts in prehistoric Egypt, Mesopotamia or anywhere else in Western Asia. This civilization had developed technologies like the plough, and smelting of metals like copper and bronze. Technology played an important part in their lives. In fact it sustained them.

### The Post Modern Scenario

### The Construction Deconstruction Paradox In Technology

In the foregoing discussion, we showed the position of technology in Indian culture and that we are not alien to proper usage of science and technology. But is technology always good? Or in other words, there are some criteria for using technology and how does quality of life depend on it? These are some of nagging questions that haunt us in the post modern culture. Scientists even speculate about robot societies, and technology penetrating every aspect of human life. Today these issues are of paramount importance, as the illusion of a 'technological utopia' is widespread and the masses are taking to it without any judgement on their part and this may eventually lead to a major catastrophe in the long run.

The main reason that may lead to a technological breakdown is that the use of technology has become an end in itself. No longer is technology thought of as an aid in performing one's duty. People use technology just for the sake of using it and to get a 'technological high' and a sense of pride. This attitude is the most prevalent one today and is increasing exponentially by leaps and bounds and one day it may lead the human race to 'A Technological Suicide'.

Some few points which immediately spring up due to this attitude are:

1. Technological Dependence
2. Alienation of Values
3. Unemployment
4. Makes people unnecessarily proud
5. Leading to Comfort or Stress?

### Conclusion

To conclude with, there are different aspects of the Indian culture. Each aspect is practiced by people but not everyone believes in the different aspects. As one can see it is a very traditional culture, everyone has their opinion towards it, positive and negative. Therefore the Indian Culture is a very unique culture and has various practices. Although the youth do not believe in the traditional aspects, the culture will vary with time and will not be traditional anymore because of the modern world. All in all the aspects are frequently practiced but tomorrow's generation are going to change it. Indian culture is incredibly complex and resembles a chaos of mind-boggling proportions. But beneath this seeming chaos is a scientific foundation that is thousands of years old. The caste system in India, as it appears today, looks unnecessary, unfair and

uncalled for. Why should we discriminate between people on the basis of profession or birth? But this was not always the case. Sadhguru looks at why the caste system was setup in the first place and explores whether abolishing the caste system would solve any of the problems associated with it nowadays. It has been a long-standing complaint that Indian youth are highly influenced by American and European cultures. Technology sustained the life in Harappan civilization, but today the illusion of a 'technological utopia' is widespread. Seeing this issues it is sensed that one day it may lead the human race to 'A Technological Suicide'. With India fast becoming a truly global environment in terms of economy, technology, food and culture, what does it take to make sure our youth do not forget the richness of being Indian?

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## 31.

### Thakazhi Sivasankara Pillai's 'Chemmeen' A Study Of Culture Of Fisher Community

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**Abstract :**

*T.S.Pillai's 'Chemmeen' is the first Malayalam novel to receive the then just announced Sahitya Akademi award in 1958. First published in 1956, 'Chemmeen' has been translated into more than thirty languages. It was first translated into English by V. K. Narayan Menon titled as 'Anger of the Sea Goddess' and published in 1962. It has been translated into English by Anita Nair and published in 2011. It was adopted into a film in 1965 titled 'Chemmeen'.*

*The theme is based on the popular myth among the fishermen communities along with the coastal Kerala state in Southern India regarding chastity. If a married fisher woman is infidel, dishonest, when her husband is out in the sea, the sea Goddess- Kadalamma- literally means Mother Sea would consume him.*

**Key words :** myth, culture, social code, fisher-folk, beliefs

T.S.Pillai's 'Chemmeen' is the first Malayalam novel to receive the then just announced Sahitya Akademi award in 1958. First published in 1956, 'Chemmeen' has been translated into more than thirty languages. It was first translated into English by V. K. Narayan Menon titled as 'Anger of the Sea Goddess' and published in 1962. It has been translated into English by Anita Nair and published in 2011. It was adopted into a film in 1965 titled 'Chemmeen'.

The theme is based on the popular myth among the fishermen communities along with the coastal Kerala state in Southern India regarding chastity. If a married fisher woman is infidel, dishonest, when her husband is out in the sea, the sea Goddess- Kadalamma- literally means mother sea would consume him.

A deeply affecting story of love and loss set amidst a fishing community in Kerala, the novel transports us into the lives and minds of its characters Karuthamma, the daughter of an ambitious Hindu Fisherman and Pareekutty, the son of a muslim trader, whose love remains outside the bounds of religion, caste and marriage. Then one night Karuthamma and Pareekatty meet and their love is rekindled while Palani, Karuthamma's husband is at the sea, baiting a shark. 'Chemmeen' is a novel about forbidden love. It is a story of a pre-marital and later extra marital relationship between Karuthamma and Pareekutty. It is also a novel that bares the conflict of the mind of a fisherman who goes out into the sea. What brings him back to the shore? What causes him to lose his way? It is a novel about hopes and hopeless love.

The setting of the novel is Neerkunnath and Trikunnappuzhas the sea-shore villages in Kerala. A fisherman Chembankunju with his wife chakki and two daughters karuthamma and Panchami lives at the village Neerkunnath. He works on the boat of Ramankunju while Chakki sells fish and earns a little. Karuthamma is a young beautiful eighteen years old, daughter of Chembankunju and Chakki. Panchami is an innocent younger sister of Karuthamma. Chembankunju's only aim in life is to own a boat and a net. He finally succeeds in buying both with the help of Pareekutty a young muslim fish trader on condition that the fish hauled by the boat will be sold to him.

Karuthamma and Pareekutty have been childhood friends. Their friendship turns into love. They love each other Chakki, knows about it and reminds Karuthamma about the life they lead within the boundaries of strict social condition. Chakki warns Karuthamma that a Hindu fisher girl can not be in love with a muslim boy and can't get marry him. The social code of fisher folk forbids such kind of love. Karuthamma sacrifices her love for Pareekutty and marries. Palani, and orphan discovered by chembankunju. Following the marriage, Karuthamma accompanies her husband, Palani to his village Trikunnappuzhas, despite her mother's sudden illness and her father's request to stay at home. In his fury, Chembankunju disowns Karuthamma.

On acquiring a boat and a net Chembankunju becomes more greedy and heartless. He proves dishonest as he doesn't return the money borrowed from Pareekutty. After the untimely death of Chakki Chembankunju



brings home Papikunju, the widow of Pallinath Kandankoran from whom he had bought his first boat and net. Papikunju comes along with her son Gangaduttan to stay in Chembankunju's house. Papikunju treats Panchami very badly. Panchami leaves father's home to join Karuthamma on arrival of her step mother.

Karuthamma, mean while, has tried to be a good wife and mother. She gives birth to a daughter. But scandal about her old love for Pareekutty spreads in the village. Palani's friends tease him and refuse to take him for fishing with them. Pareekutty and Karuthamma meet one night and their old love is awakened. Palani, at sea alone and baiting a shark, is caught in a huge whirlpool and swallowed by the sea. Next morning, Karuthamma and Pareekutty are also found dead hand in hand, washed a shore. At a

distance there lies a baited dead shark.

Thus 'Chemmeen' is T. S. Pillai's best novel which expresses the aspirations, struggle and grief in the lives of the fisherfolk of Kerala. The custom, taboos beliefs, rituals and the day to day business of living through the pain of stark existence come alive magically. The conflict of traditionalism versus modernism dominates throughout the novel. Traditions and taboos are too important for them. Karuthamma crosses the traditions and customs. She trespasses against the laws of her society by falling in love with a Muslim boy, Pareekutty She suffers with loss of love and scorn of villagers including her father.

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## 32.

**Globalization and Indian English Fiction****Mahadeo Raghunath Jare**Associate Professor,  
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The United Nations Economic and Social Commission for Western Asia in 2002 reports that: *“Globalization is a widely-used term that can be defined in a number of different ways. When used in an economic context, it refers to the reduction and removal of barriers between national borders in order to facilitate the flow of goods, capital, services and labour. Globalization is not a new phenomenon. It began in the late nineteenth century, but its spread slowed during the period from the start of the First World War until the third quarter of the twentieth century. This slowdown can be attributed to the inward-looking policies pursued by a number of countries in order to protect their respective industries [...] however, the pace of globalization picked up rapidly during the fourth quarter of the twentieth century...”*<sup>1</sup>

Globalization began with the man’s travelling to other geographic areas. First, they travelled for exploration. They were interested in travel and were enjoying personal space. This phase was followed by the phase of searching for employment opportunities anywhere in the world. It was essential for people to be the victor in the battle for the survival. In fact there are many reasons for globalization. First the various means of telecommunication, social media have played vital role in spreading globalization. But more than these the internet has played a gigantic role in the spread of globalization.

In India the process of globalization started with the introduction of New Economic Policy in 1991. As an economic activity Globalization has not remained detached with other cultural aspects of the society. In reality globalization has played an extensive role all over the world. It has left its trails in every field of man’s life. There is an exchange of views and ideas between the people of different countries and it has transformed the life style and the standards of living of people globally. The transformation process started and this process has its impact on Indian culture also. With the appearance of globalization, our age old traditions and conventions have loosened up their hold. Culture, the soul of people, is territorially conditioned. Indian culture has a long history. It is famous throughout the world. Globalization caused not only the westernization of India but also it has

caused the spread of Indian culture globally. Culture and traditions of any country grasp an extraordinary significance. It has its uniqueness that differentiates people of one country from the other. Globalization has disturbed this uniqueness of Indian culture. Such an impact is very much marked when they hit a developing country like India. There is a very good joke on Globalization. It is:

Question: What is the height of globalization?

Answer: Princess Diana’s death.

Question: How come?

Answer: An English princess with an Egyptian boyfriend crashes in a French tunnel, driving a German car with a Dutch engine, driven by a Belgian who was high on Scottish whiskey, followed closely by Italian Paparazzi, on Japanese motorcycles, treated by an American doctor, using Brazilian medicines! And this is sent to you by an Indian, using Bill Gates’ technology, which he borrowed from the Japanese. And you are probably reading this on one of the IBM clones that use Philippine-made chips, and Korean made monitors, assembled by Bangladeshi workers in a Singapore plant, transported by Lorries driven by Malaysians, hijacked by Indonesians and finally sold to you by a Chinese!

That’s Globalization!

Globalization has both constructive and unconstructive impacts throughout the world. Its unconstructive impacts are environmental challenges, climatic influence, air, water, soil pollution and Cyber crimes etc. It has touched every aspect of man’s life. Nothing is left untouched by globalization.

Along with the above effects of globalization, it has its impact on the literatures of the world. Indian literature is not exception to this. Literature has always been subject to socio-political and economic pressures. The freshest fact has been the manifestation of the commanding post-colonial literature. It reflected the increased flow of people from one country to the other – mostly to the land of colonizer. It has dealt with resultant problems of migrancy, hybridity, loss of identity, multi-culturalism and loss of inflexible national individualities. Globalization is responsible for this. It has not only merged the cultural practices but also augmented promotion

of culture. It is done through the invasion of Macdonald's and Pizza Huts in all metropolitan cities as well as through the celebration of special days like Valentine's day, father's day etc. The noticeable impact of globalization can be found in the metropolitan cities across the globe which have suddenly become multi-ethnic and multicultural. This is 'Neo-colonialism'. It is slowly and quietly usurping the market as well as culture. According to Pramod K. Nayar it,

*"is in this context of globalized cultural regimes of new forms of domination and exploitation of multiple displacements and cultural alignments that new approaches to culture and literature and new forms of writing and cultural practices emerge"*

In the face of globalization English has acquired very important place as a common lingua franca for the worldwide society. According to Prof. Micheal Zoolan from the University of Birmingham the political and economic power along with a facilitative technology are responsible factors for a language to 'go international' and to acquire a global status. English mediated products naturally gained priority over non-English-mediated products. Therefore the writers began to write in English as well as to get their books published by British publishers. It gave them benefit over those writers who were writing in regional languages and publishing locally.

Thus the Diaspora writing from the west has attained greater importance in the age of globalization. The most significant writers, who are writing in English and are from the underdeveloped and developing countries, live in the western countries. There are many Indian novelists like Raja Rao, Kamala Markandaya, Anita Desai, Bharati Mukherjee, Salman Rushdie, Amitav Ghosh, Rohinton Mistry, Vikram Seth etc. live in the west. On the other hand the writers like Shashi Tharoor, Arun Joshi though they live in India are the products of different cultures. They are living in India but they are educated in another country. They move from one country to another. These writers are sophisticated in their viewpoint. They even celebrate in their writings the fluid state of the hybrid having multiple identities and transcending national barriers.

#### **Indian English Fiction and Globalization:**

Vikram Chandra in his novel *Sacred Games* (2006) has depicted the small-time gangster Ganesh Gaitonde who after selling some stolen gold feels for the first time in his life well-off and authoritative. He goes looking for pleasure on the streets, and a pimp offers him "a high-class cheez."

But as soon as he is left alone with the prostitute he begins to feel set up. He wanted to know whether the 'cheez' offered to him by pimp is as high-class as promised. Therefore he orders the woman "Speak English". The woman replies in English and Ganesh Gaitonde is unable to understand. But for him it doesn't matter. He only thinks 'I knew that they were really English. I felt it in the crack of the consonants.'

It is written for national as well as global audience. But the tension has taken on a new form amid the growing appeal of the "global novel" — a story that is pitched not just to a national but a worldwide audience, and thereby necessarily written in English. As the Indian novel in English, assisted by India's rising profile in global affairs, finds an audience wherever English is spoken, it often seems to sacrifice the particularities of Indian experience for a watered-down idiom that can speak to readers across the globe.

Aravinda Adiga's *The White Tiger* was published in 2008. Before the end of the year 2008, this novel made its author famous throughout the world. This 2008 Booker Prize winner novel *The White Tiger* studies the contrast between India's rise as a modern global economic giant and the protagonist, Balram, who comes from rural poverty background. Past six decades have witnessed changes in Indian society, and these changes, many of which are for the better, have overturned the traditional hierarchies, and the old securities of life. A lot of poorer Indians are left disturbed and perplexed by the New India that is being formed around them. However fast Indian economy may be growing, the lives of the poor people still show the grim picture of rural India. Therefore it is clear that the major theme of the novel is to present the effects of globalization on Indian democracy.

Salman Rushdie's novel *Shalimar the Clown* (2005) deals with the contemporary issues of a global culture, secularism, terrorism and so on. Rushdie in this novel tries to look at the ways in which the idea of terrorism evolves and how it gets defined in the global culture. Similarly, the term secularism too is looked at from different perspectives. The novelist shows how secularism gains numerous layers of meaning that can be self-contradictory at times. Rushdie deconstructs these terms in the context of global culture. Culture is a contestable term because of its static nature. It is not easy to define culture in terms of time and space. The novel presents the real-life proceedings in diverse communities of the world that are inescapably undergoing the globalization process.

Definitely, globalization has brought forth a kind of clichéd Indian novel that, even though it tells a story, acts as a primer on Indian and Pakistani history, politics, and culture. Such novels characteristically use history as a prop. They attach their tales to wars of freedom, revolutions, famous assassinations, or other civic actions. The result, in books like Manil Suri's *The Age of Shiva* (2007) or Ali Sethi's *The Wish Maker* (2009), is homogenized. They are approximately resentfully designed works which hold back the influence of the novel to light up a particular view of life or moment in history. They seem like any other consumer good, to crave to astonish rather than trigger the thoughts and intellect of the audience. Geetha Hariharan in her novel *In Times of Siege* (2003) has truly demarcated the globalization in her novel. It is about Shiv Murthy who is a professor at an Open University in Delhi. He is mild-mannered therefore he is selected as In-Charge of B. A. History in part. Shiv Murthy finds himself faced with a tantalizing proposition when a friend's daughter breaks her leg and is unable to negotiate around her college dormitory. Meena, the student, requests temporary shelter in Shiv's home for a few weeks, even though his wife is away in Seattle and Meena doesn't think her parents need be informed of her problem. Of course, the middle-aged man is unable to resist this faintly scandalous arrangement. So begins Meena's brief sojourn, occupying the professor's small study. It brings chaos into Shiv's rather quiet and ordered life. She sheds pheromones and broadcasts activist ideals as natural by-products of her twenty-something energy. Somewhat reluctantly, Shiv takes a personal leave to help care for her, and her presence in his downstairs study becomes the magnetic pole around which his daily life is spun. Githa Hariharan's *In Times of Siege* is a parable for our times, one with an important message for any country that permits the censorship of facts, although New Delhi is where the author so deftly stages her battle.

Chitra Banerjee Divakaruni's *Queen of Dreams* (2004) explores the association between sleeplessness and the subliminal. Rakhi is a first-generation American of Indian descent and is the daughter of a dream teller. She along with her divorced mother is living in Berkeley, California. She is struggling to keep her footing with her family and with a world in alarming transition. Her mother is a dream teller, born with the ability to share and interpret the dreams of others, to

foresee and guide them through their fates. This gift of vision fascinates Rakhi but also isolates her from her mother's past in India and the dream world she inhabits, and she longs for something to bring them closer. Caught beneath the burden of her own painful secret, Rakhi's solace comes in the discovery, after her mother's death, of her dream journals, which begin to open the long-closed door to her past. Rakhi's first steps to reconciliation come when a family member dies, and the horror of 9/11 creates another opportunity for resolving longstanding issues of alienation. This type of material can easily slip into melodrama, but Divakaruni resists easy solutions. Her prose is crisp, and the elegant rhythms of Divakaruni's native Indian tongue give *Queen of Dreams* an exotic and dreamlike quality.

Indian critics often intend in their response to the so-called global novel to advance the fiction of regional or "vernacular" Indian languages with the magic tag of "the genuine." But this viewpoint itself is an example of unsophisticated dual thinking. The fact is that all Indian writing in English does not pander to Western readers or does not diminish the gold of Indian life into the base metal of English. On the other hand all vernacular literature does not deserve the artistic tag of genuineness. India is multilingual and multicultural; therefore, it might be more honest to consider every Indian novelist as a kind of translator irrespective of what language he or she writes in. No novelists, whatever language they write in, can be said presumptively to be "genuine".

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## 33.

African Culture in Ben Okri's novel *The Famished Road*

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**Abstract**

Human civilization is responsible for the birth of culture. We cannot imagine any society which has an absence of culture. Culture of a society includes its values, customs, beliefs, and way of life. The reflection of culture can be very vividly encountered in the Literature of the respective period. Literature glorifies different cultures and civilizations, inspires the people for social change. The present paper attempts to explicate the role of literature in preservation of African culture. The African culture which includes its oral tradition, myths, legends, folktales, songs etc are on the verge of extinction as not many writers employ them in their literary works as the western readers lack interest in the indigenous culture of the third world countries. Postcolonial writers' works remain neglected as the Western readers cannot relate themselves to the third-world culture which is mostly considered primitive, backward and savage. The present paper attempts to analyze the cultural elements used by Booker-Prize winning African novelist-Ben Okri in his trilogy namely the *Famished Road*. Ben Okri utilizes the native Oral tradition of Africa in a broader attempt to preserve, revive and reinvent the endangered African Culture and simultaneously comment on the contemporary status of the political and social life of post-independent Africa. He wants to motivate his countrymen to bring a positive change in the condition of Africa whose image was tainted by the Europeans during Colonialism.

**Keywords:** African culture, Oral Tradition, Colonialism, Myths, Legends, Folktales.

The Anthropologist Edward B. Taylor defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society". No other medium except literature can better highlight culture in all its multidimensionality. Literature is nothing but reflection of culture at a specific point of time in history. Since the beginning of human civilization literature has played an important part of retaining culture through oral narrative forms such as folktales, fables, myths, legends, proverbs, poems etc. Different cultures of ancient, medieval or modern period are stored in various literary forms of that period, for example epics, prose, verse and creative non-fiction. The great ancient epic poem namely *Illiad* and *Odyssey* are still studied the world over. Each country produces its literature which is storehouses of culture of that specific region and period.

In the age of Globalization, preservation of ones own culture and identity is of paramount importance. In the literary arena, the culture of the third world countries are under-represented despite the fact that these countries have infinite cultural diversity and richness. The reason for the under-representation of these cultures may be colonialism, dominance of the European power, racism etc. Among other third world countries, Africa's culture and tradition remain hidden and unexplored due to its marginal status created by the European power.

Ben okri (born 15 March 1959), a second generation African writer belonging to the post-modern era is striving to revive the rich legacy of African oral and written literature and culture. He does this by using the ancient African folklore, myths, legends, proverbs, oral forms in his literary works." Ben Okri is one of the contemporary Nigerian authors who incorporate Nigerian oral traditions in his novels to analyze the African society" (Choudhury, 2014). Brenda Cooper also admits that Okri's work remains steeped in indigenous images and West African oral culture".

The African continent has more than three thousand ethnic groups and each group have their own oral and written literature. The major languages spoken by the ethnic groups are more than fifty, for e.g. Swahili, Arabic and Housa. Among the many ethnic groups special mention can be made of Hausa, Fulani, Yoruba, Igbo, Zulu, Mongo, Oromo, Kikuyu, Xhosa, Urhobo etc. Ben Okri belongs to the Yoruba ethnic group which he also explores in his trilogy *The Famished Road* (1991). His other novels are namely: *Flowers and Shadows* (1980), *The Landscapes within* (1981), *Astonishing the Gods* (1995), *Dangerous Love* (1996) *In Arcadia* (2002), *Starbook* (2007). The maximum elements of African culture and tradition can be found in his Booker-prize winning trilogy-*The Famished Road* (1991). The other two novels of the *Famished Road* trilogy are: *The Songs of Enchantments*, *Infinite Riches*. After close reading of the novels in the trilogy it is noticed

that Ben Okri employs the Abiku myth in *The Famished Road*, presence of spirits, ghosts and dead ancestors is shown in the *Songs of Enchantment*. The Infinite Riches includes the dream motif.

Before trying to study the use of African culture employed by Ben Okri in his novels we first need to have a brief knowledge about the African tradition and culture. Africa is a land which has a rich oral tradition consisting of myths, proverbs, riddles, stories, legends, tongue-twisters etc. Here the dividing line between the real and the imaginary world is very thin. The African people are immensely religious and have a huge number of Gods and Goddesses who are worshipped on various occasions. Superstitious beliefs, witchcraft, sorcery, magic are part of their daily life. Animal sacrifices are done to appease gods or to maintain favour with a deity. Plants and animals are said to have mystical powers, healing property against certain deadly diseases. They are also used in magic; charms and amulets. Africans have a strong belief in Spirits which they consider are present in the whole world. The spirits are classified as good spirits and bad spirits which mostly dwell on baobab tree, sycamore tree. Belief in incarnations, spirit possession, practice of exorcism is rampant in most African ethnic groups.

The Famished Road exploits the Abiku phenomenon which belongs to the Yoruba ethnic group. Timothy Mobolade in the article "The Concept of Abiku" says: "According to the custom of the Yorubas, an Abiku is any child who dies and is reborn several times into the same family. The Yorubas believe that the Abikus form a species of spirit by themselves. It is the intention of every Abiku, the Yorubas believe, to return affluent to its abode after having turned its parents into a wretched couple. Douglas McCabe, in his article *Histories of Errancy: Oral Yoruba Texts and Soyinka's* (2002), states,

Each abiku is born into a household and poses as a child that is either sweet Natured and beautiful (and therefore likely to be lavished with good things) or Sickly and disturbed (and therefore likely to be the beneficiary of expensive Sacrifices). In such a way, the abiku quickly accumulates money, clothes, food livestock. The protagonist of Ben Okri's novel- *The Famished Road* is named Azaro who is an Abiku child according to the Yoruba mythology. The name Azaro is derived from the biblical character Lazarus who rises from the dead. As Douglas

Mccabe refers to the abiku child as "sickly and disturbed" likewise Okri presents the character of Azaro as sick, weak and disturbed. E.N. Obiechina lists the qualities of African folktale which closely resemble *The Famished Road*. They are as follows:

a. The world of these stories is an undifferentiated universe in which communication between the living and the dead is possible. It is also a universe in which all nature is humanized.

b. There is metamorphosis in that any natural object can turn itself into any other object with ease.

c. There is a perfect blending of fantasy with conventional realism.

d. The Folktales embody stereotype characters like the trickster figure.

e. The plot deals with the marvelous and the sensational.

f. The folktale does not hide its moralizing intentions. The didacticism is overt.

A brief summary of the novel *The Famished Road* is as follows:

The story of *The Famished Road* revolves around the main protagonist named Azaro who is an abiku spirit child. Azaro is the child of a poor couple who are referred only as Mum and Dad in the novel. Mum is a street-hawker and Dad is a daily-wage labourer who works very hard to meet their daily requirements. Azaro has the special power of travelling between the living and the dead. The troubles faced by Azaro are metaphorically related to the problems of Nigeria which like an abiku child is sick with political and social problems of poverty, corruption, lack of proper leadership. The other characters are Madam Koto and photographer. Madame Koto owns a bar, has supernatural powers, and practices witchcraft. The photographer captures pictures of the incidences of social chaos, bribery, thuggery and provides them to the local newspaper. In the novel Azaro decides to stay back on Earth and fight against the evils present in the Nigerian ghetto. The story is narrated through the point of view of the protagonist, Azaro, a seven year old boy struggling between life and death. The daily social happenings of the African ghetto are narrated. The plot of the novel lacks a fixed setting. Time is non-linear or cyclical. The writer describes the condition of Nigeria at the time of pre-independence. Ultimately Ben Okri utilizes the abiku myth as a weapon to make a serious comment on the past and present condition of

Africa in general and Nigeria in particular. Pramod K. Nayar while talking about the introduction of myths and legends by postcolonial writers in their work adds:

Postcolonial cultures' reliance on myth and local legends is "An effort at decontamination, a process of freeing their cultures from colonialism's pervasive influence. The return to roots-while running the very real danger of fundamentalism, reactionary Nativism, and chauvinism-is an attempt to gain a measure of self-affirmation that is not tainted by colonialism." (Source-Postcolonial Literature: An Introduction 2008).

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## 34.

**Alliance of Culture and Young Adult Literature****Manik Shantinath Patil**

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**Abstract**

*Young adult Literature in Postmodern era mirrors various cultural aspects like friendship, motivation, support, increasing confidence, encouragement. There is worldwide reaction that the female adolescents are very much choosy in boyfriends. Even they get the guidance from magazines for how to draw the attention of the young boys. By keeping the special place for the boyfriends Young Adult literature reflects the factual picture of postmodern culture very clearly. YA literature gives much importance to the beauty of the girl. It seems that beauty is an essential feature of a female young adult. Young adult Literature very sharply demonstrates the broken families because of the divorces. The study shows that postmodern era has cheap divorces. Divorce separates the children from the parents. It affects the relationships, physical and mental health of the adolescents. YA literature shows the independence of adolescents so it is seen that the adolescents utilize their vacations for earning money by doing the jobs. Human life has two sides good and evil. The culture has lions share in this fight. It is culture that has survived mankind; that has strengthened to face the calamities. So wherever and however be the difficulties in the life the culture will pave the way of life.*

**Key Words:** Juxtaposition, Young Adult Literature, culture, postmodern

Culture is the part and the parcel of society. Every society has its own culture. Man is inseparable from the culture. He strives hard for its perseverance. Literature being the mirror of the society reflects this culture through its various aspects. One can find various colors of culture in Young adult Literature. The present research paper is an attempt to analyze the alliance of culture and young adult literature. To delimit the scope of the present study the efforts are taken to analyze the alliance exemplifying only one YA novel of Sarah Dessen, *Keeping the Moon*.

Culture is, "The arts and other manifestations of human intellectual achievement regarded collectively; the customs, civilization, and achievements of a particular time or people; improvement by mental or physical training (Brien Neil O'. 282)." Young adult Fiction is quite popular term in the postmodern era. "Young-adult fiction or young adult literature (often abbreviated as YA), also juvenile fiction, is fiction written, published, or marketed to adolescents and young adults. It is also called as YA and also as Juvenile Fiction. The Young adult Library Services (YALSA) of the American Library association (ALA) defines a young adult as, "someone between the ages of twelve and eighteen ([http://en.wikipedia.org/wiki/young\\_adult\\_fiction](http://en.wikipedia.org/wiki/young_adult_fiction))". It addresses the needs of its readers especially the adolescent readers. Young adult literature offers the readers an opportunity to see them reflected in its pages. **Young adult**

**fiction** that is a popular term in the postmodern period centers its attention on the young adults who are though quite small i.e. adolescents, behave like the adults. Internally they are young but externally they behave like an adults which create certain confusions in their lives. Young adults are defined people between 18 and 35" ("[Nazarene.org/./young%2520ault-2pdf](http://Nazarene.org/./young%2520ault-2pdf)). Young adulthood is, intrinsically, a period of tension. On the one hand young adults have an all-consuming need to belong. But on the other, they are also inherently solipsistic, regarding themselves as being unique, which – for them – is not cause for celebration but, rather, for despair because to be unique means to be unlike one's peers. It is like to be "other". And to be "other" is to not belong but, instead, to be outcast. Thus, to see oneself in the pages of a young adult book is to receive the reassurance that one is not alone after all, not other, but he is a valuable part of a larger community of beings who share a common humanity. YA novels currently in print include content about peer pressure, illness, divorce, drugs, gangs, crime, violence, sexuality, incest, oral sex, and female/male rape keeping the culture at its center. The select author for the present study **Sarah Dessen is the most prolific, leading and appreciated young adult fictionist. She has contributed much to enrich American literature by writing young adult novels.** She has to her credit eleven novels on adolescence life. Her sincere efforts are rewarded with various



reviews and awards. Her almost all the literary works are honored with New York Times' Best Seller. The select novel *Keeping the Moon* (1999) is a picture of psychological journey of young adult girl who suffers from the inferiority complex. Nicole, i.e. Colie, a 15yrs old adolescent girl who once being the overweight and poor suffers from inferiority complex. Even after weight loss the impact of social comments does not relieve her from it. The new comment that she is promiscuous still keeps her away from friends and companions. But the friends suspect it as promiscuousness of Sparks i.e. Colie. It makes her to lose her confidence. She succeeds to come out of her problem and gets her confidence back with the help of her friends. *Keeping the Moon* is honored with An ALA Best Book for Young Adults and Quick Pick, A *School Library Journal* Best Book of the Year, New York Library Book for the Teen Age, 2000, International Reading Association Young Adult Choice, 2001.

Young adult Literature in Postmodern era mirrors various cultural aspects like friendship, motivation, support, increasing confidence, encouragement etc. The select writer Sarah Dessen fully applies these cultural aspects through her literary works. The select novel for the present study *Keeping the Moon* is quite remarkable for the existence of culture through the actions and events in the novel. While developing the novel Dessen shows it revolving around the significant aspect of culture i.e. Friendship. The protagonist of the novel, Colie victim of inferiority complex keeps in her mind that she is an ugly looking girl who has no right to live happy, relax life of beautiful girls. She can come out of the complex with her friends that she gets while doing the work in the restaurant of these friends, Morgan, Norman and Isabel. Three have different styles to help Colie, to support her and to make her confident. Morgan has smooth and soft words to console hurt Colie; Isabel though uses harsh words helps her to bring positive change in Colie. Till meeting Norman Colie had always suffered only through the humiliation. No boyfriend had offered her the hand of friendship at her but it is Norman who without considering her external beauty offers his hand of friendship at her and later creates her painting.

Dessen displays Colie as receiving taunts and comments from everyone but for the first time through Isabel she receives comments followed by its remedies and reformations. She takes her to her room where she lives with Morgan and

applies certain cosmetics, uses the beauty tips. It is the experiment she does on her physical aspect. It is not sufficient so while applying the beauty tips she gives her the training to lead honorable life in the society. She says Colie, "slouching is the first dead give-away of low self-esteem (*Keeping the Moon* p.151)." Colie begins to get her self-respect because of Isabel. Further she advises her, "Believe in yourself up here and it will make you stronger than you could ever imagine (*Keeping the Moon* p.160)." After her training Colie succeeds in getting the due respect by the society. When Josh, one of the handsome boys impresses by the beauty of Colie she warns her to, "keep your head up. Shoulders back. Don't smile (*Keeping the Moon* p.155)." The culture doesn't allow Isabel to leave Colie with just confidence but it also provokes her to guide to behave with sense and judge the human beings with proper way. 4<sup>th</sup> July's party becomes a judging day for Colie. Josh, a handsome guy impresses to see the beauty of Colie and wishes to have her friendship. Even he expresses his wish to have date of her. For the first time Colie is offered hand of friendship by a boy. Colie is about to give the response but Isabel again guides her to behave properly. She says, "Don't let some cute guy make you forget yourself (*Keeping the Moon* p.175)." She helps Colie to remove the external impression of Josh and also makes her to see the internal feelings and beauty of Norman who without considering the beauty is in favor of her from the beginning even from her nervousness about her beauty. *Keeping the Moon* continues with the expression of friendship through Isabel's friendship with Morgan. Isabel is shown always trying her best to make her friend and roommate, Morgan aware of the reality about Mark, Morgan's boyfriend. Though she gets always failure in making her alert she is the first one and best one to console Morgan whenever Mark used to leave deceiving Morgan and making her frustrated.

The select novel displays one more prominent aspect of the culture of postmodern era is supporting. All the characters mentioned here exhibit the mixture of feelings and behavior regarding support to each other. From early childhood Colie and her mother experience the non-cooperation and humiliation from many people. Colie's mother who was very fat overcomes on her weakness and by applying the aerobics she becomes slim and fit and continues to give similar happiness to many others through her aerobics training. She becomes very popular

and gets much respect from the world but unfortunately though Colie also later becomes very fit still her weight loss is considered as the effect of her promiscuousness. She gets humiliation continuously by her classmates. Her classmate Carolina Dawes never misses a chance to comment her. But in such situation also her mother and her guidance counselor, Ms. Young used to support her to relieve from the inferiority complex. Ms. Young used to say her all she needed was a little self-esteem, "and a role model, someone you admire who is strong and fearless, who you can model yourself after (Keeping the MoonP.151)." Mother's support to children is all known fact which also reflects in postmodern era. Her mother is the constant supporter of her. Consequently she loses her weight with the strict appliance of aerobics and diet. Still she has no friends till meeting with Norman, Morgan and Isabel. Their meeting becomes a beautiful moment in her life. She realizes that the life is very beautiful. Morgan and Norman treat her quite sympathetically whereas Isabel though harsh gives her the life lessons. When Mark comes to meet Morgan all, Colie and Isabel assist Morgan to get the time and relieve her earlier from her duties; Colie supports hurt Norman to bare his father's opposition to his art and his noncooperation. Colie helps her aunt Mira to come out of her grief of loneliness. On the 4<sup>th</sup> July's party, the Chick party, celebration of Independence Day Mira according to her nature lives in the house and celebrates the day in loneliness but Colie changes all the melancholic and gloomy atmosphere and brings the happiness in her life.

There is worldwide reaction that the female adolescents are very much choosy in boyfriends. Even they get the guidance from magazines for how to draw the attention of the young boys. Young Adult literature reflects this factual picture of young adults very clearly. Young Adult literature keeps the special place for the boyfriends. If someone will not have the boyfriend she would seek it up to the end. According to Moths as it is reported by *Kathryn Jacobs* in *Gender Issues in Young Adult Literature*, "To have a boyfriend is presented within the text as the ultimate goal and the inevitable course of events (Julia J. 43)."

Every female adolescent character is shown aims at gaining friendship of one or other boy. The select novel shows that the girl who is offered the hand of friendship by some boy is happy and

one who has no boyfriend is considered as unhappy. Morgan feels very happy when Marks comes to visit. Severally he deceives her; avoids doing engagement with her and marrying her. At last the truth comes ahead that he is a married person and lives with his pregnant wife. Still Morgan feels insecure and incomplete without a boyfriend because she feels that he is the only boy who has praised her beauty. She worries about another one. Caroline Dawes always moves with her boyfriend. Colie when for the first time Josh offers her the hand of friendship feels very happy. But she feels complete when she spends much time in the company of Norman .

YA literature gives much importance to the beauty of the girl. It seems that beauty is an essential feature of a female young adult. A study of popular young adult literature by Julia Moths (1998) suggests that

"...books targeted at the female reading population are dominated by an obsession with appearance as well as a linkage of appearance to success with males and/or positions of prestige (Julia J. 39)."

It is the general opinion that who is attractive and beautiful can have much confidence. Colie feels jealous for the beauty of Isabel. She helplessly bares her insult done by Carolina but in the mind she feels jealous of Isabel. Dessen has pictured Isabel as perfect in beauty which makes her quite confident and bold. In the words of Colie,

"...perfect figure, perfect hair, gorgeous and self-confident. If I liked like Isabel, no one could touch me (Keeping the MoonP.109)."

When Carolina Dawes insults Colie Isabel applies certain beauty treatment and she makes to look Colie very attractive. Whenever there is the date of someone with a boy or any celebration the girls use much time in makeup and beauty treatments.

Young adult Literature very sharply demonstrates the broken families because of the divorces. The study shows that postmodern era has cheap divorces. *In a research done on The Impact of Parental Divorce on Emerging Adults* by Kelsey Block & Sophie Spiegel it is reported,

"The institution of marriage in the United States traditionally provides economic, social, and emotional stability. Major instability within a marriage can influence the surrounding microsystems which can have many negative impacts. Divorce impacts approximately 40-50% of current marriages throughout the United States

(U.S. Bureau of the Census, 2009). More than one million young children under the age of 18 experience parental divorce every year..."(Block & Spiegel)

Divorce separates the children from the parents; the consequences of divorce can negatively impact young children's psychological adjustment, behavior, social ability, self-esteem, and academic achievement, which can persist throughout adulthood. It affects the relationships, physical and mental health of the adolescents. All over the novel Colie suffers because of her mother's divorce. When her father leaves her mother alone with a small daughter, Colie, she suffers by many hardships, goes through various jobs and at last becomes an aerobics trainer. Norman also is the son of the divorcees. After the divorce Norman's father becomes very strict and non cooperative. He is a real struggler whose art is a shameful and useless for his parents so he leaves the house and does everything at his own account. The study also shows one more grief of the spinster, Meera, aunt of Colie. Colie's mother marries with someone but Meera doesn't so in her growing age she suffers through the feeling of loneliness. She keeps a pet cat, Norman as her companion in her lonely life.

Young adult literature throws light on the approach of today's people. Everyone likes to be independent. So it is seen that the adolescents utilize their vacations for earning money by doing the jobs. All the four adolescent characters – Morgan, Norman, Isabel and Colie run a restaurant. They feel very happy by the hard work and income they get through it. Sometimes they get the support for it from the family or

sometimes not. Colie's mother initially tries to oppose her but later when she realizes that she is very happy in this job she doesn't take any objection. But Norman's family doesn't support him in it.

Human life has two sides good and evil. It has positive as well as negative side. The conflict between good and evil is all knowing fact that is coming from the very earlier age. But always the good defeats evil. The culture has lions share in this fight. It is culture that has survived mankind; that has strengthened to face the calamities. So wherever and however be the difficulties in the life to culture will pave the way of life.

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## 35.

**Translation, Culture and Globalisation: A Study of A. K. Mehrotra's *Songs of Kabir*****Dr. Shubhangi Jarandikar**Asst. Professor  
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**And****Dr. Nitin Jarandikar**Asst. Professor,  
Radhanagari Mahavidyalaya, Radhanagari**Abstract**

*In the phase of postcolonialism and the post-capitalism, the phenomenon of globalization ushered the era of a new culture. By popularising the idea of the economic prosperity in the liberal market, it kindled a new dream of welfare society. However, the grand narrative of globalization has revealed the 'cracks' and 'fissures' in the post-9/11 scenario. The dream of welfare society as proposed by globalization has been overshadowed by reinforcement of the conventional grand-narratives of religion. And this time this revival has been grappled by fundamentalism, extremism and terrorism across the globe. The apparent dream of secular identity as ushered by globalisation appears to be waning fast. In altered circumstances, the medieval age saint-poet Kabir is a befitting role-model for nurturing the secular identity. The works of Kabir reveal the socio-cultural ethos of his time. His poetic works can be taken as socio cultural statements of his time. It's quite obvious that Kabir has been frequently translated in various Indian as well as foreign languages. Ezra Pound, Rabindranath Tagore, Robert Bly, Vinay Dharwadkar, etc. are considered as some of the good translators of Kabir in English. But in all these translations, A. K. Mehrotra's translation of Kabir entitled *Songs of Kabir* (2011) is distinct. The present research paper is an attempt to analyse that despite the several translations of Kabir, why does Mehrotra once again turn to the medieval age poet.*

**Keywords:** Globalization, translation strategies, Kabir, secular identity

In the phase of postcolonialism and the post-capitalism, the phenomenon of globalization ushered the era of a new culture.<sup>1</sup> By popularising the idea of the economic prosperity in the liberal market, it kindled a new dream of welfare society. Consequently, the phase of globalization witnessed the emergence of 'global citizenship' and 'cosmopolitanism' paving a way to global culture. In its ambitious proclamation it offered an individual the utmost freedom to choose, to select and to preserve his own individual identity. The advent of communication and technology further avowed to fulfil the long desired dream of liberty, equality and brotherhood. Such a new global culture then promised an individual the possibility to have a society barring ethnic (based on class, caste, culture) as well as national identity. The market-driven consumerist society offered him/her to live as a 'glocal' individual. In its positive perception, the global culture also assumed the possibility of the survival and prosperity of the different community cultures. It felt that such a confrontation of different cultures might share and exchange their cultural specificities, ultimately aspiring for the homogenised culture of equality and brotherhood.

However, the grand narrative of globalization has revealed the 'cracks' and

'fissures' in the post-9/11 scenario. Now it's very clear that the intricate socio-cultural construct of globalised society very dominantly shares the ambivalent site where the opposite forces control and govern each other. While analysing the consequences of globalisation it has also been confirmed that in the globalised society the eco-politically 'hegemonic' cultures control the societies which are at the 'base' in terms of their eco-political status, and by that way attempt the erosion of the cultural identity of those societies. Such society also creates the cultural hybridisation. Both the processes of homogenisation and hybridisation are seen as the threats to cultural diversity and plurality of human civilisation. These threats are prevalent in the form of either westernization or Americanisation of the global society. The threat of the erosion of the cultural identity has been considered as the biggest concern of the various developing and unprivileged nations and cultures in the post-globalised world. Consequently, the post-globalised world witnessed the aggressive revival of ethnic, cultural identities. The dream of welfare society as proposed by globalisation was overshadowed by reinforcement of the conventional grand-narratives of religion. And this time this revival has been grappled by heinous masks of fundamentalism, extremism

and terrorism across the globe. The apparent dream of secular identity as ushered by globalisation appears to be waning fast. In such tumultuous circumstances, it is but natural that an artist craves for sustaining his secular identity which otherwise is turning into a myth.

In altered circumstances, the medieval age saint-poet Kabir is a befitting role-model for nurturing the secular identity. Saint Kabir has always been a curious figure for the common reader as well as an academician. His birth, life and death are shrouded in mystery. He is seen as a rebel figure particularly between Hindu and Muslim communities. His work criticises and satirises the ill practices of the society. In this sense, the works of Kabir reveal the socio-cultural ethos of his time. His poetic works can be taken as socio cultural statements of his time. Naturally, in the Bhakti Movement which flourished in the medieval age India, the life and work of Kabir has made a remarkable contribution. Since then, his work has been translated in various Indian as well as foreign languages. Ezra Pound, Rabindranath Tagore, Robert Bly, VinayDharwadkar, etc. are considered as some of the good translators of Kabir in English.

But in all these translations, A. K. Mehrotra's translation of Kabir entitled *Songs of Kabir* (2011) is distinct. A. K. Mehrotra, a significant Indian English poet, is also an important translator. Mehrotra who is consistently engaged with his creative endeavour since '60s, perceives the onslaughts on the individual's as well as the artist's identity. That must be the reason that despite the several translations of Kabir, once again Mehrotra turns to the medieval age poet. Mehrotra delivers his concerns about the individual identity in a post-globalised world by deploying two main strategies: (i) He re-reads Kabir in modern contexts and (ii) exploits the globalised language to comprehend the global culture.

Normally, translation has been considered as a bridge between two languages, two cultures. The translator re-interprets the literary text of one culture and reconstructs it in the other linguistic sphere. In this sense s/he is the interpreter of the culture also. His choice of cultural strategies in translation determines the perspective he intends to communicate through his/her translation. But the translation can also be used as a tool to question the culture in which it appears. By selecting a particular text in a particular time of history in a particular language exemplifies translator's purpose behind the act

of translation. In such cases translation provides the translator a freedom to criticise the very culture of which he is a part.

Thus, unlike European tradition of translation, the Indian translations re-worked with the Sanskrit texts, invented distinct compositions and by that way created a text to be considered as the original text in its own literary tradition. Sometimes it appeared in the form of 'teeka' or as a critique of the already existed text. The best example of this can be taken from Marathi literary tradition where Dynaneshwar's *Jnaneshwari* which is a translation of the BhagvadGeeta, appears as a 'teeka', a critique, re-telling and re-interpretation of the Bhagwad Geeta. In his translations of Kabir, Mehrotra mainly deploys this kind of translation strategy.

The very first thing that a reader confronts while reading A. K. Mehrotra's *Songs of Kabiris* that Mehrotra does not see Kabir as a mystic poet but finds him as a social critic with a remarkable sense of language and a spirit of rebel. While translating him in this post-globalised period, Mehrotra does not highlight the monotheist image of Kabir at larger level, but creates a secular Kabir at the backdrop of the social unrest of the 21<sup>st</sup> century.

It is a well-known fact that the new super-power of US through its tools of globalization is aggressively spreading its culture and language as well across the globe. With the inevitable IT revolution, and an invasion of MTV and McDonalds, the American English has seen its heydays. It is the language of that larger part of the society which is consumerist. It is a language of the generation-Y that prefers Americanised way of behaviour to a large extent. So, it's no wonder that Mehrotra makes a conscious use of contemporary American English for his translation of Kabir. As Kabir selected metaphors from the Vedas and the Upanishadas, used them in day-today, direct language, and turned them for his purpose, Mehrotra also selects those particular songs of Kabir that allows him to use the conversational, day-today language of the society to ridicule it. In a witty, ironic language of the day, Mehrotra attempts to bring Kabir in the 21<sup>st</sup> century instead of remaining faithful to the original text's historical time and language. To achieve this status to Kabir's work, he creates such universe of discourse through language that brings an unexpected version and image of Kabir. The method behind the translation of Kabir by Mehrotra is well explained in his introduction and in the preface of the text written by Wendy

Doniger. Wendy Doniger rightly points out, "The extraordinary range of registers in Mehrotra's poetic language re-creates, in our day, the shock effect of Kabir's upside-down language in the fifteenth century" (XX).

As the text shows, Mehrotra's translation methodology presents 'target-culture' oriented means of translation. Mehrotra approaches Kabir text to make it suitable to the ideology and poetics of his target readers. Quite apparently he does not keep the cultural differences intact in translation but chooses those 'cultural equivalents' that make the readers 'convenient' readers of Kabir. By doing so he emphasizes the necessity and suitability of the source text into target culture instead of preserving 'Kabir' and his 'verse' as the works of Indian literature.

Another strategy that can be seen in the creation of poetic form is the typographical arrangement of some words in certain poems and usage of special punctuation marks. For example the last lines of the translation of " (*Songs of Kabir*, 28) reads in the following way: Only Rama's name can save you. Say it NOW. (29)

The use of all capital letters of the word 'now' heightens the effect and intensity of the 'message' Kabir intends to communicate.

The culture Mehrotra reflects in his translation is the culture of Americanized man living in the global materialistic world. The society we get in Mehrotra's translation is of the people with 'bootlicker's smile' (77), of 'smart guys everywhere' (53), of 'shaven headed' people, 'ash-smearing bodies' (25), 'smartly dressed pigs' (81), 'handcuffed to death' (95) living in a constant fear and mess, being proud, calling themselves, "Me shogun" "Me bigwig", "Me the chief's son" (97) 'Headed for Deathville' (97). They live a modern life where there is "Food on the table/ Cash in the pocket/And you walk with a swagger/ Be street-smart" (99). They pluck the eyebrows, put on mascara (101), smell aftershaves and deodorants (103).

Through the form of translations Mehrotra reveals the horror of the contemporary time. While translating the upside-down poems at the beginning of the translated text Mehrotra chooses the lexical equivalences resounding the horrors of the present time. For instance, the lines (6) has been translated by Mehrotra in the following way: The sea's ablaze, the forest's turned to ash, But the fish are out looking for game.(7) It is an untellable tale and the world turns out to be a chaos. In the very first poem from the

'Upside-down Poems' the animal images are seen. But here the animals are behaving the opposite of their nature. Thus, Mehrotra brings out the stark realities of the present time.

Naturally, Mehrotra heavily relies on the strategies of anachronism, as well as neologism. He makes ample use of cultural and literary allusions to convey the message of Kabir to the modern time. To bring the contemporary meaning to the sayings of Kabir the choice of lexicons becomes a major tool. In this context, it is interesting to observe Mehrotra's translation of certain phrases. For instance, ('Running up minarets/Calling out to the faithful/ Five times a day,/what's your problem, muezzin?)(37), so on and so forth. Reading of these expressions shows that Mehrotra's anachronism takes Kabir's saying at a different frontier. It appears that below Kabir's world throbs the contemporary world of consumerist and too much individualist society. In the translated texts there are several examples of Mehrotra's conscious selection of linguistic and cultural equivalences that many times a reader doubts, "Does Kabir says so?" To this Mehrotra seems to answer, that it's Kabir, heard by Mehrotra, a translator in this 21<sup>st</sup> century.

The global society also reveals the resurgence of ritualism showing the great failure to the scientific temper and the spirit advocated by the enlightenment. Many smaller community spirits and their growing ritualism exemplify several mediaeval tendencies recurring in the contemporary time in a more acute form of conflict and superstition. Using translations of Kabir Mehrotra criticises them in the modern language. See for example, the following translation of one of Kabir's poem:

To tonsured monks and dreadlocked Rastas,  
To idol worshippers and idol smashers,  
To fasting Jains and feasting Shaivites,  
To Vedic pundits and Faber poets,  
The weaver Kabir sends one message:  
The noose of death hangs over all.  
Only Rama's name can save you.  
Say it NOW.(29)

Besides that culture, Mehrotra re-contextualizes the sayings of Kabir. Here are some of the examples of re-contextualization with cultural allusions. The line in Kabir 'pada': (24) becomes:

I live in Fearlessburg  
Kabir the weaver says.  
Its builder? Rama. (25)

In the earlier line where reference to turns out to be 'the best part of town'. The significance of 'Ghalib' and the illocutionary meaning that it creates vanishes in the translation and quality of 'best part of the town' creates a universal referential place in translation. In the second example, Mehrotra's neologism 'Fearlessburg' replaces Kabir's 'and calling 'Rama' its builder Mehrotra gives the feel of modern townships where you are free from any fear. The word 'Fearlessburg' shares the register of modern day gated community.

At other places where Mehrotra uses expressions such as "I'm okay where I am , says Kabir/Spare me the trip" (47), "You better check out the place yourself" (49), "Easy friend./What's the big fuss about?" (115), "Those who are not/ Devotees of Rama/ Should be in Sing Sing" (81), "'Me shogun'/'Me bigwig' " (97) etc. exemplify

his deliberate attempt to use cultural allusions of the present time.

Hence, it can be said that Mehrotra makes a deliberate attempt to acculturate the Kabir thought and Indian culture in the target culture. To achieve this he uses the strategy of literary and cultural allusions at large. It becomes an attempt to naturalize his Kabir with the contemporaneous culture, and by that way, he aims to criticise the very global culture by using the globalised society's day today, conversational language and create a pan-literary image of Kabir.

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## 36.

**Political, Social, and Cultural Perspective of V.S. Naipaul in A Bend in the River****Sachin Gundurao Kamble,**Assistant Professor,  
Arts and Commerce College, Vaduj**L.N. Shikalgar,**Associate Professor,  
Bhogawati College, Bhogawati.**Abstract**

*In A Bend in the River, Naipaul writes about political, social, and cultural tensions and dimensions which are created and inherited from the colonial past. All these tensions are still firmly rooted in the society. So the society itself is disoriented. Naipaul says that in post-colonial situations each one is reduced to a political being. So the social situation is described in terms of 'Power Politics' which is between the individuals and sexes. Here Naipaul deals with the themes of slavery, violence, and independence. He questions many assumptions of the world: the racial and political tensions, the disorganization of the society due to the disorder, the exploitation of the colonized by the colonizers and above all the disorientation of self caused by these factors.*

**Key words:** Postcolonials, disorientation, culture, disorder, exploitation, oppressor, oppressed etc.

Naipaul reveals the reality of a newly independent African state. There is a group of people who occupy a small town at the bend in the river. These are a few Belgians, some Greeks, Italians and Indians living a "stripped, Robinson Crusoe kind of existence".(P.31) Naipaul shows the town and its society is disorganized, barbaric and chaotic as the Isabellian society of 'The Mimic Men'.

In the present story, whatever little Salim knows about his community and past is from books written by Europeans. Salim realizes that without Europeans "their entire past would have been washed away." (P.18) interestingly one thing should be noted that colonizers are reformers, history makers and at the same time exploiters and oppressors. Salim, having developed the habit of conscious self-assessment because of his western education, realizes that his community has fallen behind. He awakens to the oppressed position of his community in the coast. Salim's first disorientation on social grounds comes when he realizes that the minority communities are exploited, oppressed and persuaded by masters. Naipaul says that it is a bitter reality of all colonial and post-colonial societies. Even Indar, his East Indian Hindu friend arrives at the same insight. He tells Salim:

*"We are washed up here, you know to be in Africa you have to be strong. We are not strong. We don't even have a flag."*(P.24)

Salim comes to know that his community itself is shattered and disintegrated. He never

finds his "place" in it. He feels rootless and displaced as an ancestral crisis, so in a panic mood he says:

*"We never asked why; we never recorded. We felt in our bones that we were a very old people; but we seemed to have no means of gauging the passing of time. Neither my father nor grandfather could put dates to their stories. Not because they had forgotten or were confused, the past was simply the past."*(P.77)

From generations to generations, Salim and his family has been suffering from this spacelessness and uprootedness. To overcome on this crisis the ultimate step is taken by Indar and Salim, Indar revolves to leave for England and Salim decides to make a new beginning elsewhere. Naipaul minutely observes the dilemma of the post colonials that they always have to shift from place to place for the sake of better future and security.

Salim breaks from his family only to get a stable job offered by Nazaruddin. But when Salim arrives, he finds the town destroyed in the tribal war. Salim is disappointed to see the ruins speak of "The depth of that African rage, the wish to destroy, regardless of the consequences."(P.32) It disturbs Salim to see the ruined suburb near the rapids, valuable real estate only recently being reclaimed by the bush. In the midst of ruins, which looked like dead civilization, Salim feels like ".....a ghost, not from the past, but from the future." (P.32-33) Salim once again gets stranded in earlier condition of spacelessness and baselessness. He



realizes that there can be no fresh beginning anywhere. Naipaul has pointed the very truth that this time disorientation is not due to past but from ruined future. Salim even loses his temper and balance when he comes to know that he can not return to his coast because his family too has to scatter somewhere and Metty, a family slave is sent to stay with him. The social disturbances fracture the dream world of Salim and his family even gets disturbed.

During the second rebellion, the town at the bend in the river is destroyed because it is a reminder of "the intruders who had ruled in it and formed it..."(P.72) The Liberation Army seeks to overthrow the Bigman's regime and revive the old ways. To achieve this seek to wipe out "everybody who can read and write, who ever put on a jacket and tie.....all the masters and all the servants."(P.284) This violence brings loneliness and insecurity of life for the expatriates and immigrants. Naipaul observes that decolonization is always violent. So the post-colonials have to suffer from blood-shed, lack of sympathy, exile and extreme alienation.

Father Huisamans' brutal killing is a proof of the fact. To Salim and the others, father Huisamans' death comes as a warning that they have to be very careful and remember that they are in Africa. The uncertainty of life, insecurity, and violent end of life lead all these post-colonial characters to feel an absurdity of life due to their inability to go back and even forward. They are trapped in the ultimate crux of 'to be or not to be'. Salim suffers from placeness and a sense of insecurity.

However, Father Huisamans' prediction comes true that 'there would always be a settlement at the bend in the river.'(P.69) His optimistic view towards Africa comes true, but a westernized Africa emerges out again as mimicry of white men. This second rebellion proves to be a hopeless affair. The town is not only re-established but it begins to grow under the regime of the Big Man.

"All kinds of projects were started. Various government departments came to life again, and the town at last became a place that could be made to work. We already had the steamer service, now the art field was recommissioned and extended, to take the jets from the capital (and to thy in soldiers).... We even began to get a new telephone system. It was far too elaborate for our needs, but it was what the Big Man in the capital wanted for us."(P.94)

Naipaul critically examines that these developmental schemes are not the needs of common man, but they are being deceived by the rich and hypocrites under the name of developments. The basic necessities, requirements are not fulfilled but stupendous projects or schemes like 'state domain' are started. Being built on the ruins, it is the Big man's miracle carrying the message that "Africans had become modern men who built in concrete and glass and sat in cushioned chairs covered in imitation velvet."(P.108) This is again an imitation of colonizers. These imitations remind the colonial stage which was the "past' but now again as a 'present' for post-colonials. It is ironical that no one knows what the 'Domain' is being built for? And it is only after its completion that a use is found. The building of "Domain" incorporated polytechnic college, a modern form and residence for intellectuals. Big man tries to modernize the old Africa which is always visible beneath the surface décor of the new. But the utmost tragedy comes when the Africans could not identify themselves with this new, modern African consciousness. For them mystery and peace lie in the bush. Salim nostalgically recalls;

"During the days of the rebellion I had the sharpest sense of the beauty of the river and the forest, and had promised myself that when the peace came I would expose myself to it, learn it, and possess that beauty."(P.103)

Salim feels sad at the loss of the magic and mystery of the place, which comes with freedom. Naipaul observes that freedom and developments bring unrelatedness and sense of non attachment to the post colonials like Salim. All these things force post colonials to the greater disorientation in the social context.

Nazruddin's letter brings more disturbing news. Racial troubles break out in Uganda as well and Nazruddin has had to shift his family again. Nazruddin's plan to move out of Africa and go to Canada, makes it clear that no African country is free from troubles and violence. Naipaul again examines that the post colonial characters are constantly moving from land to land just to save their lives, and so at the inner level everyone is frightened and disoriented. The socio-political situations bring an extreme stress on the relationship of Salim and Yvette. The relation breaks in the disgusting manner as Salim's spitting on the Yvette. The social frustrations affect individual and individual frustrations affect social life. Salim can notescape from this sordid reality.

Salim expresses his hopelessness:

"I had my first dream about myself, the beginning of the decay of the man I had known myself to be. I had visions of beggary decrepitude, the man not of Africa lost in Africa, no longer with strength or purpose to hold his own...."(P.184)

Naipaul examines that the disorganized and disordered society of the town at the bend in the river does not provide any chance of any kind of fulfillment. Yvette, Raymond, Mahesh, Salim and Indar are all outsiders floating and lost without any definite identity and existence. Salim's closest friend Indar, who is now well settled, also is a frustrated being when he says to Salim:

"It isn't easy to turn your back on the past. It isn't something you can decide to do just like that. It is something you have to arm yourself for, or grief will ambush and destroy you".(P.148)

Naipaul says that it is an ultimate fate of the post-colonial characters that their past is always leads them to their destruction and frustration.

We see that Salim, in search of better future decides to go London. But disillusionment and rootlessness in London again makes him a displaced and placeless being. Salim is totally an exiled being like Ralph Singh in *The Mimic Men* who comes to London for better settlement. Salim never feels as a settled being but always a scattered one in different worlds. Europe, which has ruled Salim's world since his childhood even, presents a different picture altogether. Salim does not identify himself with London and says: "It was something shrunken, mean and forbidding". (P.238) Actually Salim has come to London from Africa for relief and rescue from the hopelessness. But in London also he becomes confused and furthermore his capacities, his expectations, his identity remains divided. All these things lead him to the utmost tragedy that he feels himself as 'faceless and selfless' in London.

Naipaul says that there is no safe place for the post-colonials where they can feel their 'united self'. The problems like homelessness, rootlessness, placelessness, exile, loneliness, barrenness in relationships, insecurity of life and a sense of broken self lead all the post-colonial characters to disorientation of their selves. The socio-economic and political problems are making this problem more critical. In this entire crux, there is no chance for self development. All dreams of being settled physically and mentally

get shattered. And so disorientation remains an ultimate destination of the post-colonial characters.

Naipaul successfully delineates the complexities of modern life of the post-colonials. Ferdinand represents the modern Africans who have been picked out from bush life, only to be placed in a more vulnerable position in the civilized jungle of the town, which provides no sanctuary or protection. Through Indar and Salim Naipaul portrays the plight of the displaced exiles that have nowhere to go, nowhere a sole place, and so only disorientation. Raymond and Yvette demonstrate that in the new dynamic power, everyone is in a marginal position. No one is a safe being though they rich, white or employed in the society like Africa. Naipaul's vision "we can only carry on" offers little hope to the Third World societies that have been maimed beyond repair. Through his characters and places, he puts forward the view that displacement, alienation, frustration, fragmentation and disorientation are the universal predicaments in the post-war world and one must learn to live with these ultimate truths. Salim decides to rejoin the world but expresses his disorientation:

"The world is what it is; men who are nothing, who allow themselves to be nothing, have no place in it."(P.9)

In these opening sentences of the novel, Salim shows his indifference to world and his own life. Due to internal fractures of society and of post-colonials' mentality, native liberation movements fail to play a positive role in the formation of an authentic society and Third World consciousness. In Naipaul's terms, the solution is at the individual level through self decolonization, that is, by overcoming the colonial mentality of idleness and irresponsibility. Naipaul finally speaks of the Third World societies through Ferdinand in the last scene of Salim's escape:

"You mustn't think it's bad just for you. It's bad for everybody. That's the terrible thing. It's bad for prosper; bad for the man they gave your shop to, bad for everybody. Nobody's going anywhere. We are all going to hell, and everyman knows this in his bones. We're being killed. Nothing has any meaning. That is why everyone is frantic. Everyone wants to make his money and run away, but where? That is what driving people mad are. They feel they're losing the place they can run back to....nowhere is safe now."(P.281-82)

Salim and other young characters are the representatives of the third world youngsters. The

Third World societies with their incurable problems are leading the whole young generation to the disorientation of self in social senses. Salim, because of his acquired habit of self – appraisal, knows where exactly he stands, and this insight makes him take the positive step of rejoining the world. The novel ends without any positive conclusion about Africa and Africans who are now in the dilemma at the land of bush. The dilemma is nothing but uncertainty of existence and so disorientation of self.

In none of his works therefore, does Naipaul offer collective action as a possible solution to the colonial condition. In Naipaul's terms, the solution is at the individual level through self-decolonization that is by overcoming on the colonial mentality of idleness and irresponsibility. Naipaul seems sympathetic to the African impulse to destroy all the physical reminders of the European presence; at the same

time he makes it clear that the destruction of surface features alone is not sufficient. As Anthony Boxill puts it, "*Violence to what is mimic and inferior within the personality, is what is necessary.*"

The novel ends with Naipaul's failure to arrive at any positive conclusion about Africa, which, according to him is "a land of bush." So therefore is scope to say that the disorientations on various levels are the ongoing crises of the post-colonials.

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## 37.

**Cultural Conflict In Chinua Achebe's Short Story 'Dead Men's Path'****Amit Maruti Bamane**Arts & Commerce College, Kasegaon,  
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Modern African Literature is concerned almost exclusively with the reality of African life. Most of the African writers have brought into light the world problems faced by the natives. In 20<sup>th</sup> century, short story became an important genre on West African Literary scene. The roots and development of African short story are found in oral tradition. It promotes in the reaffirmation of the traditional African culture. African Literature in English has added a new dimension to Commonwealth Literature. Most of the West African short story writers are the product of colonialism, cultural hybridity, marginalization, etc. There are so many West African short story writers whose contribution is noteworthy in uplifting the West African Literature. West African short story writers such as Ben Okri, I.N.C, Aniebo, Adewale Maja Pearce, Remi Aduke Adedeji, Zaynab Alkali, Obi B. Egbuna, Cyprian Ekwensi, Flora Nwapa, Anthonia C. Kalu, Funso Ayejina, Ama Ata Aidoo, Abioseh Nicol, Kole Omotoso, etc.

According to Ulli Beier, "by far the greatest number of African (short story) writers is interested in depicting present day situation and problems. The past and traditions hold little interest to them" [Ulli Beier, *Black Orpheus*. P. 7]. Tradition becomes only important in the narrative in so far as it bears upon contemporary life. e.g. The short stories of Cyprian Ekwensi, Kwabena Annan, Abioseh Nicol, etc. Chinua Achebe is one of the most prolific Nigerian writers. Actually Achebe is known as 'The father of the African novel in English'. His writing concentrates on the social and psychological impact of European imperialism on indigenous African societies. Moreover, his writings are related with the universal problems faced by the human beings. It has also been Achebe's attempt to re-invent Africa and to reclaim the lost dignity of his nation. His short story collection 'Girls at War and Other Stories' (1973) depicts social and political stress existed in independent Nigeria. Nevertheless some of the short stories are about the aspects of imminent war.

The present study is an attempt to explore how Multicultural aspects play a vital role in African literary studies. Most of the countries across the world are more or less multi-religious and multiethnic. The ideas of presenting all these different cultures and religions help in creating multicultural society. Multiculturalism appreciates cultural and religious diversity that helps in binding all people from different cultures together. Multiculturalism demands equal opportunity to all people irrespective of their tribe, caste, cultures, religious and genders.

Chinua Achebe's *Dead Men's Path* examines the conflict between the traditional beliefs and Christian ways. Michael Obi, an enthusiastic young Christian Nigerian, is appointed as a head master of Ndume Central School by British Government in 1949. He was entrusted the responsibility to make the school more progressive. Ndume School was backward in every sense of the word. He had two aims: A high standard of teaching was insisted upon, and the school compound was to be turned into a place of beauty. Obi starts his work with enthusiasm. While he is beautifying the school compound, he realizes that the local villagers occasionally use a footpath from the village to the adjacent bush. Due to this footpath, the newly planted flowers and hedges are trodden by villagers.

Obi is told by the priest that the footpath represents birth, death and a link between the villagers and their relatives. The dead people are the part of the Igbo social world, and hence, the living feel their presence in every aspect of their lives. The local priest of Ani emphatically asserts him the importance of dead people. The priest states that

**The whole life of this village depends on it. Our dead relatives depart by it and our ancestors visit us by it. But most important, it is path of children coming in to be born..... (73).**

*Ani*, the Earth Goddess, is the most powerful deity in Igbo religion. The Igbo people adore *Ani*. They never dare to hurt the Goddess. She is the Mother Earth as she bears in her womb the dead-living ancestors. She is in charge of the fertility of the womb and of the soil.

Kalu Ogbaa states:

**Igbo people experience Ani's presence, when they plant their crops, bury their dead kinsmen, wrestle in the village, dig up the earth and turn it into mud for building homes, take oaths or make pacts between clan and villages, or even walk on the earth in their everyday activities (1999:131).**

It clearly highlights Igbo's trust on Ani. The whole story is based upon the conflict between the traditional Nigerian culture and Westernized ideology. Having passion for 'modern methods' (71) and by rejecting the traditional values, he starts making plans about the school's prosperity. His wife also helps him with his work, implementing a beautiful garden. To establish a high standard of teaching and beautifying the school compound are his two main aims. For that, he picks up 'modern methods' and mocks the "old and superannuated" people of the village. Here one thing is clear that Obi fails to respect the beliefs of the villagers. He should have taken into consideration the opinions and beliefs of villagers. Instead of respecting the beliefs of the villagers, Obi makes fun of it by stating that "their duty is to teach children to laugh at such ideas" (73). Actually his attempt is to change the traditional outlook of the villagers and to make them able to accept the "modern methods". But he fails to understand the practices followed by their forefathers and shows disrespect to their sacred beliefs. He openly expressed his hatred towards the villagers. He even doesn't respect the priest of Ani, who has standard in the society. Obi wants to modernize the school in a progressive European way by eradicating traditional beliefs of the villagers. His task to abolish traditional outlook of the villagers and replace them by his European Christian comes to an end. For Michael Obi, it was a challenge. He intends to do well but ends up messing up and loses his reputation as the white supervisor submit a nasty report and blames him

for creating 'tribal-war' situation between the school and the villagers. This arrogance finally leads him to his own destruction. He tries to abolish traditional beliefs, but his arrogance makes him fool.

*Dead Men's Path* is the best instance of the collision between traditional ways and Christian ways. In this interaction Obi replies the priest that "the whole purpose of our school is to eradicate just such beliefs as that" (73). The priest was convincing him traditional importance of the footpath. But Michael doesn't take him seriously. Obi rejects the priest's words and in mocking replied to him, 'Dead men don't walk'. Michael, being firm on his views, decides to close the path with "heavy sticks" strengthened with "barbed wire". Thus, he dismissed his ancestry and instead chose the modern Christian ways. The visit of the priest of Ani with Michael Obi becomes unfruitful. Michael fails to respect and understand the traditional beliefs of the natives. Two days later, when a young woman in the village dies in childbed, her death is blamed for Michael's closing of the path. A local diviner is called for "heavy sacrifices to propitiate ancestors insulted by the fence" (74). The very next morning, Obi finds that the hedges have been torn, the flowers have been destroyed, and one of the school buildings has been pulled down. His opposition to the beliefs of the villagers brings him into trouble. He is marginalized because of his disrespect for traditional beliefs. Even when the White Supervisor visits and observes the situation. He blames overzealous the headmaster. He writes a nasty report about the school and blames Michael Obi for creating "the tribal-war situation" between the school and the natives.

In this story, Michael Obi, except his wife, was not supported by anyone in his innovative activities. He was opposed and marginalized by all the villagers. Actually Obi's all ideas were for the welfare of the villagers. But he fails to respect the religious feelings of the native people. He was declared as an enemy of the villagers. Even the White supervisor didn't support Michael Obi. He was accused for his failure to handle the situation.

Multiculturalism promotes to exchange cultural ideologies and beliefs. But in this story, Obi tries to expose his modern views on the native villagers as the white colonizers attempted. He doesn't respect the sacred and

traditional beliefs of the natives. However, he tries to force his modern European views on villagers. The Nigerian traditional beliefs are intentionally trodden by the head-master, Michael Obi. Socio-cultural values in Nigeria have themselves come under the onslaught of imperialism. The very hegemonic nature of the West is a direct violation all the principles of Multiculturalism.

*Dead Men's path* uncovers the trust band adherence of the native people on their traditional beliefs set by their ancestors. For the Igbo people, the dead people are the part of their social world. So the local priest of Ani tries to convince the enthusiastic headmaster, Michael Obi. Obi rejects and tries to eradicate all these superstitious things. He challenged the collectivistic views of the villagers. But at last, he had to pay a lot for his wrong decision.

The study advocates that a balanced knowledge of the traditions and western values to minimize the cultural conflicts. Thus, it becomes a key factor in the establishing harmony and development of African societies.

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## 38.

**Changing Perspectives Of Women In The Postmodern Hindi Film: Pink****Sanket N. Kurane**Assistant Professor  
Arts and Science College, Sawarde**Abstract-**

*Hindi cinema took a different stance in the present times, and seems to be becoming more liberal in the portrayal of women, not only of heroines but of mothers and supporting characters who are portrayed in ways that are a step away from the traditional 'good girls' that were not a norm for Hindi films in the 20<sup>th</sup> century. My study examines women-centric Hindi cinema Pink. It focuses on representation of women-centered issues; this film encourages social change in the treatment of women in Indian society. Hindi language cinema plays an important role in maintaining continuity for their dislocation.*

**Key words:** Subconscious identity, traditionalists, Social behavior.

The movie Pink propagating a criminal thought this can be very dangerous for this society. While saying this, let me categorically state that I don't support any crime against women but I am against this hypocrisy around rape that this movie shows.

In this movie other than strong cues like acting, dialogue etc. The creative team of ShoojitSircar had delivered a subtle non-verbal cue that will stick in your mind. I am talking about the tattoo of flying birds on Meenal Arora's collarbone (played by TaapseePannu) a space that was focused most of the time in the movie Pink while focusing on her face and that left a silent message to the audience.

The message is "free her". You may not be aware but your subconscious mind would have thought of the need to free the most modern and educated, working, urban women. Carefully watch the movie again and you will find nowhere in the movie she wore a dress where the tattoo was not visible.

The movie shows that three girls who were staying in an apartment met three strangers through a common friend and on first meeting these girls not only enjoyed the free dinner offered to them but also enjoyed free drink and agreed to go to the rooms of those strangers alone. Oh, if you have seen the movie you will also tell me how Andrea went there to go to toilet or some other reasons shown in the movie and as Advct. Deepak Sehgal (played by Amitabh Bachchan) clearly reinforced the feminist points that neither a woman's dress, drink behavior nor anything else could be taken as her invitation to rape or molest her. So true, and I am sure most of you have agreed to that as well neither do I disagree too. But I am trying to locate that fortune guy who being a stranger to woman had met a

woman first time in his room and the woman willingly went with him (unless of course she had other intentions). I am also yet to see any decent woman who would do that. The reason given by three girls was they 'thought' those three strangers were decent. Well, I don't deny the fact that we may be fooled by one's appearance or behavior and one night is not enough to know anyone... Then why did the girls go? Oh!! We are not here to judge their character. That is strictly prohibited under feminist rules and it's not fair when we are not trying to judge the boys either. In fact this is not the harmful part of the movie.

The harmful part of the movie comes later. It is in the crux of the issues dealt with in the movie. It is a popular feminist concept "No Means No". That means when a woman says 'no' she means 'no' and men should respect that. There is no harm in this concept too but the movie tried to promote a crime in order to establish that. The evidences presented in the movie by the state lawyer (with a twist the boys were shown as the plaintiff here) all goes against the girls and there was no evidence presented in the court that showed that boys did anything wrong or tried to grab the girls. Rather one of the boys accused Andrea of trying to get physical contact and all audience believed that "Yes, the boys did it". Meenal, Falak and Andrea have justified all their allegations with the most dreaded weapon on the earth-their tears. No CCTV footage or medical evidence was presented to prove that. To arrive at the conclusion Advct. Sehgal used drama and played with our emotions. He started asking her questions whether she was a virgin, when did she lose her virginity etc. Shocked by these kinds of questions any decent person (either male or female) feels ashamed of our court proceedings. But when he

asked the final question. "What did you say to stop him" and she said "No". Thus Amitabh in his final argument said "**She said NO your honor, a man has to understand that a no means no....**"

When a verbal statement of the girl without any other supporting evidence takes precedence over the overwhelming evidence of **attempt to murder** against her and when the audience believes that to be true.

**Reviews:**

*MayankShekhar* from Mid-Day gave the film 4/5 stars, saying, "The film, up until the closing credits, does not even visually describe the said incident. It grips you still with a gently piercing background score, moments of silence and dialogue, building up the tension, while the audience wonders what really could have happened one unfortunate night when three girls found themselves in a Surajkund resort with three guys."

Rajeev Masand from CNN-News18 rated the movie as 4.5/5 mentioning that "I left the cinema, my mouth dry at the end of Pink. This isn't just an important film, but also excellently made. It's a giant leap for Hindi cinema, and easily the best film this year".

**Conclusion:** This movie constructs new women characters as individual carriers of their own destinies. They are portrayed as being self-actualized in terms of tending to their own needs and in relation to external factors; their lives are not subject to being dictated to by cultural norms and traditions. Clearly, Bollywood cinema has made great strides in changing and the construction of women characters over the years.

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## 39.

### Adaptation as culture of Globalization with Reference to Anita Desai's 'The village by the sea'

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**G**lobalization is the vast process of changing things in almost all spheres of life. Literature of globalised era produced from globalised effects. Anita Desai's 'The village by the sea' [1982] focuses the effects of globalization through industry set up and involved cultures which create new ability of adaptation. Protagonist Hari, the teenager village boy was impelled to leave the village and went to Bombay to find job to make the ends meet. He managed his life, matched his life with changing situations imposed by materialistic world.

Destruction of local traditions, subordination of poorer nations and regions, destroy of environment are happened due to globalization. But it creates homogeneous hybrid culture. The process of globalization is transdisciplinary and it describes the ways that global economic, political, cultural forces rapidly penetrating the life in creating new order of life. Formation of culture globalization take place as the result of realization of the globalization tendencies or involvement of culture into joint globalization flow initially mortgaged in it. So globalization is the unavoidable part of our life. No one remains aloof from the effects of this process. It is important to see how human beings cope with this artificial activity. There is no way without adjustment, without adaptation is this process. In fact adaptation becomes the main trait of culture of globalization now – a – days. This issue was discussed in 805 decade in Indian English writhing. So literature is the mirror which reflects possible solutions, which will be created by such global issues.

Globalization is the vast period which includes almost all spheres of social activity from economy to religious life. It is interpretation of cultural features and systems from one society to another when they interact. Present day situations conditioned by a number of reasons which have completely influenced cultural processes of almost all world regions. For the first time the term "globalization" emerged in science

is some of the French and American authors in 60s. Today everybody knows this term. Literature of the globalised era produced from the globalised effects requires and demands an assiduous and meticulous attention in analyzing and understanding literature. In Indian English literature, Anita Desai is the one novelist who adds a new dimension to English fiction.

Anita Desai's 'The Village By The Sea' [1982] is the story of thirteen years old Lila and her twelve years old brother Hari from a poor family at Thul, coastline village, near Aligarh. These children had hard times, so feel responsible for looking after their young sister. Their mother is seriously ill needing constant nursing and their father who is out of work, spends most of his time in a drunken stupor. One day Hari goes to Bombay and suddenly things begin to change. Gentle Lila copes and Hari, a simple village boy finds himself a job in the city and comes home with positive plans for the future. Extreme poverty and attraction towards factory force Hari to leave the village new making – village with sophisticated buildings and gardens become the subject of curious to Hari.

Globalization brings divesting destruction of local traditions, subordination of poorer nations and regions and environmental destructions. Homogenization and hybridist of culture naturally take place through dynamism in economic process. Many women in Thul altered flowers at the sacred rock on edge of sea for the safety of fishermen. Those women with men were later talking on Biju's new built ship and his forthcoming richness. Use of modern technology effectively replaces the ritual feelings. Villagers wanted with curious to know about new building factory. But they realized that they would become factory workers. Own occupational farmers and fishermen were going to become slave of their master of factory. In addition to it they would get everything ready made. It means the capability of their physical working would be decreased in this sense.

The thing was hammered on them that they would get plenty of works such as builder, or road maker

as well as the job of sweeper, cleaner food maker and to become servant to do any things which are payable. Poor farmers and fishermen would go to become poorer and helpless. Man would go to destroy himself, but environment would have been the most degraded victim of industrialization. We have seen today the imbalance of nature, the destruction of natural scenery at seaside, effects of pollution on land, water and air. We lose whatever natural, in fact We become artificial animal on earth.

Globalization did hybridization of culture. When Hari found job in Mumbai, he got help from Mr. Panwallah, a Parsee man, who celebrated coconut Day and Diwali with equal enthusiasm. Innocent Hari asked about it, Mr. Panwallah comically said "What would be the fun of that ? And why should I miss the fun of all Hindu and Muslim festivals ? No, no, I believe in sharing everything....."

Many religion's culture and ethics become one as the people come together due to satisfy need in globe era. Different cultures become homogeneous, the walls of religion fall down. Even the poor village us Hari become real city boy after living some day in city. He learnt to push and fight his way with the city boys. He learnt to manage everything. He was going to give up his traditional way of living and learn a new way to suit the new environment that the factory will create at his village. Each and everyone has been captured and tamed and enslaved. It is the way of survive of everybody. It becomes corrosive mentality.

Globalization is transdisciplinary and describes the ways that global, economic, political, cultural forces rapidly penetrating the life in creating new order of life De Silva the rich couple from Bombay had a house in Thul. They came to enjoy the rest of life, to celebrate vacations. They wanted maids and servants to do households. Hari was well-acquainted to them, they promised to find job for Hari. Hari suggested them his father as house keeper in their absentee but they rejected his drunkard father with bitter words. When they returned back to Thul, second time, they admitted Hari's ill mother in Hospital and bearded the bill, moreover, they gave money to Lild for expenditure in house. In both incidents there is a use of economical power on poor family. First thing is that rejection of poor people by the globalised ethics of rich men. Secondly to subjugate poor people by economic force. It is the direct interruption of rich culture into the life

of poor people. It gives new dissection to Hari's family.

Another incident was of that leader who tried to fight with government on behalf of villagers. The leader opposed. The factory – buildings and setting up of new colonies on seaside near small villages. Farmers and fishermen had to give up their small pieces of lands for the project. Illiterate farmer and fishermen came under one's leadership, went to Mumbai, had procession but result nothing. Here is penetrating of common life. It creates new order of life in the way that Hari, who had gone with procession, lived in Mumbai in very wretched condition, did job in cheap hotel, lived like a pig, sometimes in Zapadpattis, the situation was not much different from his own economic condition, but the atmosphere in his village was pollution free. The changes took place so rapidly that Hari, who was on threshold of teenage, saw building of the house for his family through his own income. There is much change between pre-leave village us Hari and city settled Hari. It is important to think over the formation of such culture.

Formation of culture globalization take place as result of realization of the globalization tendencies or involvement of culture into joint globalization flow initially mortgaged in it. Thul villagers were never seen factories in their surroundings. Hari and his friend. As well as Biju, all boys and adults were curious, they wanted to know exactly about factories. As Ramu described that they [Government] first send watchmen, then they send building materials as well as bulldozers, earthmovers and steamrollers. They were going to cut down trees and widen the roads. Such things were an known to poor farmers. Unknowingly those things were going to become inseparable part of their life and obviously culture. Development of technology and fine set up of industries are the basic things connect to globalization. So the global things came to village through these tendencies and literary persons realized it. The vast nature of housing societies also become the matter of astonishment to Thul villagers. The city of factories, housing colonies, shopping centers, bus depose, railway heads, engineers and workers – whole new city was emerging near the small village Thul. Naturally Hari saw dream to go to Bombay, the rich city, the city crowded with people who had jobs, earned money and made fortunes. Globalization tendency become personal tendency.

Development of transport was another significant rapid change that took place through building of factory – city. Villages and towns near big cities were selected for it. Thul was fourteen kilometers away from Bombay. So there would be railway line with widened roads. Sea was also better option for transit. Such fruitful picture had seen to villagers by rulers. On the other side procession leader told that it was all lie, simple villagers couldn't get fine jobs. They could grab thousands of acres, they could cut down green coconut trees, destroy crops, kill the fish etc. In this way two oppositions were made for industrialization.

Involvement of culture took place by routine life – incidents. When simple Hari entered Bombay, he was confused to see that large city for first time. Another villager said him.

"Harry, brother – don't stop – come, we have to go to the ....."

Hari became the part of speedy life. He learnt at first to be speedy to survive in competition. There was strict prohibition to cease the steps. Continuous running is the symbol of culture of globalization. In fact it is globalization which makes man the horse of race. "Change" took place due to running. More ambitious Biju boasted about his richness. He had hope, when he shouted :-

"Things have to change. Then they will improve", This tendency directly comes from the identification of people to world. Things interchanged and human beings become more flexible in nature. He / She accepts change without hesitation. To get materialistic satisfaction is the prime objective of mankind. It is the main concern of culture. So that culture of one society involves with other in the way of mitigation.

Globalization is the unavoidable part of everyone's culture. It brings destruction of traditions and environment, but it births homogeneous hybrid culture. Its forces penetrate life, but to create new order of life. It forms another culture, it is globalized culture. So that Jagu, the Tamil hotel – owner provided shelter to lonely servant Hari. In face these two persons had very different culture including language but they form new culture. The same case was with Mr. Panwallah, who gave direction to Hari, in that vast city. These people, who came by globalization, helped each other. On the other hand, De Silva, and sayyaid Ali helped Lila and her family. By force or by humanistic culture all come together, to live untimely. It means all adjusted each other. All people become adaptable. The drift takes place in each and every group of society. It is reflected in literature with keen observation and through thinking by authors. So, literature and culture are the significant and inseparable parts of globalization.

In conclusion I would like to say that in both globalization and in production of the literature unconscious state of being, which is the production of repressed capitalism, introduces same desire used to understand social production and reproduction. It makes a part of the infrastructure daily life and similarly in the production of literature.

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## 40.

## Second World War and Poetic Sensibility

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**Abstract**

*There is much talk about the war poetry of the First World War and quite a few war poets (Rupert Brooke, Wilfred Owen, Siegfried Sassoon) have become cult figures in British literary history. Most of them considered war as evil. The Second World War, with its terrific war machinery, paradoxically, did not produce great poetry or a great poet. However, three noteworthy poets powerfully articulated the anti-War sentiment prevalent during those times- Sidney Keyes, Alun Lewis and Keith Douglas among others. The paper argues that, unlike the poetry of the First World War, the poetry of the Second World War is invariably anti-war poetry. Moreover, one can notice continuation of the tradition of the war poetry of 1920s in its castigation, authenticity and appeal for peace and civilized values. The difference is that the poets of 1939 war were self-critical and held themselves responsible for the war. They found it too deeply embedded in the political system and in the psychological condition of mankind- and not an isolated act of wickedness. The poetry of this period refers to the high technology- the rocket officer, the bomb, torpedo-aimer, etc.*

**Key Words:** Second World War, war poetry, anti-war sentiments, war-machinery

People often ask questions about where are the Owens and Sassoons of the Second World War? But the good thing is that there are neither Rupert Brookes of this War. The general sentiment of the poets during the second one is absolute castigation of the War in their poetry. It reveals the change in the attitude of mankind since Tennyson wrote 'The Charge of the Light Brigade': 'Forward the Light Brigade/ Was there a man dismayed?...Noble six hundred'. After him, Rupert Brooke portrayed the First World War as a splendid opportunity for high-minded adventure for men of action. Siegfried Sassoon entered War in a similar spirit of romantic adventure. But in later stages, he felt disillusionment and disgust. He spoke of the common soldier who was used as a cannon fodder for reasons unknown to him. Wilfred Owen wrote about the 'pity' of war.

The Second World War was an altogether different ballgame. In 1914-1919, war meant trench warfare. There were direct fights between soldiers for longer time. In 1939-1945, there were short periods of direct engagement, separated by long periods of movement and preparation for next attack. The movement was by land, sea and air which brought the soldiers in contact with people of unfamiliar countries. One of the features of the War was that it was fought from long distances by more elaborate weapons. There were new techniques of warfare. The long-range artillery, rockets, tanks, the bombs, torpedo-destroyers and atom bombs were part of the elaborate weaponry. The fighters were soldier-technicians, who with the help of elaborate

technical skills, killed people from such distances that their victims would not know the enemies. For these technicians 'Death is a matter of mathematics' (Barry Amiel, quoted in Curry, 1960: 41. Hereafter all references are to this book). Naturally the Second World War was more devastating, more precise and indifferent to loss of lives. The poets of this War were sensitive to this and they wrote anti-war poetry with great passion. There are many poets who wrote during 1939-45. But three poets are regarded as major poets: Sidney Keyes, Alun Lewis and Keith Douglas.

**Sidney Keyes (1922-1943)**

A student of history, Keyes joined active service in the War and died in 1943. When he joined, he experienced the ghastliness of the war. His collections of poetry are: *The Iron Laurel* (1942), *The Cruel Solstice* (1943) and *Minos of Crete* (1948). He provides a historical perspective on the war through his poetry. In 'The Foreign gate', he writes about soldiers, 'For dissolution in the Army books,/ The uniform of pain.../ Than any lover's garment...'(ibid:15). If Owen's word was 'pity', Keyes' word was 'pain': 'For pain alone is real', 'waiting for pain to move' and 'the planet pain'(ibid:16). According to him, the 'death-wish' that characterizes his poetry is the result of Nazi Germany's determination to go to war. In his poetry there is a genuine attempt to explain his own and his generation's predicament in terms of history. He believed that mankind had an ordeal to pass through of which war was only a part. In 'The Wilderness', which echoes T.S.Eliot,

this war between nations was related to the individual's inner war: 'All who would save their life must find the desert.../ Until you have crossed the desert, and face that fire/ Love is an evil.../ A sick pain draining courage from the heart' (Ibid:18).

#### **Alun Lewis (1915-1944)**

He was also a student of history and was called to active service in the War. In his poetry he writes about military training and air raids against the background of civilian values. His collections of poetry are: *Raider's Dawn* (1942), *Ha! Ha! Among the Trumpets* (1949) and *In the Green Tree* (1948). In the poem, 'Raider's Dawn', he writes, 'Softly the civilized/ Centuries fall,/ Paper on paper,/ Peter on Paul' (ibid:19). In another poem he speaks of soldiers as 'little men grown huge with death' (ibid:21). In 'War Wedding' he writes, 'We are the bread and wine who share the feast./ The elements are in our nakedness'. In his poetry there is a warm acceptance of the human condition, the need for the essential brotherhood of man.

Since Lewis fought on the unfamiliar and hostile landscapes of India and Burma, he wrote about his experiences there. In his Indian poems he writes about the loneliness of the soldier on the foreign soil. In 'To Rilke' he writes, 'And alone by a heap of stones in the lonely salt plain/ A little Vishnu of stone,/ Silently and eternally Being,/ Bidding me come alone,/ And never entirely turning me away' (ibid:24). He was regarded as the critique of Western civilization as he linked the wars with the unsolved social and economic problems at home. In 'The Jungle' he writes, 'The patient queues, headlines and slogans flung/ Across a frightened continent, the town out of work...' (ibid:25). For Lewis the cause is deeper in the heart of man- somewhere life needs to be consummated. For him the consummation came from a bullet in the alien land of Arakan, a needless death by accident. His poems reflect the meaninglessness of war, for the waste of exiled

years, the contrasts of peasant poverty and industrial life which made the two wars of 20<sup>th</sup> century in a real sense World Wars.

#### **Keith Douglas**

He was a tank officer and died at the age of 24 in active service. At the age of 15, he realized he will have to face the ordeal of War and prophecies of horror. As a poet, he was a conscious artist and his creative range is varied. His collections are: *Alamein to Zem Zem* (1947) and *Collected Poems* (1951, ed. Fraser). His attitude is more stoical and it is the product of direct experience of fighting. In 'Landscape with Figures', he '...discerns dying on the sand vehicles/squashed dead or still entire,...;/ scattered wingcases and leg and heads...'. (ibid:27). His is poetry of true compassion. He has learnt it in his own danger and death. In the poem 'Vergiss-meinnicht' he expresses his compassion for the dead enemy, a dead German soldier with a picture of his girl-friend in his pocket: 'We see him almost with content/abased, and seeming to have paid/and mocked at by his own equipment' (ibid: 28).

Thus the Second World War poets started where Sassoon and Owen had left off. These poets could not prevent another war. Hence they developed a doomed feeling. They saw the reasons for the war deeply embedded within the social and political system and in the heart of man. They felt that it was not an isolated act of wickedness but as the outcome of history, as a pattern of life. They criticized the civilization in which a man is cowardly to kill a rabbit, but can press a button that destroys entire cities. And because this can be done after precise calculations, he can take pride in the hunter's skill. The poets see the war, thus, as a moral problem. They feel pity and moral revulsion.

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## 41.

**Doping: a Challenge to Sports Culture in the Era of Globalization****Dr. Rohit Vijay Patil**The Director of Physical Education  
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At heart, sports today have become badly competition oriented. No one is bothered how players play the game, keeping the Olympic mind, everyone is interested in and concerned with whether you, as a representative of your institution or nation won or lost the game. This "win-at-all-cost" outlook make the athletes and their trainers go crazy after "winning" carrying little for the legitimacy of the means and methods they adopt to accomplished their objective. That is the why competition, at its most basic level, appears to dive athletes to do whatever it takes to win.

'Doping' refers to an athlete's use of prohibited drugs or methods to improve training and sporting results. Steroids are the drugs that often come to mind when we talk about doping, but doping also includes an athlete's use of other forbidden drugs (such as stimulants, hormones, diuretics, narcotics and marijuana), use of forbidden methods (such as blood transfusions or gene doping), and even the refusal to take a drug test or an attempt to tamper with doping controls.

As you continue to participate in sport, doping is an issue that you will increasingly face, you could be tested for drugs; some of your competitors will be cheating by using drugs; you may even be tempted to do so yourself.

**WHY DOES SPORTSMAN CHEAT?**

Most athletes know that doping is cheating, however, some still take the risk. Sometimes prizes, money or fame can cause people to make bad decisions. They are told that doping might give them a boost, provide a shortcut to long years of training or help them win. And they are prepared to risk their sporting careers and their health - they are prepared to win at all cost! Others feel pressure from coaches, parents or themselves to be the best. They see doping as a way to meet these expectations.

Some athletes use drugs to overcome an injury. Trainers or coaches might say that drugs can make you forget about the pain or may help speed up recovery, but they often do not mention the health risks and that doping is cheating. Whatever the reason, there is no excuse for doping.

**WHAT IS THE BIG DEAL?**

It is true that doping can help athletes to build strength and muscle, reduce tiredness or cover pain, but it has bad side effects too. Some drugs can lead to obvious changes in appearance. For example, steroid use can cause acne, particularly on the back. In boys it can shrink testicles, cause impotence and baldness, and girls can develop a deeper voice and facial hair. There can be even more serious side effects. Doping can cause heart, liver and kidney problems and has even killed some athletes. Doping in sport is also cheating. It destroys fair play and sporting competition. There is much more to sport than just winning and, for sport to survive as a positive, worthwhile activity, honesty, cooperation and courage are essential.

**TYPES OF DRUGS AND FORMS**

There are many types of drugs that are banned in sport because of the damage they can do to an athlete's health and to fair play. Every year a new list of banned drugs is prepared by the World Anti-Doping Agency. These drugs fall within the following categories:

- Stimulants may increase concentration and reduce tiredness, but they can also damage the heart;
- Steroids can increase muscle and strength, but they harm the heart, liver and reproductive system and can cause sudden death;
- Hormones can have a variety of useful medical purposes, but they can be harmful when you are young and still growing;
- Diuretics may help with weight loss but they cover up the use of other banned drugs and can cause dehydration and fatigue;
- Narcotics can relieve pain but this could lead to a lasting injury;
- Cannabinoids (hashish, marijuana) can act as relaxants, but may also lead to a loss of coordination and concentration.

Even if you take something by accident it is still considered doping. Ultimately, you are responsible for everything that goes into your body.

**THERAPEUTIC USE EXEMPTION**

Be sure to avoid any drugs that are not

prescribed by a medical doctor who knows that you are an athlete. Some drugs or supplements from the pharmacy or supermarket can contain banned substances even if their labels state that the product is 'all natural'. Tell your doctor that you are an athlete and that you have to be careful about the medicines you take. If you need medicine for a health problem, there are ways to ensure that the medicine you take does not impact on your ability to play sport. For example, if you need asthma medicine, your sport organization and doctor can give you a form to allow you to use this medicine and to play sport. This is called a TUE (Therapeutic Use Exemption). An athlete, like any other person, may have illnesses or conditions that require the use of particular medications as treatment. But, Substances an athlete is required to take as a treatment may fall under the Prohibited List. In such a case, a Therapeutic Use Exemption (TUE) may under strict conditions, provide an athlete with the authorization to take the needed medicine, all the while competing in sport, with no resulting doping offence. TUE is an authorization to take a Prohibited Substance under well-defined and restricted conditions. An application for a TUE shall be made in accordance with the International Standard for TUE. A TUE must be obtained for the use of any Substance on the Prohibited List. All athletes who need a medical treatment including a Prohibited Substance or Method and are subject to Testing must obtain a TUE from National Anti Doping Agency. In order to obtain an approval for a TUE, athletes must have a well-documented medical condition supported by reliable and relevant medical data. TUE Form, applications for standard TUEs need to be submitted to NADA (National Anti Doping Agency) on the appropriate standard TUE form.

#### **Approval procedure**

TUE application will be reviewed by the Therapeutic Use Exemption Committee (TUEC) of NADA. The athlete will be notified of the decision taken by the TUEC. Decisions of the TUEC, will be completed within 30 days of receipt of all relevant documentation, and will be conveyed in writing to the Athlete by NADA.

#### **Start of medical treatment**

If the TUE is approved, the athlete can only begin treatment and or sports practice after the reception of the authorization notice from NADA. (In rare emergency or exceptional cases, a retroactive approval may be considered). Athletes should not start using the substance before

receiving the authorization notice from NADA. The athlete would then be using a prohibited method or substance without authorization and this could constitute an anti doping rule violation in the event that the TUE is denied by the TUEC.

#### **Criteria for granting a TUE**

1. "The athlete would experience a significant impairment to health if the Prohibited Substance or Prohibited Method were to be withheld in the course of treating an acute or chronic medical condition."

2. "The therapeutic use of the Prohibited Substance or Prohibited Method would produce no additional enhancement of performance other than that which might be anticipated by a return to a state of normal health following the treatment of a legitimate medical condition. The use of any Prohibited Substance or Prohibited Method to increase "low normal" levels of any endogenous hormone is not considered an acceptable therapeutic intervention."

3. "There is no reasonable therapeutic alternative to the use of the otherwise Prohibited Substance or Prohibited Method."

4. "The necessity for the use of the otherwise Prohibited Substance or Prohibited Method cannot be a consequence, wholly or in part, of prior non-therapeutic use of any substance from the Prohibited List." A TUE can only be granted if all four criteria are fulfilled.

#### **Time Frame for TUE submission and retroactive approvals**

A TUE for any Substances and Methods that are prohibited in competition has to be submitted by the athlete no less than 21 days before participating in an Event. In order to make sure that the Athlete has the TUE before participating in a competition all Athletes are strongly advised to send in their applications at least 30 days before participating in an event as the TUECs have 30 days to render their decision. For substances, which are prohibited in and out of competition, the TUE application has to be submitted as soon as a pathology requesting the use of prohibited Substances and/or Methods has been diagnosed.

There are some situations when retroactive approval can be accepted. Even if a potential retroactive case is given consideration, this in no way guarantees that the TUE will be accepted. The evaluation procedure is the same as for a normal TUE request. The request will be considered by the relevant TUEC who will then render its decision. The following two situations

may lead to a retroactive approval:

- Emergency treatment or treatment of an acute medical condition.

- Exceptional circumstances. If there was not enough time or opportunity for an applicant to submit, or if a TUEC did not have sufficient time to consider an application prior to Doping Control.

#### **TUE Application Requirements**

The following Documents must be attached

- Duly filled-in application form in support of a standard TUE request.

- Evidence confirming the diagnosis must be included.

- Copies of the original reports or letters.

- A comprehensive medical history and the results of all relevant examinations, laboratory investigations and imaging studies relevant to the application.

- A statement by a qualified physician attesting to the necessity of the otherwise Prohibited Substance or Prohibited Method in the treatment of the Athlete and describing why an alternative permitted medication cannot, or could not, be used to treat this condition.

- In the case of non-demonstrable conditions, independent supporting medical opinion will assist the application.

- The data provided should be up-to-date and accurate in form and substance.

#### **Renewing a TUE**

TUEs cannot be renewed without a new medical consultation and confirmation thereof. This means the athlete must fill in a new request signed by his or her Physician upon expiration. Even in the case of chronic use, a TUE can only be granted for a limited period of time. The Physician should give a recommendation to the TUEC on the duration of the validity of the TUE based on the date of the next scheduled appointment with his/her patient for follow-up on the specific medical condition. Automatic continuation is not acceptable in any case. The Physician must see the athlete on a regular basis and evaluate if the medical condition has changed and if the treatment is still appropriate for the stated medical condition.

#### **TUEs Duration**

A TUE will be granted for a limited period of time even if the use of the Substance is chronic. The use of the Substance shall be followed-up by a Physician on a regular basis. The TUE will be renewed consequently.

#### **Where to Apply: International-Level Athletes**

Athletes included by an IF in its Registered

Testing Pool and other athletes prior to their participation in any International Event must obtain a TUE from their relevant IF (regardless of whether the athlete previously has received a TUE at the national level). An IF can recognize a TUE delivered by NADA under its own authority.

Athletes who already have a TUE at the national level but are participating in an International Event and do not already have a TUE registered with their IF must request a TUE from the IF no later than 30 days before the athlete's participation at an International Event.

#### **National-Level athletes**

National-Level athletes and athletes participating in National Events shall obtain a TUE from NADA, unless the athlete has previously received a TUE from an International Federation (IF) and such TUE is still valid and its granting has been reported to the NADA.

#### **TUE Review**

World Anti Doping Agency (WADA) on its own initiative may review the granting of a TUE to any International-Level athlete or National-Level athlete that is included in the NADA's Registered Testing Pool.

If WADA determines that the granting or denial of a TUE did not comply with the International Standard for TUE in force at the time, then WADA may reverse that decision and the TUE shall be cancelled. In the event of a reversal, WADA will advise all concerned parties.

An International-Level athlete or a National-Level athlete who has been denied a TUE can ask for a review of the decision to the WADA. Decisions on TUEs are also subject to further appeal and pursuant to the rules of Court of Arbitration in Sports (CAS).

#### **DOPING CONTROL**

As you get older and get better at sport it is likely that you will be tested for doping. These tests are aimed at preserving the spirit of sport by catching the cheats. Testing can take place during a competition, during training, or in the off-season and will generally be given without forewarning. If you refuse to take a test or to follow the testing procedures, you will receive the same sanction as an athlete who tests positive. These tests are done by a certified Doping Control Officer who collects a urine sample. In some cases, both a blood sample and urine sample is required. Samples are sent to an approved lab for analysis. Some drugs can be detected in very small amounts and months after they have been taken. Evidence of the use of some



other drugs can be found as a result of the changes they cause inside the body.

### Anti-Doping

In today's highly competitive sporting environment, athletes and athlete support personnel are under increasing pressure to do whatever it takes to win. As a result, the use of performance enhancing substances and methods in sport is becoming more pervasive. This phenomenon is not limited to elite athletes; young people and amateur sports enthusiasts too are being drawn into doping. Doping jeopardizes the moral and ethical basis of sport and the health of those involved in it. UNESCO is actively involved in the anti-doping fight because of its desire to preserve fair and equitable sport and to protect young people involved in sport.

Mission and strategy

#### Mission

UNESCO's mission is to ensure that all athletes enjoy the right to compete in a clean, honest and equitable environment.

#### Strategy

As the only United Nations agency with a sport mandate, UNESCO is implementing a three-pronged strategy to tackle the doping problem:

- **International cooperation:** UNESCO is actively involved in international efforts to combat doping in sport largely through the implementation of the International Convention against Doping in Sport. UNESCO developed the Convention so that all governments can join efforts to and apply the force of international law against doping. It provides a framework for harmonizing anti-doping rules and policies worldwide in support of the World Anti-Doping Code [PDF, 1.31 MB].

- **Education:** To successfully eliminate doping from sport, it is essential to focus on the next generation of athletes. UNESCO is developing anti-doping education and prevention programmes aimed at fostering the fundamental values that underpin sport and informing young people of the moral, legal and health consequences of doping.

- **Capacity-building:** UNESCO assists governments to develop national anti-doping programmes and provides advice on the implementation of the Convention. It is also undertaking research to expand the evidence base to support anti-doping policies, particularly in the areas of trafficking, nutritional supplements and the health consequences of doping.

UNESCO has created the Fund for the Elimination

of Doping in Sport, made up of government and private sector voluntary financial contributions, to enable the implementation of this strategy.

#### Desired outcomes

UNESCO's objective is to promote the prevention of, and the fight against, doping in sport, with a view to its elimination based on the following outcomes:

- Increased awareness of anti-doping issues;
- Implementation of effective anti-doping programmes by all governments;
- Development of a comprehensive global anti-doping framework.

#### UNESCO AND WADA

Leading partners in the fight against doping in sport, UNESCO and the World Anti-Doping Agency (WADA) are working together, at the international level, to combat this plague, which harms athletes, destroys fair play and equitable competition and does irreparable damage to the credibility of sport. Given its mandate on education, and its commitment to the fundamental values which underpin physical education and sport, UNESCO is deeply concerned about the erosion of ethics and the gross inequity created by the use of performance enhancing drugs by athletes. Since its creation, UNESCO has stood on the principles of equality and justice and has been the nations' instrument to set up the ethical limits of scientific and technical progress. As part of this strategy, UNESCO established in 2008 the Fund for the Elimination of Doping in Sport, which is made of voluntary financial contributions from Member States. WADA is actively working with the sport movement (International Olympic Committee (IOC), International Paralympics Committee (IPC), international sport federations, etc.) and anti-doping organizations so as to assure compliance with the World Anti-Doping Code, whose objective is to protect the fundamental right of athletes fundamental to take part in sport activities and to ensure the coordination of anti-doping programmes at the international and national levels for testing, deterrence and prevention of doping in all sports. UNESCO and WADA signed a Memorandum of Understanding in 2006.

#### National Anti-Doping Agency

NADA is the national organization responsible for promoting, coordinating, and monitoring the doping control program in sports in all its forms in India. As listed on its official web

portal, NADA deals with adopting and implementing anti-doping rules and policies which conform with the World Anti-Doping Code, cooperates with other anti-doping organizations and promotes anti-doping research and education

“Anti-doping programs seek to preserve what is intrinsically valuable about sport. This intrinsic value is often referred to as ‘the spirit of sport’; it is the essence of Olympism; it is how we play true. The spirit of sport is the celebration of the human spirit, body and mind, and is characterized by the following values:

- Ethics, fair play and honesty.
- Health.
- Excellence in performance.
- Character and education.
- Fun and joy.
- Teamwork.
- Dedication and commitment.
- Respect for rules and laws.
- Respect for self and other participants.
- Courage.
- Community and solidarity.

#### GETTING CAUGHT

Athletes caught cheating by doping will be banned from sport. Imagine not being able to play any sport for a two-year period or for the rest of your life. After all your training, the closest you would get to sport would be from the sidelines or the stands. There is also a great deal of shame associated with being caught doping. Try explaining to your friends, teammates or parents that you have been cheating by doping. Nobody wants to be thought of as a drug cheat.

#### PLAY FAIR

To be successful in sport, you need the right attitude. Honesty, dignity, fair play, respect, teamwork, commitment and courage are essential to a memorable sporting performance. All these values can be summed up in the term ‘fair play’. Fair play has to do with the choices you make - what is right and wrong. People will notice how you play the game. You will get a reputation

for being a good or a bad sport which will follow you around long after the competition is over. It can shape how people act towards you before they even get to know you. To conform to the spirit of sport and build a good reputation, always:

- **Show respect for yourself and for others** (competitors, umpires/referees and officials).
- **Respect the rules** of the competition and of clean sport.
- **Be gracious** as much in victory as in defeat.
- **Have fun** and enjoy being part of the action.

Sport has little meaning without fair play. We play sport because of the chance to show our unique talents, to share, to make friends and to have fun. Fair play makes all this possible.

Sport is about expressing your true self and realizing your own unique potential. Being successful at sport takes the right attitude, practice, time and effort. Giving your natural best is always good enough. You will be judged on how you play, not just the result. You, and only you, are responsible for what goes into your body. Doping is bad because is illegal and we were made with our own skill in life and we should use it wisely there is no need to cheat or use drugs as are advantages if those tools causes harm in are health. Athletes need to learn that life is about losing. It doesn’t matter if your under pressure are real athlete has self control and is a model to other people they influence young athletes in a good way and cheating is not a good way

“Play the Game with the spirit of Game”

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## 42.

**Globalization And Indian Women****Dr. Lt.Sujata J.Patil**

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**ABSTRACT**

*The past two decades, globalization has created a tremendous impact on the lives of women in developing nations. Globalization can be defined as a complex economic, political, cultural, and geographic process in which the mobility of capital, organizations, ideas, discourses, and peoples has taken a global or transnational form. The roles of women in India have been changing and they are now emerging from the past traditions into a new era of freedom and rights. The basic objective of this paper is to examine the changing role of women due to globalization in Indian society.*

**1 – INTRODUCTION:**

The 21st century is the era of globalization, witnessing massive exchanges of economic activities, human movements, and information flows across borders. Accordingly, globalization affects different dimensions of life, including women's standing and welfare. The roles of women in India have been changing and they are now emerging from the past traditions into a new era of freedom and rights. The basic objective of this paper is to examine the changing role of women due to globalization in Indian society.

Economic globalization expands the work opportunities available to women and increases their independent earnings, it improves their physical quality of life and creates additional options for them in their households as well as in social life.

**2: ECONOMIC GLOBALIZATION:**

Globalization is a fact of life, which has come to stay. It is expected to be a major force for prosperity. The essentials of the new economic policy are:

1. Privatisation
2. Globalisation
3. Modernisation
4. Improving productivity and grow the rate.

The Structural Adjustment Programmes (SAP) undertaken to implement these objectives will require:

- Decontrol and deregulate
- Freedom of entry of foreign goods and investment
- Adoption of market friendly fiscal exchange,
- trade and credit policies
- Cut back in public expenditure

- Adoption of new technologies
- Concentration of government investment in infrastructure building , education, health etc. Exit policy
- Withdrawal of subsidies.

This paper tries to give an overview of what is role of women in India in this process of globalization.

**3. WOMAN IN WORKING FORCE:-**

The census survey of India 2011 indicates that there are 940 women for every 1000 men in the country, making the female population in about 48.46 per cent of the total population. The demographic change in India is show in the following table I. 1

**TABLE NO: 1:1  
SEX WISE GROWTH OF POPULATION**

Population in Millions	Census						
	1951	1961	1971	1981	1991	2001	2011
<b>Total</b>	361.09 (18.3)	439.23 (28.3)	548.16 (34.5)	683.33 (43.3)	846.3 (52.2)	1027.02 (65.4)	1210.19 (74.04)
<b>Male</b>	185.55 (27.2)	226.29 (40.41)	284.02 (46.0)	353.32 (56.4)	439.18 (64.1)	531.28 (75.9)	623.72 (82.14)
<b>Female</b>	175.53 (8.9)	212.94 (15.4)	264.14 (22.0)	330.00 (29.8)	407.12 (39.9)	495.75 (54.2)	586.49 (65.46)
<b>Sex Ration</b>	946	941	930	934	927	933	940

**Source:** Census Report

This table shows the sex wise growth of population, sex rate and literacy rate. The total population of the country has been increased substantially from 361.09 million in 1951 to 1210.19 million in 2011 census. The figures of 2011 census reveals a decline in the rate of growth of population from 21.54 per cent in 1991-2001 to

17.64 per cent in 2001-2011 census decades. Table also reveals that the women population has substantially increased over the years, whereas, female growth rate and the sex ratios are showing a declining trend. The overall literacy rate has increased from about 18.3 per cent in 1951 to about 74.4 per cent in 2011. Women literacy rate has also increased considerably over the years. The female literacy rate has showing an increasing trend of 8.9 per cent in 1951 to 65.46 per cent in 2011. Even through the literacy rate has increased over the years, the male female gap has not narrowed.

**TABLE NO: 1.2**  
**WOMEN AT WORK**

Workforce Participation		Census				
		1971	1981	1991	2001	2011
Total	Persons	34.2	36.7	37.7	39.3	-
	Female	14.2	19.7	22.7	25.7	-
	Male	52.8	52.6	51.6	51.9	-
Rural	Persons	35.3	38.8	40.2	42.0	-
	Female	25.9	23.1	27.2	31.0	31
	Male	53.8	53.8	52.3	52.4	55
Urban	Persons	29.6	30.0	30.4	32.2	-
	Female	7.2	8.3	9.7	11.6	14
	Male	48.9	49.1	49.0	50.9	54

**Source:** Census Report

This table shows that the total women at participation rate increased from 14.2 per cent in 1971 to 25.7 percent in 2001. The rate of rural women at work and urban women at work rate are also showing an increasing trend over the years. Among the total women workers, rural women participation at work is more compared with urban women. The workforce participation of women in urban areas is a mere 14 per cent as compared to 54 per cent for men. In rural areas, it is 31 per cent for women, where as it is 55 per cent for men.

#### **4 - GLOBALIZATION EFFECTS ON WOMEN EMPOWERMENT:**

Globalization is helping most of the countries to eliminate the discrimination and all forms of violence against women and the girl child, it is providing equal access to health care, quality education at all levels, employment, equal remuneration, occupational health and safety,

social security and ensuring provisions of the women basic needs several program would be initiated globally:

- Ensure food security
- Arrange for housing and shelter
- Provide equal education
- Devise a holistic approach to women health
- Formulate macro economic and social policies institutionalizing women participation in economic development.

#### **5: CONCLUSION:**

Though the overall literacy rate has increased and the workforce participation has risen over the years, the male female gap has not narrowed. Indian women have to be given modern education and professional skills. The issues are tuned towards in equality, gender representation and social justice. In India the problems faced by women are the same. The governments have to implement suitable policies to effectively address gender disparities and to bring social justice. Women should really feel proud of their accomplishments and status in the society. That will strengthen themselves to fight against the social evils. The entire success of the family and nation depends of the women of the house and at the working place. Globalization that improves women's rights and empowers women. Globalization is a double edged process as far as women are concerned. On the one hand, majority of women in India benefit of social security, government subsidy protection of labour rights and than safety nets. On the other hand there are possibilities of better education facilities and opportunities at the transnational sense which are very attractive to the privileged few.

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## 43.

### User Study Of Ayurvedic Medical College Libraries In Western Maharashtra

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#### Abstract

*The present research paper is confined to study the users of Ayurvedic Medical College libraries in Western Maharashtra viz Doctors, Teachers, and medical students as the users of the library. The efforts are made to study their users from the view point of their satisfaction about their requirements from the library.*

**Key words :** User, User Study, Medical Libraries, Western Maharashtra.

#### Introduction

In the library there are important factors responsible for working of the library i.e. user, library collection and librarian. Librarian is the mediator and playing a important role and bringing users and it's reading material together. Librarians develop the collection as per the desired goal of organization / institution, whereas user requirement (needs) to be given proper attention while fulfilling the goal of the institution.

General, in the context of the library the term 'Reader' is called as "Who reads the book is reader", whereas the users defined as "Who makes the use of large verify of documents of the library." In this context the term 'Users' is fully employed to represent the seekers of information. Users are continuously imparting the information as per requirement.

Therefore, it needed to understand he users of the library systematically. For the purpose of the study the term users and reader taken in the context of use of library and the meaning of both are the same.

#### Concept of User

The term 'User' in the context of information chain may be at the end. The generator of information, who comes in the beginning of the chain, may also be an 'End User' of information. In the context of database, he is the 'Searcher', a user may be a 'Researcher' he may be a middle man or liaison officer in the dissemination of information. Thus, the term 'User' is complex, varied and unclear.

The user is also called as patron, client members of the library, customers and the readers. All these terms are called synonymous terms for the users. The user is one of these who makes use of information.

The information is used by the user for specific purpose and one has to see the effects happened to the often use of information. If the

excepted effects are then the users are happy, satisfactory with the information provided to them.

#### Definition of User

The definition of information user is as under given by the information security Glossary.

"An Information User is the person responsible for viewing / amending / updating the content of the information assets. This can be any user of the information in the inventory created by the Information Owner."<sup>2</sup> The two other definitions of information User is given as further.

"A person permitted to use an electronic database or other online resource under the provisions of the vendors licensing agreement signed by the library or information service providing access called as User."<sup>3</sup>

"The person for whom any search requiring the use of library resources or other information services is performed."<sup>4</sup>

#### Types of User

"It is very difficult to different types of library users. In general, the library users may constitute of the students, teachers, and researchers, scholars, authors and writers, planners and policy makers, business managers and executives, entrepreneurs and industrialists, bureau crafts, and the general public."<sup>5</sup>

The basic groups of users can be distinguishing according to the different kinds of activities in which the users are engaged. The main types of users are as follows.

1. The academic activities: the users like students, teachers, researchers, academicians etc.
2. The operational / development activities in the fields like agricultural, industrial, medicine etc. the users can be technicians, practitioners, manufacturers, scientists etc.
3. The development activities in private and

public sectors: the users can be managers, planners, decision makers, executives, etc.

### The Role of the User

The user continuously interacts with the information unit. In fact, the very existence of information units owes to its users. The user is involved in most operations of the documentary chain. He knows certain sources of information which he is able to weigh up and communicate. He can contribute to the selection of and sometimes even decide on conventional literature about which he is more directly informed. He can and in fact should help develop some of the working tools, such as the documentary language, analysis grids, file structure and formats; and he may or may not be closely associated with contents description, the information of search strategies and the evaluation of search results. He utilizes the products and services of the information unit and states what he wants and how it should be presented. He also plays a key role in the circulation of information.

### USER STUDY

For a long time, the users even in a scientific library were considered a neglected component by librarians. But today the situation has changed. The librarian has recognized the significance of users as the most vital component in the communication cycle. In fact modern libraries are becoming more and more user oriented. The present trend towards national information systems has made the need for user studies more significant.

In India however, it is a new phenomenon. The present trend in Indian universities and colleges is that the number of students, researchers and teachers are increasing year after year. But the resource allocation to the university and college libraries is not commensurate with the increased rate of users and cost escalation of documents especially scientific documents. The aforesaid problems are forcing librarians to think more and more in terms of need based acquisition of documents and providing appropriate information services. Considering this point in mind a user study is conducted among the users in the Ayurvedic Medical College Libraries of Kolhapur district, Maharashtra State.

### Definition of User Study

The term 'Users' refers to the users of the library / Information / Documentation center and its resources users are

individuals. In designing information system users are indifferent and classified into types of users, does not refer to a 'group or class of persons' in the present context, but means a set of particular information need.

Information needs refers to individual needs of users reading information which should be satisfied by the specific information system used by him.

Line defines a "User study as a systematic collection of data from the users about the use of libraries". [2]

### Purpose of the study

The main purpose of the study is to examine the users' approaches to information in their fields of interest. The purpose of user study may briefly be stated as follows.

- A] To assess the existing situation of a library or information center.
- B] To check the effectiveness of the existing library and information center.
- C] To evaluate an area of librarianship or information service with a view to removing inadequate or shortcomings or to plan the next step.
- D] To achieve advancement in study as well as in the field of practical application of library and information science.
- E] To examine the users' approach to information in different types of information sources.
- F] To examine the nature of search done by sciences for current information.
- G] To get suggestions from the users for the improvement of the library services.

### Importance of the user study.

Library and information centers are maintained for use of information services exists for the sake of users. To make the library and information services effective, an adequate knowledge about the users, their needs and demands is necessary.

It is important for an information scientist or librarian to know.

- A] Who among the potential users makes the use of the library and information services?
- B] What services are being used.
- C] What is the frequency of their use
- D] For what purpose these services are being used.

### Objective of the study

The library's devices and operations aim to serve the needs and demands of that the

librarians must know his users in order to be able to save them effectively in this direction.

- The purpose of the can be categorized as.
- A] To know what are the information requirements of the user.
  - B] How does the obtain information and keep track of the latest idea.
  - C] What need to be done do make effective use of the library resources services.
  - D] To know the adequacy of library collection for the needs of users.
  - E] To get suggestion from the users for the improvement of library services.

#### Scope of the study.

Research is an endless process. The scope of the present study is confined to study the users of Ayurvedic Medical College libraries in Western Maharashtra viz Doctors, Teachers, and medical students as the users of the library. The efforts are made to study their users from the view point of their satisfaction about their requirements from the library. The area of the study is cover to five district in Maharashtra state its called Western Maharashtra these are Kolhapur, Sangli, Solapur, Satara and Pune. Its area in kilometer near about 400. The scope of this study is limited to the health science faculty of Ayurvedic college libraries in Western Maharashtra and this is limitation of the study.

#### Research Methodology

The following methodology has been employed to make the users study of Ayurvedic Medical College libraries in Western Maharashtra. Research methodology is a way to solve the problem and to unfold the probable answer, and to test the hypothesis stated in order to reach to certain conclusions. As there are many methods of research the researcher has to select one of them which are appropriate.

According to Sadhu and Singh, "There are different approaches to research of which the main are:

1. Historical Approach.
2. Case Study Approach
3. Descriptive Approach and
4. Experimental Approach"<sup>2</sup>

#### 1.8.1 Descriptive Approach:

It seeks to describe a field or a problem by using questionnaire. The approach is mostly directed towards identifying the various characteristics of the research problem and to create observations conducive to further researchers. Mostly empirical problems are investigated by this approach. The piece of research work may well depend on a well founded

hypothesis. The domain of investigation is properly specified and researcher has to canvass his questionnaire within that domain in using this approach. Many times researcher gains insights into other aspects of the problem which otherwise may not be within the scope of his research Proforma. He also gains invaluable experience of conducting such enquiries systematically and accurately.

#### Methods of Data Collection:

The various devices are used by the social scientists in the collection of primary data e.g. schedule, questionnaire, interview, indirect oral investigation, information from correspondents and participant observation etc. A device that most frequently used in gathering data especially where the survey technique is employed is the schedule or its counterpart, of the questionnaire. Devendra Thakur says, "Questionnaire method of data collections are the tool which in mail survey research than any other method of data."<sup>3</sup>

#### Pre testing of questionnaire

Before full scale study is undertaken its presenting of the questionnaire is advisable to see, that the objective of the study will be achieved at a greater extents. Due to this method mistakes are identified and rectified and accordingly methods are improved to make the full scale study a success.

Keeping the same view in mind the researcher had undertaken the presenting of questionnaire. To conduct the pretest, the researcher had selected only eight users in five colleges each from the four categories 1st B.A.M.S., 2<sup>nd</sup> B.A.M.S., 3<sup>rd</sup> B.A.M.S. and Internee and teachers.

#### Full Scale Study

After the successful presenting the researcher has undertaken full scale study. For this the following methodology has been employed.

#### Selection of the sample

The user population in this study consists of students and teachers. A sample consisting of fifteen (15) Ayurvedic Medical College Libraries in Western Maharashtra and 40 (forty) members of each college has been selected from user population of 40 X15 = 600 members. The sample group consists of 1st year B.A.M.S., 2<sup>ND</sup> B.A.M.S. , 3<sup>RD</sup> B.A.M.S and Internee / Teachers each group of 100 members.

#### Collection of Data

Questionnaire (Appendices II) method was mainly adopted for the primary data collection. Interview method was used among the

scholars on a selected basic to corroborate the findings.

An improved questionnaire has been prepared keeping in view. The study in mind. The 80 X 50 = 400 questionnaire was distributed amongst the Ayurvedic Medical College Library users. While collecting the questionnaires and at the time of their visit to the library the concerned users were interviewed.

Additional information was collected by talking to the users and members of the staff. Certain records of the library were consulted and annual reports of the Ayurvedic Medical College libraries in Kolhapur district (2006 – 2007) were also studied.

#### **Analysis of data**

The data has been noted from duly filled up questionnaire the analysis of the data indicates the following trends in the proposed user study. About 80 X 50 = 400 questionnaire was distributed. Out of which 400 questionnaires were received back. The frequency is 100%, Where as the response was very good.

#### **CONCLUSIONS,**

The study reveals that the many of the users are not able to use the library effectively because they do not know what exactly to be expecting from the library. They feel frustrated in their use of the library due to certain shortcomings in the library services rendered. Therefore it is necessary that the users must be communicated to the librarian from time to time their interests and their library needs. It must be noted without fail that the well equipped catalogues both dictionary and classified of the library certainly help to the users to search their reading materials by them in a very short time.

The present study shows that the readers are satisfied to some extent for general information needs. But not fully satisfied for nascent information appearing through Reprographic services (Xerox) and non – print materials as well as computerized services like Network, Online, E-mail, E-journals, Down load facilities, MEDLINE, and MEDICUS which are not available in the library. This collection should be developed in future to improve with the latest developments in information media and information technologies. The computerized library services may be also introduced by installing a computer system in the library.

The question may arise that whether the library is in a position to face challenges presented by the changing conditions and the expectations of the users from the Ayurvedic Medical College libraries. In spite of some of these shortcomings it is observed in the present study that the library is working efficiently and effectively in order to satisfy the user's needs.

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## 44.

**Knowledge Management and its impact on Public Libraries: Present Era****Prabhakar Kadam**

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**Abstract**

*The Indian public library modernization are views as follows in current scenario: the public libraries are condemned to actual need of the information; that it is in a small, developing and depressed state, and serves as little more than a warehouse of recreational reading materials, a majority of which are in regional languages. This work suggests possible elimination of the problem on how to handle the situation, and the capability to change public libraries in rural India for the betterment.*

**Key words:** Public Library, Modernization, Rural India Knowledge Management

**Introduction**

The thrust of Central Administration towards modernizing the library, public library, learning facilities and nurturing science and technology as a discipline has benefited the Library. The Library has deeply rooted linkages with national, regional library organizations, national government agencies regional and international consortia. It had generous donations from appreciative scholars, bibliophiles, alumni and internet users. Modernization is an extremely complex phenomenon; it involves a large number of interrelated changes of different kinds. The concept of modernization is multidimensional incorporating economic development, technological revolution, rationality and scientific temper, emphasis on achieved status, equality, social justice and individualism (Dube 1973). Modernization refers to the processes which the society goes through such as industrialization, urbanization and other social changes that completely transform the lives of individuals. It does not mean that traditionalism and modernity are two extremes and the two cannot co-exist. Accepting traditionalism does not mean completely rejecting modernization of library.

The new environment obtained by the introduction of information and communication technologies is well described by a phrase, *Twenty First Century*. All the three important processes of the scholarly world, viz., generation, organization and dissemination of information and knowledge were subject to constant change since 1980s. Medias were changed for recording, preserving and disseminating information and knowledge. Libraries became multi media centres of information resources, leaving behind their dull and drab image of repositories of old dusty books!

Materials like microforms, audio and video cassettes and now various electronic products for use both *off line on line* representing *born digital and converted digital documents* are changing the faces of stack rooms and reading areas. This special type of material needs special equipment of different makes for their effective use. The combine of computer and communication technologies introduced a series of changes in the functioning and services of academic libraries. These changes are so substantial as not to spare any area or process in the library from them. The entire library is, more or less, put on scrutiny for change to avoid repetition and redundancy, time lag and delay in the whole working of the library, by new and novel combinations and linkages possible due to the application of technology.

User demand is ever increasing and putting a great pressure on the librarians. Therefore, there is an imperative need for the modernization of libraries in order to keep pace with the modern times. The new challenges in the field of Library and Information Science can be met by adopting the process of digitization and networking. In the present age the Librarians have to face many problems due to the limitations of time and space. User satisfaction is the main objective of a good library. It cannot be achieved without adopting the modern tools and techniques rendered available by the modern technologies available in the field of Information and telecommunication. These developments have led to the creation of Digital and Virtual Libraries, which have great advantages over the traditional libraries. Therefore, digital libraries are becoming popular due to the advantages and facilities, which are offered by them to their users.

Libraries are service organizations dedicated to their users. The libraries and library professionals need to shoulder the responsibility of merging the information revolution in an increasing competitive environment by improving the ways and formulating a strategic plan and focus on providing the best services possible and reaching a state of continuous improvement. Knowledge management is a management philosophy like fundamental laws of library science a concept popularized by Japanese that makes quality control. A responsibility to be shared by all the people in an organization, with the achievement of quality control as an end in itself. Knowledge management is a management philosophy embracing all activities through which the needs of the customers and the community and the objectives of the organizations are satisfied in the most efficient and cost effective way by maximizing the potential of all employees.

**Benefits:**

- Minute Rework: Library work is often labor intensive. Knowledge management helps to simplify it and make sure it is done properly in the first time.
- Improvements in decision making (by speed, accuracy, comprehensiveness)
- Serving ever higher customer and client expectations
- Coordinating dispersed group in an organizations
- Helps to become more efficient and to save money.

**Development of Public Libraries in India**

Public libraries arose worldwide along with growth in education, literacy, and publications. Every country has its own public library history with influential leaders. Monarchs, wealthy people, and philanthropists have all made a contribution to society in the form of public library development. India is no exception. Libraries were established in ancient India mainly by the patronage extended by emperors, major capitalists, and scholars. Indian emperors and kings were supported scholars and scholarship. There is evidence of well-developed libraries even in the sixth century A.D. The famous Nalanda University in Bihar had its own magnificent library with a massive collection of manuscripts covering the universe of knowledge. Admission to library was restricted to scholars. Other ancient universities, such as Taxila and Vikramashila, also had valuable libraries. Muslim influence in India

during the 13th century A.D. marked the dawn of another era of learning and scholarship. The Mughal period gave a further stimulus to the growth of libraries. Mughal rulers attached considerable importance to libraries and appointed scholars as librarians. The Mughal emperors were patrons of art and literature. In the period of Emperor Babur, Humayun, and Akbar many new libraries were established and existing ones further developed. Mughal libraries featured magnificent buildings, rare manuscripts, and scholar librarians. The names of Maharaja Sawai Man Singh of Jaipur and Maharaja Ranjit Singh of Punjab will be remembered with appreciation in the history of library services in India. The Maharaja of Tanjuar started the famous Saraswati Mahal Library in 17th century A.D. It remains a unique institution in its nature of collection and Libraries established by the kings and capitalists functioned like private institutions and the admission was limited. Service to the general public had to wait for the British. Unfortunately, the arrival of the British and resulting political disorder also brought chaos to the Indian way of life. This was a severe blow to the cultural heritage of India, which had arisen from the Indus valley civilization. When libraries began developing in India during the early nineteenth century, they were a western product.

In 1808, the Government of Bombay proposed to register libraries, which were to be given copies of books published from the "funds for the encouragement of literature". According to the "Sinha Committee", this was the beginning of the first phase of public library development in India. During the first half of the 19th century, the three presidency towns of Bombay, Calcutta, and Madras had public libraries. These libraries were mostly financed by Europeans residing in these towns. Of these, the establishment of the public library at Calcutta in 1835 was the most significant. This was the library which later developed into the National Library of India. Almost simultaneous, subscription libraries were started in many Indian cities. These were, of course, not public libraries in the true sense of the term, and did not provide free books for all. Founded in imitation of their western counterparts, the use of these libraries was confined to small, affluent portion of society.

The first three decades of the 20th century can be looked on as the golden age of the Indian library system. On January 31, 1902, the Imperial Library Act was passed and Lord Curzon

transformed the Calcutta Public Library into the Imperial Library in 1906. Developments in Baroda were also notable. Espranza sums them up: The development of public libraries in Baroda was unique. Baroda developed a network of public libraries to serve the entire Princely State. Maharaja Sayaji Rao Gaekwad III of Baroda who traveled all over the world was deeply impressed by the role played by public libraries in the promotion of education in the United States and thought of extending such benefits to his own subjects. In 1910 he invited an American expert, William Alson Borden to organize the public library system for his state. The public library movement that flourished in Baroda was a glorious one. But that was not a general trend of that period because in no other part of India, a parallel development occurred.

Yet another development during the period was the organization of a host of conferences such as:

- The first conference of library workers and persons interested in the library movement was held at Beswada, Andhra in 1914.
- The first All India Library Conference of Librarians was held in 1918 at Lahore.
- The first All India Library Conference was held at Calcutta in 1933.
- The first All India Public Library Conference was held at Madras in 1934.

With the existence of democratic governments in several provinces beginning in 1937, another phase of the library movement began. Between 1937 and 1942, a number of village libraries and travelling libraries sprang up in Assam, Bihar, Punjab, and Travancore. It was estimated that there were about 13,000 village libraries in India in 1942 (Verma & Agarwal, 1994, p. 6). Another remarkable development was the appointment of the 'Library Development Committee' by the Government of Bombay, with A.A.A. Fyze as its chairman. The Committee ambitiously recommended a comprehensive library system to be implemented in three successive stages. Because of financial constraints, the government could only implement part of the recommendations.

#### **After Independence**

After independence, the growth of libraries in general has been remarkable, although not as remarkable as that of academic and special libraries. At the time of independence, India was facing a host of challenges. Those in the rural population, 88 percent of the total, were nearly

all illiterate. Transportation was poor and mass media merely nominal. Nevertheless, the public library scene in India improved considerably during the post independence period, though it is still lacking on several fronts. Verma & Agrawal argue that to compare our public libraries with those of the developed nations on equal footing, we have to go a long way. The 1951 census, the first conducted after independence, found 2,843 local governments in the urban and rural areas in India, of which 320 were rural district boards. Only about one third of local governments maintained public libraries, about 950. In addition, there were about 1,500 subscription libraries. So-called public libraries were primarily reading rooms with a few hundred books for reading on the premises.

The Delhi public library deserves special mention. It was founded in 1951 as the first UNESCO Public Library Pilot Project under the joint auspices of UNESCO and Government of India. The purpose of the library was to adapt "modern techniques to Indian conditions" and to serve as a model public library for Asia. The establishment of Delhi Public Library, the involvement of union government in the public library movement, and the enactment of public library legislation in some states are the main factors which contributed to the improvement of public libraries after independence. Although the government of India allotted funds for public library development in its five-year plans, this funding was not connected to effective planning.

#### **Objective**

*Plan/Built/approach* – The detail knowledge of the contemporary situation in India with regard to public libraries, digital technologies and development possibilities, using official records of the data and the Library Information System (LIS) literature.

*Searching* – The challenges that face public libraries in India are listed and a vision for their future based on the concept of "ICT for development".

*Limitation* – It is difficult to represent everything in this topic: A valid and authenticated tabular record on public libraries in India as a whole are not collected, because these libraries are the responsibility of a variety of agencies who does not want to disclose any important information for various reason.

*Practical implications* – It has been tried to detail new technological developments, the practical outcome of which would in particular,

facilitate the establishment of digital library services in rural India.

*Word of faith* – This work provides a useful overview of a library scenario on which aggregated statistical data is hard to find; and, from this summary of the present situation, goes on to suggest possible ways to transform digital opportunity.

### Hypothesis

In today's times, there is important views that organizations form on the investments in human capital and enterprise IT systems with enterprise success metrics such as revenue, profitability, knowledge measurement, retention, and talent attraction. Therefore, there is no doubt that e-learning provides a foundation for performance monitoring that makes those correlations between people and learning technologies possible. The benefits of e-learning are:

1. One focused on the needs and interests of individuals who are linked to competency and accomplishment.
2. The other more closely aligned with the needs of the enterprise, tied to true business results.

### Modernization

The National Library is currently required a modernization program which aspires to turn the library into one of most modern libraries. It should be in all rural or urban area located in the country. After years of financial planning for the new building, the government of our country financially collaborated to finish the target. The new library will also attempt to connect to other International libraries in an effort to create an online national catalog of books and other materials for better research.

### Modernization by Information Literacy, digital Literacy and media literacy

In his comprehensive review, identified a number of various terms, related to literacies, among others the following:

- computer literacy;
- digital literacy;
- information literacy;
- library literacy;
- media literacy; and,
- Network literacy.

### Conclusion

As years passes in the current era Library are modernize according to the technology and

people need. The Library is provided by the current technology and the resources available nearby the location. The Indian government is planning to explore the education as well modernization of the library of rural or urban area to reach to every people. Similarly the education literacy can be explored and reached to the Indians. The enhancement and up gradation of the old libraries are also in key consideration of the government. The Librarians are being trained to the technology that has provided to them. The automation and digitization of the library is in progress. Online public libraries have been installed where materials are required to the point of consideration.

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## 45.

**Racial discrimination in Lorraine Hansberry's *A Raisin in the Sun***

- Dr.Naziya N. Modak

Lorraine Hansberry (1930- 1965) was the first African-American woman to win the Best American Play award for her work. Her best known work, the play *A Raisin in the Sun*, highlights the lives of Black Americans living under racial discrimination in Chicago. She was given the award for her play, *A Raisin in the Sun*, which was written when she was in her twenties, and was first performed on Broadway in 1959.

*A Raisin in the Sun*, Lorraine Hansberry's most popular play, portrays a realistic picture of a working-class black family struggling to achieve the American dream of careers and home ownership but they have to face the reality of their lives as African Americans who must struggle to survive in a racist society.

Hansberry's *A Raisin in the Sun* portrays a few weeks in the life of the Younger's, an African-American family living on the South Side of Chicago in the 1950s. The families to whom her father, a successful real estate broker, rented low-income housing where three generations of the family have resided for years. When the play opens, the Younger's are about to receive an insurance check of \$10,000. This money comes from the deceased Mr. Younger's life insurance policy. Each of the adult members of the family has an idea as to what he or she would like to do with this money. With the death of her husband, Lena (Mother) becomes the head of the family. She has the right to decide how to use the \$ 10,000 of life insurance money that has come with her husband's death.

Mama's plant symbolizes her version of this dream, because she cares for it as she cares for her family. She tries to give the plant enough light and water not only to grow but also to flourish and become beautiful, just as she attempts to provide for her family with meager yet consistent financial support. Mama also imagines a garden that she can tend along with her dream house. The small potted plant acts as a temporary stand-in for her much larger dream. Her relentless care for the plant represents her protection of her dream. Despite her cramped living situation and the lifetime of hard work that she has endured, she maintains her focus on her dream, which helps

her to persevere. Still, no matter how much Mama works, the plant remains feeble, because there is so little light. Similarly, it is difficult for her to care for her family as much as she wants and to have her family members grow as much as she wants. Her dream of a house and a better life for her family remains slender because it is so hard for her to see beyond her family's present situation. Beneatha's dream differs from Mama's in that it is, in many ways, self-serving. In her desires to "express" herself and to become a doctor, Beneatha proves an early feminist who radically views her role as self-oriented and not family-oriented. Feminism had not fully emerged into the American cultural landscape when Hansberry wrote *A Raisin in the Sun*, and Beneatha seems a prototype for the more enthusiastic feminism of the decade. She desires to find her identity and pursue an independent career without relying solely on anyone. She even indicates to Ruth and Mama that she might not get married, a possibility that astonishes them because it runs counter to their expectations of a woman's role. Mama and Beneatha are, of course, a generation apart, while Ruth occupies a place somewhere in the middle; Hansberry argues that Beneatha is the least traditional of the women because she is the youngest.

Walter and Ruth, who occupy the middle ground in terms of age between Mama and Beneatha, have also tempered their dreams more than Beneatha has. Though Walter and Ruth have materialistic dreams, they desire wealth not for self-serving purposes but rather as a means to provide for their family and escape the South Side ghetto in which they live. The tension evoked by issues of money and manhood comes sharply into focus when Travis asks for fifty cents. Ruth, the household manager, refuses to give her son the money; Walter, as a father trying to safeguard his son's ability to be accepted, gives Travis twice as much as he asks for. Walter does so knowing that he faces the emasculating task of having to ask Ruth for money himself as a result. It reflects the stereotypical perception that blacks have an inability to overcome problems.

Tensions develop quickly. Mama dreams of using the money to move out of the apartment into a new, large home where her family can breathe the free, clean air outside the ghetto. Her son Walter, seeing

himself as the new head of the family, envisions the money as a way to free himself and his family from poverty by investing in a liquor store. Walter's intellectual sister hopes the windfall may be a way for her to break racist and sexist barriers by getting a college education and becoming a doctor.

As the play unfolds, Hansberry explores issues of African American identity, pride, male-female relationships within the black family, and the problems of racial discrimination. Mama makes a down payment on a house in a white neighborhood. Fearing that her exercise of authority will diminish her son's sense of masculine self-worth and in spite of her opposition to buying a liquor store, she reminds Walter of his sister's right to some of the money for a college education and entrusts him with what is left of the money after the down payment. When he returns despairingly after losing all of it, he considers that the only way to recoup the loss is to humiliate himself and his family by making a deal with the Clybourne Park Association, a group of white homeowners who want to buy back the new home in order to keep their neighborhood white.

In a dramatic conclusion, the disillusioned Walter enacts the dilemma of the modern African American male. Trapped at the bottom of the economic structure, he must again submit to matriarchal authority. Mama despairs at having to take control and wield the authority she knows is destroying her son's masculine identity. Walter finally realizes that he cannot accept the degradation he would bring upon himself, his family, and his father's memory by accepting the association's offer. Discovering his manhood and his responsibility to his family and his race, he refuses to sell back the house. The play closes with the family leaving their cramped apartment for their new home and the challenges that surely await them there.

While both of her children achieve happiness but incomplete fulfillment of their dreams, Mama realizes her dream of moving at last. As the matriarch and oldest member of the family, Mama is a testament to the potential of dreams, since she has lived to see the dream she and her husband shared fulfilled. With the new

house, they are well on their way to the complete fulfillment of their dreams. Mama's last moment in the apartment and her transporting of her plant show that although she is happy about moving, she continues to cherish the memories she has accumulated throughout her life. Hansberry implies, then, that the sweetness of dream fulfillment accompanies the sweetness of the dream itself. Mama pauses on her way out of the apartment to show respect and appreciation for the hard work that went into making the dream come true. Her husband lingers in her recollections, and when she says to Ruth a few lines earlier, "Yeah—they something all right, my children," it becomes almost an invocation of their unmistakably solid futures.

All of the characters in *A Raisin in the Sun* have unfulfilled dreams. These dreams mostly involve money. Although the Younger family seems alienated from white middle-class culture, they have the same materialistic dreams as the rest of American society. In the 1950s, the stereotypical American dream was to have a house with a yard, a big car, and a happy family. The Youngers also seem to want to live this dream, though their struggle to attain any semblance of it is dramatically different from the struggle a similar suburban family might encounter, because the Youngers are not a stereotypical middle-class family. Rather, they live in a world in which being middle class is also a dream. The issue of feminism plays important role in this work. Three generations of women reside in the Younger household, each possessing a different political perspective of herself as a woman.

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## 46.

## A Study of Changing Perspectives in Human Relationship in R. K. Narayan's The Vendor of Sweet and Kiran Desai's The Inheritance of Loss

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### Abstract

*The study of human relationships emphasizes the analysis of human behavior, attitude, nature, and resolution of their behavioral problems which come in human relations. It is necessary to study the human relationships to understand the family background in the society. The happiness of any family is based on successful and strong bonding between the members of the family. There are various kinds of relations which are woven together intimately, emotionally, sentimentally, spiritually, with each other. Relationships can be external relationship or internal relationship, blood relationship or social relationship, formal relationship or informal relationship, romantic or intimate relationship, personal or interpersonal relationships etc. all these relationships are normally viewed as a connection between two individuals, such as a parent-child relationship, man-woman relationship, teacher-students relationship, master-servant relationship. The present paper focus mainly on the comparative analysis of the different human relationships as reflected in the selected novels of R. K. Narayan and Kiran Desai. It will also be helpful to understand how human relationships are separated by human nature, culture, religion, generation gap, etc.*

**Key Words:** Human Relationship, Traditions, Modernity, Culture

The history of the human relationship dates back to the ancient period of the Indian tradition and culture. Talking about the father-son relationship, there is an example of the *Ramayana* and *Mahabharata*. In the great Indian epic, *Ramayana*, king Rama having a deep respect and love for his father king Dasaratha. He agrees for exile of fourteen years in the forest for the sake of his father's honour. This is the best example of the father-son relationship. In Indian English fiction, most of the writers mainly focus on the human relationships that exist in Indian culture and society. Under the category of human relationships the most significant is man-woman relationship. Other relationships include husband-wife, father-son, mother-son, father-daughter, mother-daughter, brother-sister, etc. These relationships come in the category of blood relationship. Between the man and woman relationship that is husband-wife relationship is a prominent relationship and comes first in this category. It is generally noticed that the relationship between father and son is often of conflicts especially in his growing up age. The father-son relationship can be one of the best as men to men friendship is often strong but when the same relationship is that of conflict, then it can be very difficult for the family. This relationship is very different from a mother-son relationship of care and tenderness; it is more like teaching the practicalities of life and preparing a son to face the real world. Husband-wife relationship is generally characterized by the dissonance and disharmonious tone in our culture. As per as our Indian culture is concerned the marital and filial relationships assume great

significance because these are the main relationships among others. The intensity of love and affection are essential factors to give depth to human relationships, to bring people closer to each other physically, emotionally, sentimentally, and make people think expansively about themselves and the world.

The present study attempts the reflection of human relationships which are reflected in R.K. Narayan's *The Vendor of Sweets* and Kiran Desai's *The Inheritance of Loss*. Both the writers belong to the same region and are recognized as the renowned Indian English novelists in India. But their writing styles, their ways of thinking, their attitudes, their lives, are somehow different as well as similar. The most common theme in Narayan's novel, *The Vendor of Sweets* and Desai's *The Inheritance of Loss* is human relationship particularly the man-woman relationship, the conflict between Westerners and the Easterners, traditional values and modern ideas, etc. R. K. Narayan (1906-2001), is one of the most prolific of Indian novelists in Indo-English fiction. He grew up in a traditional, Hindu South Indian middle class family and lived only in India. Narayan was a true Indian both in spirit and thought. He kept himself away from contemporary socio-political issues and in his fiction; he explored the South Indian middle class milieu. He was the writer with full commitment to Hindu ideas and beliefs. Kiran Desai (1971), as a modern, 21<sup>st</sup> Century, third generation, Indian English Diaspora writer, explores the modern themes in her fiction. She lived her early life in India then she moved to England and then to America because of her families' changing residences. Her maternal

grandmother is German, her grandfather is a refugee from Bangladesh, and her mother Anita Desai lives in India. There is a totally complex mixture in their family relationships and relations from generations to generations. Therefore, she exposes different cultural, regional, and different natured people in her novels. Though she is an Indian citizen she lives in a foreign country and tries to depict their culture. She describes the lives of Indian people and the life of Indian-Americans those who have settled down in United States as an immigrant. She also throws light on the western people who come to stay in Kalimpong.

There are some similarities and differences in writings of both R.K. Narayan and Kiran Desai, though they belong to the two different writing phases. R.K. Narayan mainly focuses on or writes about the conflict between two generations, conflict between the East and the West, between the young and the old, between convention and revolt, between traditions and modernity, between orthodox faith and reasons, between order and disorder in his characterization, etc. are the major themes reflected in his novels. Narayan presents the depiction of rustic, middle class village life. In most of his novels there is a description of market streets, railway stations, hair salons, college, bank, municipal committee, hotels, cinemas, merchants, local employees, priests, college boys, teachers, guides, tourists, municipal members, and taxi drivers of Malgudi, etc. Kiran Desai writes her novel with an Indian treatment which includes Indian rural life, upper-class and lower-class societies both in India as well as abroad. She portrays the life of both Indian and American people though she lives in abroad.

Narayan's depiction of characters and their relationships with one another achieve a philosophic implication and they experience the loneliness, separation, exile, and alienation in his novels. He is a traditionalist in his characterization and presents his characters in the light of the most contemplate universal theory of *Karma* as formulated by the *Bhagavad-Gita*, a great Indian Hindu epic. On the contrary, Kiran Desai presents her characters without any theory or with any particular philosophy. Her characters are the mixture of traditional and modern life of both Indian and Western cultures. She, like Narayan presents her relationships with sociological, political, philosophical, and economical levels, but she does not restrict herself to the family relationships, she presents the relationships of people from one country to another. Narayan's presentation of human relationships in his novel is stimulated from Indian traditions and philosophies like- Gandhian and *Karma*

philosophy. He gives a truthful account of father-son relationship with full of clashes and conflicts between tradition and modernity. Jagan, the father fails to make a harmonious relationship with his son, Mali. Narayan exposes the total conflict and quarrel through this relationship because of the father's attachment with traditional thinking and son's dynamic nature and running behind the modern, western thinking. This relationship ends in failure because both father and son do not have harmony and peace in their relationship because the son, Mali in this relationship does not show any sense of respect and reverence to his tradition and culture.

Kiran Desai and R.K. Narayan prove that they have some similar as well as different characteristics in their characterization because of their age difference which affects their thinking, attitude, writing style, tone, and language, etc. Narayan presents the real Indian middle class society with social issues and depicts the internal conflicts of the concerned characters and their relationships. He has presented the human relationships which grew in the pre-independent India. On the contrary, Desai presents both the Indian and western traditions and culture through her characters. She presents her characters with highly modern status and their relationships with one another. Desai presents her opinion about complexity of human relationships like the mixture of human relations, their separation, clashes, and quarrels as major contemporary problems and human condition. She analyses the problem of changing human relationships in her novel. She is a postmodern, contemporary writer and considers new themes and takes up significant contemporary issues as the subject matter of her fiction while remaining rooted in the tradition at the same time.

Desai presents the father-son relationship with fulfillment and harmony. There is a proper understanding, love, respect, care, and affection between father and son. Desai depicts the nature of both father and the son in this relationship with modern values and ideas. The father in this relationship is less educated, simple, poor, man working as a Cook for his son's future life. Though he believes in old ideas and lives in a traditional atmosphere, he thinks like a modern, highly educated man. Hence, he sends his son to America for his welfare. The son also shows proper respect and love and very strong relationship with his father. Narayan's presentation of husband-wife relationship is found in retreat and emotional disturbance through the relationship between Jagan and Ambika. Their relationship ends in despair, dissonance, unfulfillment, misunder



standing, and so on. Whereas, Kiran Desai presents this relationship with loneliness, alienation, exile, futility, separation, and lack of communication. The husband, Jemubhai Patel in this relationship is highly educated, a foreign return man who never loves his wife, Nimi. He considers himself as a sophisticated, intellectual man and hates his wife's simple, rustic, illiterate nature. There is no reference to any intimate, loving conversation between them. There is a non-balanced relationship between them and this non-balanced relationship lacks the elements of love and feelings of relatedness. There should be mutual understanding through meaningful communication for a balanced relationship but there is no sign of such communication between Jemubhai Patel and Nimi and they lead an unhappy marital relationship.

Love-hate relationship, Narayan presents, through the Western beloved and Indian lover. He presents it how two human beings are attached to each other for the fulfillment of their respective interests and purposes. Mali and Grace love each other passionately but their love relationship ends in separation. Mali brings Grace with him in India with a promise to marry her in India by Indian way but his selfish and money-minded nature compels Grace to return to her country with loss of her love. Desai presents this relationship with modern ideas and thinking of the characters. She presents the modern love story through this relationship. Her hero, Gyan of this relationship is an Indian and heroine, Sai is also an Indian citizen but she is brought in England with western ideas and manners. Their love relationship does not long last because of their different nature and strong attachment and pride for their cultures. Gyan trusts on his country with strong pride and hates the western ideas and manners but Sai never leaves to live separate from western manners and principles. Therefore, the clashes come in their relationship. Narayan presents the friend relationship between Jagan and Cousin which is an ideal example of the intimate relationship. There is a mutual understanding, affectionate words, care, and proper physical and mental support between these two characters' relationship. Narayan presents this relationship with the traditional and especially, pre-independent Indian friendship. He handles the East-West theme through his characters' relationships. Jagan represents the superficial aspects of the East and Mali the weaker aspects of the West. Mali rejects his Indian past and tries to imitate Western life. Jagan-Grace relationship proves that East-West synthesis is also possible. Grace, the unmarried, casteless, foreign girl, is

concerned and solicitude for Jagan in her attempt to be a good Hindu daughter-in-law. She learns diligently the Indian way of life and maintains the house clean. Jagan on his part understands her predicament caused by the misdeeds of his son. But Kiran Desai presents this relationship with full of clash and cross through the friendship between Jemubhai Patel and his friend Bose because of the western impact, foreign thinking and ideas and also the modern atmosphere. There are some other relationships which are reflected in Desai and Narayan's novels suggesting the vagueness of modern and traditional characteristics. Desai presents all her relationships with a modern touch and Narayan presents them with traditional rural touch. His characters like Cousin, Jagan, Ambika, Bearded man, Gufar, Natraj, etc. belong to the traditional, ordinary, simple life. Whereas, Desai as a modern writer presents the highly modern characters like, Jemubhai Patel, Sai, Noni, Lola, Father Booty, Uncle Potty, Saeed Saeed, Harish Harry, Biju, MunMun, Pixie, Mrs. Sen, etc. who belong to the modern thinking and also western ideas. In this way, it suggests that Narayan's writing is related to his traditional, conservative thinking and hence, he depicts the rural ideas and values while presenting the different relationships.

To conclude, the vivid portrayal of characters and their relational connections with each other are interwoven psychologically, physically, emotionally, sentimentally. These are the significant portrayals in this novel. There are different kinds of relationships that show affection, love, spiritual attachment, emotional bonding, and so on. On the other hand, there are also confusions, detachments, separations, dissonance, disharmonies and hates in the relationships. Generally, R.K. Narayan has presented the conservative, traditional, cultural, people on hand and modern, westernized, and foreign people on the other hand with their relationships. On the contrary, Desai has presented both Indian and Western people and their relationships.

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## 47.

### Globalisation And Cultural Change In 'Kamala Markandaya's Novel, Nectare In A Sieve'

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**Abstract-**

*'Indian culture' is one of the oldest cultures in the world. There is immense variety in Indian culture. People belonging to diverse religions, castes, and regions follow their own traditions and culture. In Indian literature, we can read about it through novels, dramas, poems etc. As India is a land of diversity, different types of languages are found in India. Each area has their own languages and people like to speak in their mother language. Hence, culture is represented by the Indian writers in their writing. The family systems, festivals, art, architecture, dance are the parts of Indian culture. Even most of the movies are an important part of the contemporary Indian society. The culture of Indian societies finds its place in the movies. The movies of India include changing culture, impact of globalization, advancement in media, and change in living style. Western languages, western music, foods and celebrations are becoming the parts of Indian culture, and these things are reflected in Indian writing in English. Indian English literature refers to the body of work by writers from India, who writes in English languages. English literature in India is also linked with the works of writers of the Indian diaspora born in India but residing elsewhere. A pioneer of this literature was Raja Ram Mohan Roy whose works are noteworthy. Sochee chunder Dutt was the first writer of fiction. An outstanding Indo- Anglican writer was Aurobindo Ghose who's Poetic Magnum Opus "Savitri" is an epic. Besides the legendary and highly venerated Indian English literary personalities like R.K. Narayanan, Raja Rao, Kamala Markandaya, Anita Desai, and Nayantara Sehagal, have ceaselessly captured the spirit of an Independent India struggling to break away from the British and establish a distinct identity. In the recent past we have a crop of fresh talent. During the 1980 and 1990, India has emerged as a major literary nation. Salman Rushdie's 'Midnight Children' had become rage around the world, and Upamanyu Chatterjis' 'English August' has made a name for himself as foremost modern novelist. These authors blended the Indian and western culture. In the global market the works of Indian authors are often found.*

**Key Words** – Globalisation, nostalgic idealization, self-abnegation, empiricism and transcendentalism, cultural change, Indo-Anglican literature.

**A Cultural Change In "Nectare In A Sieve"** Of all the contemporary Indian novelists writing in English, Kamala Markandya is the most accomplished both in respect of her sensitive handling of a foreign medium and her authentic portrayal of the Indian scene. Kamala Markandaya is essentially cultural writer who doesn't treat the concept of estrangement at the psychological or at philosophical level. She treats the concept of culture with total vision of human life and has novels deals with the cultural alienation. Kamala Markandaya's novels attempt to present in symbolical characters and situations they thrust towards modernity which often assumes in her work the guise of a malignant tumour infecting the vitals of a culture traditionally quiescent. Cultural change is the most important theme of her all novels. There is hardly a novel which doesn't derive its aesthetic validity from the interlocked polarities of religion and science, empiricism and transcendentalism. Even the impact of globalization is there in the novels of Kamala Markandya. The global change and transformation are found in the novels of Kamala Markandaya.

As we know that today change is going on in each and every field. In her novel Nectare in Sieve (1954) is clearly influenced this event, portraying some of the problems encountered by the Indian people as they dealt with the changing times. Far beyond its political context the novel is appealing to modern readers for its sensitive and moving portrayal of the strength of a woman struggling with forces beyond her control. In this novel, Rukmani, devoted wife of a tenant farmer living in the soulful quietude of her little village, suddenly finds within this garden of Eden a serpent in the form of a tannery that begins to rear its ugly head, devouring green open spaces, polluting simple gullible peasant into greed, ambition and immorality. The impact of globalization and privatization is found in this novel. Most of the villages changed heralding the tannery as a great landmark of progress. Kunthi asks Rukmani to be Jubilant over the "new developments."

"Are you not glad that our village is no longer a clump of huts, but a small town? Soon there will be shops and tea stalls, even a bioscope, such as I have been to before I was married."

You will see.”

And Rukmanis own husband Nathan, joins this chorus of universal exultation. It is well to accept these things, but Rukmini's perceptions warn her against the impending disasters, the tannery. She knows that the augur is fallen for village. Her spirit revolts against the change because of global impact, modernization, and cultural changes. Our people are sick with bad cultural life style, and our Ancestors opposing the changes which are taking place in India. Rukmini said—

“Never, Never ‘I cried, They may live in our midst but I can never accept then, for they lay their hands upon us and we are turned from filling to burter and hoard, our silver since we can't spend it, and see our children go without the food that their children gorge and it is only in the hope that one day things will be as they were that we have born these things.”

“Foolish women,’ Nathan, said, there is no going back. Bend like grass that you do not break.” This shows that how our Indian culture is represent in this extract. Indian people are rigid to old culture, lifestyle, etc. But because of western Impact the Nathans children and Kunthi's children followed the paths of modern change which is took, place by cultural, moral, global, way. The wind of change devours the entire village, turning it into spiritual Waste land. The little village is now transformed into small town Rukmini's own daughter, Irawaddy is forced into prostitution by the inexorable laws of necessity and destituting. The prelapsarian peace of the village is disturbed beyond all redemption. She utters in despair, —

“——— our money buys less and less. As for living in a town——— if town this is——why, there is nothing I would fly sooner if I could go back to the sweet quiet village life. Now it is all noise and crowds everywhere, and rude young hooligans idling in the street and dirty Bazaars and uncouth behaviour, and no man thinks of another but schemes only for his own money.”

So this is how change in mentality taking place. The impact of Privatization demands of east and west orthodoxy recurred in this novels, cultural context is the major theme of his novels. The ‘Nectre in Sieve’ is the example of cultural change and globalization.

Culture is sum total of customes, traditions, behaviour and habits of people. The relevance of understanding cultural life in a literacy fiction is highly significant because it

reveals the objective picture of contemporary society observed by the writer. Kamala Markandaya's novels are not exception in this phenemon. Her novel, the nectare in a Sieve is one of the best novels carried out by Kamala does it in the annals of Indian fiction. ‘Nectare in a Sieve’ is an illustrated story of Indian village life which is based on poverty and exploitation of human resources. The study of cultural life depicted in the novel ‘Nectare in A Sieve’ has been conducted in this novel in a socialesical view point her manifestation of the cultural problems has been reflected in this novel. Different types and angles of cultural life have been reflected in this novel. The different dimensions of cultural life have been desired in this novel.

“Nectare in a sieve’ is a story of faceless peasants, effect of Indian agrarin bankruptcy. This novel deals with industrialization and its impact of rural life. Novel deals with themes like hunger, degradation, literacy, beggary, superstitions, loack of family planning, unemployment, prostitution, zamindari system, and evils of early marriage, dowary system, and effects of such problems on rural life is very realistically sketched by the novelist. She sketehes rural life of barter system and arrival of industry means here we can see the conflict between tradition and modernity. It is the story of simple villagers whose source of income is the land, which they have been cultivating from generation to generation. This novel encompasses hetogeneous theme of tragic waste and despair of unfulfilled love of east west conflict of psychological maladjustment and social disintegration. The changing rural life is realistic and objective. These micro aspects of socio cultural life are immensely reflected in this novel. The village life is about south Indian village. Village of Kamala Markandaya is unchanged that is traditional, before arrival of towns of people for construction of Industry. She portrays the class conflict between village and city, tradition and modernity, family reflections and socio-economic pictures. Life of rural people depends upon nature. The author is silent who observer has minutely noted socio- cultural changes in the village life. All these aspects can be carefully studied and rightly noted here in this novel. The Indian Wedding system is very ritualistic after parents and joins her husband. They enjoyed typical south Indian rice, dal, curd etc. Mango as a symbol of happiness in the Indian culture has an immense value. Kamala Markandaya has evolved

here cultural communication based on Indian symbols which are deeply rooted in the peoples mind. The garland suggests future happiness and prosperity Rukmini adjusts with Janki, and Kunthi, as her companions. Rukmini proves efficient housewife, as there is no other family member. The author has skillfully depicted creation of Indian eco-system. The author depicted south Indian cultural aspect of India village.

"She develops garden, where she plants a number of vegetables, so as to support her husband. The concept of home is the image of garden full of vegetables symbolizing hope, happiness and prosperity. But Snake in the garden is symbol of evil unhappiness. The success of Kamala Markandya is unique in describing socio-cultural facts. The author has tackled different dimensions of village life by revealing these symbols in a new angle.

The deep faith of god is an important aspect of Indian culture, which has been rightly portrayed by Kamala in the 'Nectre in a Sieve'. Even the spiritual life of Indian culture is rightly focused by the author. Arrival of Industries, so the cultural changes are significant and they have affected in various forms of changed relationship. The author depicts cultural changes in the village life, mostly calm and peaceful Indian village. The author clearly disapproves of superstitions practices of the rural people. But in modern village people become aware about it.

The depiction of marriage festival is typical in Indian villages. In the wedding day men and women come to assist one another. They take Ira to the river bath. Rukmini put red sari on Ira, which she wears for wedding. All the relatives

priests, friends arrived for marriage. It is typical Indian culture depicted in this novel. Respect to the elders is a part of Indian traditional culture. Kunti is silent and more reserved woman than any other woman. In this way the portrayal of cultural life in the Indian village is success of Kamala Markandaya. She has presented East West effectively. Depawali festival depicted in the colourful manner. Indian life is based on moral values and western life is about materialistic. This struggle is well depicted. In brief, her novels are note of happiness and part of cultural vision.

#### Conclusion-

In this way this novel brings to the light the cultural aspect of Indian life. Kamala Markandya follows the dictum of Kipling's famous line "East is east and west is west". This novel is an allegory of Indian life and life giving spring of its own culture. Really this novel is a beautiful depiction of social, cultural, economical life of Indian people.

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## 48.

**Impact of Technological Advancement on Literature**

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**Abstract:**

*This research paper discusses and explains how modern technology affected literature, writers, readers and above all its form. 21<sup>st</sup> century is the era of science and technology and no field of human being is isolated from technology so as literature. Technology like everything has both good and bad sides; in this research paper I tried to show both positive and negative sides of technology on readers as well writers. As we know literature follows culture. Literature adopted technical changes to keep pace with the present time. Since the invention of various techniques in writing for example paper, ink, printing press, binding, scanning, computers, literature got changed. The way books produced and made available to the readers also changed by technology. Many writers either used technology while producing new book or made it as their subject matter of their creation. Technology becomes the part of the environment within which literature works.*

**Keywords:** Technology, Science, Internet, E-books, Literature

**Introduction :**

Since the very existence of literature, technology has been remained a subject of literature. The word technology comes from the Greek word '*techne*', which means 'craft' or 'making'. So literature being a creation, or making something new, thus has strong relationship with technology. The later part of the word, 'ology' which means, 'an intellectual discourse or subject of study'.

Famous Victorian critic and writer Matthew Arnold in his essay '*Literature and Science*' discussed the relationship between literature and science. According to him, "literature is the basic for 'knowing ourselves and the world', and science 'it is one thing to just look at literature.'" It means that science is only a part of the literature.

**Literature-** Literature is a term used to describe written or spoken material. The term is most commonly used to refer to imaginative writings including works of poetry, drama, fiction and non-fiction. Literature is published in written works in a particular style. Our life and all the subject are related to our life is the subject matter or element of literature.

**Technology** - Technology is machinery and devices developed from scientific knowledge. It is the branch of knowledge that deals with the creation and use of technical means and their interrelation in life. Technology is a tool to solve a problem, achieve a goal or perform a specific function.

**The Positive Aspects Of Technology On Literature**

**1. Easy and fast way of work** – Writing and publishing was a very difficult task in past. It was a toilsome task for writers as well as editors and publishers. The new technology is a great help to these peoples. Technology in recent times made all these things quite easy. With the help of computers can easily made a modern piece of fiction. Writing through typing made organizing and passaging very flexible; paragraphs can be arranged any shape and order easily which would've been impossible when working with hand notes or with a typewriter. This little screen of computer brought a vast change in the field of writhing and arranging and processing words.

**2. Book in electronic format** – Now book can be available in electronic format. The old idea, publication means a 'printed book' is changing. Many more books that previously would not be considered worthy of being published now find a home online, and older texts are revived with another chance of reaching mainstream consumers. It is called online book publication. This digital form of books is attracting a large number of readers due to its presentation. It is very effective means to reach to the masses expending less.

Writing a book is only a half work because it was very difficult before to get publisher who will publish his work. But thanks to modern technology writers got new platform for their works. There are websites that allow writers to publish their own stories, free of charge in online in digital format. The response of readers to these e-books is overwhelming. Publishers and booksellers may be able to save the cost of printing, shipping and

returning unsold books. A book can be available online through e-reader or mobile.

Here are some top sites in the year 2016, which publish and sell online books in digital form: CreateSpace, AuthorHouse, Xlibris, Payhip, Lulu, Amazon Kindle, Smashwords, With Kobo Writing Life, PubIt!, Booktango, BookBaby, MyeBook, E-Junkie, Scribd, eBookMall, eBookIt, Tradebit, etc thousands of site are available today.

E-books are becoming very popular. It is a lot easier to get the work out for people to read. Here is a list of 10 of the biggest authors that started out self-published e-books.

E.L James' *50 Shade of Grey*, Hugh Howey's dystopian sci-fi *Wool Trilogy*, Amanda Hocking's *My Blood Approves* series, and *Trylle Trilogy*, Lisa Genova – *Still Alice*, Barbara Freethy – *Daniel's Gift*, H.M Ward – *Damaged*, Michael J. Sullivan – *The Riyria Chronicles*, K.A Tucker – *Ten Tiny Breaths*, James Redfield – *The Celestine Prophecy*, David Chilton – *The Wealthy Barber*

**3. Unique platform for communication between reader & writer**—Technology enabled one to one correspondence between an author and a reader. This new dimension provides the way where the author and reader can connect each other; reader can comment on published book and can also ask his questions directly to the author. It is providing a healthy discussion about the reception and understanding literature in a better way among scholars, researchers and common readers.

Internet has also affected the way author write. Internet has call forth different writing communities, like blogs. Blogging is a new phenomenon that is changing and affecting areas of politics, business, cinema because in this these sector related people like politicians, actors, vip persons expressing their thoughts through blog and affection the society.

Blogging on web inspiring everybody to become an author. Millions of users post their thoughts and feelings every day on blogs and social networking sites. Because of its wide range and ease of using individual can open his mind with the rest of the world. Without the Internet, this new genre could not exist.

**4. Online courses on literature and language** - Online courses is a new method of learning becoming popular because it has quality teaching and can be attended whenever we got time in day. A large number of academic institutions, universities and colleges are designing many online courses. Universities like Oxford, Harvard,

Massachusetts launched many online courses on literature, language teaching, creative writing and so on and also offers audio-video lectures related to subject. They also provide online syllabus. It is the break from the traditional way of attending college.

This availability of designing courses will definitely bring fruitful results. UGC also provide online video lectures on various subjects on its *Vyas* which is the Higher Educational Channel. *EDUSAT* is the satellite exclusively devoted to meet the demands of educational sector in India.

**5. Technology has opened new prospects to the field of translation**—Translation is not an easy task. The work of translation was facing several troubles in the past. Unavailability of dictionaries, reference books and limited resources were big problems in translation. With the advancement of new technology, the process of translation became much easier. Now on internet there is availability of online dictionaries, thesauruses, reference books, and resources which made translation as an interesting as well as easy and fast work. Translation developed as one way of earning for new writers and editors. There are many software, applications and tools, available online which help in the process of translation. This resulted numbers of books are getting translated into several current languages.

**6. Sharing of digital information**—Researchers found a big source of information through internet. Sharing of digital information among researchers has opened new doors for advance of research. This will attract scholars toward research field. Internet offers unlimited opportunities to find information including necessary books, scientific articles, encyclopedic information, documentary videos, etc.

Literature students can interact with the related subject experts and authors across the world. With the help of internet they can arrange video-conferencing and net meetings and resources to practice reading skills. Information from various locations and sources allows students to interact and learn new things. In video-conference remote computers can be linked with internet and allow participants to talk and view each other in classroom. Teachers can conduct guest lectures using this technology for the students of literature. Many videos related to literature as well as onwriters are available on websites like Spark notes, YouTube, etc. which can

help literature students to understand the topic properly.

Language lab is very helpful for language students. Computer Aided Language (CAL) Laboratories becoming a part of the Language learning, it is very helpful for the teachers/learners to familiarize themselves with certain common terms used so that teaching and learning of English language and literature will become easier.

**7. Hollywood and Bollywood have taken inspiration from several literary pieces-**Cinema or movie is the modern version of drama. Many movies are the adaption of classics. Drama was the leading genre of literature during Elizabethan and Restoration age. Drama gained revival in the form of a movie in modern world. Movie is an example of modern technology, which has outstanding capacity to reach even to illiterate ones.

Hundreds of movies which are based on books of famous authors like Shakespeare are famous. Hamlet, Macbeth, King Lear, Tempest are the Hollywood films based on Shakespeares' plays. Angoor is a Hindi comedy film baed on The Comedy of Errors, a recent hindi film Haidar is based on Hamlet. Natsamrat is the latest Marathi film is also based on King Lear. Marathi film Duniyadari is inspired from the book of same name by late ShriSuhashShirvalkar.

#### **Negative Aspects Of Technology On Literature**

Technology has both positives and negative sides. But there can be a negative side resulting from inappropriate or overuse of technology, and that negative side can create big problems in human life. To make the best out of tools of technology, we must also recognize their downsides and how to avoid them.

While the Internet has given the world many new advantages over traditional text, it undeniably affects the older generation of the print and publishing industry, writing style and communities, and the next generation of reading.

**1. Affected the older generation of the printed books-**Printed books have its own value. More ever print is easier on the eyes than a digital displays. A study has shown that people can understand and remember much from printed book than e book. This is probably because sensory experiences given by a book like the texture and smell of the paper. Memories are closely associated with other senses. We easily flip printed book and reach to the index easily but it is not the case of digital book. In digital or e book

we can easily lost our current page when flipping. A person can glance through what kind of books he keeps.

**2. TV is turning out to be a contaminated form of communication-** TV is the most important modern tool of entertainment turning to be a major way of enjoyment for the people taking the place of reading. Most people prefer to see such obscene or filthy programmes than reading a good book of literature. Today the most admired thing of technology is TV. Now days, TV is turning out to be a contaminated form of communication. Sensation, conspiracy, hatred, violence and bloodshed are the some subjects which are addressed by TV serials and programmes e.g. many Marathi and Hindi serials. There is a shortage of good programmes, which can promote good values among people. The constant stream of violent scenes causes people to become desensitized to destruction of any kind which leads social unrest.

**3. Technology producing a decline in critical thinking and quality of reading material-** The effect of technology on people's ability to think is a highly debated topic. As technology has played a bigger role in our lives, our skills in critical thinking and analysis have declined. Resent research in hospitals showed that among patients aged 20 to 35 years, showed that the current generation, which dependent on digital memory, losing the ability to learn new and remember the old. This is very dangerous thing for human being, and we have to be aware to the fact.

New technology increased reading and writing in quantity but decreased in quality. Unfortunately, blogs where millions of people share their thoughts and feelings have lower quality than that of journalism. With a lack of good editorial oversight, the bloggers who are posting regularly throughout the day are often not concerned with quality as well as reliability of the source, which lessens the reading experience.

An American novelist Thomas Pynchon depicted technology in a bizarre form. He was of the opinion, if we let ourselves as victim of technology, we are creating it's our own predicament.

**4. Plagiarism-**Plagiarism by is a serious problem before education field. There are many examples of plagiarism in PhD thesis. It means taking citations without asking the original author. In more severe situations, a larger percentage of the work was written by someone else, the

plagiarist removes actual author(s) name(s) and exchanged with his or her name. Many fraud authors copy information from internet and publish it with their name and earn money. So it is a problem before which need to be solved.

**5. Loss of Hearing and Eyesight-** Online audio-visual courses, net conferences, reading on digital devise can harm our eyes and ears. Using headphones and ear phones can cause people to lose their hearing quality over time. Likewise, straining your eyes looking at computer and mobile screens can cause people to need glasses much earlier in life. This can look minor problem but if we don't heed on it, it can cause great danger to our health.

**Conclusion:** Technology has brought tremendous change in the field of literature. Today literature reached millions of people; students

have tremendous opportunities to use technology and learn literature, language and many things which were not possible to old generations. But with each advantage have some cost. The impact of technology on our social, mental, physical and environmental health can be devastating if we don't keep ourselves in check. Being aware of the harmful aspects of the overuse of electronics will help avoid any unnecessary pitfalls.

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## 49.

### Impact of Literature on Cultural Marxism, Media Culture and Cultural Studies: An Overview

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#### Abstract

*Cultural studies combine sociology, literary theory, media study and cultural anthropology to study cultural phenomena. It needs to study Cultural study while concentrating on how a particular cultural phenomenon relates to matters of ideology, race, class and gender issues. The main focus of an orthodox Marxist approach concentrates on the production of meaning. This model assumes a mass production of culture and identifies power as residing with those producing cultural artifacts. In a Marxist view, those who control the means of production essentially control a culture. Traditions of cultural Marxism are thus important to the trajectory of cultural studies and to understanding its various types and forms in the present age. The paper argues that Marx's labor theory of value is especially important for critically analyzing the media, and culture. Labor is still a blind spot of the study of culture and the media, although this situation is slowly improving. It is maintained that the turn away from Marx in Cultural and Media Studies was a profound mistake that should be reverted. Only an engagement with Marx can make Cultural and Media Studies topical, politically relevant, practical and critical, in the current times of global crisis and resurgent critique.*

**Key Words :** Karl Marx, Marxist theory, Culture, Media, Capitalism.

Many different versions of cultural studies have emerged in the past decades. While during its dramatic period of global expansion in the 1980s and 1990s, cultural studies was often identified with the approach to culture and society developed by the Centre for Contemporary Cultural Studies in Birmingham, England, their sociological, materialist, and political approaches to culture had predecessors in a number of currents of cultural Marxism. Many 20<sup>th</sup> century Marxian theorists ranging from Georg Lukacs, Antonio Gramsci, Ernst Bloch, Walter Benjamin, and T.W. Adorno to Fredric Jameson and Terry Eagleton employed the Marxian theory to analyze cultural forms in relation to their production, their imbrications with society and history, and their impact and influences on audiences and social life. Traditions of cultural Marxism are thus important to the trajectory of cultural studies and to understanding its various forms in the present age.

Marx and Engels both are the founder of Marxist theory, who rarely wrote in much detail on the cultural phenomena that they tended to mention in passing. The economic base of society for Marx and Engels consisted of the forces and relations of production in which culture and ideology are constructed to help secure the dominance of ruling social groups. In general, for a Marxian approach, cultural forms always emerge in specific historical situations, serving particular socio-economic interests and carrying out important social functions. For Marx and Engels, the cultural ideas of an epoch serve the interests

of the ruling class, providing ideologies that legitimate class domination. "Ideology" is a critical term for Marxian analysis that describes how dominant ideas of a given class promote the interests of that class and help cover over oppression, injustices, and negative aspects of a given society. On their analysis, during the feudal period, ideas of piety, honor, valor, and military chivalry were the ruling ideas of the hegemonic aristocratic classes. During the capitalist era, values of individualism, profit, competition, and the market became dominant, articulating the ideology of the new bourgeois class that was consolidating its class power. Ideologies appear natural, they seem to be common sense, and are thus often invisible and elude criticism. Marx and Engels began a critique of ideology, attempting to show how ruling ideas reproduce dominant societal interests serving to naturalize, idealize, and legitimate the existing society and its institutions and values. In a competitive and atomistic capitalist society, it appears natural to assert that human beings are primarily self-interested and competitive by nature, just as in a communist society it is natural to assert that people are cooperative by nature. In fact, human beings and societies are extremely complex and contradictory, but ideology smoothed over contradictions, conflicts and negative features, idealizing human or social traits like individuality and competition which are elevated into governing conceptions and values.

Many later cultural Marxists would develop

these ideas, although they tended to ascribe more autonomy and import to culture than in classical Marxism. While Marx's writings abound with literary reference and figures, he never developed sustained models of cultural analysis.

Marx's works and the economic in general has today returned, the question arise which role Marx should play in the analysis of media, communication and culture and which role his works actually do play in such studies. In order to contribute to the discussion of this question, this paper discusses the role of Marx in current works of selected representatives of Cultural Studies and argues for a renewed reading and interpretation of Marx's works in the context of studying the media, communication and culture.

Media contents and media technologies do not come out of nowhere. They are objectifications of the labor of human beings working under certain conditions. Neither these human beings nor their working conditions are generally visible to media users. There is a certain difference in media content production because journalists' names and faces are most of the time known to the public, whereas the work of camera operators, cutters, designers, paper workers, etc. rather remains invisible. There is another significant difference in user-generated online content where the conditions of production are known to one and can be communicated to others. Nonetheless, the production of media content and technologies is a complex process that involves a lot of different forms of work that are to a certain degree not immediately visible and are hidden inside of things and artifacts.

As information is an important aspect of economic production in information societies, the culture concept cannot be confined to popular culture, entertainment, works of arts and the production of meaning in the consumption of goods, but needs to be extended to the realm of economic production and value creation. The concept of cultural labour is therefore of crucial importance.

Although the hegemonic ideology of Neo-liberalism is expressed in a large number of contemporary texts, it is important to remind ourselves that it is not a completely dominant perspective throughout mass media. As cultural studies scholars often emphasize, drawing upon the complex concept of power famously articulated by Michel Foucault, competing voices and alternative perspectives always arise to contest the hegemonic formulations in an ongoing

and decentralized struggle for superiority. Textual analysis of the ideological dimension in media entertainment, such as that provided by Palmer, is an important dimension of understanding how the text works, especially when linked with background knowledge about the producers' political and economic interests. However, there is still another element that students of media culture need to take into account.

There is wide agreement among scholars that consumers of the media should not be conceptualized as mere passive pawns of media imagery, completely controlled by the dominant culture, but there are several different ways of understanding the activity of the audience. The second generation of classical Marxists ranging from German Social Democrats and radicals to Russian Marxists focused even more narrowly on economics and politics. Marxism became the official doctrine of many European working class movements and was thus tied to requirements of the political struggles of the day from Marx's death in 1883 and into the twentieth century. A generation of Marxists, however, began turning concentrated attention to cultural phenomena in the 1920s. In addition, theorists like Lukacs, Benjamin, and Adorno, who instituted a mode of Marxist cultural analysis, were intellectuals who had deep and abiding interest in cultural phenomena.

Cultural Marxism was highly influential throughout Europe and the Western world, especially in the 1960s when Marxian thought was at its most prestigious and procreative. The now classical period of British cultural studies from the early 1960s to the early 1980s continued to adopt a Marxian approach to the study of culture, one especially influenced by Althusser and Gramsci.

**British cultural studies** - like the Frankfurt school - insists that culture must be studied within the social relations and system through which culture is produced and consumed, and that thus analysis of culture is intimately bound up with the study of society, politics, and economics. British cultural studies and the Frankfurt school were both founded as fundamentally trans-disciplinary enterprises that resisted established academic divisions of labor. Indeed, their boundary-crossing and critiques of the detrimental effects of abstracting culture from its socio-political context elicited hostility among those who are more disciplinary-oriented and who, for example, believe in the autonomy of

culture and renounce sociological or political readings. Against such academic formalism and separatism, cultural studies insists that culture must be investigated within the social relations and system through which culture is produced and consumed, and that thus analysis of culture is intimately bound up with the study of society, politics, and economics.

The emphasis in postmodernist cultural studies arguably articulates experiences and phenomena within a new mode of social organization. The emphasis on active audiences, resistant readings, oppositional texts, utopian moments, and the like describes an era in which individuals are trained to be more discerning media consumers, and in which they are given a much wider choice of cultural materials, corresponding to a new global and transnational capitalism with a much broader array of consumer choices, products, and services. In this regime, difference sells, and the differences, multiplicities, and heterogeneity valorized in postmodern theory describes the proliferation of differences and multiplicity in a new social order predicated on proliferation of consumer desires and needs.

Cultural Marxism, thus, strengthens the arsenal of cultural studies in providing critical and political perspectives that enable individuals to dissect the meanings, messages, and effects of

dominant cultural forms. Cultural studies can become part of a critical media pedagogy that enables individuals to resist media manipulation and to increase their freedom and individuality. It can empower people to gain sovereignty over their culture and to be able to struggle for alternative cultures and political change. Cultural studies are thus not just another academic fad, but can be part of a struggle for a better society and a better life.

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## 50.

**Impact Of Globalization On Women In India****Tejashri Shivaji Patil**Department of English,  
Chandrabai- Shantappa Shendure College, Hupari**Abstract**

*The present paper is an attempt to focus attention on the impact of globalization on women in India. Globalization is the process of international integration arising from the interchange of world views, products, ideas and other aspects of culture. The term globalization is used to describe interconnectedness among people, knowledge and ideas and goods and money across national borders. It is increasing day by day. This increase in globalization has major impacts on women, both positive and negative. The status of Indian women has been changing day by day. Due to globalization, Indian women abandoned the traditional roles and they leaped into the new era of freedom and rights. Women got so many job opportunities. Now they are given equal status with men. On the other hand women have to perform their household duties as well as office work. However, they are not paid well in corporate sector.*

**Keywords-** Globalization, Indian women.

**Introduction**

Globalization has become an influential factor in the world. The term globalization is used to describe interconnectedness among people, knowledge and ideas and goods and money across national borders. It is rapidly increasing day by day. Globalization has left its footprint in every sector of the world. Women are affected greatly by globalization. Both positive and negative impacts of globalization have been seen on women.

**Objectives of the Study**

1. To know the concept of globalization
2. To study the present status of women in India
3. To study the impact of globalization on women in India

**Methodology of the study**

The present paper is based on secondary sources of the data. The secondary data has been collected from various books, journals and websites, etc.

**Present Status of women in India**

In the traditional Indian society, women have to perform various roles such as daughter, wife, and mother. In the era of globalization there are some drastic changes that have taken place in the role of women. Women of modern era are actively participating in social, economic and political activities. They have generally received higher education than the women of their preceding generation. Increased awareness and education has greatly inspired women to come out of the four walls of the home. Many women actively supported and participated in the nationalist movement and secured eminent positions in administration and public life.

Traditionally, women of rural India exist because of the family and for the family. The modern women value her life a lot. Now the spread of globalization has brought significant changes in the life of women. Globalization brought transition from tradition to modernity in the life of Indian women.

**Positive Impacts of Globalization on Indian Women**

Globalization has greatly influenced the lives of women especially Indian women. Several companies and organizations came in India due to globalization. It also paved the way for the communication lines in India. It created job opportunities for men as well as women. Women have become a larger part of the workforce. With these job opportunities women got self-confidence and they became independent.

The Self- Employed Women's Association (SEWA) in India is a union of women laborers. This SEWA is willing to work hard and seize any work opportunities they might get. Globalization has aided their opportunities in various ways. SEWA has established a women's Cooperative Bank with 125,000 members. Through the help of globalization, they have even reached the women in the rural areas of India. Markets in different areas can now be reached by Indian women who have a part in business, or by craft-making women who have licenses to export their goods. With more freedom and opportunities, these women are raising their standard of living by generating more income (AKF-ISP News).

With the help of satellites and computers, SEWA has been able to reach more women to share self-help knowledge. Even the telephone

is advancement to many women in their business ventures. One of the SEWA women, Mauna Dave, has made tremendous advancements and is sharing her knowledge of the global world and economy with other Indian women, so they can establish a better life for themselves.

Media can be viewed as a positive aspect of globalization. Media plays an important role in conveying a message to people all over the world. The films like Dangal and Mary Kom projected the lives of sportswomen. Wrestlers like Geeta and Babita Fogat and boxer Mary have become source of inspiration to would be girls and women. They eradicated the traditional views and opinions about women who have been playing especially in those sports which were once considered the only areas for men.

Films magazine 'Femina' also has positive impact on women in India. It is the top women's magazine for Indian women. Femina shows the accomplishments of different Indian women from all over and provides inspiration to the women who read it.

Now days, women have become conscious reads through this media. They can apply this knowledge to develop themselves. Now it can be easily possible to them to get well jobs. They also have begun to express themselves through writing. They have produced their own literature. Indian women writers like Jhumpa Lahiri, Shobha De, Kiran Desai, Sudha Murthy, Guari Deshpande explore every possible genre, emotion and experience, many of them also bring a perspective to writing that is distinctively a woman's perspective.

**Negative Impact of Globalization on Indian Women** Globalization has changed the entire world. The number of people is unaware of the negative impact of it on women. Women in developing countries suffer greatly due to the expansion of corporate world. According to estimates from World Development indicators, "Women work two-thirds of the worlds working hours produce half of the world's food but earn only ten percent of the world's income and own less than one percent of the world's property. (Tomlinson) In India globalization has brought jobs to rural and developing areas. But the work

available to women is almost poorly paid, mentally and physically unhealthy or insecure. Women suffer both at workplace and at home. They have to do home chores and work fulltime at workplace. They take dual responsibility. They are not paid well at workplace in corporate sector. Their work at home is not taken into account in the male dominated society. One example of women's labor being exploited would be the Noida Export Processing Zone, which is 24 km from Delhi. These Zones prefer to hire women because they are more docile and more productive in men. The zone is dangerous, hot and unsanitary. There are no maternity benefits and minimum wage is never enforced. Women who became pregnant or married are immediately fired. Overtime is compulsory but women are paid lower rates than men.

We also have to take into consideration the negative impact of television and media. It paves the way for the pop culture. India is a conservative country and globalization has brought liberalization in India. Due to liberalization people lost their moral attitudes. Women have accepted smoking and drinking as a symbol of empowerment. Dating is also more acceptable, depending on the parents.

#### **Conclusion**

In conclusion we can say that women in global era are more practical and rational than that of earlier. Women of global era are expressive and independent. This side of globalization should be welcomed. But on the other hand women are expected to take double responsibility. While doing job in organization they cannot escape themselves from household duties. I think, this should be stopped. Men should help women in their household duties. Both men and women should be treated with equality.

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## 51.

**Angry Young Women of Dalit Feminism : Meena Kandasamy****Jyoti Nagnath Waghmare**Research Fellow,  
Walchand College of Arts and Science, Solapur.**Abstract :-**

*Dalit literature is militant in texture. It challenges the traditional aesthetics of Indian Literature. Meena Kandasamy is one of the outstanding modern Dalit poetesses of India voicing the voiceless. She raises the flag of Dalit Feminism in the era of globalization, privatization and liberalization. She presents the dual struggle – being Dalit and being a Woman. In “Touch” Meena Kandasamy amplifies, accelerates and illustrates the struggle for power and autonomy by women writers. She writes about contemporary issues of Dalit women. She writes and reflects from where she is. Her poems are the saga of pain and struggle. Touch contains a foreword by Kamala Das. Meena’s poems are haunting. She successfully brings out the hypocrisy, exploitation and suppression which are bitter but unavoidable parts of Indian Society. Although she is writing about Dalits, her poems have universal value. Social Realism is one of the key concepts in her poems. Her poems present the realistic picture of harsh lived lives of subalterns (marginalized Dalits) in India.*

**Key words:-** Globalization, Feminism, Social realism, Dalit Literature, Struggle, aesthetics, subaltern.

**Introduction :-**

**M**eena Kandasamy, a young and fierce Tamil poetess is the strong and angry voice of Indian English Literature in 21<sup>st</sup> century. She is hailed as the first Indian woman writer writing Dalit poetry in English. Meena is poetess, fiction writer, translator and social activist. Her poems are the valuable pieces of social realism. She has also represented India at University of Iowa’s International writing program and was a Charles Wallace India Trust Fellow at the University of Kent, United Kingdom. Her poems are about caste annihilation, feminism and linguistic identity.

Her anthology “touch” is published in August 2006 with a foreword by Kamala Das. All her poems present the pathetic pictures of Dalits and their revolt. Kamala Das in her foreword wrote, ***“Once again after a long years of search I came into contact with the power of honest poetry when I was reading Meena Kandasamy’s anthology of verse. Revelations come to her frequently and prophecies linger at her lips. Older by nearly half a country, I acknowledge the superiority of her poetic vision.”***

Feminism is the offshoot of women’s movement of 1960s. It contends the partial representation of women in literature. Feminism struggles for gender equality. *Estelle Freedman* defines feminism as **“a belief that although women and men are inherently of equal worth, most societies privilege men as a group. As a result, social movements are necessary to achieve political equality between women and men, with the understanding that gender always intersects with other social hierarchies.”**

(<http://ntb.stanford.edu/quotes.html>)

But it is claimed by many feminists that mainstream feminism became so institutionalized and recorded only the experiences of white, upper class, urban, educated, heterosexual women. Peter Barry, opines that, “Feminism found it difficult to accommodate difference, whether racial, cultural, social, or sexual, and tended to universalize the experiences of white, middle class women”. Similarly Indian Feminism excludes Dalit Women. Dalit women are twice cursed, as women and as dalits. In India Dalit women have been criticizing upper caste feminist ideas as ‘metropolitan feminism’. Meanwhile independent literary movements started to express raw and real experiences of, for and by dalit women. Urmila Pawar, Pradnya Daya Pawar, Mallika Amar Sheikh, Hira Bansode, etc are the eminent names of Dalit Feminism. Meena Kandasamy took up cudgel on behalf of dalit women to iconoclast patriarchy and caste discrimination in Indian society.

Caste system and marginalization of Dalits as Untouchables is the ugly and brutal social reality in India. In modern times, because of the legacy of **Mahatma Phule** and **Dr. Babasaheb Ambedkar**, *Dalit literature* got impetus in Maharashtra. But before the name (Dalit Literature) came into being in the 1960s, such people as Baburao Bagul, Bandhu Madhav, Shankarao Kharat were already creating Dalit literature. In its formal form it sprouted out of progressive movement called Little Magazine which was a kind of rebellious manifestation of the educated youth of those days against the establishment. These Dalit youths

found inspiration in the movement of blacks in the distant land of North America; their black literature and Black Panther became the role models of sorts for them. This protest gained its first expression in the form of a new literature called Dalit Literature.

Meena's poems are authentic and powerful documents of exploitation and oppression dalit women in India. She is a female dalit poet who fights back in verse. She raises questions about Identity, Caste and Gender in poems. She records the hypocrisy of Indian religious system that even the Gods are different for dalits. In her poem Maariamamma, she writes,

**'We understand  
Why upper caste Gods  
And their good girl, much married,  
Virgin, vegetarian oh-so-pure Goddesses  
Borne in their golden chariots  
Don't come to our streets.  
We know the reasons for their  
non-entry into slums.  
Actually our poverty would soil their hears  
And our labor corrupts their souls.'**

**Maariamamma, Meena Kandasamy**

Meena talks about the pain and problems of call girls. She says, in her poem 'Mascara' that a call girl not gets ready to work but she is getting ready to die. Even her work is worse than death. Mascara outlines the buried dreams of an innocent girl in dark, black shade. The layers of cosmetics on her face are compared with war paintings. She always waits for resurrection but it's impossible.

**'The last thing she does  
Before she gets ready to die  
Once more of violation,  
She applies mascara  
When she dons the mascara  
The heavens have heard her whisper  
She waits for resurrection'**

'Mascara'

Debates over Dalit studies in India have intensified studies of anti-colonial resistance in general which have been augmented and contested by a broad range of studies. Through Meena's conscious poetic lines Dalits are hitting back in colonizer's tongue. The poems in *Touch* represent the indigenous lifestyle. They resist colonial acts of authority and oppression through their textual transmission.

Here words are like quicksilver carrying with them the sparkle of sense. In the sheer magic of rhythm, music and in the beauty of coalescing

visual and auditory sensations, these lines are rarely surpassed in modern Indian poetry in English.

**"Flaming green of a morning that awaits rain  
And my lover speaks of Rape through silences  
Swallowed words and the shadowed tones  
Of voice. Quivering. I fill in his blanks**

( "My Lover Speaks of Rape")

Here she is discussing the taboo subject like rape and sarcastically commenting on gender discrimination and different moral rules for women in male dominated Indian society. She speaks about atrocities to dalit women in her poem 'Narration,'

**'I'll weep to you about  
My Landlord, and with  
My mature gestures-  
You will understand:  
The torn sari, the disheveled hair  
Stifled cries and meek submission  
I was not an untouchable then  
I'll curse the skies,  
And shout, scream to you'**

The title of her anthology is symbolic and provoking. According to Hindu religious conditions Dalits are treated as impure beings and not allowed to **TOUCH**. They are Untouchables. If they touch anything, that is corrupted. Touch is the most elementary of all sensations but Dalits are not allowed to touch anything. The same feeling of touch is thought to be a taboo when it tries to transgress compartmentalization of caste. Meena beautifully and powerfully describes this social reality in her poem "Touch"

**"But you will never have known  
The touch- the taboo  
To your transcendence  
When crystallized is caste  
Was a paraphernalia of  
Undeserving hate"**

Kandasamy tries to prove the serenity of the touch which has been unnaturally transformed into a tabooed form when a "touchable" gets touched by an untouchable human being; the traditional Indian myth of impurity revives itself. The mere touch of a classless can create a havoc in a caste Brahmin's world order; everything becomes impure- water, dynasty and even **GOD**. One can argue that the situation is changed now; but the caste atrocities are not stopped completely even in 21<sup>st</sup> century. Meena sarcastically comments on this reality.

While describing the bitter reality she also underlines the need of revolt and suggests

to- SPEAK instead of silence. Kandasamy criticizes the silence of Dalits saying that

*"Ours is a silence  
that waits  
endlessly waits*

*And then unable to bear it  
Any further breaks into wails"*

And she expects from society especially from upper-caste people

*"But don't suppress*

*Our rightful share of dignity"*

**Conclusion-:** Meena Kandasamy is an Angry Dalit Voice in Indian English poetry. Though Meena has written poems on various subjects but the subject of gender and caste overwhelmingly dominates her writing. She is living life in an emancipated and educated circle but she is not able to forget the misdeeds of upper castes in past. She writes about "un- emancipated" part of

India. Although to accept the world pictures in her poems is a difficult; it is reality. She unveils the venomous reality in India in her anthology "**TOUCH**". Her poems are narrations of victimhood. Meena consciously writes about the identity and exploitation of dalit women.

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## 52.

## Reflection Of Changing Human Relationships In Gauri Deshpande's Novellas

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**Abstract**

*Gauri Deshpande was the famous novelist, short story writer, poet, translator and freelance writer too. Like her Karve family she tried to reform the society through her writing. What Gauri liked most was 'Individualism' and the woman's freedom of expression. Gauri looked towards both men and women as individuals, and thought that social rules and regulations are equal for them. The person must not transcend the other person's rights and freedom. This point of individualism remains at the centre in Gauri's writing. She defies the game of domination whether it would be domination of the parents over their children, man's domination over woman, authority's domination over colleagues or the society's domination over an individual. Gauri Deshpande's struggle is against oppression done through power and domination.*

*Gauri wants to create a healthy relationship based on the intellectual foundation. Gauri underlines the fact that the men and women have to change traditional mentality with the changing time. The men must be cooperative and supportive to their better halves. Gauri, eliminating all the defects of Indian traditional men, gave a new type of man to the Indian literature. She presents a new, modern Indian woman too through her fiction. She compels us to look towards marriage institution seriously particularly in relation with the man-woman equality. This is the importance of Gauri's writing in the Feminist movement. In short, Gauri Deshpande rejects the established social conventions and suggests the new possibilities of human behaviour instead and this is her creation.*

**Key Terms:** Reform, Individualism, Freedom, Domination, Man-Woman Equality, Feminist Movement etc.

**G**auri Deshpande was the famous novelist, short story writer, poet, translator and freelance writer too. Like her Karve family she tried to reform the society through her writing. Some people thought her novellas impossible while the others thought them fairytales. What Gauri has seen, experienced, observed around her, though that atmosphere appear unbelievable, she portrays it honestly through her fiction from a woman's point of view. Her writing period was of 33 years that is from 1970 to 2003. Her writing has its own special place in literature because of her writing style, her powerful command on mother tongue, her deep knowledge of English literature and her keen observations. She could easily write in both English and Marathi and could translate also perfectly from one to the other language. She loved novella as a form more than the full-length novel form. In her novellas she handled various techniques as autobiographical elements, letters, diaries, nostalgia, stream of consciousness and so on. Her interest in literature, music, nature and human beings is remarkable. Globalization brings drastic change in human relationships and reflection of such changing human relationships in her fiction has made Gauri an important writer different than

her contemporaries during her thirty years of writing period.

*Karavasatun Patre* – this small novella by Deshpande advocates one modern value which is not ensured by culture, religion, family, society and traditions in man-woman relationship and this value is freedom. Everybody has the right to live as an independent person as per his nature. When we study *Karavasatun Patre* with its Postscript, we are convinced that this novella is not about a 'woman' only. Yes, some layers of feminism are expressed there but crossing it Gauri Deshpande wants to put before us the concept of 'basic freedom' related to human existence. She rejects the artificial feeling of domination in man-woman relationship. Gauri Deshpande through *Devi* suggests that we have to change our traditional mentality. According to her, "If there is no any meaning in marriage then what's the use in adjusting just for the social prestige?" (EEPG 11) In our traditional patriarchal society, a woman without her husband is immoral. Such a woman is despised by the men as well as women. Gauri Deshpande's fiction makes us look towards such lonely women, 'manless' women from a humanistic point of view. She criticizes the man's tendency to take disadvantage of a woman's

innocent faith and to deceive her. She deals with such women's experiences, their problems and frustrations too in the realistic manner in stories like *Mukkam*, *Karavasatun Patre* and so on.

In *Teruo*, Gauri Deshpande revolts against the traditional idea of a husband-wife relationship. The protagonist brings ahead the reality of this relationship that it creates boundaries of duties. She tells Teruo that she marries Janak but this does not mean that he becomes the master of her body and mind. Thus the writer gently attacks the male domineering concept of marriage here. In *Teruo* the protagonist has expressed her concept of ideal love in all kinds of relationship between men and women. She describes the intimacy between the youngsters and elders to show that the future generation should not forget the importance of the elders in their lives. The traditional conception is that the woman loves masculine, domineering personality of men. But Gauri Deshpande indirectly rejects this traditional masculinity through *Teruo*. In *Teruo* there is a frank, unconventional and unhesitating expression of the woman's strong attraction for the male body. Gauri Deshpande also freely and frankly portrays the love making scenes in *Teruo*. They are sexual but not obscene. This stresses that men and women can desire for each other physically, there can be an equal relationship in their physical love, and sex gives joy to both men and women at a time. This narration removes the hesitation, shame about the man-woman relationship. The male and female writers tried to reflect man's domination over woman through the sexual descriptions by narrating a man's initiative in sex and a woman's dedication. But *Teruo* dispels the man's domineering feeling towards enjoying the female body. In short, Gauri Deshpande has removed Marathi literature from the sexual confusion through her novella *Teruo*. Gauri Deshpande explores the man-woman relationship, no doubt but she concentrates on the untraded ways of that relationship in her novellas. *Kaahi Durparyant* explains unimaginable turns of man-woman relationships and complexity of minds too. In this novella this relationship has so many layers as Bishu-Jasu, Sharukh-Jasu and Jagannath-Jasu. But the relationship between Jasu and Orunda is the central theme of this novella. Orunda's love for Jasu, a daughter of his friend is electra-complex kind of love about which Jasoda is unknown. This is a story of Jasu, who destroys herself with her infatuation for Jagannath and also of the same

Jasu who is used by Orunda for his political purpose to keep Jagannath unalert. Both Jagannath and Orunda are the capitalist politicians and Jasu is an instrument of the satisfaction of their ego. In short, Gauri Deshpande tried to expose woman's physical needs, need for love, sex and companion in this novella. She makes us to confess here that body cannot be removed from the world of love.

*Dustar ha Ghat* is the story of confusing relation between a man and a woman and also of their search for 'love'. Gauri Deshpande again reveals her thoughts about love and marriage here. There is no any connection between love and sex. Sex gives physical gratification while love contains compassion, affection, care and intimacy. In the marital relationship friendliness and truthfulness are more important than love. The women never think seriously about marriage. After marriage they get frustrated and not ready to compromise. Here Vanamali loves Namu with all her virtues and lacunas but she cannot love him neglecting his frail nature. Vanamali who has done operation of family planning cannot give a child to Namu. Perhaps he wants to prove his manliness through extramarital relations. Namu revolts against such 'manliness'. The people feel sympathy for 'Vanamali's wife' and she gets hurt by the extinction of her independent personality by marriage. But their relationship remains mature with love, affection, attachment and respect for each other. It makes us realize that the respect for each other is an important thing in the man-woman relationship. If like Radha, Namu has accepted this frailty of Vanamali, they would have lead their life more happily. So Gauri Deshpande rejects to connect morality with sexuality and stresses the need to change our traditional mentality here.

In *Thaang* Gauri Deshpande mildly criticizes gender discrimination, women's marginalization, concepts of love and marriage here. She tries to make the women aware of their self hood, body and their need of love, respect, motherhood and companion too. In *Mukkam* Gauri Deshpande wants to show that only marriage, husband, children are not always the expectations of a woman. She can like to do an intellectual work than to do household work all time. She can get satisfaction when she establishes her own identity.

In *Utkhanan* Gauri Deshpande has portrayed her idea of future family. It promotes women's self-respect and independence which

was the dream of Gauri Deshpande. Here Gauri Deshpande has commented on life particularly. To err is human but to correct the errors thoughtfully is more human which is done by Babu, Duniya's father and Gauri Deshpande also gives us this social advice in *Utkhanan*. Duniya's parents support her and her illicit child thinking that her life must not be wasted for one mistake. Gauri discusses live-in-relationship here as an option for marriage where the career-oriented women are not restricted to hearth and children boundary. Gauri Deshpande reminds us that individualism is not a single, one-sided principle. A person can progress by accepting and completing his responsibilities but he has to get the support of the people of equal thoughts.

In *Madhya Latpatit* Gauri Deshpande expresses her thoughts about marriage institution as there should not be compulsion of marriage:

There must be a revolution in the marriage institution. The man who wants to marry let it be, but those who don't, must not be compelled. They must be free to live with the person of their choice without marriage. ( 96)

*Madhya Latpatit* explores the restlessness of a middle aged woman so effectively that the women are impressed by it. Nobody has given serious attention towards middle-aged women's emotional problems before. The stories like 'Indian Summer', 'Brand New Pink Nikes' present a psychological study of a middle-aged bourgeois woman who is conscious of her beauty and looks. She is aware of her fading youth and feels jealousy for her daughter's blooming youth. These stories record the protagonist's journey from reluctance to acceptance of her growing age with the help of her considerate daughter. Such a friendly and loving but complicated daughter-mother relationship is often portrayed in Gauri Deshpande's stories. Instead of the traditional glorification of a son, Gauri advocates the daughters in her novellas.

The patriarchal culture glorifies motherhood in order to give the women emotional satisfaction and to dominate them easily. All the writers, especially the males dignify motherhood but Gauri Deshpande may be the first writer who presents the mother, not ideally, but realistically and from a woman's point of view. This mother is close to the today's independent woman. Mother here gets tired of the two naughty girls and confesses: "Motherhood is so boring, so repetitive, and so tiresome to both

mind and body that I want to confess it somewhere, not to always praise it." (NCGSG 41) The speciality of the novella *Nirgathi* is that it never glorifies motherhood. This is also a confession of a modern woman who tries to cherish her own identity. At the end this mother leaves a message for her daughters which explains their changing relationship: "My dear girls live happily and carefully, but not up to such an extent that experiences will fear to cross your compounds." (NCGSG 94)

After 1960, divorces became easy and the number of remarriages also grew. Step-father is the gift of the modern age. As a result, literature is produced portraying the new tensions and humiliation arising in these new step-relations. The novella *Nirgathi* tells us the story of a family of four persons – Aai, Dada, Mimi and Shami. At the outset it seems to be a common family but it is not. The protagonist, Aai remarries Yaju after her first divorce. Mimi is her daughter from her first husband while Shami is the daughter of Yaju (Dada) and Aai. In this way Mimi and Shami both are step-sisters. They have the same mother but different fathers. Though this situation is not common it is not unknown and impossible definitely. Mimi has deep love for Shami and her step-father, Dada too. The tension arises because of the new relationship in their life. With the help of Dr. Abhi Raj slowly their life becomes normal. The novella *Chandrike Ga, Sarike Ga* also has the world full of people like *Nirgathi*. But unlike *Nirgathi* this world contains not only blood relations but the relations joined by neighbourhood, love and friendliness. This novella describes the loving and intimate relationship between the two neighbouring families having no blood relation to each other. Gauri Deshpande here makes a search of love in different ways. Suhas is the only unmarried protagonist delineated by Gauri Deshpande here. Gauri Deshpande's protagonists give uttermost importance to friendship rather than to any blood relationship. They are devoted friends and Suhas is the paragon of it. *Chandrike Ga...* is also the story of the beautiful relationship between the two friends, Suhas and Malvika. We have heard, seen and read a lot of stories of two male friends. But this is an exceptional novella which proves our belief wrong that no two women can be lifelong friends. The female protagonist's male friends as Toshi, Dick, Farhad can be observed in Gauri Deshpande's novellas again and again. Such a friendship is not commonly accepted in our

society. But Gauri Deshpande suggests that it is not impossible.

In short, *Karavasatun Patre* explains Gauri's concept of love while *Madhya Latpatit* makes an attempt to reform the marriage institution. *Teruo* explains that Janak and his wife never expect anything from each other. In *Kaahi Durparyant* the wife is not compelled to do household duties or to give birth to children. *Ekek Paan Galawaya* suggests that nobody has any right to interfere in other person's lives. To let everybody live in his own way is the real meaning of liberty. *Dustar ha Ghat* shows how painful it is to stick to our traditionalism in the modern age. In contrast *Ekek Paan Galawaya* suggests to accept the modern values to lead our life smoothly like Radha. *Nirgathi* explores the mental tribulations of a modern mother, who is aware of her identity, personality and her own happiness too. *Thaang* and *Mukkam* explain that a woman can have her own goals apart from husband and marriage. *Chandrike Ga...* rejects marriage and promotes friendship, family and nationality. *Madhya Latpatit*, *Gopha* and *Utkhanan* show that not only husband and wife alone but the relatives, pet animals, friends also can make our life interesting and meaningful. Thus Gauri's fiction is the reflection of various changing human relationships as- blood relationship, live-in-relationship, marital relationship, friendship, mother-daughter relationship, neighbourhood, international relations, step-relations, and so on. Gauri underlines the fact that the men and women have to change traditional mentality with the changing time. The men must be cooperative and supportive to their better halves. Gauri wants to create a healthy relationship based on the intellectual foundation. Gauri, eliminating all the defects of Indian traditional men, gave a new type of man to the Indian literature. Gauri compels us to look towards marriage institution seriously

particularly in relation with the man-woman equality. This is the importance of Gauri's writing in the Feminist movement.

What Gauri liked most was 'Individualism' and the woman's freedom of expression. Gauri looked towards both men and women as individuals, and thought that social rules and regulations are equal for them. The person must not transcend the other person's rights and freedom. This point of individualism remains at the centre in Gauri's writing. She defies the game of domination whether it would be domination of the parents over their children, man's domination over woman, authority's domination over colleagues or the society's domination over an individual. Gauri Deshpande's struggle is against oppression done through power and domination. . Thus Gauri Deshpande rejects the established social conventions and suggests the new possibilities of human behaviour instead and this is her creation.

#### LIST OF ABBREVIATIONS

*Nirgathi ani Chandrike Ga, Sarike Ga*  
NCGSG Ek Ek Paan Galawaya EEPG

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## 53.

**Voices Of Activists In Select Autobiographies Of Activists****Ratan R. Kamble**Research Student,  
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The present research paper attempts to study Voices of Activists in Select Autobiographies of Activists. The selected autobiographies are Nelson Mandela's Long Walk To Freedom, Barack Obama's Dreams From My Father and Martin Luther King Jr.'s Autobiographies of Martin Luther King Jr. The study like this will certainly enhance the understanding of autobiography as a powerful mode of self expression in literature. It would try to discover new facts and the fresh interpretation of text which would add new information to the existing body of criticism.

In almost every genre of literature prose, poetry, fiction and drama writers have tried their hands and proved their mettle. Yet the credit goes so much to 'autobiography' than any others genre as a powerful mode of self expression for setting the literature on its path of development. Autobiography as a genre is a metaphor of the self and its journey on the part of the Autobiographer from the known to the unknown. The word 'Autobiography' was first used deprecatingly by William Taylor in 1797 in the English periodical the Monthly Review, when he suggested the word as a hybrid but condemned it as 'pedantic; but its next recorded use was in its present sense by Robert Southey in 1809.

James Olney describes Autobiography as, 'a monument of the self as it is becoming a metaphor of the self at the summary moment of composition and further states that its objective is to build, 'a metaphaphoric bridge from subjective sub-consciousness to objective reality'. However, autobiography has become an increasingly popular and widely accessible form. A biography is a story written about someone else who really lived it whereas autobiography is someone's life story written by the person who lived it. A biography is a detailed description or account of a person's life. It entails more than basic facts like education, work, relationships, and death. Autobiography as "retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life, in particular on the development of his personality." The notable biographies are Izaak Walton's Lives (including short biographies of the

poets John Donne and George Herbert), written between 1640-78 and Samuel Johnson's Lives of the English Poets written between 1779-81.

The notable autobiographies are St. Augustine's *Confession* written in 4<sup>th</sup> century, Rousseau's *Confessions* written between 1764 – 1770, Nirad C. Chaudhuri's *The Autobiography of Unknown Indian* written in 1952, Dom Moraes's *My son's Father* written in 1965. Kamala Das's *My Story* written in 1988 and others.

Increase in modern education, advancement in printing media motivates many people working in different fields to write their personal experiences and therefore auto biographies which were once exception now became the expectation that those in the public eye should write about themselves –not only writers but also politicians, philosophers, churchmen and entertainers. Political autobiographies primarily take place in a political context and involve a political situation. This category is also appropriate for political figures who write autobiographies. It includes the autobiography of Benjamin Franklin, autobiography of Calvin Coolidge, Carlos P. Romulo's *I walked with heroes*, Fidel Castro's *My life*, Lalkrishna Advani's *My country my life*, Leo Trotsky's *My life* and others .

Autobiography is a representation of a group. It gives expression to the group's language, culture, traditions, and the injustices of status and suffering of exploitation.

Someone who's actively involved in a protest or a political or social cause can be called an activist. Demonstrations, strikes, and sit-ins are all ways that an activist might work toward the change he believes in. The root word of activist is the Latin actus, "a doing, a driving force, or an impulse." Someone who acts on what he believes is an activist. Civil rights leaders are influential figures in the promotion and implementation of political freedom and the expansion of personal liberties. They protect individuals and groups from political repression and discrimination by governments and private organizations, and seek to ensure the ability of all members of society to participate in the civil

and political life of the state. Civil rights include individual rights to equal protection and service, privacy, freedom of expression, freedom of speech, assembly, freedom, freedom of worship, protection of civil liberties, the right to vote, and the right to freely share ideas and opinions through all forms of communication and media.

The notable autobiographies of Activists include Autobiography of Mother Teresa, Autobiography of Oscar Arnunfo, Autobiography of Caesar Chavez, Elaine Brown's *A Taste of Power*, Flora Davis' *Moving the Mountain*, Kim Chernin's *In My Mother's House*, Faye Wattleton's *Life on the Line*, and others.

Autobiographies of Activists are not only merely the life history of political leader or an individual but it is also a reflection of its times. The autobiographies of M.K. Gandhi, Jawaharlal Nehru, Nelson Mandela, Martin Luther King Jr., Barack Obama, Booker T. Washington, Bill Clinton, Ian smith, Leon Trotsky and others are cases in point.

*Long walk to freedom* (1995) is an autobiographical work written by South African President Nelson Mandela (1918-2013). The book profiles his early life, coming of age, education and 27 years in prison. Under the apartheid government, Mandela was regarded as a terrorist and jailed on the infamous Robben Island for his role as a leader of the outlawed African National Congress. He has since achieved international recognition for his leadership as president in rebuilding the country's once segregated society. It describes his political ascension, and his belief that the struggle continuer against apartheid in South Africa.

*Dreams from My Father: A story of Race & Inheritance* (1995) is an autobiography by Barack Obama (1961- ). It was published in July 1995 as he was preparing to launch his political career in a campaign for an Illinois Office. All men live in the shadow of their fathers. Barack Obama describes his confrontation with this shadow in his provocative autobiography. He also persuasively describes the phenomenon of belonging to the

different worlds, and thus belonging to neither.

*The Autobiography of Martin Luther King Jr.* (1998) is edited by Clyborne Clarson. Martin Luther king Jr. (1929-1968) was one of the twentieth century's most influential men and lived one of its most extraordinary lives. If king's rhetorical flourishes and use of the word 'negro' sometimes seem outdated, the compilation still offers a concise first-person account of his life from his birth in Atlanta in 1929 to his awakening social consciousness and discovery of the teachings of Mahatma Gandhi. History propelled king to center stage in the struggle for Black Liberation. When Rosa Parks refused to surrender her bus seat in 1955, the one dormant and quiescent Negro Community, organized the bus boycott that would launch King into his leadership role in the civil rights movement. The book Officer glimpses of king's family life as well a view of famous Americans such as Stokely Carmichael, & Malcolm x. C. Carson focuses the moral courage that sustained king and allowed him to inspire a largely peaceful mass movement against segregation in the face of bloody reprisals.

Thus autobiography as a literary genre ascribes power of expression, awareness, and empowers the subjugated to claim. The selected autobiographies of Activists are making relentless efforts to contextualize their individual feeling of subjugation, experiment, non-violence, exploitation, and protest with its wider ramification on the whole community.

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## 54.

**Globalization and Feminist Literature**

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&

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Globalization is the process of international integration arising from the interchange of world views, products, ideas and other aspects of culture. Advances in transportation and in telecommunications, infrastructure have been major factors in globalization, generating further interdependence of economic and cultural activities. Many scholars place the origins of globalization in modern times; others trace its history long before the European Age of Discovery and Voyages to the New World. Some even trace the origins to the third Millennium BC. Large scale of globalization began in the 19<sup>th</sup> century. In the Late 19<sup>th</sup> century and early 20<sup>th</sup> century the connectivity of the world's economies and cultures grew very quickly. Globalizing processes affect and are affected by business and work organization, economics, socio-cultural resources and the natural environment. Academic Literature commonly subdivides globalization into three major areas: economic globalization, cultural globalization and political globalization.

"Globalized society offers a complex web of forces and factors that bring people cultures, markets, beliefs and practices into increasingly greater proximity to one another." Globalization opened up many avenues for the people of the world, especially to the Eastern and third world countries, to migrate to the Western countries in search for better employment, economy, education, lifestyle, etc. The feelings of these expatriates, who moved away from their motherland and their attempts to assimilate themselves in the alien land, are often exposed through the writer. Thus the opinion of the writers is an invaluable source of information to comprehend the diverse complexities of the expatriates. There is a need to realize and expose the cultural encounter and bicultural pulls existing among the individuals.

**Feminism :**

The term 'feminism' is derived from the Latin word 'femina' meaning woman. Feminism

is a support for women's rights, status and power at par with men on the grounds of equality of sexes'. Woman should have the same social, economic and political rights as men. The word feminism refers to our intense awareness of identity as a woman and interacts unfeminine problems.

Chaman Nahal, a noted critic observes the basic concept of feminism as a mode of existence in which the woman is free of dependence syndrome there is dependence syndrome whether it is husband, father, the community or a religious group when women will free themselves of the dependence syndrome and lead a normal life, My idea of feminism materializes'. Feminism is a political perception based on i) gender difference is the foundation of a structural inequality between women and men, injustice and ii) that the inequality between the sexes is not the result of the biological necessity but is produced by the cultural contradictions of gender differences. Feminism is a social movement sought to redress the imbalance in society, by providing women with same right by providing men with same right and opportunities as men in order to be able to take their rightful place in the world.

Feminist literature is fiction or nonfiction which supports the feminist goals of defining, establishing and defending equal civil, political, economic and social rights for women. It often identifies women's roles as unequal to those of men – particularly as regards status, privilege and power and generally portrays the consequences to women, men, families, communities and societies as undesirable. The emphasis on feminist perspective in Indian literature is not to limit or restrict issues but to focus on the specific problems that are socio-cultural in nature. The general assumption is that the issues highlighted are universal, hence common to all across races, colors and nations. In the Indian context the feminine perspective is quite different from its western counterparts. This is because of the

disparity in milieu, attitude, culture, tradition and family from region to region within India, which gives a distinct identity to the individual, family, region and nation.

Indian feminists present altogether different picture sequence. The long and painful sufferings of women, the bitter struggle for the conception of the idea of equal pay for equal work, the continuing battles on behalf of woman's rights to any gender inequality. Feminist situation in India possesses a dissimilar dispensation: Indian society has always been highly hierarchical. The several hierarchy within the family concreting age, sex and ordinal position, congenial and fine relationship or within the community referring to the caste lineage, learning, occupation and relationship with ruling power have been maintained very strictly.

By the late 20<sup>th</sup> century women gained greater autonomy through the formation of independent women's own organizations, the Indian constitution then granted equality, freedom from discrimination based on gender or religion and guaranteed religious freedoms. Also seven five year plans were developed to provide health, education, unemployment and welfare to women. Indian literature of 20<sup>th</sup> century is a memorable record of the triumph and tragedy of Indian people involved in the most significant engagement in their history, the struggle for independence and the challenges that followed the achievement of the goal. Women novelists

have played a crucial and momentous role in enhancing the quality and quantity of the Indian English fiction. They have added the women's perspective and feministic dimensions to the novels. Indian women writers explore the feminine subjectivity and apply the theme that ranges from childhood to complete womanhood. These women writers say that feminism means putting an end to the silent sufferings of women.

Feminism is a struggle for equality of women, a struggle against all forms of patriarchal aggression. Literary feminism was concerned with the politics of women's authorship and the representation of women's condition with literature. The feminist and feminist writers have been successful in achieving the legal rights for women, yet much has to be done at the social level. Feminist writers today proudly hold their cause of womanhood through their writings. The Indian literature field is bold to represent feminism in the hands of well known writers who have transformed from theoretical theme to historic and cultural realities, levels of consciousness, women's outlook and actions.

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## 55.

**Little Miracles, Kept Promises : A reflection of Chicano society****Deepa Patil,**Research Scholar,  
Shivaji University, Kolhapur**Abstract :-**

The present article focuses on the aspects of gender and culture from the perspective of Chicano society. The story selected for the study is taken from *Woman Hollering Creek and Other Stories* – short story collection written by Sandra Cisneros. Sandra Cisneros is one of the leading Chicana writers. She writes from a feministic point of view. Her works portray the female roles, attitude towards the female in the Chicano society. The story titled *Little Miracles, Kept Promises* focuses on the issues of gender and culture in the Chicano civilization.

**Keywords:** Chicano, Aztec goddess, Hispanic, Mexican-American, Spanish, Virgin Mary, Latino Culture, Anglicized

*Little Miracles, Kept Promises* are the petitions of the devotees that are written in the form of letters addressed to their particular god at the shrine. The notes of the devotees lead us to the world of human sufferings that is being relieved by the faith in the divine power. God is remembered when humans find themselves in pain, illness, or any sort of trouble. There are many notes mentioned in the story. But only three notes have been selected for the study as they include the aspects of gender and culture. The first note is that of Barbara Ybanez who writes to San Antonio de Padua to find her a suitable boy who would at least pronounce his name in Spanish but with American thinking and liberated ideas. The second note is that of Teresa Galindo who writes to Santisima Senora de San Juan de los Logos that her previous request for a man was accepted but now she wants the Saint to take the man away because she cannot live with him as she feels imprisoned with him and had to substitute her freedom and identity for her dream man. And the last note is that of Rosario (Chayo) De Leon who writes to the Virgin about her inner urge to be an artist rather than getting married. She wishes to live her life on her own principles and not according to what the family or the society anticipates to act.

In this story Cisneros talks about the church which is a cultural site specific to Mexican-American and the Latino culture. The story presents the prayers of the devotees who offer their prayers and thank god for keeping up her/his promises. *Little Miracles Kept Promises* is about the prayer notes written by the devotees left in the shrine addressed to different Christian gods and saints. These prayers represent stories of human sufferings which were relieved, some yet to be relieved. Among these notes there are three

prayer notes specifically written by three female characters which depict the culture from Mexican perspective. Rosario is one of the three characters and who is the narrator of the story as well as the one offers her prayer to the almighty. Also Rosario reads all the prayer notes by the devotees when she stands near the statue of the Virgin. In the words of Harryette Mullen, "Cisneros recognizes and acknowledges the prayers of ordinary people addressing the Christian god, Catholic saints fused with Aztec goddesses and even African deities, as a folk discourse worthy of inclusion in a literary text of an emergent minority literature." (Mullen, 12)

The first character is Barbara Ybanez who intends to preserve her Mexican identity along with her Anglicized identity. Barbara in her note wishes for an educated man (Chicano) who should speak Spanish and who is well aware of his culture and heritage. Besides who does not call himself as "Hispanic" as Barbara loves to be called as Chicano rather than Hispanic because Hispanic is a term used to unite many different Latino identities into one. Barbara in her note to the almighty, requests to send to her a man who does not follow the patriarchal structure and who is not ashamed to do the household chores. Barbara's stress on the word 'man' can be interpreted as a man who is liberated in his attitude regarding gender roles. She expects a man who is broad minded who thinks differently from his traditional ideas and who will not feel any shame in doing the house hold works. Barbara believes that if every woman gets such liberated man than the women will definitely be liberated. She believes that in order to develop new relationships it is not necessary to compromise but rather live on your own terms and not on any others.

Barbara's story is about mingling of two different cultures. She wants a Chicano man with Anglicized behavior. Besides her liberated American attitude makes her feel that she is capable of deserving a perfect man as she is intelligent, beautiful, powerful, and quite confident. Such attitude is the gift of American culture which is foreign to the Mexican culture and does not believe in such ideas because Mexican culture believes in subordination rather than equity for the females.

Barbara's American attitude is more intensified when she demands that she shall turn the San Antonio statue upside down if her wish is unfulfilled. Such type of arrogant behavior is definitely not accepted in the traditional Mexican culture. Another instance of cultural interaction is with the name Barbara Ybanez. It is an amalgamation of American first name Barbara and Spanish last name Ybanez.

The next female character is Teresa Galindo who was very happy to find her dream man. Her petition was soon granted by the Virgin. Teresa's desire for a man was only because as she states in her note, "I was tired of looking at girls younger than me walking along the street or riding in cars or standing in front of the school with a guy's arm hooked around their neck." (122) So her desire was only to fulfill the social and cultural norm. But when the desire is fulfilled, Teresa is not happy because she had to substitute her freedom and her identity for her dream man. But now she prays for the Virgin to take her gift/grant back because she loves freedom and power in contrast to imprisonment and powerlessness. Teresa believes that when a man professes love, at the same time he expects women's subordination and she should behave according to the traditional societal norms. Teresa feels humiliated and tortured being with such a man and she requests the Virgin to take her grant back as she says, "Lift this heavy cross from my shoulders and leave me like I was before, wind on my neck, my arms swinging free, and no one telling me how I ought to be." (122) The quotation can be interpreted as marriage considered to be as an imprisonment which is unbearable to Teresa and wishes to live a free and independent life.

Cisneros portrays a young woman Rosario (Chayo) who rejects the traditional belief and feels alienated from the other Latina women. Chayo's negative attitudes against being a woman are clearly presented when she expresses her desire for not opting to the womanly qualities.

She declines to be a mother, never in her life, "I don't want to be a mother. I wouldn't mind being a father. At least a father could love *something* instead of *someone*, and no one would call that selfish." (127) She expresses her intense feelings of being and living like a male rather than like a traditional, passive, and submissive female. She uses the word *something* referring to the traditional Chicana female role which she is against to and opts for *someone* referring to be a human being who wants to create her own identity leading to her independence.

Giving preference to her desire of becoming an artist, she defends that no one can call her as a selfish person and revolts against to her traditional female culture. She prays to the virgin, "Though no one else in my family, no other woman, neither friend nor relative, no one I know, not even the heroine in the *tele novelas*, no woman wants to live alone. I do." (127) The lines quoted express Chayo's resistance to traditional Chicano female character but also is capable to frame a new identity of a woman who is strong and powerful. Chayo confesses in front of Virgencita de Guadalupe that, she could not let her (Virgin Mary) in her house because she associated Mary with her mother as her mother tolerated all the sufferings when her father in a drunken state would yell and blame her for "every thing that ever went wrong in his life on her." (127) She also associates Mary with her grandmother who mutely accepted and tolerated all the sufferings and pains without complaining about anything. Chayo blames Mary for her mother and grandmother's sufferings because all the females of the Chicano culture were supposed to follow her (Virgin Mary) doctrine of bearing all the sufferings of the world silently. She blames the Virgin Mary for all the pains and sufferings that the women in her family had to suffer in the name of god. Besides blaming the Virgin Mary, Chayo wishes to reinvent the image of a Chicana as more strong and powerful.

She writes to Virgin Mary, wishing the Virgin Mary to be more strong, violent, and powerful. Chayo who initially hated the Virgin for her image of self-sacrifice eventually understands her when she focuses on history she realizes the embodiment of various Aztec deities in the Virgin. Chayo digs back her native history and realizes Virgin goddess in all her different facets who are represented as a symbol of fertility, strength, power, holding creative energy and having the strength of healing. This realization makes Chayo

to love the Virgin, and all the female members in her family and also to love herself. Chayo is proud to be an independent woman and thanks the Virgin for giving an opportunity to know herself and love herself. Her so far inner struggle is over and now Chayo is happy that she hasn't fallen into the clutches of the traditional female role.

Thus through these three female characters: Barbara, Teresa, and Rosario Cisneros raises a question to the differences in gender roles and expectations followed by their family and the society. The voices of the three characters are the voices of silenced women living in the patriarchal framed structure. Through these stories of Barbara, Teresa, and Rosario Cisneros expresses her feministic views. She bespeaks these women characters as those who are transgressing from the traditional living in terms of chosen individual life, hollering against the social order and culture set by the patriarchal society.

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56.

## Changing Perspectives In Human Relationship And Its Reflection In Indian Dalit Literature Through Gendered Subaltern And Cultural Hybridity With Special Reference To Jaanaki In Sood

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Gendered Subaltern and Cultural Hybridity are the critical vocabularies in this paper. I will be concentrating on the relevance of writing by Dalit writers from the Indian sub-continent. Since I have heard nothing at all about the above said terms as an undergraduate in the last decade, my interest in it is because the subject is the need of the hour.

Everybody is aware of what Indian Dalit literature is, its background and basic beliefs. Violence against Dalit women and Dalit women against violence, double bind victims within and without society, triple burden of their caste, class and gender are examples of discrimination and segregation depicted in Dalit literature. Social background can be studied within the parameters of Post-Colonial context, along with the perception of the Dalit writers and Dalit Feminists across the spectrum of society.

The paper explores in the distinct ways the ideas of Gendered Subaltern and Cultural Hybridity with special reference to Dalit writer **Baburao Bagul's nightmarish Marathi novella Sood** (Revenge), published in **1970**, and moved towards humanitarianism. We find the elements of Dalit life as well as the life of an oppressed Dalit woman. All the factors related to woman's life from Dalit community are reflected in **Sood**. The protagonist of the novella is a young charismatic woman **Jaanaki**, daughter of **murali**. She was abused both sexually and verbally. She was exploited by lusty loafers and her own flesh and blood, which creates nausea in her mind. She sought to destroy her **womanhood** as the only way to escape being degraded by patriarchal dogma. But she tried to subvert the 'self' and wanted to become a rebel against exploitative discriminatory system. In between she met **Swami Allakhniranjan** with whom she tried to transfer her pain into art and life. Jaanaki eventually found solace through her companionship and love for Swami Allakhniranjan who gave her the courage and philosophy of life. At the novella's end, Jaanaki and Swamiji are reunited in life and death. Resonance of

humanism given by Swamiji shows Baburao Bagul's fictional work. Bagul's idea of God is based on Humanism, the principle bestowed by Buddha.

Before looking at Dalit literature with special reference to Jaanaki in **Sood**, it is important to situate the historical and cultural meanings of the terms **Subaltern and Hybridity**.

Although the term subaltern conventionally denotes junior ranking officer in the British Army (**OED**), the most significant intellectual sources for **Spivak's** definition of subaltern are the early twentieth-century Italian Marxist thinker **Antonio Gramsci (1891-1937)** and work of the mainly Indian-based Subaltern Studies collective. In the '**Prison Notebooks**' written during the time of Mussolini's Fascist government in Italy, Gramsci used the term subaltern interchangeably with ' "Subordinate" [...] or sometimes "instrument" to denote "[n]on hegemonic groups or classes" ' (Gramsci 1978: xiv) Extending the terms of Gramsci's original definition, **Ranjit Guha** defines subaltern as 'the general attribute of subordination in South Asian Society, whether this is expressed in terms of class, caste, age, gender, and officer or any other way' (Guha 1988: 35). For **Gayatri Chakravorty Spivak**, leading contemporary intellectual, the term subaltern is useful because it is flexible; it can accommodate social identities and struggles (Such as woman and the colonised) that do not fall under the reductive terms of 'strict class analyses. In the social content of India's rigid class and caste system, the location of the subaltern is further effaced by the layered histories of European Colonialism and National Independence. In response to these changing historical conditions, Spivak has sought to find an appropriate methodology for articulating the histories and struggles of disempowered groups, including peasants and women. **Bart Moore - Gilbert** contends that:

..... More particularly, Spivak's analysis is directed at the subject- position of the female subaltern, whom she describes as doubly

marginalized by virtue of relative economic disadvantage and gender subordination. (Moore-Gilbert 1997: 80)

Spivak's clearest investigations of '**Third World**' subaltern women's resistance are often seen in her engagements with literary texts. In 'A Literary Representation of the Subaltern', Spivak suggests that literary texts can provide an alternative rhetorical site for articulating the histories of subaltern women. Invoking the novella of Baburao Bagul's Sood based on violence against woman and woman against violence, Bagul charts the struggle, eventual capture and brutal rape of the protagonist, Jaanaki.

The sexual harassment she is subjected to is so traumatic, it is beyond imagination. The male animality and sensuality have created abhorrence for the male sect in her mind. Her mother is a sex worker and she sells her youthful and beautiful daughter to enjoy a life of comfort. The street loafers consider her an easy object of fulfillment to satisfy their lust - knowing she belongs to the Dalit class, where there is no protection. Marriage too doesn't change her life. Her husband and in-laws too force of into the flesh trade. Her family members behave like an animal and impose on her. Jaanaki finds herself in the dregs of hell. Her experience of purgatory is unimaginable. So, can't we say Jaanaki is Gendered or Sexed Subaltern? Where is the space she can speak? Isn't she victim of patriarchal violence of subaltern woman? Is there any scope from where she can speak? Therefore, Spivak argues that, therein no space from which the sexed subaltern can speak. (Spivak 1988: 307)

Spivak further concludes that the subaltern can't speak because the voice and agency of subaltern women are so embedded in Hindu patriarchal codes of moral conduct and the British colonial representation of subaltern women as victims of a barbaric Hindu culture that they have to recover. Thus, the pathetic condition of subaltern woman in the society is presented here.

In the case of cultural identities, hybridity refers to the fact that cultures are not discrete phenomena; they are always in contact with one another, and contact leads to cultural "mixedness". Hybridity in, **In The Location of Culture, (1994)**, a collection of **Dr. Homi Bhabha's** most important essays, creates a series of concepts that work to undermine the simple polarization of the world into self and other. As the most famous example of these concepts,

Bhabha's writing emphasizes the hybridity of cultures, which on one level simply refer to the mixedness, or even 'impurity' of cultures- so long as we don't imagine that any culture is really pure. This term refers to the original mixedness within every form of identity. (Huddart 2006: 6 - 7).

Contemporary culture is hybrid, just like colonial culture. The idea of hybridity usefully characterizes the mechanisms of the colonial psychic economy. In the same way as the structures of colonial identity can also be found in contemporary contexts, the structure of hybridity is also found in contemporary cultures. The important point to recognize is that cultures are always retrospective constructions, meaning that they are consequences of historical process. Accordingly, when we come to study hybridity, we need appropriate critical forms.

Many literary writers have taken an interest in expressing hybrid cultural identities and using hybrid cultural forms- for example Baburo Bagul. Novella Sood offers various expressions of a hybrid space very much in the Bhabha idiom. The novella's celebration of hybridity is given a conclusive expression in Jaanaki, whose surprising realization of her womanhood which paved her the way for **Womanism (Walker 1983)** through metamorphosis that took place because of colonialism. Here Jaanaki's cultural hybridity shows different strata of life- style that is Murali on one hand and Dalit on another. It is found that almost all the muralis are from Dalit community. Hindu custom itself shows that murali is are of the sect of hybridity with different culture. With religious background, murali is devotee of Lord Khandoba. She is supposed to praise the Lord and remain unmarried throughout life. The caste system made her an 'object' to be used and abused by upper caste; rather it was the systematic provision by the then manuwadi culture for their lust. And this is what reflected here in Sood about Jaanaki. Against religious background, she is a devotee, pure and virtue rewarded, whereas orthodox social set up says that she is a sex worker, impure and wicked. Her identity becomes culturally hybrid at socio-religious level. Social spectrum of Dalit consciousness does not reflect directly towards Jaanaki. Perhaps Jaanaki wants to enhance her 'self' identity in the cultural hybridity. She has no place in power politics as she belongs to mixed-minority hybrid culture. The entire scenario is the reflection of Hindu religion. Therefore, Sharakumar Limbale asked, "How can it be said

the novella has Dalit consciousness?" (Limbale 2005: 79) As a result of that Sood seems unreal, imaginary and dream-like.

Jaanaki doesn't want stereotyped culture but it is imposed on her life style. Why? Because it is assumed that cultured values and social status belong to upper caste and society only. A Muslim slaughter, Rasool, 'kept' Jaanaki as a mistress for two years and sells her to a sex worker. She is always in contact with one another, and contact leads to cultural mixed -ness. She tries to subvert the 'self' and between Swamiji's companionship and makes again a cultural hybridity in her life. Hindu sage Swamiji preaches her truth of life through social realism. It means that the idea of hybridity usefully characterizes the mechanism of the colonial psyche.

Further it can be seen that not only in history but also in literature, minorities in the world are oppressed. They may be **Dalit or Black**, there seems to be an invisible bond between them. And the invisible bond is called Consciousness, which implies one's own social existence and social relationship. It becomes a centre for Dalit writers and characters.

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## 57.

**The Role Of Culture And Historical Sense In T.S. Eliot's 'Tradition And Individual Talent'****Iqbal B. Tajwale**Research Scholar, Department of English,  
Shivaji University, Kolhapur**Abstract :**

*T.S. Eliot, one of the Nobel laureates has discussed the role of Tradition and Culture in his most acclaimed unofficial manifesto of critical creed, 'Tradition and Individual Talent' in which he develops the notion of Tradition and Historical sense. Eliot has classified this critical text into three parts; wherein, in the first part, he has discussed the importance of Tradition and in the second part; he develops Theory of Impersonality of Poetry. And at last, he sums up in the third part. He has discussed the role of Tradition and culture into historical sense and focuses the importance of past in present and the present seeking help of past to modify, alter and grow the existing culture into a new one. He says we should neither cling Tradition as a way of superiority over less favored people rather we should try to ascertain what in the past was worth preserving and what should be rejected.*

*The above remarks make it clear that Eliot's concept of tradition is enlightened and dynamic one. A sense of tradition is essential for it, makes it in the same place. Eliot's idea is very flourishing one. He wants to bring the importance of culture and historical sense into focus of everyone. But, we must remember that the condition of life which produced some particular tradition has changed. He says, 'Tradition' is not something immovable. It is constantly grows and becomes different from what it previously was. Thus, he says, we can preserve our culture through literature and we can pass it to next generation. His views and ideas are remarkable one. Moreover, he has brought out the different meaning of culture and tradition into his 'Tradition and Individual Talent' and left ever growing response from critics for his literary critical sense.*

**Key Words:** Culture, Tradition, Historical Sense, Preserving, Laureates

**The Role of Tradition in Poetic Creation:**

In his famous essay 'Tradition and Individual Talent', Eliot has spoken about the significance of tradition and individual talent in criticism. T.S. Eliot is a classicist in literature. He is constantly occupied with the theme of tradition in essay. Eliot has good hope in culture and tradition which we pass from one generation to another generation. His ideas are excellent one. While discussing the role of Tradition; he says we must learn to distinguish between the essential and the unessential, the good and the bad in a particular tradition. And only the good and essential must be followed and revived. In short, Tradition must be used intelligently and only best should be used and fostered. Eliot regards the whole of European literature from Homer to his own day forms a single literary tradition. This Tradition is not dead but lives in present. Great artists modify the existing tradition and pass it on to the future.

**Preserving Historical Sense of Literature in Poetic Creation:**

Eliot says a sense of tradition is essential for the creation of good poetry. And tradition cannot be inherited; it can only be obtained through hard labour. This labour is labour of knowing the past writers. It is the critical labour of shifting the good from the bad and knowing

what is good and useful. He further says, Tradition can only be acquired by them who have Historical sense. This historical sense involves a perception, not only the pastness of the past, but also of its presence. To elaborate this point Eliot points out, one who has Historical sense feels that the whole literature of Europe from Homer to his present time forms one continuous literary tradition. He realizes that the past exists in present, and the past and the Present form one simultaneous order. This Historical sense is the sense of timeless and temporal. It is this historical sense which makes a writer traditional. A writer with the sense of tradition is fully conscious of his own generation, but he is acutely conscious with his relation with the writers of the past. The Tradition represents the accumulated wisdom and experiences of ages and so its knowledge is essential for really great and noble achievement. His ideas about culture and tradition are praiseworthy and because of his efforts we could see great literary tradition from the past to the present. Eliot is also famous for His Objective Correlative wherein, he calls Shakespeare's 'Hamlet' as a dramatic failure and praises the character of Lady Macbeth.

**The Reciprocal Relation of Culture and Tradition:**

Eliot has good hope about the role of culture and tradition in building a continuous literary

tradition. He has said, a writer in the present must seek guidance from past. He must conform to literary tradition. But, just as the past directs and guides the present, so, the present alters and modifies the past. When a work of art is created, the whole literary tradition is modified, though ever so slightly. He says the relationship between the past and the present is not one-sided. It is reciprocal relationship. The work of a poet in the present is to be compared and contrasted with works of the past and judged by the standards of the past. But this judgment does not mean determining good and bad. It does not mean whether deciding the present work is better or worse than the work of past. An author in the present is certainly not to be judged by the principal and standards of past. The comparison is made for the purpose of analysis and for better understanding of the new. Moreover, this comparison is reciprocal. The past helps to understand present and present throws light on past. It is in this way alone, we can form an idea of

what is individual and new. It is by comparison alone that we can shift the tradition from the individual elements in a given work of art.

**Conclusion:**

In this way, Eliot discusses the role of culture, tradition and historical sense in 'Tradition and Individual Talent'. His ideas are growing and dynamic one; where he believes in sharing and fostering of culture from one generation to another generation. He has elaborated the concept of tradition and culture which is reciprocal and historical one and considers the whole literature of Europe from Homer to his present time forming a single literary tradition and culture.

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## 58.

## Imperialism To Globalization Through English Cultural Voyage And Dominance

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*"We are perhaps the only nation which tried as a matter of national policy to wipe out its indigenous population. Moreover, we elevated that tragic experience into a noble crusade. Indeed, even today we have not permitted ourselves to reject or feel remorse for this shameful episode. Our literature, our films, our drama, our folklore all exalt it. Our children are still taught to respect the violence which reduced a red-skinned people of an earlier culture into a few fragmented groups herded into impoverished reservations."*

- John Kennedy

Roger Bacon Proposed multilingualism is the doorway to wisdom. The estimated number of languages in the world varies between 5,000 and 7,000. Theories about the origin of language differ in regard to their basic assumptions about what language is. There are many theories regarding origin of language. They are mainly continuity-based, discontinuity-based. Similarly, there are theories based on Chomsky's generative view of language as an innate faculty that is largely genetically encoded and functionalist theories as a system that is largely cultural, learned through social interaction. One prominent proponent of a discontinuity-based theory of human language origins is linguist and philosopher Chomsky proposes that "some random mutation took place, maybe after some strange cosmic ray shower, and it reorganized the brain, implanting a language organ in an otherwise primate brain." (Chomsky, Noam (2000). *The Architecture of Language*.)

### Acquisition of Mother tongue

Stephen Anderson states that the age of spoken languages is estimated at 60,000 to 100,000 years<sup>1</sup> and that: Among the signs in human fossils that may suggest linguistic abilities are the size of the brain relative to body mass, the presence of a larynx capable of advanced sound production and the nature of tools and other manufactured artifacts. Humans acquire language through social interaction in early childhood, and children generally speak fluently when they are approximately three years old. The use of language is deeply entrenched in human culture. Therefore, in addition to its strictly communicative uses, language also has many social and cultural uses, such as signifying group identity, social stratification, as well as social grooming and entertainment.

Dominance of another language harms the cultural heritage of the individual and their values. Man likes to flow in an easy stream thus adopt the other culture blindly at the cost of their own culture.

There is major difference between conventional human languages, and formal is system of signs for encoding. Rousseau argued that language had originated in the instinctive expression of emotions, and that it was originally closer to music and poetry than to the logical expression of rational thought. The drive to language acquisition is innate in humans argue that this is supported by the fact that all cognitively normal children raised in an environment where language is accessible will acquire language without formal instruction. This view, which can be traced back to the philosophers Kant and Descartes, understands language to be largely innate, for example, in Chomsky's theory of Universal Grammar, or American philosopher Jerry Fodor's extreme innatist theory. The formal study of language is often considered to have started in India with Pāṇini, the 5th century BC grammarian who formulated 3,959 rules of Sanskrit morphology. The study of language has been developing into a science since the first grammatical descriptions of particular languages in India more than 2000 years ago, after the development of the Brahmi script. Modern linguistics is a science that concerns itself with all aspects of language, examining it from all of the theoretical viewpoints.

Human language is open-ended and productive, in being able to refer to abstract concepts and to imagined or hypothetical events as well as events that took place in the past or may happen in the future furthermore, any

particular language are largely arbitrary, so that the system can only be acquired through social interaction. This ability to refer to events that are not at the same time or place as the speech event is called displacement.

### **Acquisition of a national or foreign language and culture**

First language acquisition proceeds in a fairly regular sequence, though there is a wide degree of variation in the timing of particular stages among normally developing infants. Acquisition of second and additional languages can come at any age, through exposure in daily life or courses. Children learning a second language are more likely to achieve native-like fluency than adults, but in general, it is very rare for someone speaking a second language to pass completely for a native speaker. An important difference between first language acquisition and additional language acquisition is that the process of additional language acquisition is influenced by languages that the learner already knows.

Languages, understood as the particular set of speech norms of a particular community, are also a part of the larger culture of the community that speaks them. Languages differ not only in pronunciation, vocabulary, and grammar, but also through having different “cultures of speaking.” Humans use language as a way of signaling identity with one cultural group as well as difference from others. Even among speakers of one language, several different ways of using the language exist, and each is used to signal affiliation with particular subgroups within a larger culture. Linguists use the term “varieties” to refer to the different ways of speaking a language. This term includes geographically or sociocultural defined dialects as well as the jargons or styles of subcultures. Linguistic anthropologists and sociologists of language define communicative style as the ways that language is used and understood within a particular culture.

Linguistic differences may become salient markers of divisions between social groups, for example, speaking a language with a particular accent may imply membership of an ethnic minority or social class, one’s area of origin, or status as a second language speaker. These kinds of differences are not part of the linguistic system, but are an important part of how people use language as a social tool for constructing groups. Thus varieties of literature creations are formed. However, many languages also have grammatical conventions that signal the social position of the

speaker in relation to others through the use of registers that are related to social hierarchies or divisions. In many languages, there are stylistic or even grammatical differences between the ways men and women speak, between age groups, or between social classes, just as some languages employ different words depending on who is listening.

English is a widely spoken language today. It has often been referred to as ‘global language’, the lingua franca of the modern era and currently the language most often taught as a second language around the world. English in India is used not only for communicating with the outside world, but also for interstate and intrastate communication. Because of the great ethnic and linguistic diversity found within our nation, English acts as an indispensable ‘link’ language. An exploration of language from the perspective of its potential motivates us to focus on the power associated with it both as a medium of communication and as a carrier of the cultural ideology of the dominant political group.

That is why, according to Saussure (1966), “Without language, thought is a vague, uncharted nebula” (p. 112). Consequently, being exposed to a dominant language makes the learner or user of that language vulnerable to the influences of the culture it represents and the ideological views it enshrines (Ashcroft, 2000). Concurring with Fairclough (2001) and Halliday (1971), scholars Waseem and Asadullah (2013) aptly argued that from the perspective of critical pedagogy, “language teaching and language of instruction in education, assumes a crucial role in the teaching situation” (p. 802) where one group’s knowledge and cultural ideologies are inculcated in learners who hail from different ethnic, cultural, and social backgrounds.

It was Lord Macaulay’s perception regarding political domination significantly made a paradigm shift in the development to English language teaching in India thus India got in the whirl of English cultural domination. Within the perception of cultural domination, by studying the imperial rulers’ curriculum, the natives were offered the daily opportunity “to converse with the best and wisest Englishmen through the language of their work. In Macaulay’s imperialistic view, the exposure to English culture would not only westernize the people and impress upon them the superiority of western culture and knowledge but also subsided the supremacy of oriental languages implying “benefits” of

domination by the so-called superior culture to the dominated people.

Barrier to knowledge” informs deprivation of education and abuse of learner rights; additionally, although it was never discussed amid the euphoria of introducing rich Indian orthography, the case might have been so for many students who were exposed to the nationalized Indian language, which was more of a barrier to them than a facilitator of knowledge acquisition. Particular situation reminds us of Phillipson’s (1996) critical point of view of being “suspicious of domination by speakers of any language” and hence an emphasis on advocacy for “the rights of all languages”.

India is one of the most heterogeneous areas in terms of ethnicity, language, culture and religion. Swiss philosopher Ferdinand de Saussure (1966) perceived language not merely as a phenomenon that carries the values and ideologies of the dominant speech community but also an apparatus to exclude and marginalize those outside the sociolinguistic pattern. Aiming at foreign languages, Bamgbose (2011) said that “The imported official languages have maintained their dominance not only in terms of their high status but also in terms of the prestigious domains in which they are used.

Everyone in India who at the moment seems to believe that economic liberalization on its own is going to be the answer to all the problems of the country. This elitism economics and these economic problems concern English directly, because first, and most obviously perhaps, the status of English is directly related to the failures of the Indian education system. N. Krishnaswami and T. Sriraman (1994) have written, ‘our glorification of Western literature and critical traditions is not even clearly motivated as it was in the case of Macaulay: it is based rather on conditioned thinking and ignorance. Those who know English are ignorant

of vernacular literature, and those who are pundits in our regional literatures cannot express their ideas in English. Unless we end this exclusion of our native literature and our aesthetic sensibilities from the study of English literature our English studies will be rootless and solitary.’ The heroes of most Indians are not to be found in Shakespeare. The answer to this particular problem is that the elite should care and develop a deep understanding of Indian literature; but perhaps the most damaging of all the effects of English is to promote the snobbery of the English-speaking elite. There is no doubt that English as a status symbol means a distinctly inferior status for Indian Languages. In these days of the global market English is a very valuable asset, and why shouldn’t India capitalize on it and of course, when we come to computers, Indians have established a very high reputation in the software business. And again, obviously, here English is a huge advantage to them. English imperialism was being replaced by Hindi imperialism. . The present status of English in India gives enormous power to the elite, and they have yet to show they are willing to shed that power and share their knowledge with their fellow Indians.

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## 59.

**Inside The Haveli : From Tradition Towards Modernity****Ankit Rajendra Porwal**Research Student,  
Mahavir Mahavidyalaya, Kolhapur**“When WOMEN prosper, we all prosper.” Anonymous****Abstract :**

The term Globalization in itself is self-explanatory. It is an international platform for maintaining consistency in the living mode of the people all over the world. Globalization is the resultant of the interchange of worldly views, opinions and the various aspects of the culture everywhere around the world. This is the means for providing an international arena for intermingling of people from different sectors, culture and dialects and learns to move and approach socially without hurting and affecting each other's prestige.

The Nineteenth century stood as a Renaissance for Indian dominion along with the Independence for women education and emancipation. In the wake of this broad step many women rose spiritually and psychologically. Indian women writings in English focus the birth of the new woman empowered with education. Rama Mehta's *Inside the Haveli* is neither the triumph nor the thrashing, however of agreement and understanding between the two opposing thoughts of modernization and tradition. Mehta depicts an educated woman, Geeta's journey from modernity to the conventional world behind the shroud; where she is endowed with the obligation of continuance of its conventions.

**Key words:** Women Education, Patriarchy, Love, Marriage, New-Woman, Emancipation, Tradition, Modernity, Globalization, Cultural Change, Rajasthan folk.

**B**orn and brought up by progressive-minded parents, Rama Mehta (1923-1978) had access to good education in Nainital. Later, she studied at the universities of Lucknow and Delhi and received her MA degree in philosophy. One of the first women to be appointed to the prestigious Indian Foreign Service, Rama Mehta was forced to resign her position as a diplomat when she married Jagat Mehta, himself a member of the diplomatic cadre. Later, she concentrated on sociology. She documented and identified many hidden, silent aspects of Indian family values and tradition. Rama Mehta was twice a fellow at the Radcliffe Institute for Independent Study, Harvard. Here she framed the theoretical premise for her several sociological studies. Catherine Atwater Galbraith, Rama Mehta's co-author for the informative volume, *India: Now and Through Time* pays her a rich tribute

*Inside the Haveli* (1977) is Rama Mehta's only novel for adult readers. The novel won the Sahitya Academy Award in 1979 and was appreciated by established critics such as Srinivasa Iyengar.

*Inside the Haveli* is a sensitive piece of realistic fiction, even an authentic sociological study, and it is written with a naturalness and poise that are disarming and effective at once. The evocation of scene, character and especially of atmosphere is almost uncanny..... The balance between repose and movement is well sustained, there is tension but no cheap sex, there is tension but no violence, and there is a feeling for the values and varieties. (Iyengar 753)

Rama Mehta's *Inside the Haveli* is actually a fictionalized version of her academic research book *The Western Educated Indian Woman*. Indeed, the novel and

the non-fictional book contain common views regarding the issues of Indian women's relation to tradition and modernity. Z N Patil examined the whole work as a sociological case study by presenting a number of taboos that governed the haveli.

'Haveli' is a term which has deep roots in the tradition and life of Rajasthan. The origin of the word is Persian and means "a surrounded or enclosed place". Architecturally havelis were built according to a basic organization of residential rooms around open courtyards. More courtyards and rooms were added as a family grew in size or prospered economically. A typical haveli has separate courtyards for men, women and servants. As the domestic life was effectively concealed from public view in a haveli, architectural and social barriers screened the activities of the men's and women's quarters. Family members and relatives met each other according to various traditional codes of conduct and speech.

Rama Mehta presents a vivid picture of a tradition-bound haveli in Udaipur – Jeewan Niwas. The author, who herself had experienced the restricted, traditional atmosphere of Udaipur – the family home of Jagat Mehta – picturesquely depicts the life in a Rajasthani haveli. The joys and sorrows and the beliefs and superstitions inside the haveli is minutely portrayed. The life inside the haveli is presented candidly with the clarity of a documentary, but the gentle flow of the story is not at all affected by this accurate presentation.

Udaipur which was once the capital of the State of Mewar is the background of the story. Sangram Singhji's haveli – the Jeewan Niwas – is one of the havelis

in Udaipur which still bear the feudal glory and preserve the customs and traditions. Geeta, an educated, lively and spontaneous Bombay girl enters this haveli as a bride. She finds the life in Purdah in her husband, Ajay's ancestral haveli suffocating. The women in the havelis declare her an outsider: She will never adjust. She is not one of us. (29) Ajay, a Professor of Science in Udaipur University comforts and tells his wife about his plan to get a job in Delhi. So Geeta finds solace in the belief that the life in Udaipur is only temporary. But such a hope soon withers away. However Geeta gradually starts to admire the great tradition provided by the haveli. At last she accepts the warmth of tradition and the affection of the people in the haveli. The love, care and concern she experienced in the haveli makes her appreciate and accept the life in the tradition-bound haveli:.....Geeta no longer felt trapped in the haveli..... She had seen the value of kinship ties and wanted to preserve the ancestral dignity of the haveli. (178)

Geeta's modern thoughts and progressive views, for which she has struggled earlier, are still there. It is through this struggle Geeta has obtained the two important approvals from the conservative family of her husband. Those approvals are – right of the girl for education irrespective of her class distinction and right of the mother to have a decision in the marriage of her daughter, especially to prevent a child marriage which has a high approval of tradition. But these victories never prompt her to underestimate the traditions of the haveli or the conservative people. Instead Geeta's adaptability, compromise and forbearance help to resolve the conflict between tradition and modernity. The concern and care of her husband and his relatives also help her to acquire this amalgamation. With this adaptability and compromise, Geeta appreciates the life in the haveli, adjusts herself and become, finally, its mistress.

After the death of Bhagwat Singhji, his son, Ajay becomes the master of the haveli and Geeta, the new mistress. The novel ends here with a promise that the new mistress will bring out a harmony between tradition and modernity. She will preserve the good traditional concepts and accept modern values when it is necessary. Rama Mehta's narration and Geeta's search for identity in the conservative haveli thus concludes with this positive and hopeful idea though the death of Bhagwat Singhji and the widows attire of his wife draw sympathy and produce tears even in the eyes of the readers who are actually involved in the journey of Geeta through inside the haveli.

Inside the Haveli also presents the lives of certain other characters also other than the life of Geeta. In order to project certain issues the novelist creates certain well chosen characters with meticulous care. Pari, Lakshmi, Manji, Nandu etc are the excellent examples of Rama Mehta's striking characterization. While lives of Pari and Manji portray the sorrowful life of a widow, Lakshmi's life presents the tragedy of patriarchal notions. Lakshmi, the maid servant is

unfairly accused of adultery by her husband and she has to flee from the conservative haveli. But most unfortunately she ends up in dangerous situations and becomes an ill-reputed woman.

Apart from the protagonist's adaptability, search for identity and silent transformation the novel Inside the Haveli also brings out certain carefully illustrated themes and views. Rama Mehta's treatment of the plot at the same time becomes literal, sociological and metaphorical. If we make a journey through Rama Mehta's Inside the Haveli we will come across several interesting facts and approaches that are thought-provoking. The sociologist-cum-novelist, Rama Mehta, not merely presented the details of a traditional haveli where Geeta's small adventures would unfold. Inside the Haveli also provides different interesting accounts regarding the gender, class, tradition and culture prevalent in the haveli.

Even though, the novelist illustrates a complete picture of the aristocratic haveli which itself has all the features of a strong character, Rama Mehta focuses her constant attention on the women's apartment. Apart from a few male characters like Bhagwat Singhji, Ajay and the men-servants, major active characters are the women. Most of the time, it is through their perspectives that the story develops. The patriarchal and traditional restrictions are portrayed through the view point of women. But the interesting fact is that these restrictions which prevent the women from carving out an identity for themselves and to live independently, are accepted by the same women as their destiny. The gender problems are presented in the novel with care and accuracy. Child marriage, treatment of female child as a burden, purdah system, ill treatment of widow – almost all of the patriarchal notions and restrictions are present in between the gold and glitter of the haveli. Geeta, the educated, progressive minded daughter-in-law could bring out some kind of awakening to the women's world, especially to her immediate surroundings. The undercurrent of feminine and feminist sensibilities can also be viewed throughout the novel. More or less most of the aspects regarding the life and problems of women have been given thorough study in Inside the Haveli.

The portrayal of class system and the problems is another matter of interest in the content of the novel. The inside of the haveli, Jeewan Niwas, also consists of the servants and maids along with the upper class people. The life and survival of these lower class people is also given a detailed study. Geeta's observation of the women servants is rich sociological information. Even though the novel presents a definite master-servant relation throughout the plot, sometimes the warmth of the relationship increases. The respect and courtesy shown towards the maid servants, especially to Pariji is indeed valuable. Geeta, the educated, modern girl has to depend on the uneducated low-class maids for survival within the haveli culture. The comparison between Vijay and Sita, Geeta and Lakshmi, Bhagwat Singhji's wife and Pari etc provide a deep study of the

master-servant relationship portrayed in the novel. The education provided by Geeta to Sita and other low-class children and servants brings about emancipation in the servant society. As time passes, the servants are also free from the feudal tradition and oppressions. The novel honestly presents the decline of feudal glory and the emancipation of the servant class with accurate details.

Cultural Customs and traditions are a strong presence in the novel. The central conflict is created by the powerful presence of tradition in the mind of the people in the haveli and modernity brought forward by Geeta. In the novel, the haveli represents Indian tradition and the protagonist, Geeta, who is an educated Bombay girl, represents modernity. The conflict of these two views – tradition and modernity arises from the time of Geeta's arrival to the tradition-bound, conservative haveli as a bride. Even the reserved women in the haveli considers her as an outsider and suspects her adaptability. The beautiful and metaphorical comparison of the old city and the new city in Udaipur regarding the difference in life and views throws light on the central conflict of tradition and modernity. The traditional women in the haveli equally submit themselves to the patriarchal restrictions also. Geeta finds these restrictions suffocating and her independent and progressive mind introduces several modern concepts like education to girls irrespective of their class distinction. Gradually small changes creep into the haveli. Geeta also undergoes a silent transformation and finds that traditions are not mere chains of slavery passed on by the past generations; they also afford

strength, warmth and security. Thus the conflict is resolved by Geeta through her adaptability and with the care and love of her parents-in-law.

The four major discourses – gender, class, tradition & Culture- create a complete study of the novel. The discourse on gender provides a feminist touch to the novel. It focuses on the identity-crisis, patriarchal notions and other gender issues. The second approach, deals with class system portrayed in the novel. Along with the discourse about class, historical facts and changes are also presented. Tradition and its conflict with modernity are also discussed in the novel honestly and accurately. All these discourses are included within the fabric of this fiction. Rama Mehta's careful observations of the society and her sociological findings give strength and voice to these themes. Though the novel gives the impression and authenticity of a sociological study, *Inside the Haveli* is also praised for its beautiful framework and narration.) With the value and help of all these thematic features the novel, *Inside the Haveli* stands out as a great pillar in the haveli of Indian English fiction.

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## 60.

## Impact Of Globalization As Reflected In Chetan Bhagat's Novel '2 States : The Story Of My Marriage'

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**Abstract:**

*Globalization has a powerful impact on Indian writers and literature. India is a multicultural nation having variety of religions and languages. It is a unique feature of our country. Culture promotes literature whereas literature reflects the various aspects of a particular culture. Culture and literature are always influenced by the process of globalization. In this sense culture, literature and globalization can not be separated from each other.*

*Chetan Bhagat has also a strong impact of globalization. He has portrayed many aspects of globalization in his novels. This research paper is an attempt to focus on the impact of globalization as reflected in Chetan Bhagat's novel '2 States : The Story of My Marriage' (2009).*

**Introduction:**

Chetan Bhagat is a best selling Indian novelist. He has written a few best novels including - 'Five Point Someone' (2004), 'One Night @ the Call Center' (2005), 'The 3 Mistakes of My Life' (2008), '2 States: The Story of My Marriage' (2009), 'Revolution 2020: Love, Corruption, Ambition' (2011), 'Half Girlfriend' (2014) and 'One Indian Girl' (2016).

His '2 States: The Story of My Marriage' is a revolutionary novel portraying the modern culture of modern young Indians. It has a powerful influence of globalization.

**'2 States: The Story of My Marriage':**

The Story is partly autobiographical. It is about a young couple, Krish and Ananya, who are from two different states of India, Punjab and Tamil Nadu respectively, deeply in love and want to get married with the permission of their families.

- Love marriages around the world are simple: Boy loves girl. Girl loves boy. They get married.

- In India, there are a few more steps: Boy loves girl. Girl loves boy.  
Girl's family has to love boy.  
Boy's family has to love girl.

Girl's family has to love boy's family.

Boy's family has to love girl's family.

Girl and boy still love each other. They get married.

Due to this strange situation Krish and Ananya has a tough battle ahead of them. It is easy to fight and rebel, but much harder to convince.

The story begins in the IIM Ahmedabad mess hall, where Krish, a Punjabi boy from Delhi sights a beautiful girl, Ananya, a Tamilian from Chennai, quarreling with the mess staff about the quality of food. Ananya is tagged as the "Best girl of the fresher batch". They become friends within a few days and decide to study together every night. In the meantime, they become romantically involved. They both get jobs, and have serious plans for their wedding. Krish tries to convince his girlfriend Ananya's parents and at last convinces them by helping Ananya's father to do his first PowerPoint Presentation, her brother, Manju, by giving him IIT tuition and later her mom by giving her a golden opportunity to sing in a concert organised by Citi Bank. She is convinced as her biggest dream of singing at a big concert comes true. She sings along with S. P. Balasubrahmaniam and Hariharan. Then they, Krish and Ananya try to convince Krish's mom. But the problem persists due to Krish's mother's relatives who are not in favour of such marriages. They say that Krish should not marry a Tamilian but finally agree with them when Ananya tries to help one of Krish's cousin to get married and succeeds to do so. Krish has had a hatred for his father. He never shares his feelings or doesn't share a harmonious bonding with him. Now as they have convinced both their parents, they now try to introduce each other's parents. They go to Goa. But this dream of theirs end as Ananya's parents find something fishy between Krish's mom and him. Ananya's family decides that Krish and Ananya will not marry each other. But, at last,

Krish's father, who was like an enemy for Krish, helps Krish and Ananya to get married as he convinces Ananya's family. Now Krish realizes his Dad's love for him. They really do very hard to convince each other's parents and finally make it. The novel ends with Ananya giving birth to twin boys. He says that the babies belong to a state called 'India'; with a thought to end inequality.

### **Globalization and 2 States: The Story of My Marriage:**

- **Changing Love Concept:** Traditional women used to accept marriage decision taken by their family members. They did not have any chance to change it. Due to strong cultural rules, Inter-caste marriage was not possible. But Ananya doesn't follow this tradition. She falls in love with Krish, who is from different state and has different culture. They violate and break the age old rules and concept of love. They spend a special time in each others company. Due to the globalization, the concept of love is rapidly changing.

- **Changing Marriage Concept:** India is a multi-cultural and multi-religious country. It has traditional rituals of marriage. But '2 States: The Story of My Marriage' breaks all traditions, customs and rituals of marriage. It celebrates inter-cultural marriage by violating the traditional rules of wedding. It describes the love story of a Punjabi and a Tamilian girl. In India such marriages are not easily accepted. But due to globalization its happening.

- **Changing Role of Women:** The role of women in Indian society is slowly changing. They work in the office, earn money independently. Today, women are able to decide their own future. They fall in love and violate the rules of society. They choose their life partner. Ananya is a representative of such modern women. She is independent girl of new India. She does not only fall in love but also makes her love successful.

- **Changing Role of Parents:** In Indian culture, it is observed that parents impose their decisions on their children. Children are not expected to live their individual life. They can not decide anything without consulting elders.

They were not allowed to violate any rule of family. Though Krish and Ananya break all rules of traditional marriage, their parents, at last,

accept them and their relation. Here we get caring, responsible and understanding parents, who love their children most and do not impose their decisions on them. They are all educated and well nurtured persons paying respect to each others culture. They live for their children.

- **Multi-culturalism:** In India every religion has its own values and philosophy. Inter-caste, inter-religion and inter-community marriages are not easily allowed. Though modern India is accepting them, it is too difficult to expect them. But Chetan Bhagat made it possible in his '2 States: The Story of My Marriage'. We experience the unity of two cultures, two states and two ideologies. It is only due to globalization movement.

- **Increasing Complexities:** Krish is deeply in love with Ananya but their journey of love makes his life complex. He suffers from mental imbalance and emotional harassment. Complexities increase in his life. He doesn't wish to hurt his mother but at the same time, he doesn't want to lose Ananya, too. Due to his inter-community marriage, he goes through mental trauma.

### **Conclusion:**

Chetan Bhagat's '2 States: The Story of My Marriage' has a powerful impact of globalization. He has presented a beautiful love story in different and special way. He has described the changing concept of modern love. The novel presents the changing system of modern marriage ceremony. It portrays the changing role of women against traditional expectations. It also focuses on the changing role of parents towards their children in modern era. We experience the unity of two cultures, two states and two ideologies. The novel focuses on the increasing complexities in family relations due to unexpected events. It is the effect of globalization on human beings, culture and literature. The Process of globalization influences all things that come across. As a work of literature, Chetan Bhagat's '2 States: The Story of My Marriage' is not exception.

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## 61.

### T. M. Aluko's *Kinsman And Foreman*: A Portrayal Of Clash Between Tradition And Western Culture

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*Kinsman and Foreman* is a novel of Aluko's middle period. In the novel clash is depicted at two levels. The first type of clash is seen in tradition and western values. There is clash because the two cultures are seen struggling for supremacy. The second level of clash or conflict is in the mind of Aluko. It is reflected in the portrayal of culture-clash. In *Kinsman and Foreman*, there is the superiority of western culture over the traditional one. In this novel Aluko comes as an anti-tradition. He believes that there is no other way but to accept the western values and culture, if the traditional one wishes to modernize. Once again he has presented the backwardness of his society in *Kinsman and Foreman*. In the novel *Kinsman and Foreman* Aluko demonstrates that African societies need to modernize along European line because traditional life does not offer progress. Here Aluko's model is Europe, but he fails to see that the model he prescribes for Africa cannot thrive without modifications in Africa. He fails to understand that the European model cannot stand the test of time, for the environments are not similar. In *Kinsman and Foreman*, Aluko turns round to chastise the products of that model, Simeon Oke. If these characters are not good, the system that produced them cannot be good. This implies that if the European system is forced upon Africans, clash result. This clash is not an outcome of savagery of the people. Rather, clash in *Kinsman and Foreman* arises as natural sequences to the incursion of external forces in Africa. One can clearly see the clash between two opposing cultures that are struggling for mastery in both the novels. However, the clash is both a mark of backwardness and a natural struggle by traditional people to preserve the traditional values in the face of possible extermination by western culture. In the writings of Aluko, one notices that the Europeans serve both as a model as well as an oppressor. When read together, his writing reflects that if chaos in society results from clash between

tradition and intrusive western culture, it is rather because of an attempt to destroy an existing order and not because the traditional Africa is primitive. Also there is atmosphere of clash because the white man's culture does not offer African people all the solutions to the problem of life peculiar to their society. Aluko in *Kinsman and Foreman* depicts traditional culture as noble. He believes that whatever chaos is there in traditional society, it is because of clash between traditional and western culture. Once again, he thinks that Christianity should replace traditional religions.

In *Kinsman and Foreman* (1966) Aluko is still anti-tradition. Aluko's portrayal of clash between tradition and western culture is reflected in various ways in his novels. Whereas in *One Man, One Wife* he treats the clash between Christian monogamy and traditional polygamy; in *One Man, One Matchet* clash is reflected in Ipaja peoples objection to tree-cutting, and also in the refusal of the town's people to pay taxes. His *Kinsman and Foreman* concentrates on the clash between corruption and honesty. In this clash corruption is linked to tradition, while honesty is inherent in the western public service. In his early novels: *One Man, One Wife* and *One Man, One Matchet* clash is one-sided because Aluko's emphasis is on the affirmation of western ideas, to the disorder of tradition. In these two novels, Aluko derides the technological backwardness of his society. His *Kinsman and Foreman* (1966) and *Chief the Honourable Minister* (1970), depict the inadequacies of the western system which Africans are expected to adopt. Generally, clash is defined as the struggle that grows out of the interplay of two opposing forces. It is also defined as conflict. In *One Man, One Matchet* and *Kinsman and Foreman* the protagonists struggle against another person – the antagonists. While in *One Man, One Matchet*, the clash is between Udo Apkan and Benjamin, Benjamin; in *Kinsman and Foreman* Titus confronts Simon; and in *Chief, the Honourable Minister* clash can be identified as

political, of course it has strong cultural dimensions. Thus, in *Chief, the Honourable Minister* there is a clash between traditional customs and western ideas in which tradition is seen as intrusion and negative leading to the collapse of western democracy in Africa. This novel portrays the struggle between tradition and western values in which tradition is represented by the society and West by Alado Moses.

In *Kinsman and Foreman*, Aluko brings out clash of an intensely chaotic nature. In the novel, the focus is on the Yoruba community of Ibala in 1947 during the era of colonialism. Titus, an engineer in Public Works Department in his home town, cannot afford the donations expected of him and his attempts to combat his Kinsman Simeon's corrupt practices bring him into conflict with his family and friends. Furthermore, Titus has to cope with a religious sect which causes havoc among his laborers. He sees no way of escaping the bonds of family and local society until religious hysteria takes a hand. Aluko like *One Man, One Matchet* in *Kinsman and Foreman* uses these incidents to highlight the backwardness of his society and the need for intense western education. Thus, *Kinsman and Foreman* is similar to *One Man, One Matchet* in many respects. In both the novels, Aluko laughs at his society. In *Kinsman and Foreman*, Aluko's sympathy lies with Titus Oti. He sees in Titus Oti a perfectly westernized African, an example of what he wants Africans to be. His only worry is that Titus Oti, an outcast, neither accepted by the white colonialists as one of them nor by the natives who because of his position as the District Engineer of Ibala, a post hitherto occupied by the Whiteman, regard him as a Whiteman with a black skin. Clash in *Kinsman and Foreman* begins when the District Engineer, Titus Oti attempts to put an end to Simeon's corrupt practices. Simeon is the evil genius, and is depicted as the villain of the novel. Simeon exploits his workers to feather his own nest. The novel shows that Aluko does not engender any ground to the traditionalists, to the disadvantage of western culture. His novel *Kinsman and Foreman* depicts open clashes between traditionalists and adherents of the new faith. In fact, *Kinsman and Foreman* becomes more significant if it is seen as showing the impact of western influences on Africans. Like his earlier two novels, Aluko does not see the struggle between tradition and the western system as a major one, because to him there is little to prefer in tradition. This mentality informs the raging

struggle between the two cultures in *Kinsman and Foreman*. Aluko in his real life was Director of Public Works for Western Nigeria. As a novelist he writes about his personal experiences. In *Kinsman and Foreman*, he has transferred his life experiences to some of his characters. As an omniscient narrator, Aluko makes his readers see the conflict raging on in the outer society between Africa and the West through his own eyes. In an attempt to project his personality and life experiences in his novel, Aluko draws parallels between himself and Titus Oti, the hero of *Kinsman and Foreman*.

In *Kinsman and Foreman*, the theme of culture-clash is presented in terms of traditional cultural values and Western values, Titus Oti, the first professionally qualified Nigerian Civil Engineer who joins the Public Work Department as District Engineer of Ibala, his home town, stands for Western values; whereas his foreman and kinsman Simeon Oke represents tradition. In the novel there are two levels of clash: Aluko portrays the clash between Titus Oti and the society as the protagonist, Titus Oti struggles against society as a force; and the second level of clash in the novel is seen between Titus Oti and Simeon Oke. In this second level of clash the protagonist Titus Oti struggles against another person, the antagonist of the novel, Simeon Oke. The culture clash going on in the mind of Aluko affects his vision of society in *Kinsman and Foreman*. In the novel, although Aluko is still anti-tradition, he begins to use traditional Yoruba dialogue. Aluko has presented in the novel that the Whiteman will always treat the African, no matter how educated, with contempt. Aluko shows successfully that the attitude of the White Man to Africans is rooted in the colonialists' belief in the superiority of the White race over the Black race. In the novel, the Irish-born Director of the Government Department of Public Works is patronizing but Richard McBain, the provincial Engineer of the Department of Public Works in Ibadan is snobbish. Only the more charitable Europeans treat the educated African with patronage. One finds such characters in *One Man, One Matchet* also, where Henry Gregory is the contemptuous European while Stan field is the patronizing and tolerant type. In spite of such contradiction, the clash between traditional values and western ideas is presented in which tradition represents evil and western culture good.

*Kinsman and Foreman* portrays two levels of clash: the clash between African

tradition and Western influences in Aluko's mind, and the clash between tradition and the West within the society, depicted by the behavior of the people towards traditional and western ideas. These two levels of clash are played out simultaneously and the pattern of the first clash affects Aluko's portrayal of the second. In seems in *Kinsman and Foreman*, Aluko's western ideas have a preponderant influence on him. However, in *Kinsman and Foreman* and *Chief, the Honourable Minister*, Aluko shows that western education does not solve Africa's backwardness and that tradition is an indestructible force in society. Both these novels portray the cultural struggle that engulfs the African society. Aluko sees here the conflict much on one plane- the cultural, and does not emphasize its social and economic basis enough. In *Kinsman and Foreman* Aluko who shares many similarities with his hero, Titus Oti, holds the view that the western educated African is in a better position to induce change in the society. Through the novel Aluko shows how the traditional values stand as the major stumbling blocks in the path of progress. According to the natives the white man has come to confuse their world. In the tribal community the spirits of dead or dear departed are invoked to come to their midst with the help of kola nut. This is their traditional value. In *Kinsman and Foreman* Old Joel takes a big kola nut brought to him by a woman in an enamel dish.

Titus Oti, Bachelor of Science (Engineering), graduate of the University of London, curiously begins to have a strange feeling over the old man's saying "that Oulode was present with them and was watching the proceedings" (8). He begins to have the feeling that he was gradually coning under some strange influence that he could not explain. Something deep down in him tells him that he should break away from it all, run out of the airless room into fresh atmosphere outside—an atmosphere that was tree of ancestral spirits. However, he finds himself completely powerless to carry out his desire. He sees himself unable to resist whatever he is ordered to do by his old great-uncle. Through such instances, therefore, *Kinsman and Foreman* portrays Aluko as an anti-traditionalist, for he depicts traditional culture as undignified and backward. It is hence Titus Oti, the mouthpiece of Aluko finds himself in chaotic condition when confronted with tradition and Western culture. Titus the converted Christian black man finds foolishness in both a combined

memorial service for his late father and a thanksgiving service for his safe return from England. Aluko here highlights the belief of tribal people in the interaction of human beings with the spirit beings, in the highly egalitarian and primarily rural tribal society traditional culture includes customs, beliefs, practices, ceremonies and beliefs in supernatural elements such as spirits, witches, medicine men, etc. Even in the society that is changing, the traditional custom forbids even the converts from interfering with the course of civic discipline. In *Kinsman and Foreman* Aluko has mentioned a healthy traditional custom that draws our attention is that whenever any member of family returns from a foreign country, the clan gathers at his residence to wail over the loss of dear ones who had died in his absence. One notice in the novel Titus Oti, an Engineer who arrives in his village from England after studying a course in Engineering, is greeted by a chorus of wailing women and relatives from both sides of the extended family. In this context Aluko writes: "The wailing crowd into which he was now being led by his mother, who carried a clay lamp burning palm oil, where the relatives from both sides of the extended family. They had assembled at dawn after the day of his arrival to welcome him and to demonstrate once more their grief at the death of his father, their kinsman" (2). Titus Oti, a Western educated science graduate African identifies these traditional values as the major obstacles in the path of progress.

In the novel Aluko also highlights the custom of Thanksgiving service. This is another important custom found in traditional African culture. Thanksgiving service is arranged in the church on the safe return of an individual after pursuing higher studies or a new assignment in a foreign country. In *Kinsman and Foreman*, 'Thanksgiving service' is arranged by Titus Oti's relatives on his safe return and for prosperity. Tradition compels Titus to attend such customary practices. Tradition also compels him to shoulder some extended family responsibilities such as catering for an old uncle, Pa Joel, and old aunt for whose elaborate funeral rites he is expected to save money in advance. Among the other responsibilities placed upon Titus, include making regular and generous financial donations towards the completion of the new church building of Ibalala. He is also expected to open the Bazaar sales of the church. To be the chief opener at the Bazaar sales means to contribute generously to both the Harvest and the Bazaar. These age-old

customs irritate Titus Oti: "Money for Bazaar Sales! Money for funeral expenses!, Money of this, money for that. Christ in heaven! It's nothing but money, money and yet more money ever since I came back from England!" (35-36). It becomes clear that to meet these expectations, Titus will have to resort to other supplementary means to generate more income. Titus very tactfully refuses to be the chief opener at Bazaar sales, but his refusal offends his tribesmen. For the tribesmen such refusal is senseless and hence Pa Joel says: "Pastor, please do not be vexed with him. He is only a small boy. That's what he is. Leave him to me. I shall knock some sense into his head" (40). But Pa Joel's determination to knock sense into the head of Titus brings failure. Titus stands his ground. As for being the chief opener at the Bazaar, he says has nothing whatever to do with. The whole situation puts Titus Oti into clash with his relatives which Simeon further aggravates.

In *Kinsman and Foreman*, Simeon Oke, Titus Oti's kinsman and the foreman of the Public Works Department, Ibala, is on the traditional side of the culture-clash. Simeon has been in the public service for many years before Titus returns from England as an Engineer. Simeon has, therefore, internalized the civil service system operated in the western region of Nigeria, and has also mastered the loopholes which dishonest civil servants use for dishonestly enriching themselves. Simeon, has, for a long time, exploited these avenues to enrich himself. As a result he has much money to throw around and satisfy his base desires for vain-glory. He gets much money through fraudulent practices, and hence makes generous donations to the church fund. He promotes Harvest sales, gives financial support to the members of his extended family, and can still afford to live flamboyantly. By his extravagant living, Simeon sets himself on a high pedestal in the eyes of his townsfolk. But by so doing, he puts Titus in crisis. Titus' mother and his relatives expect the same generosity from Titus, which Titus fails to execute and puts himself in clash with his relatives and townsfolk. The difference in attitudes of Titus and his mother certainly points out the difference between the two cultures. According to Titus's mother his behavior is changed because 'he had been to the white man's country'. This very belief of the native people is sufficient reason of clash between tradition and modernity.

Titus finds himself in conflict with his tribesmen as Titus has been to England and is an

Engineer, his people expect him to be very rich. This expectation is partly because going to England is to the people of Ibala a status symbol. They feel it because Simeon, who has not been to England and is only a foreman, has so much money and influence. Hence it is logical for the people of Ibala to assume that Titus must be having much more money and influence than Simeon. These are the reasons why the Nigerian society places so much responsibility upon Titus and sees no reason for his failure to live up to its expectations. However, Titus cannot fulfill the responsibilities his society thrusts upon him on his basic salary, which is barely enough for him to keep himself on a moderately comfortable level. The natives, however, couldn't understand it. For them Titus is not just an Engineer, but being the first African to take up an important position in the civil service of the country- the position of the Whiteman. But Titus is a just man and hence is embittered by Simeon's activities because he is not prepared to spoil his hands with fraudulent practices in order to get money to throw around like Simeon. As a result, he cannot afford the donations expected of him and his attempts to combat Simeon's corrupt practices bring him into conflict with his family and friends. As Simeon makes immense finical contributions to both his family and his society, his extended family is very happy with him, as Pa Joel, the head of the extended family, declares: "In the whole of Ibala there is no one in the P.W. D. that knows the work as well as Simeon- - -do we all not now see the work of God? Have you not become the most important man in Government work here in Ibala? Are we not very happy about this?" (5). Pa Joel's happiness shows that the members of his extended family are happy in Simeon's position. It is because they receive money from Simeon. Apart from his relatives, the society is also happy that Simeon always contributes for social cause. Simeon's dishonesty is known to the members of society but the society does not care about how he gets his money provided he uses it for the benefit of the family and displays it for the public admiration. It is hence the praise-singer chants to Simeon's glory during the Harvest sales in All Saints Church. The praise-singer praises the power and glory of a mere foreman in such words. Titus actually wants to fight against such manifestation of vain-glory; one of the negative elements that plague society. Fighting against such element implies fighting not only against Simeon but against society which accepts and promotes

corruption as a pattern of official conduct. Titus wants to see credibility in the official conduct of public servants. He wants to see certain standards in his society. The novelist Aluko criticizes his society for encouraging corruption. On the one hand Titus refuses to indulge in fraudulent practices, and on the other he does not allow his relationships with Auntie Bimpe to wheedle him into giving her any contract. He knows that Auntie Bimpe is not competent to execute any building contract successfully. In this way Titus differs from his foreman Simeon, who gives contracts to people who are close to him, like Auntie Bimpe, as well as those who offer bribes to him.

The clash presented in *Kinsman and Foreman* is much the same as in *One Man, One Matchet*. In *One Man, One Matchet*, Udo Akpan a newly arrived highly educated and competent civil servant plunges into a corrupt conservative society. In the novel, he is entrusted with the task of modernizing and changing the society. In *Kinsman and Foreman* Aluko presents that traditional people could become progressive in outlook if they are detached from the bad influences of the traditional society. Due to this outlook Aluko gives Simeon Oke in *Kinsman and Foreman* a chance to mend his life. In this novel Aluko presents shortcomings of western way of life. The western ideas fail in African context. The educated leaders of African society find themselves in clash with traditional culture and customs. Their western education does not work in traditional society due to their own shortcomings and weaknesses. They fail to modernize the society because they are

incompetent, do not have proper direction and are corrupt and greedy. Thus, in the novel the clash between tradition and European influences is seen between the western educated elite and the native people.

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## 62.

***Chief, The Honourable Minister: A Study In Cultural Nationalism*****D.K. Kamble**

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*Chief, the Honourable Minister* skillfully presents a clash between tradition and modernism. In the novel there is clash between traditional customs and western ideas in which tradition is seen as intrusive and negative leading to the collapse of western democracy in Africa. It portrays the struggle between tradition and western values in which the West is represented by Alado Moses and tradition by the society. It is a unique novel in the sense that instead of western influences intruding upon tradition, as in the early novels, tradition intrudes upon western ideas. Aluko, who believes in the superiority of Western over traditional values in *Kinsman and Foreman*, he seems disappointed with the products of Western education in Afrumacoland in *Chief the Honourable Minister*. To register his disappointment in the educated leaders who turn corrupt and incompetent, Aluko, in his middle period novels *Kinsman and Foreman* and *Chief, the Honourable Minister*, brings down a holocaust upon the politicians. In *One Man, One Wife* and *One Man, One Matchet*, he advocates for western education and western values, but in the course he learns that these will not solve all the problems of his society. In *Chief, the Honourable Minister*, Aluko expresses disappointment in the indiscipline of western educated politicians in post-independence Nigeria. Thus, the novel centres on the indiscipline and ineptitude which characterize the political leadership of the new independent Republic of Afrumacoland. This novel mirrors the decadence and collapse of the first Republic of Nigeria, which became independent in 1960 and fell to military rule in 1966. In the earlier novels Aluko had advocated that the educated professionals should salvage their societies and bring changes into the lives of their people, hence in *Chief, the Honourable Minister* Aluko makes fun of the failure of the politicians. Aluko then believed that human nature will improve and the inherently corrupt nature of man give way to a better character as the old order gives place to the new. It is for this reason the protagonists of his earlier novels are

civil servants, lawyers and engineers. During this early phase of writing, Aluko believed that only the highly educated Africans could provide the needed leadership and innovation in the African society. However in *Chief, the Honourable Minister* Aluko feels that the exposure to western influence alone does not necessarily make one a good leader. The misdeeds of the politicians of the new nation, both government and opposition, are ridiculed in the novel by Aluko. Education does not, after all, prove to be a panacea to the problem of backwardness, as believed by Aluko until *Chief the Honourable Minister*.

The clash in *Chief the Honourable Minister* can be identified as cultural, though it has political dimensions. One clearly notices in this novel that Aluko advocates leadership by the educated class under a political system that is western. In this sense, this novel is quite different from his early novels *One Man, One Wife* and *One Man, One Matchet*. In these early novels Aluko opposes the political system in which the traditional ruler or Oba reigns suppress over the community with the assistance of some chiefs. In *Chief the Honourable Minister* Alado Moses stands for western values and the African society represents traditional values. Thus, there is once again the struggle between tradition and modernity. Unlike his earlier novels, in this novel western influences do not work, rather the novel presents the collapse of Western democracy in Africa. Alado Moses, who represents western values and ideas, is being dragged into traditional customs by his society. Alade Moses holds a B. A. (Hons.) degree and the Diploma in Education. He occupies the post of Principal of Newtown Grammar School. Moses likes his Principalship as it provides him the opportunity to bring his people out of backwardness and wilderness of ignorance by educating them. Thus, Aluko has assigned Moses the work of modernization of his tribe. One finds a kind of similarity in the characters of Titus Oti of *Kinsman and Foreman* and Moses of *Chief, the Honourable Minister*. Both are devoted to the

work of modernization. They are expected to pursue their work of bringing their tribes out of wilderness of ignorance. However, Alade Moses allows society to be led by the very people he is expected to lead. He, thus, consents society to distract him from his work of bringing them out of wilderness and modernize them. He cannot pursue his work steadfastly. As he allows himself to be distracted by the views of people, this naturally leads him to destruction. In order to settle the misunderstandings of his cabinet colleagues, Moses follows the code of traditional conduct. At one hand, he tries to modernize the society, but surprisingly enough he takes a second wife, whom he expects to fit into his exalted position in the society as a minister of works. Secondly, he takes the traditional chieftaincy title. Thus, his struggle ends in the destruction of the western ideas by intrusive traditional cultural practices. In this way, *Chief, the Honourable Minister* portrays the clash between traditional customs and western ideas. As Moses turns towards the traditional customs there is collapse of western ideas in the novel whereas tradition intrudes upon western ideas.

Published in 1970, Aluko's *Chief, the Honourable Minister* is a satirical novel. It is Aluko's brilliant satire dealing with culture-clash between tradition and modernity. This clash of values which took place all over Africa has been the subject of all Aluko's novels. The action of the novel takes place in an imaginary African state called Afromacoland. The novel depicts the situation that prevailed two years after the British colonial rule and before the formation of the first national democratic government. The novel is a story of Alade Moses, a diligent dedicated and respectable college principal who is appointed minister of works. Moses luxuriates in plush offices and regal living quarters, and is married to an uneducated woman which he considers beneath his status.

Due to such an uneducated woman which he considers beneath his status, he has an affair with a pretty young nurse who happily serves him both as mistress and his confidant. Moses' commendable academic career and good reputation as headmaster have earned him good name in Newtown, his village, and his people persuade him to get into politics to represent them in parliament as an eminent distinguished son of the soil. Though Moses longs to lead an exemplary life by guiding his people and by saving them from the attractions of Promised Land of

milk and money, he is compelled to run for some position in Government office. Soon he becomes the Chief, the Honourable Alade Moses, M. P., B. A. (Hon.) Dip. Ed., Minister of Works and the Asiwaju of Newtown. The irony is that an honest man is compelled to stoop to dishonesty. He is surrendered by corrupt underlings who have a vested interest in keeping him in power only to exploit the prestige and prerogative of his office. These unscrupulous lieutenants do not hesitate even to rig the elections, bribe officials and extort government funds on his behalf. Two of them, an old chief and Gorgeous Gregory, the young Secretary General of Newtown Improvement Union, even go to the extent of coercing illiterate town people to swear to vote for Moses in the forthcoming elections. In the turmoil following the election, Moses gets killed in the riots by the rampaging crowd and ultimately leading to military takeover of the civilian government. Though Alade Moses is not out and out corrupt, Aluko makes him responsible for the rampant corruption and fall of the government. It is his indecision and inaction against his own colleagues, and lure of his position and luxurious life that drive him to his sticky end.

Even in the society that is changing, certain traditional customs prevail in African society. In *Chief, the Honourable Minister* Aluko has mentioned an important custom that of arranging a thanksgiving service on the safe return of an individual after pursuing higher studies or a new assignment in a foreign country. Giving a rousing reception to persons and honouring them for their merits and honoring of guest are common in the traditional society. In the novel, Alade Moses is given a grand reception when he arrives from Britain.

To the western mind the custom of 'safe return' is a thing of ridicule. Further, to them 'the women dancing to the tune of orchestra in public place' is something that is backwardness. In such circumstances, there occurs culture clash as the traditional customs forbid even the converts from interfering the course of civil discipline. Rituals are common in African traditional society. The ritual of oath swearing in the bed room of Premier's Lodge is a special of ritual. There is another instance of 'oath taking' in the novel. At the time of election, Alade Moses' men force both the Christians and the Moslems to take the Owari oath at the shrine at Ipelo to vote for Alade Moses. The men are asking to bring their preparation to give to the priest to offer it as a sacrifice to the

deity, before taking the oath. Naturally, the novel presents clash between tradition and modernity.

*Chief, the Honourable Minister* like *Kinsman and Foreman* also skillfully presents a similar clash between tradition and modernity. The situation is the same as in *Kinsman and Foreman*, with a newly arrived, highly educated and competent civil servant plunging into a corrupt conservative society. He is entrusted with the task of modernizing and changing the society. As in the earlier novel, in *Chief, the Honourable Minister*, the clash is narrowed down to a confrontation between Alade Moses and partially educated self-made society who has given itself to corruption. Moses resists corruption and other attractions. Alade Moses symbolizes modernity. He was honest earlier but stoops to dishonesty under pressure. Moses refuses to take bribes. But he finds himself surrounded by corrupt, dishonest and selfish persons in the traditional society, who exploit the prestige and prerogatives of his office. These evil elements do not hesitate even to rig the elections, bribe the officials and misuse government funds on his behalf.

Alade Moses and the Prime Minister, who represent modernity, want to undertake some constructive works to develop the country. He says, "This Government is committed to carry out the projects listed in the Estimates. . . . we are committed in our first five-year term in office to provide more schools and hospitals, roads and bridges, water supplies and electricity schemes – we are committed to build more industries in these five years than the colonial government provided in half a century of colonial rule" (41). Theo George, acting Senior Engineer in the minister of Works, Geoffrey Gorge and Alade Moses discuss many things including schools, colleges, training colleges to be built in Africa to promote 'new' education. They also discuss primary education, higher education and adult education. They are greatly concerned about imparting education to children. There is a change in the attitude of Africans towards 'new' education introduced by the Whiteman. But ironically Alade Moses justifies the decision of the government to abandon state college project. He observes: "That instead of spending the gigantic sum of -L 250,000 on new buildings for the education of only 230 boys, this amount should be spent on the expansion of primary education from which hundreds of thousands of boys will benefit" (133). Lastly, he also appeals to the people to join the holy crusade against illiteracy

irrespective of race, creed or political affiliation. He even invites the opposition party to eradicate illiteracy. Alade Moses, having lost the election petition, tenders his resignation to the Prime Minister. But the Prime Minister does not want to lose a person of high caliber like Alade Moses. So he first appoints Alade Moses as a member of the House under the special provision of the constitution and then elevates him as minister of the same department. Moses is honest and dedicated but becomes vulnerable to corruption partly because of his own weaknesses and for allowing his kinsmen and ministerial colleagues to exploit him. The only way out for Moses, Aluko seems to suggest, is to resign from politics. But Moses reconciles himself to corrupt influences.

In the novel Aluko has ridiculed the oath-swearing ritual that takes place between Alade Moses and Franco-John. By this, actually Aluko has ridiculed the superstitious beliefs of the traditionalists. Such episodes in this novel reflect the psychology of the tribal people who are apprehensive of their beliefs. Under the influences of the West, such superstitions are questioned in the novel. Aluko has satirized the Yorubas who blindly follow the traditional customs out of fear. It is hence G. Gulam Tariq has observed "*Chief, the Honourable Minister*, also deals with the theme of tradition versus modernism" (Tariq, 2007:143). It is due to such tribal and backward practices of traditional people the tribal culture stands directly in clash with the modern culture.

The Newtown Improvement Union supports Moses for his candidacy in both the elections and in his appointment as a minister. Moses feels obliged and committed to the interests of the Union and its leaders due to its support and contribution to his personal advancement. As a Minister, Alade Moses swiftly degrades. At the beginning of his ministerial appointment, he was a morally upright man, but very soon he is dragged into corruption by his subordinates. In spite of his initial opposition, Moses is made by the officials of the Newtown Improvement Union into supporting the appointment of a half-literate businessman, Geo Abbysin, as the Principal of Newtown Grammar School. Moses feels thoroughly displeased with himself. He tries to stand for truth, but discovers that his actions are ill-timed and belated. He finds that his colleagues and the political system they undertake are corrupt. He thinks to resign his portfolio, but soon finds the glamour of his ministerial office too tempting for him to resign.



He remains tied to the ministerial post only to appease some vested interests of the Newtown Improvement Union. Thus, Moses who stands for modernization finds himself in clash with his native culture.

Due to the contributions of Newton Improvement Union to his personal advancement, Moses feels unable to take independent decisions and stick to them. His moral weakness brings failure to him at every wake of life. The backward people of Newtown fail to appreciate the duties of Moses as a Minister of State. Even they do not know their duties as citizens of the country. Moses fails to lead his people because he allows his countrymen to corrupt him. The uneducated and backward people of the town expect that all development efforts should come from government because Moses 'their son' is in it: "In the last few months the people appear to have stopped doing anything for themselves. They now say that as their son is Minister of Works, Government must look after all the work of construction in their community" (151). The people of Newtown didn't know their responsibility and their privileges. Rather they prefer to lapse into the state of inaction. By their action they make Moses dishonest. The very attitude of the people of Newtown brings Moses into crisis and aggravates the clash. Alade Moses, a public officer, fails to control his actions and leads his society to chaos. He suffers from an inherent weakness of being incapable of dealing with the forces. His subordinates use his name to extort government funds. They bully the village people into voting for Moses in the elections. They cunningly flatter him so that he can take decisions in their favour and thus hamper Moses' attempts of modernizing the Newtown society.

In *Chief, the Honourable Minister* the clash between tradition and European influences is seen the relationship between Alade Moses and his people. By dealing with this theme Aluko reflects his disappointment with the western educated people. Alade Moses drags the society backward and makes a mockery of the democratic process. The democratic process is cherished by the western world that works toward progress of the people. Alade Moses or his colleague politicians do not think of the nation first. Hence, there no nationalism is seen in Afromacoland. The educated people like Moses cannot assert their freedom from their society as a result they are a great failure. Alade Moses uses his power and political influence to favour his people. Actually,

he is governed by the people of Newtown and particularly by the Newtown Improvement Union. In order to appease his people, Moses sacrifices his personal freedom of action. Thus, he finds himself caught in a struggle against his society.

Aluko thinks in *Chief, the Honourable Minister* that the western educated people are in a position to give the good leadership. He further thinks that progress in his society will only come with good leadership. But he is disappointed to see the educated people corrupt and undisciplined and greedy. His hope that educated people will bring change in the native society is shattered. He eventually learns that education is not at all the solution to the backwardness in his society. In the novel it seems, he learns that tradition is a powerful force that cannot be easily replaced in the lives of traditional people. It is hence one can easily say that his novel *Chief, the Honourable Minister* though is mostly concerned with politics in Afromacoland, it is tradition that is at the background of the struggle that goes at both the individual and national levels. In this way tradition intrudes into western influences and causes its failure in newly formed Afromacoland. Aluko himself learns in the novel that his suggested remedy to modernize Africa is no more flawless. He also realizes that western ideas cannot solve all the problems of the African society. It is hence the novel does not demonstrate the victory of western influences over the tradition. Western influence fails to produce the good leadership. Tradition intrudes into western ideas and upsets it. In the struggle between tradition and western ideas, in *Chief, the Honourable Minister* tradition remains powerful. In this novel Aluko presents culture-clash as tragic one, and significantly enough he stops to criticize and laugh at the tradition.

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## 1.

## भूमंडलीकरण और नारी साहित्य

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## सारांश

भूमंडलीकरण के दौर में नारी साहित्य एक चेतना के रूप में मुखरित है। यह भावुकता पर आधारित न होकर मानवीय बौद्धिक एवं तार्किक शक्ति के आधार पर जा रही है। जिसमें साहित्यकारों की अभिव्यक्ति स्त्री समाज की त्रासदी और विडम्बना, उनकी शोषित स्थिति, सामाजिक पराधीनता, सामंतीय मूल्यों, रुढ़िग्रस्त मान्यताओं से जुड़े प्रश्नों को खुले, तीखे एवं साहसपूर्ण ढंग से अभिव्यक्त करने का प्रयास किया है। अब नारी पुरुष की परछाई मात्र नहीं है, बल्कि उसका स्वतंत्र अस्तित्व सामने आने लगा है। आज की नारी अंधकार युग की बर्बरता के बीच जीने को अभिशप्त नहीं है। वह मानवी रूप में अपने अधिकारों के प्रति सजग है।

सामाजिक जीवन का व्यापक एवं गहराई से चित्रण करनेवाली एक साहित्यिक विधा उपन्यास है। जिसमें महिला उपन्यासकारों ने अपने निजी अनुभवों के आधार पर नारी-पुरुष के बदलते संबंधों, नारी के तनावों, मुक्ति की कामना, द्वन्द्वात्मक मानसिक स्थिति तथा देह से परे नारी की अस्मिता की पहचान कराने का एक सफल प्रयास है। पूर्व और पश्चिम सभ्यताओं के बीच जीवन के यथार्थ एवं अद्भूत सत्य, भारतीय और पाश्चात्य वातावरण की टकराहट, उसके दुःपरिणाम आदि का यथार्थांकन नारी साहित्य का कथ्य है। इनमें परिवेश के अनुसार बदलते नारी की क्षमता द्रष्टव्य है। नारी साहित्य कथा लेखन में (उपन्यास, कहानी के परिप्रेक्ष्य में) उषा प्रियंवदा, कृष्णा सोबती, मन्नू भंडारी, मृदुला गर्ग, चित्रा मुद्गल, प्रभा खेतान, राजी सेठ, नासिरा शर्मा, मंजुल भगत, मेहरून्सिसा परवेज आदि सिद्धहस्त महिला रचनाकार विशेष उल्लेखनीय हैं। जिन्होंने नारी के पारिवारिक, सामाजिक और दैहिक को संवेदी स्वर और आक्रोशी तेवर दिए हैं।

भूमंडलीकरण अंग्रेजी शब्द 'ग्लोबलाइजेशन' का हिंदी अनुवाद है। जिसमें वैश्वीकरण, निजीकरण,

उदारीकरण, साम्राज्यवाद जैसे शब्द हमारे देश की संस्कृति, समाज और साहित्य को प्रभावित कर रहे हैं। सम्प्रति, नारी साहित्य जो एक चेतना के रूप में मुखरित है। यह महिला सशक्तिकरण अथवा नारी विमर्श के रूप में चर्चित विषय है। आज के वैश्वीकरण और उपभोक्तावाद के युग में नारी-लेखन भावुकता पर आधारित न होकर मानवीय बौद्धिक एवं तार्किक शक्ति के आधार पर लिखा जा रहा है। समय काल परिवेश में बदलती नारी की स्थिति अपने अधिकारों के प्रति सजग हैं। यही कारण है कि वैश्वीकरण के आये तमाम बदलाव के बाद आज की नारी अंधकार युग की बर्बरता के बीच जीने को अभिशप्त की हिंसक प्रवृत्तियों को मात दे रही है।

भूमंडलीकरण के दौर में विविध भाषाओं के अन्तर्गत नारी साहित्य लिखा जा रहा है। जिसमें साहित्यकारों की अभिव्यक्ति का मूल स्वर नारियों की आर्थिक आत्मनिर्भरता एवं नारी पुरुष की समानता का दर्द केन्द्रित है। हिंदी साहित्य में स्त्री-लेखन अथवा नारी साहित्य स्त्री समाज की त्रासदी और विडम्बना, उसकी शोषित स्थिति, सामाजिक पराधीनता, सामंतीय मूल्यों, रुढ़िग्रस्त मान्यताओं से जुड़े प्रश्नों को खुले, तीखे एवं साहसपूर्ण ढंग से अभिव्यक्त करने का प्रयास किया जा रहा है। पहले दशक के कथा-साहित्य में नारी चेतना के परिप्रेक्ष्य में कुण्ठा, संत्रास, अकेलेपन की उब, स्वतंत्र अस्मिता के प्रति जागरूकता, विवाह, परिवार और समाज के प्रति उनकी भूमिका आदि का चित्रण किया गया है। किन्तु आज हिंदी साहित्य अनेक परिवर्तन के पड़ावों को पार कर एक महत्त्वपूर्ण उपलब्धि के सोपान पर पहुँच गया है। हिंदी कथा साहित्य में नारी लेखन एक महत्त्वपूर्ण पहचान बनकर उभरा है। जिसमें स्त्री पुरुष के परस्पर संबंधों में आये बदलाव प्रेम और काम की परिभाषा बदल रही है।

वर्तमान परिवेश में हिंदी कथा-साहित्य में नारी-चेतना के अन्तर्गत नारी लेखन की दीर्घ परम्परा

रही है। जिसमें पुरुष लेखक प्रेमचंद, यशपाल, भीष्म साहनी, राजेन्द्र यादव, निराला, विष्णु प्रभाकर, निर्मल वर्मा, सुधीश पचौरी आदि विशेष उल्लेखनीय रहे हैं। किन्तु नारी-लेखन में महिला रचनाकारों की अहम भूमिका रही है। जिन्होंने नारी के पारिवारिक, सामाजिक और दैहिक शोषण को संवेदी स्वर और आक्रोशी तेवर दिए हैं। उषा प्रियंवदा, कृष्णा सोबती, मन्नू भंडारी, मृदुला गर्ग, चित्रा मुद्गल, प्रभा खेतान, राजी सेठ, मंजुल भगत, दीप्ति खंडेलवाल, मालती जोशी, गीतांजलि श्री, शशिप्रभा शास्त्री, निरूपमा सेवती आदि अनेक महिला लेखिकाओं ने अपनी सशक्त लेखनी के माध्यम से नारी साहित्य को एक नई पहचान दी है।

समसामयिक परिवेश में चहुँदिस व्याप्त बाजारवाद और उपनिवेशवाद के कारण समाज में नैतिक मूल्यों का न्हास और विज्ञापनी दुनिया के चकाचौंध में आये सोच व बदलाव को नारी साहित्य में उद्घाटित किया गया है। आज की नारी आर्थिक रूप से सबल होने के साथ-साथ अपने अस्तित्व और अस्मिता के प्रति सजग है। इसलिए वह अब सड़ी-गली मान्यताओं को मात करती हुई समाज में एक पुरुष की भाँति अपने मानवी होने का अधिकार प्राप्त करना चाहती है। प्रभा खेतान कृत 'छिन्नमस्ता' और 'पीली आँधी' उपन्यास में पुरुषों की रूग्ण मानसिकता के खिलाफ आवाज उठाकर आर्थिक स्वतंत्रता को स्त्रीमुक्ति का सशक्त माध्यम बनाया गया है। इसी प्रकार, स्त्री स्वाभिमान और अस्मिता की आवाज नासिरा शर्मा द्वारा लिखित उपन्यास 'ठीकरे की मंगनी' की नायिका महरूख में दृष्टिगोचर होता है। महरूख वह स्त्री है जो मुस्लिम समाज के रूढ़ीवादी परम्पराओं में विश्वास नहीं रखती और अपने जीवन को आत्मसम्मान के साथ जीती है।

पुरातन काल से नारी देह भोग की वस्तु मानी जाती है। उस पर तरह-तरह के अत्याचार होते आये हैं। मैत्रेयी पुष्पा का उपन्यास 'सगुणा' में एक ऐसी स्त्री का चित्रण है जो अपने आप में एक तूफान को दबाए रखती है, किन्तु जब वह अमिलाख के अत्याचारों से तंग आ जाती है तो चाकू मारकर उसकी हत्या कर देती है और स्वयं मिट्टी का तेल छिड़ककर आत्मदाह कर लेती है। मृदुला गर्ग का उपन्यास 'कठगुलाब' नारी जीवन को केन्द्र में रखकर लिखा गया है। आज के आधुनिक जीवन में कुण्ठित, शोषित जीवन जीने वाली नारी संगठित होकर पुरुष सत्ता के विरोध में आवाज उठा रही है। कठगुलाब की मरियान जो एक अमेरिकन

स्त्री है, वह अपने पति इविंग द्वारा बौद्धिक रूप से छली जाती है, जिसका बदला वह अपने पति पर मानसिक शोषण का आरोप लगाकर करती है। प्रभा खेतान का उपन्यास 'छिन्नमस्ता' की प्रिया बचपन से ही शोषित है। बचपन में भाई द्वारा, कॉलेज में लेक्चरर और विवाह के बाद पति द्वारा शारीरिक शोषण की वह शिकार होती है। आज भी स्त्रीमुक्ति की नारेबाजी तले नारी सुरक्षित नहीं है। इस आधुनिक युग में नारी पुरुषी अन्याय, अत्याचार एवं शोषण से मुक्त नहीं हो पायी है। आज भी छेड़छाड़, बलात्कार, यौन शोषण, सामाजिक अन्याय और दहेज जैसी कुरीतियों के कारण नारी असुरक्षा, अन्याय, अत्याचार की वेदना में जी रही है। चित्रा मुद्गल ने 'आवाँ' उपन्यास में मजदूर की बेटी नमिता पांडे के संकल्पों, संघर्षों, मोहभंग, पलायन और वापसी को सुरसामुखी बाजार के हथकंडो को जहाँ किराए के कोख के लिए नारियाँ विवश हैं, युगीन परिवेश में स्त्री दशा को परिलक्षित करती है। मैत्रेयी पुष्पा के 'इदन्नमम्' उपन्यास की नायिका श्यामली तथा चित्रा मुद्गल का 'एक जमीन अपनी' की अंकिता स्त्री को देह माननेवाले पुरुष प्रवृत्तियों को उघाड़कर समय और समाज में नारी अस्तित्व को तराशा है। उपभोक्तावाद पर टिकी आज की सामाजिक व्यवस्था का शिकार अंकित की सहेली नीता है, जहाँ विज्ञापनी दुनिया में उसका शारीरिक शोषण होता है। मॉडलिंग की दुनिया में पाश्चात्य संस्कृति से प्रभावित नीता जब अपने जीवन में टूट जाती है, तब उसे अपने किए पर पश्चाताप होता है और वह आत्महत्या कर लेती है।

मृदुला गर्ग हिंदी साहित्य में नारी साहित्य लेखन की एक सशक्त हस्ताक्षर है। 'उसके हिस्से की धूप', 'वंशज', 'मैं और मैं' आदि उपन्यासों में यौन संबंधों को उजागर किया है। 'चितकोबरा' में प्रेम विवाह, सेक्स प्रवृत्ति पर आधुनिक ढंग से विचार किया है। इसी प्रकार मेहरून्निसा परवेज ने आज के बदलते परिवेश में नारी की समस्याओं को यथार्थवादी दृष्टिकोण से चित्रित किया है। 'आँखों की दहलीज' नामक उपन्यास में उन्होंने एक ऐसी नारी का चित्रण किया है जो माँ नहीं बन सकती। माँ बनने की पूर्तता के लिए तालिया की माँ स्वयं अपनी बेटी को जावेद नामक युवक के पास भेज देती है। इस घटना से तालिया बहुत दुःखी होती है और आत्महत्या का प्रयास करती है।

भूमंडलीकरण के दौर में नारी शिक्षा का प्रमाण दिन-प्रतिदिन बढ़ रहा है। शिक्षा प्राप्त कर नारियाँ

आर्थिक स्वावलंबन की स्थिति में पहुँच रही है, जहाँ उनका कार्यक्षेत्र स्थल में यौन शोषण, परिवार के प्रति विघटन की समस्या आदि दृष्टिगत होते हैं। उषा प्रियंवदा कृत 'बेघर', हिमांशु जोशी कृत 'छाया मत छूना मन' जैसे उपन्यासों में नारी की आर्थिक समस्या को दर्शाया गया है। उपन्यासकार मैत्रेयी पुष्पा का उपन्यास 'विजन' भी महानगरीय जीवन में व्याप्त विडम्बनाओं का दस्तावेज कहा जा सकता है। उपन्यास नायिका नेहा जो नेत्र विशेषज्ञ डॉक्टर के रूप में ख्यातिनाम है। उसका विवाह आगरा शहर के सुप्रसिद्ध डॉ. आर. पी. शरण जो स्वयं एक सधे हुए नेत्र चिकित्सक हैं, वह नेहा को अपनी बहू बनाना चाहते हैं। इसके पीछे उनका एक मात्र स्वार्थ है कि वे 'शरण आई सेंटर' को विकसित करना चाहते हैं और उन्हें पता है कि उनका बेटा डॉ. अजय इस योग्य नहीं है। वह मात्र अपना स्वार्थ सिद्धि हेतु नेहा को बहू बनाते हैं और विवाहोपरांत नेहा अपने पति और ससुर द्वारा प्रताड़ित की जाती है। चिकित्सा के जगत में व्याप्त भ्रष्टाचार और रोगियों के प्रति उदासीनता का व्यवहार देखकर नेहा अपना मानसिक संतुलन खो बैठती है। साम्प्रतिक विडम्बना यह है कि व्यवस्था आँख के होते हुए भी अंधी बनी हुई है। आज डॉक्टर जैसे प्रतिष्ठित व्यक्ति भी भौतिकता में अंधे होकर रोगियों का आर्थिक और सामाजिक शोषण करते हैं। पद्मी-लिखी नेहा जैसी नारियों का आज भी शोषण हो रहा है।

हिंदी नारी साहित्य में बोल्ड लेखिका के रूप में कृष्णा अग्निहोत्री जानी मानी जाती है। उनका बहुचर्चित उपन्यास 'नानी अम्मा मान जाओ' में प्रेम तथा सेक्स भावना को विश्लेषित किया गया है। आज की नारी के बदलते मानवीय मूल्यों का चित्रांकन इस उपन्यास का कथ्य है। नारी चाहे किसी भी रूप में हो वह पुरुष प्रधान समाज द्वारा प्रताड़ित है। नारी की इसी पीड़ा का चित्रण – नानी, बेटी, पोती इन तीन पीढ़ियों के स्त्री पात्रों के माध्यम से अभिव्यक्त किया गया है। उपन्यास की तीनों प्रमुख स्त्रियाँ मिनी (नानी), कनु (बेटी) तथा निम्मी (पोती) के माध्यम से यौन शोषण, समलैंगिक शोषण, ससुराल वालों से नारी आत्महत्या का प्रयास आदि विविध प्रसंग का चित्रण किया गया है। उपन्यास का कथ्य पश्चिमी संस्कार से प्रभावित है। अतः यह भारतीय विचारधारा के प्रतिकूल है।

समग्रतः हिंदी नारी साहित्य पर वैश्वीकरण का गहरा प्रभाव परिलक्षित होता है। आज की नारी एक

मानवी रूप में अपने अस्तित्व की पहचान बनाना चाहती है। उसे देवी अथवा देवदासी रूप कतई स्वीकार नहीं है। मल्टी नॅशनल कंपनियों में काम करने वाली नारियाँ लिव इन रिलेशनशिप जैसे संबंधों में विश्वास जताने लगी हैं। नारी साहित्य में लेखिकाओं ने अपसंस्कृति के फैलाव और सामाजिक मूल्यों के विघटन का लेखा-जोखा भी अपने कथा-साहित्य में अभिव्यक्त किया है। पूर्व समाज में व्याप्त रूढ़ी परम्परा के नाम पर समाज के आडम्बर, ढोंग, कृत्रिमता, स्वार्थ लोलुपता आदि पुरानी मान्यताओं को तोड़ती हुई आज का नारी लेखन अपने-आपमें विश्वास प्राप्त करती दृष्टिगोचर हो रही है। नारी की स्थिति में सर्वाधिक परिवर्तन अर्थ के कारण आया। समाज में उच्चवर्गीय महिलाएँ सुविधाभोगी और ऐश्वर्य वैभव जीवनाकांक्षी हैं। उन पर भौतिकवाद एवं पश्चिमी सभ्यता का अत्यधिक प्रभाव परिलक्षित होता है। ये नारियाँ आर्थिक रूप से स्वतंत्र होने के लिए अर्थार्जन करती हैं और इन्हें सामाजिक तथा नैतिक मूल्यों की चिन्ता नहीं होती है। वे स्वयं अपनी पहचान बनाने में तत्पर होती हैं। किन्तु इसके विपरीत आज की मध्यमवर्गीय नारियाँ विविध कठिनाइयों का सामना करती हुई अपनी आर्थिक स्थिति को सुदृढ़ बनाने में जुड़ी हैं। इतिहास इस बात का साक्ष्य है कि पुरुष प्रधान समाज ने हमेशा महिलाओं को दोगुना दर्जा दो आधार पर किया है – उसमें से एक है अर्थ और दूसरा सेक्स। नारी पर होने वाले इस दमन और शोषण के प्रति आज का नारी साहित्य बेबाकी अपनी लेखनी चलाने में सक्षम है। महिला रचनाकारों द्वारा बार-बार प्रश्नचिन्ह लगाकर समाज में घटित घटनाओं को बखूबी चित्रित किया गया है। अतः हम कह सकते हैं कि साहित्यकार समाज के प्रति प्रतिबद्ध रहता है और आधुनिक युग में स्त्री की सोच एवं संघर्ष को प्रतिस्थापित करने में नारी साहित्य लेखन कार्य में महिला लेखिकाएँ अहम भूमिका का निर्वहन कर रही हैं।

**संदर्भ :-**

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## भूमंडलीकरण और स्त्री चिंतन का बदलता स्वरूप : 'चित्तकोबरा' के संदर्भ में

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### शोध आलेख का सारांश :

'भूमंडलीकरण' आज का सर्वाधिक चर्चित शब्द है। भूमंडलीकरण के नये सिद्धांत, नया साहित्य विमर्श, भाषा, शोध, मीडिया, नव इलेक्ट्रॉनिक माध्यम आदि से सामान्य जीवन को भी खासा प्रभावित किया है। भूमंडलीकरण में हिंदी साहित्य विशेषकर नारी साहित्य को सबसे अधिक प्रभावित किया है। समाज सुधारकों के सुनियोजित प्रयास और डॉ. अम्बेडकर ने संविधान के माध्यम से स्त्री सशक्तिकरण को बल प्रदान किया। हिंदी साहित्य में नारी साहित्य का अपना एक वजूद बन गया है। 21 वीं सदी के स्त्री-विमर्श में वैचारिक परिपक्वता दिखाई देती है।

भूमंडलीकरण के दौर में जिन लेखिकाओं ने अपना साहित्यिक योगदान दिया है, उनमें प्रभा खेतान, चित्रा मुद्गल, मृदुला गर्ग, कृष्णा सोबती, नमिता सिंह आदि उल्लेखनीय हैं। हिंदी की नारीवादी लेखिकाओं में मृदुला गर्ग अपना अलग स्थान रखती हैं। उनका बहुचर्चित उपन्यास 'चित्तकोबरा' नारी की देहगाथा भी है और मन गाथा भी। चित्तकोबरा और मन की गाथा को अश्लील करार देकर उस पर काफी विवाद रहा है। लेकिन भूमंडलीकरण के परिप्रेक्ष्य में उपन्यास की नायिका के माध्यम से आधुनिक नारी की बदलती सोच एवं तेवर को मार्मिकता के साथ प्रस्तुत किया है। 'चित्तकोबरा' हिंदी साहित्य की एक सुंदर उपलब्धि है। नारी मुक्ति आंदोलन या नारी के बदलते चेहरे को स्वैराचार या व्याभिचार के साथ जोड़ना उसे बदनाम या ठंडा कर देनेवालों का हिस्सा बनने जैसा है।

### प्रस्तावना :

'भूमंडलीकरण' आज का सर्वाधिक चर्चित शब्द है। उदारिकरण, निजीकरण एवं वैश्वीकरण ने पूरे विश्वस्तर पर आश्चर्यजनक क्रांतिकारी परिवर्तन किए हैं। हम जिस दौर से गुजर रहे हैं, उसमें चीजें इतनी तेजी तथा मायावी ढंग से बदल रही हैं कि बहुत कम ऐसा भी है, जो हमें ठीक ढंग से समझ नहीं आता है

और अवांछित भी लगता है। इन परिवर्तनों के सामने हम अपने आपको बेबस पाते हैं। उपभोक्तावाद तथा सूचना क्रांति के पंखों पर संवार भूमंडलीकरण का दौर शुरू हो गया और जिसमें हमारी जड़ें हिला दीं। हमारे आदर्श, स्वप्न, नैतिक मानदंड, संवेदना और संसार खंड-खंड होकर बिखर गया। भूमंडलीकरण के साथ वैचारिकी में उत्तर आधुनिकता और साहित्य में विखंडनवाद की आंधी चली। भूमंडलीकरण के नये सिद्धांत, नया साहित्य विमर्श, भाषा, शोध, मीडिया, नव इलेक्ट्रॉनिक माध्यम आदि से सामान्य जीवन को भी खासा प्रभावित किया। भूमंडलीकरण एक व्यापक अवधारणा है, जिसकी कड़ी में एक व्यक्ति दूसरे व्यक्ति से, एक समाज दूसरे समाज से और एक देश पूरे विश्व के साथ संबंध स्थापित करता है। इस बदलते स्वरूप का प्रभाव साहित्य, संस्कृति और भाषा में दिखाई देता है। यह कहना सही है कि पश्चिमी की नकल से हिंदी साहित्य में भूमंडलीकरण आया है। भूमंडलीकरण की आंधी ने मनुष्य के सोच-विचार, भाषा, रहन-सहन और जीवन शैली को मानो अपने आगोश में ले लिया है। उत्तर आधुनिकता ने समाजवाद और यथार्थवाद के अंत की घोषणा कर दी। नव उपनिवेशवाद इस दौर में कई लेखक उत्तर आधुनिक हो गये। भूमंडलीकरण में हिंदी साहित्य विशेषकर नारी साहित्य को सबसे अधिक प्रभावित किया है।

स्वतंत्रता आंदोलन में स्त्री मुक्ति को स्वराज्य आंदोलन के साथ जोड़कर म. गांधी, राजा राममोहन राय, म. फुले, विद्यासागर तथा अन्य नेताओं ने स्त्रीयों की अशिक्षा, पिछड़ेपन, पर्दा प्रथा, सति प्रथा, आर्थिक दासता, बालविवाह, जैसी घोर स्त्री विरोधी सामाजिक प्रथाओं एवं कुरीतियों के विरुद्ध जनमानस में अलख जगाने का पूरजोर प्रयास किया। हिंदी साहित्य में प्रेमचंद, प्रसाद, गुप्त जैसे साहित्यकारों ने नारी मुक्ति के स्वर को बुलंद किया है! स्वतंत्रता के बाद डॉ. अम्बेडकर ने संविधान के माध्यम से स्त्री सशक्तिकरण

को बल प्रदान किया। हिंदी साहित्य में नारी साहित्य का अपना एक वजूद बन गया है। आज नारीवादी लेखिकाओं ने पुरुष वर्चस्ववाद, पितृसत्ताक षडयंत्र और पुरुषप्रधान समाज व्यवस्था के प्रति जिहाद कर विवाह समेत अनेक सामाजिक रीतियों पर सवालियाँ निशान लगाया है। नारी साहित्य में स्त्री के प्रति नितांत संवेदनशून्य, शोषक एवं षडयंत्रकारी पुरुष प्रधान व्यवस्था के प्रति आक्रोश प्रकट हुआ है। आज का नारीवाद पश्चिम में लैंगिक एकरूपता की डगर पर चलता हुआ मुक्त यौनवाद में परिणत हो गया है। 21 वीं सदी के स्त्री-विमर्श में वैचारिक परिपक्वता दिखाई देती है।

स्त्री लेखिकाओं द्वारा लिखित साहित्य नारी के हित में लिखा गया है। नारी साहित्य में नारी के अस्तित्व, अधिकार, अनुभूतियों का चित्रण हो रहा है। इन लेखिकाओं ने विवाह संस्था, विवाहेतर संबंध, यौन संबंध, लिव इन रिलेशनशीप, गै संस्कृति, नारी समलैंगिकता जैसे विषयों पर अपने साहित्य में चर्चा की है। वैश्वीकरण के युग में स्त्री स्वर को मुखरित करनेवाला यह साहित्य नारी का विद्रोह, चेतना, संघर्ष, त्रासदी, अस्मिता, अस्तित्व आदि बातों को बेहिचक अभिव्यक्ति दे रहा है। स्त्री की छवि को ईमानदारी से प्रस्तुत करने का यह सकारात्मक प्रयास है।

स्वातंत्र्योत्तर भारत में स्त्री-मुक्ति के प्रखर स्वर जिन महिला साहित्यकारों में सबसे पहले सुनाई पड़ते हैं, उनमें बंगला लेखिका आशापूर्णा देवी का नाम सर्वोपरि है। भूमंडलीकरण के दौर में जिन लेखिकाओं ने अपना साहित्यिक योगदान दिया है, उनमें प्रभा खेतान, चित्रा मुद्गल, मृदुला गर्ग, कृष्णा सोबती, नमिता सिंह आदि उल्लेखनीय हैं। सकारात्मक स्त्री मुक्ति का एक व्यापक आर्थिक-सामाजिक संदर्भ है। अनेक लेखिकाओं ने अपनी-अपनी सामर्थ्य के अनुसार सृजनात्मक अभिव्यक्ति देने का सशक्त प्रयास किया है। भूमंडलीकरण और नारी साहित्य का गहरा संबंध है क्योंकि नारी की मानसिकता में, जीवन के प्रति दृष्टिकोण में बदलाव आ रहा है, इन लेखिकाओं ने उसे बड़ी शिद्दत के साथ चित्रित किया है। इन लेखिकाओं ने नारी-मन की तरल व्यथा का चित्रण किया है, जो व्यथा व्यावहारिक समस्याओं के कारण निर्माण होती है। इन्होंने अपने कथा-साहित्य में नारी जीवन के विविध परिवर्तनों का आलेख प्रस्तुत किया है। स्वाधीन जीवन जीनेवाली, साहसी नारी के भावविश्व का अत्यंत

मार्मिक चित्रण पूरी संवेदनशीलता के साथ प्रस्तुत किया है। इन्होंने आधुनिक नारी की सच्ची तस्वीर ही नहीं प्रस्तुत की बल्कि आधुनिक नारी जीवन से जुड़ी उन तमाम समस्याओं का निरूपण भी अपने साहित्य में किया है। नारी साहित्य में मानवीय आस्था का अहसास दिखाई देता है। लेखकीय प्रतिबद्धता, चिंता तथा सरोकार, उनके नारी चरित्रों को एक विशेष रूप एवं समृद्धि प्रदान करता है।

हिंदी साहित्य में स्त्री द्वारा सृजित स्त्री चेतना के साहित्य का बड़ा अंश स्त्री की यौन मुक्ति का साहित्य बन गया है, इसका पहला स्वर कृष्णा सोबती के 'मित्रो मरजानी' और 'सूरजमुखी अंधेरे के' में दिखाई देता है। मानव मन की कुदरती प्यास और ऐंद्रिक यथार्थ का बेबाक चित्रण इसमें है। भूमंडलीकरण के युग में तब स्त्री के बदलते चेहरे और वजूद की बात होती है, तब यह नारीवाद उसके मुक्त यौनवाद तक की उछाल का लेखा-जोखा भी सामने आता है। हिंदी की नारीवादी लेखिकाओं में मृदुला गर्ग अपना अलग स्थान रखती हैं। मृदुला गर्ग साहसी लेखिका हैं, जिन्होंने हिंदी महिला लेखन को नये आयाम दिये हैं। वह एक आधुनिक और बौद्धिक चेतना से संपन्न जागरूक लेखिका हैं। उनका बहुचर्चित उपन्यास 'चित्तकोबरा' का प्रकाशन हुआ, पूरे साहित्य में तहलका मच गया। काफी विवादास्पद यह रचना होते हुए भी लोकप्रियता की चोटी पर पहुँच गई। 'चित्तकोबरा' नारी की देहगाथा भी है और मन गाथा भी। एक खूबसूरत स्त्री के विवाहेत्तर आकर्षण और लंबे प्रेमसंबंध की कथा है। प्राप्य की अर्थहीनता और अप्राप्य की आकांक्षा में कसमसाती हुई जिंदगी को मनु-रिचर्ड की प्रेमगाथा द्वारा अभिव्यक्ति दी गई है। उपन्यास लोक जीवन का सजग एवं सचेत आख्यान है। फ्रांसीसी विचारक 'मादामसोल' ने लिखा है कि महिलाओं की समस्याओं की अभिव्यक्ति के बिना उपन्यास पूरा ही नहीं हो सकता, साथ ही वह उपन्यास को स्त्री की आजादी का साहित्यिक दस्तावेज मानती है।

मनु विवाहिता नारी है। उसका पति महेश नौकरी करता है, उन्हें दो बेटियाँ हैं। रिचर्ड शादीशुदा है, उसकी पत्नी जैनी न्यूयार्क में रहती है। मनु और रिचर्ड की मुलाकात एक चर्च में होती है। दोनों का शारीरिक आकर्षण प्रेम में परिणत होता है। दोनों को यह लगता है कि दोनों कितने बेमेल हैं, फिर भी

एक-दूसरे से कितना प्यार करते हैं। इन दोनों का प्यार बढ़ता ही चला जाता है। रिचर्ड मनु को कविता लिखने की प्रेरणा देता है। रिचर्ड मनु से वादा करता है कि वह हर साल मनु से मिलता रहेगा। मनु का शारीरिक प्रेम आगे चलकर अशरीरी बनता समाजोन्मुख बनता नजर आता है। मनु रिचर्ड की याद मन में तरोताजा करती है। हर पल वह मन ही मन स्मृति में रिचर्ड को महसूस करती है। मनु समय को हराती, रिचर्ड की याद में खो जाती है।

‘चित्तकोबरा’ नारी की बदलती सोच एवं चेहरे का आख्यान है। विवाह संस्था केवल यौन जरूरतों को पूरी करने के लिए नहीं है, बल्कि उसका एक बृहत पारिवारिक, सामाजिक, सांस्कृतिक परिप्रेक्ष्य है। यह उपन्यास विवाह संस्था के अस्तित्व पर प्रश्नचिह्न लगाता है। मनु अत्याधुनिकता के रूप में हमारे सम्मुख आती है, जो एक साथ दो पुरुषों के साथ संबंधों का निर्वाह करती है। प्रेमी के प्रति मनु का प्रेम अटूट है, वह एक ऐसी मजबूरी से बंधा है कि जहाँ न किसी तरह का स्वार्थ है, न कोरी भावुकता, न क्षणिक आकर्षण, न लोक लाज की परवाह, न किसी सामाजिक बंधन का डर। पुरुष प्रधान संस्कृति में देह की शुचिता की सारी चिंताएँ स्त्री केंद्रीत हैं। स्त्री के सम्मान की एक मात्र शर्त होती है कि उसकी परिवार के प्रति निस्वार्थ वफादारी। सामंती परिवार में स्त्री का न कोई नाम होता है, न कि चेहरा। मनु अपनी देह पर पुरुष प्रधान समाजद्वारा कसे गये सारे बंधन तोड़ देना चाहती है। एक ऐसी स्त्री, जो पितृसत्तात्मक समाज के तमाम मूल्यों और मान्यताओं को ध्वस्त करते आगे बढ़ती है।

पूरी कथा स्त्री-पुरुष के रागात्मक और दैहिक संबंधों पर टिकी होने के बावजूद यथार्थ स्वप्निल दुनिया में विचरती है। वास्तव में हर एक स्त्री कथा या तो दमन कथा है या विद्रोह कथा। स्त्री का दमन उसकी देह और उससे जुड़े मन को लेकर है। अतः स्त्री कथा देह कथा भी है। स्त्री का पहला एकमात्र हथियार और कवच उसकी देह ही है, उसका अतिक्रमण मुक्ति का दूसरा स्टेज है। मनु अपने आपसे बातें करती

कसक और पीड़ा में कसमसाती समक ओट में खड़ी समय को हराती है। अपने आपसे बातें करना स्त्री का रिलीफ है। परिवार और समाज स्त्री के आत्मप्रलापों पर हँसता है या उसे गंभीरता से नहीं होता है। लेखन उसके आत्मकथन का उदात्तीकरण करता है। मनु की देहकथा पर चाहे जितनी आपत्तियाँ उठाई गई हो लेकिन जबतक हम उसे पुरुषसत्तात्मक नजरिया से देखेंगे तो नैतिकता की दुहाई देने लगेंगे। मनु अपना उदात्त प्रेम रिचर्ड से निभाती है, साथ ही स्वतंत्र चेतना और सामाजिक उत्तरदायित्व के प्रति भी सचेत रहती है। रिचर्ड की स्मृतियों में खोकर हृदय की टीस को दबाए जीने के लिए संघर्ष करती मनु का प्रेम पावन हो जाता है। राजेंद्र यादव जी ने एक सुंदर गीतात्मक रचना देने के लिए मृदुला जी को बधाई दी है।

निष्कर्ष रूप में कह सकते हैं कि चित्तकोबरा और मनु की गाथा को अश्लील करार देकर उस पर काफी विवाद रहा है। लेकिन भूमंडलीकरण के परिप्रेक्ष्य में उपन्यास की नायिका के माध्यम से आधुनिक नारी की बदलती सोच एवं तेवर को मार्मिकता के साथ प्रस्तुत किया है। ‘चित्तकोबरा’ हिंदी साहित्य की एक सुंदर उपलब्धि है। नारी मुक्ति आंदोलन या नारी के बदलते चेहरे को स्वैराचार या व्याभिचार के साथ जोड़ना उसे बदनाम या टंडा कर देनेवालों का हिस्सा बनने जैसा है। जब तक देह के साथ आत्मा की मुक्ति की बात नहीं होती, तब तक स्त्री विमर्श की सार्थकता सीमित ही रहेगी। देह एक स्थायी, लौकिक और अटल पहचान है, जिसके माध्यम से ही सुख-दुख, राग-द्वेष, प्रेम-घृणा आदि भाव प्रकट होते हैं, देह स्वामित्व और उसकी स्वाधीनता को व्याभिचार का पर्याय मानना गलत ही होगा क्योंकि व्यभिचार अपकृत और अनैतिक है लेकिन स्वाधीनता जिम्मेदारी की पहचान और जोखम उठाने की तैयारी है।

**संदर्भ ग्रंथ –**

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3.

### भूमंडलीकरण और नारी साहित्य

स्नेहलता अ. कापसे.

शोधार्थी - जैन विद्या शोध संस्थान, कोल्हापुर

#### प्रस्तावना :-

जब अनेक फूलों को एक लड़ी में अथवा पारस्परिक सम्बंधों के द्वारा कर दिया जाता है तो उसे फुलमाला कहते हैं। उसी प्रकार अनेक व्यक्ती और समुह अनेक रूप में एकदूसरे से व्यवस्थित रूप से संबंधित हो जाते हैं तब जो बनता है उसे समाज कहते हैं। मनुष्य समाज में उत्पन्न होता है और उसी में रहकर अपनी उन्नती करता है।

समाज में कोई क्षेत्र हो विकास के लिए सेवा, परस्परता की भावना आवश्यक होती है। जिस समाज में परस्पर सहयोग की भावना है, सामुदायिक चेतना का भाव रहता है वही एक अच्छा समाज कहलाता है। आज 21 वे शति में भूमंडलीकरण, ग्लोबलाइजेशन या वैश्विकरण की वजह से पुरे विश्वभर में परिवर्तन आये हैं, हुए हैं। वैश्विकरण व्यापार व्यवसाय और कारोबार को तो बहुत प्रभावित करता है उसके साथ ही Globalization ने समाज हर एक जी में क्रांति की है चाहे वो पारिवारिक हो, सामाजिक हो, व्यापारिक हो, तकनीकी हो, दार्शनिक हो, रणनीतिक हो, पर्यावरणिय हो, साहित्यिक हो आदी सब क्षेत्रों में क्रांति की है।

#### वैश्विकरण के लाभ - अलाभ :-

वैश्विकरण, भूमंडलीकरण वह प्रक्रिया है, जिसमें व्यापार, सेवाओं या तकनीकियों का पुरे संसार में वृद्धि, विकास और विस्तार किया जाता है। ग्लोबलाइजेशन की वजह से पुरे विश्वभर में बहुत से परिवर्तन आये हैं, जहाँ लोग

अपने देश से दूसरे देशों में अच्छे अवसरों के तलाश में जा रहे हैं, अपने आचार-विचारों को अपने देश समाज तक सिमित न रखते हुए पुरे विश्वभर में पहुँचा कर उसे सक्षम बना सकते हैं। उसी प्रकार व्यापार, रणनीति, तकनीकी, दर्शन, कारोबार आदी का भूमंडलीकरण करके यह देश-सीमा या समय-सीमा के बिना पुरे विश्व में बाजार में एक सफल आन्तरिक संपर्क का निर्माण करता है।

यह सुनिश्चितता से कहना बहुत कठिन है कि ग्लोबलाइजेशन मानवता के लिए लाभकारक है या हानीकारक है। यह आज का बड़ा जटी, असंमजस है या विषय है किंतु इसे नजरअंदाज भी नहीं किया जा सकता। वैश्विकरण की वजह से पुरे विश्वभर में लोगों के लिए महान अवसरों का निर्माण किया है। इसने समाज में लोगों के जीवनशैली और स्तर पर बदलाव किया है। इसका प्रभाव परंपरा, वातावरण, संस्कृति, सुरक्षा, साहित्य और विचार आदि में देखा जा सकता है। ऐसे अनेक तत्व हैं जो ग्लोबलाइजेशन को पुरे विश्वभर में प्रभावित और त्वरित बहुत तेज करते हैं। वैश्विकरण को सकारात्मक आयामों से देख जाये तो इससे क्षेत्रीय विविधता का उन्मूलन किया है। संचार तकनीकी द्वार विभिन्न देशों के व्यवसायों, कंपनियों, सरकार और लोगों के बीच में पारस्परिक वार्तालाप और संपर्क को दिखाता है। वैश्विकरण क्षेत्र में ग्लोबलाइजने बहु ही तरक्की की है। नकारात्मकता से देखा जाए तो परंपरा, संस्कृती, जीवनशैली, आर्थिक विकास,



समृद्धी आदि को नकारात्मक दृष्टिकोण से प्रभावित करता है। वैश्वीकरण, ग्लोबलाइजेशन से अपराध, आतंकवाद, राष्ट्रविरोधी गतिविधियों को बढ़ावा मिलता है। भूमंडलीकरण की वजह से पर्यावरण पर बहुत ही गहरा असर होता है ; अनेक पर्यावरणीयमुद्दों की उत्पत्ति करता है।

भूमंडलीकरण के नकारात्मक प्रभावों को कम करने के लिए सकारात्मक प्रभावों को बढ़ावा देना चाहिए।

### हिन्दी साहित्य में नारी :-

साहित्य अनेक प्रकार का है। साहित्य का उद्देश अंततः व्यक्ती के मध्य परस्पर समता और सम्मान की भावना विकसित करना है। साहित्य केवल समाज का दर्पण नहीं, साहित्य जीवन दृष्टी से संपन्न बनता है और जीवन को सही अर्थों में जीने के लिए सही दिशाएँ, प्रेरणा देता है। सोद्देशता और प्रतिबद्धता साहित्य का आवश्यक तत्व है।

समाज के पुरुष और नारी दो समान अविभाज्य अंग हैं। आचार्य विद्यानंद मुनिमहाराज कहते हैं, "पुरुष के बिना समाज गतिहीन है और स्त्री के बिना स्थितीहीन।" हिन्दी साहित्य में नारी का अनन्य महत्व है।

हिन्दी साहित्य में नारी चित्रण की असीम संभावनाएँ निहित रही हैं। प्राचीन युग से आज के ग्लोबलाइजेशन के युग तर नारी मनोविज्ञान का विस्तृत और गहरा चित्रण साहित्य में (उपन्यास, कथा आदी) मिलता है। डॉ. माधवी बागी जी अपने पुस्तिका 'देवेश ठाकुर के उपन्यासों में नारी' में कहती हैं "नारी की मानसिकता के विकास क्रम के अध्ययन के लिए उपन्यास साहित्य अधिक महत्वपूर्ण है।"

हिन्दी उपन्यास और कथाओं में नारी के अनेको रूप झलकते हैं।

### नारी साहित्य का इतिहास कुछ इसप्रकार है :- प्रेमचंदपूर्व युग (1882-1918) -

इस काल के उपन्यास और कथाओं में नारी की स्थिती का चित्रण परंपरागत रूप में अर्थात् संस्कृत साहित्य, पुराण साहित्य, एवं रितिकालीन प्रवृत्ति के प्रभाव से युक्त रहा, सामाजिक चेतना का स्वर नगण्य था। "लिलावती" (1901), "सुलताना रजिया बेगम" (1904), "क्षात्रकुलकमलिनी" (1902) आदि उपन्यासों में नारी केवल कठपुतली की तरह थी, उसका अपना कोई महत्व, व्यक्तित्व नहीं था। उसे केवल कर्तव्य निभाने वाली, आत्मविश्वासहीन चित्रीत किया था।

### प्रेमचंद युग (1918-1930)

अंग्रेजी राज्य के स्थापना के बाद आधुनिक काल का प्रारंभ हुआ। इस काल में राजाराममोहन राय, रामकृष्ण परमहंस, सरोजनी नायडु, पंडित रमाबाई आदी जैसे समाजसुधारकों ने नारी जीवन के सुधार हेतु प्रयत्न किये। प्रा. राजेंद्र पांडुरंग रोटे जी अपने शोधप्रबंध में लिखते हैं, "सामाजिक कुप्रथाएँ, अनुचित, अमानवीय बंधनों तथा नारी शिक्षा पर बल देते हुए नारी मुक्ति दीप प्रज्वलित की।" प्रेमचंदयुगीन उपन्यासकारों ने, साहित्यकारों ने नारी समस्याओं का बहुत ही प्रभावी ढंग से अपने साहित्य में चित्रीत किया। डॉ. आशाराणी व्होरा, 'भारतीय नारी : दशा दिशा' में करती हैं, "सदियों से जमी अज्ञानता को कोई एकदम कैसे मिटाया जा सकता था। प्रगती बहुत धिमी रही। इन प्रयत्नों के प्रारंभ में स्त्रियों ने स्वयं

इस ओर रुचि प्रदर्शित की और महिला संघटनो ने स्वयं इस कार्य को हाथ में लिया। "रंगभूमि" (1925), "निर्मला" (1927), "प्रतिजा" (1929) आदि उपन्यासों में प्रेमचंदजी ने उसी प्रकार जयशंकर प्रसादजीने "कंकाल", "तोतली", आचार्य चतुरसेन शास्त्री, भगवती प्रसाद, बाजपेयी, भगवती चरण शर्मा, इलाचंद्र जोशी आदि उपन्यासकारों ने अपने नारी प्रधान उपन्यासों में नारी प्रति सक्रिय और सहानुभूतिपूर्ण चित्रण किया है।

#### प्रेमचंद्रोत्तर युग :-

प्रेमचंद्रोत्तर युग में नारी साहित्य में सर्वप्रमुख मनोवैज्ञानिक प्रवृत्ति विकसित हुई। हिन्दी साहित्य में मनोविक्षेपणात्मक उपन्यासों का प्रारंभ जैनेंद्र के 'परख' और 'सुनीता' से हुआ। इस युग में नारी भावना का साहित्यिक विकास अनेक दिशाओं में हुआ। प्रगतीवादी उपन्यासकार 'यशपाल' ने "दाता कामरेड", "दिव्या", "अमिता" आदी उपन्यासों में नारी को विद्रोही रूप में चित्रित किया। डॉ. रंगिया राघव ने अपने "घरौंदा" जैसे उपन्यासों में नारी जीवन के समस्याओं का निरूपण किया। उसी प्रकार उर्षदनाथ, भैरवप्रसाद गुप्त आदी साहित्यिकोंने नारी के अनेक रूपों को अधोरेखित किया। इस काल में नारी साहित्य में नारी को अपने "स्व" एवं वैयक्तिक स्वतंत्रता के प्रति जागरूक तथा पश्चिमी आदर्शों प्रभावित हुई, चित्रित किया गया।

#### साठोत्तर हिन्दी नारी साहित्यिक युग :-

आजादी के बाद बदली हुई परिस्थितियों ने नारी की उलझनों को बढ़ाया, उसकी जीवन पद्धति, जीवनमूल्य, उसकी मनस्थिति को तेजी

से बदल डाला। परिणामस्वरूप 'व्यक्तियुद्ध'ने जन्म लिया तो नारी साहित्य में नारी का बहुआयामी स्वरूप उजागर हुआ। अमृता प्रीतम के "डॉ. देव", "पिंजर" आदी उपन्यासों में नारी हृदय की तडस, तकलिफ को कलम की नौक पर उतारा गया। 1971 में "टेराकोट" में लक्षिकांत वर्मा ने नारी की उद्दिग्गता को चित्रित किया है।

भूमंडलीकरण के युग के प्रारंभ में नारी जीवन तथा नारी सोच में बदलाव आता गया। आंतरिक चेतना जागृत होने के कारण वह अपने अस्तित्व, व्यक्तित्व एवं अधिकारों के प्रति सचेत हुई। प्रा. रोजेंद्र पा. रोठे जी लिखते हैं "नारी अपने घुटन और आक्रोश को त्यागकर अपनी नई भूमिका स्वीकार कर चुकी है। वह अपने आपको सबल, समर्थ एवं शिक्षित बनाकर अपने अधिकारों की मांग कर रही है।"

ग्लोबलाइजेशन के इसे युग में नारी आत्मविश्वास से आगे बढ़ती दिखाई देती है, परिवारीक और व्यवसायिक जीवन दोनों के बीच में फिसलती जा रही है। हिन्दी साहित्य में महिला साहित्यिकों ने अपनी रचनाओं से स्त्री की समस्याओं को अत्यंत प्रामाणिकता से, अंतरंगता से उठाया है। चित्रा मुद्गल जी ने अपने उपन्यासों में "आवां", "गिलिगुडु", "एक जमीन अपनी" आदी उपन्यासों में नारी समस्याओं का, नारी के मानसिकता का अत्यंत प्रभावी ढंग से चित्रण किया है। राजी सेठ, मृणाल पांडे, प्रभा खेतान, गीतांजली श्री, ममता कालिया आदी लेखिकाओं ने अपने उपन्यास, कथा आदी में आधुनिक नारी की विवाह समस्या, प्रेम विवाह की समस्या, दाम्पत्य

जीवन की समस्या, यौन शोषण, विधवा समस्या, आर्थिक समस्या आदी समस्याओं का चित्रण, निरूपण किया है।

भूमंडलीकरण की वजह से पाश्चात्य अनुकरण और महानगरीय परिवेश, आत्मनिर्णय वृत्ति का चित्रण आज के नारी साहित्य में दिखाई देता है।

प्रो.राजेंद्र रोट्टे अपने शोध प्रबंध में कहते हैं "आज के युग में मानव जीवन समस्याओं ने बड़ा ही उग्र एवं विकृत रूप धारण किया है। गरिबी, बेरोजगारी, घिनौनी राजनीति, ग्लोबलाइजेशन, भाई-भतिजावाद, अक्षितता, स्वैराचार, पारिवारिक टूटन, बेचैनी, अकेलापण आदी।" यही सब आज की नारी साहित्य में दिखाई देता है।

भारतीय समाज में विवाह एक धार्मिक पवित्र माना जाता है। विवाहको दो परिवारोंको एकत्र लाने के रूप में देखा जाता है। प्रो. राजेंद्र रोट्टे कहते हैं स्त्री-पुरुष यौन संबंधोंको सामाजिक मान्यता इसी संस्कार से मानी जाती है। "आज के भूमंडलीकरण के युग में हिन्दि साहित्य में नारी का चित्रण आधुनिकता से दिखाया जाता है। यह चित्रण विवाह संस्था के महत्व नकारनेवाला अपने स्वतंत्र व्यक्तित्व के लिए संघर्ष करने वाली, अपने सपनों की पूर्तता करने के लिए गलत रास्ते पर चलने वाली, अपने आपको अकेली महसूस करनेवाली आदी का चित्रण ज्यादा दिखाई देता है। आज के नारी साहित्य में अत्याधुनिक चिन्तन पध्दति तथा पाश्चात्य संस्कृती का प्रभाव ज्यादा देखा जाता है। डॉ. माधवी बागी जी अपने शोध प्रबंध "देवेश ठाकुर के उपन्यासों में नारी" में लिखती

हैं, "नारी के मनोवैज्ञानिक एवं सामाजिक गतिविधियों में हुए परिवर्तनों को पुरुष ओछी निगाहों में देखता है। क्योंकि नारी के साथ-साथ पुरुष की मानसिकता में मौलिक परिवर्तन नहीं आया है।" इस प्रकार आज के नारी साहित्य में मनोवैज्ञानिक दृष्टिकोन, अस्तित्वादी दृष्टिकोन, मार्क्सवादी दृष्टिकोन आदी नजर आते हैं।

अतः भूमंडलीकरण के आज के युग में नारी साहित्य में नारी की स्वतंत्रता का अध्ययन नग्न एवं विवकहीन पशुप्रवृत्तियाँ सामाजिक सभ्यता का मानदण्ड सोच कर चित्रण करना चाहिए बल्की आज ग्लोबलाइजेशन की वजह से नारी भी प्राध्यापिका, अध्यापिका, कंपनी की सी.इ.ओ., पत्रकार, डॉक्टर, इंजिनियर, वैमानिक आदी बनकर सुदृढ, वैचारिक धरातल से जी रही हैं। एक माँ, एक सहचारिणी, एक बहन आदी के साथही उच्चशिक्षिता, कामकाजी होकर उसने अपना एक स्वतंत्र अस्तित्व बनाया है। आज वो पुरुष से किसीभी क्षेत्र में पिछे नहीं है।

#### उपसंहार :-

मनुष्य समाज में रहकर अपनी उन्नती करता है। समाज में कोई भी क्षेत्र हो विकास के लिए सेवा, पस्परता की भावना आवश्यक होती है। सामुदायिक चेतना का भाव रहता है और वही एक अच्छा समाज कहता है। आज 21 वी शति में ग्लोबलाइजेशन या वैश्विकरण की वजह से पुरे विश्वभर में परिवर्तन आये हैं। भूमंडलीकरण या ग्लोबलाइजेशन ने समाज के हर एक चीज में क्रांति की है चाहे वो सामाजिक हो, राजनैतिक हो, व्यापारिक हो, दार्शनिक हो या साहित्यिक हो।

भूमंडलीकरण की वजह से लोग अपने देश से दूसरे देशों में अपने आचार विचारों को आदान-प्रदान कर सकते हैं, अपने विचार अपने देश, समाज तक ही सिमित न रखते हुए पुरे विश्वभर में पहुँचा सकते हैं उसे सक्षम बना सकते हैं। यह सुनिश्चितता से कहना कठीण होगा की वैश्विकरण (ग्लोबलाइजेशन) मानवता के लिए लाभप्रद है या हानिकारक है।

हिन्दि नारी साहित्य में प्रारंभिक काल के उपन्यासों में नारी का चित्रण कुछ ऐसा था।

कार्येषु मन्त्री वचनेषु दासी।

भोजनेषु माता शयनेषु रम्भा।

धर्मानुकुला क्षमया धरित्री।

षडभिर्गुणैः स्त्री कुलतारिणी स्यात्।

पति के कार्यों ने मंत्रणा देने वाली हो, वाणी के व्यवहार में दासी हो, पति को भोजन कराते समय माता के समान हो, शय्या पर रम्भा (अप्सरा) के समान हो, धर्म का पालन करे क्षमागुण में पृथ्वी के तुल्य होकर सभी सुखों दुःखों को सहन करे। प्रेमचंद के युग में नारी सबला रूपका सशक्त रूप में चित्रण हुआ। सन 1960 के बाद हिन्दि साहित्य में नारी का यथार्थ रूप में चित्रण किया गया। सातवे शतक में नारी का निषेधात्मक, आक्रमकता और नफरतता का चित्रण होने लगा।

साठोत्तर के हिन्दि साहित्य में नारी की विभिन्न अवस्थाओं का चित्रण देखने को मिलता है। ग्लोबलाइजेशन के इस युग में आज के साहित्य में नारी के आर्थिक स्वावलंबन के परिणाम स्वरूप नारी के आमुलाय बदलों का चित्रण किया गया दिखाई देता है।

आज समाज की रचना में स्त्री और पुरुष दोनों समान अविभाज्य अंग हैं। आचार्य

विद्यानंदजी कहते हैं "पुरुषों के बिना समाज गतिहीन है और स्त्री के बिना स्थितीहीन। आज नारी साहित्य में मानववादी जीवनमुल्यों को अपनाकर नारी अपने जीवन में संतुलन ला सकती है ऐसा नारी का चित्रण होना चाहिए। अध्यात्मिकता से स्त्रियोंको योग, ध्यान, धारणा का अवलंबन करके नारी को चार कषायों से दूर रहना चाहिए और अपने आप पर संयम रखना चाहिए।

जैन दर्शन में बताए गये अणुद्रतों का पालन करके अपने जीवन में संयम उदात्ततत्त्व, ईनामदारी, करुणा, सहृदयता, सहिष्णुता आदी मानवीय मुल्यों को अपनाना चाहिए तभी यही नारी चित्रण साहित्य में चित्रित होगा क्योंकि साहित्य तो समाज का दर्पण होता है !!!

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## भूमंडलीकरण के परिप्रेक्ष्य में परिवर्तित मानवीय सहसंबंध

डॉ. कल्पना पाटोळे

हिंदी विभाग

जी.के.जी. महाविद्यालय कोल्हापुर

## सारांश :

भूमंडलीकरण की प्रक्रिया में मानव संबंधी दृष्टीकोण में तेजी से परिवर्तन हो रहा है। पारस्परिक संबंधों का आधार अब मानवीय भावना न होकर स्वार्थ एवं आर्थिक धरातल रह गया है। अर्थलोलुपता आर्थिक विपन्नता, स्वार्थाधता, भौतिकता एवं व्यक्ति स्वातंत्र्य की भावना ने पारिवारिक संबंधों की मधुरता को खत्म कर दिया है। व्यक्ति आत्मकेंद्रित होकर अपने आप में सिमटता जा रहा है। परिवार के अन्य सदस्यों के लिए त्याग, बलिदान, दायित्व आदि बातें उसके लिए कोई मायने नहीं रखती हैं। परिवार के सारे सदस्य एक-दूसरे से औपचारिक बंधनों से बंधे हैं। उनका घर की चहारदीवारी से जुड़े रहना ही उनके संबंधों का द्योतक माना जा सकता है। अन्यथा वे एकदम अलग-अलग सिर्फ अपने आप तक सीमित दिखाई देते हैं। कुछ उपन्यासों में पारिवारिक संबंधों में स्नेह, सौहार्दता एवं सामंजस्य हाशिए पर पाया जाता है। इन संबंधों को बारीकी से चित्रित करने का उद्देश्य दिखाई नहीं देता है। आज पारिवारिक संबंधों में परंपरागत मर्यादा का अंत एवं स्वतंत्रता का प्रादुर्भाव हो चुका है। इसी कारण पारिवारिक परस्पर संबंधों में स्नेह और सामंजस्य की जगह परस्पर व्देष, तनाव एवं पीढ़ी संघर्ष दिखाई देता है। व्यक्तिवादी तथा भौतिकवादी भावना के कारण अनिश्चय की स्थिति में आपसी संबंध शिथिल होने लगे हैं। अब पारिवारिक सहसंबंधों में पहले जैसा स्थायित्व नहीं रह गया है।

सूचक शब्द : 'वसुधैव कुटुंबकम्', औपचारिक संगठन, संकीर्ण दृष्टि, अर्थ-लिप्सा, अर्थवाद, व्यक्तिवाद, पूंजीवाद, परिवर्तित परिवेश, पुनर्लेखन, सहोदर।

## प्रस्तावना :

भूमंडलीकरण का मानव जीवन के हर पहलू पर प्रभाव पड़ा है। वास्तव में भूमंडलीकरण के दो महत्वपूर्ण लक्ष्य रहे हैं – एक विश्व समुदाय का एकीकरण और दूसरा वैश्वीक पूंजीवाद को बढ़ावा देना। इस प्रक्रिया ने भारतीय संस्कृति एवं मानव

जीवन को गंभीर रूप से परिवर्तित किया है। भूमंडलीकरण से उत्पन्न नवीन पूंजीवाद, औद्योगिक क्रांति तथा यांत्रिक अविष्कार के फलस्वरूप एक ओर आर्थिक संपन्नता बढ़ रही है, तो दूसरी ओर इस आर्थिक संपन्नता के लिए बाजारवाद, उपभोक्तावाद, विज्ञापनबाजी, कैरियरिज्म आदि को भी बढ़ावा मिल रहा है। परिणामस्वरूप आज की पीढ़ी अर्थ प्राप्ति के लिए नैतिकता को नकारकर मानवीय संवेदनाओं और जीवन-मूल्यों को दाँव पर लगा रही है। जिससे मानवीय सहसंबंध विघटित एवं असंतुलित हो रहे हैं और समाज में मूल्य विघटन की स्थिति उत्पन्न हो रही है।

**अनुसंधान सामग्री :** कोश, संदर्भ ग्रंथ, पत्रिका, उपन्यास, समाचार पत्र।

## विमर्श :

भूमंडलीकरण से आज पूरा विश्व एक छोटी सी दुनिया में सिमट गया है। भौतिक रूप से हम एक-दूसरे के बहुत नजदीक आ गए हैं, परंतु संवेदना के स्तर पर हम एक दूसरे से दूर चले जा रहे हैं। इस प्रक्रिया का प्रभाव भारतीय पारिवारिक सहसंबंधों पर गंभीरता से हो रहा है। परिणामस्वरूप इनमें स्नेह, सेवा, त्याग, समर्पण, सामंजस्य की जगह व्यक्तिवादी भावना बढ़ रही है। अतः आपसी संबंध तेजी से परिवर्तित हो रहे हैं। डॉ.गोपाल कृष्ण अग्रवाल के मतानुसार, "व्यक्तिवादिता और निजी संपत्ति की भावना ने परिवार के सदस्यों के बीच ही औपचारिक संबंधों को विकसित किया है। संबंधों के इस नवीन रूप ने सदस्यों की परंपरागत स्थिति में भी महत्वपूर्ण परिवर्तन उत्पन्न किये हैं। वास्तविकता तो यह है कि व्यक्तिगत हितों की पूर्ति के सामने पारस्परिक कर्तव्य की भावना धुँधली होती जा रही है।"<sup>1</sup>

भूमंडलीकरण ने आज परिवार का ढाँचा ही बदल दिया है। जो परिवार पहले बच्चों, बुढ़ों, पागलों, विधवाओं तथा अपाहिजों आदि मानसिक और शारीरिक दृष्टि से निर्बल लोगों की सुरक्षा का एक अद्वितीय

स्थान था वह अब एक औपचारिक संगठन के रूप में पति-पत्नी तथा उनकी संतान तक ही सीमित हो गया है। इस संकीर्ण दृष्टि के कारण परिवार में एक दूसरे के प्रति स्नेह एवं सामंजस्य का अभाव दिखाई देता है। अब संबंधों की आत्मीयता लुप्त हो गई है। केवल अर्थ या स्वार्थ के खातिर कुछ रिश्ते बचे हैं। डॉ. क्षमा गोस्वामी के विचार यहाँ दृष्टव्य हैं, "परिवार के परस्पर संबंधों में जहाँ सहज भावनात्मक लगाव होता था, वहाँ आज के नगरीय परिवार परस्पर संबंधों को अर्थवाद से प्रेरित बौद्धिकता की कसौटी में कसकर निर्धारित कर रहे हैं। परिवार के मध्य प्रेम, त्याग, सेवा, कर्तव्यपरायणता आदि भावनाओं को अर्थ- प्रधान संस्कृति छिन्न-भिन्न करती जा रही है। पुत्र के लिए वही पिता श्रद्धा का पात्र है जिसकी समाज में प्रतिष्ठा एवं मान्यता है जो एक स्तर का जीवन व्यतीत करने की क्षमता रखता है। दूसरी ओर पिता के लिए वही पुत्र सबसे प्रिय है जो उसे अपनी आमदनी का अधिक से अधिक अंश प्रदान कर दे।"<sup>2</sup> इस प्रकार अर्थ-प्रधान युग में विकसित भौतिकवादी चेतना का प्रभाव आपसी संबंधों पर भी पड रहा है।

भूमंडलीकरण से उत्पन्न भौतिकवादी चेतना के परिणामस्वरूप मानवीय सहसंबंधों में पारस्परिक कर्तव्य तथा दायित्व की भावना अब समाप्त होती जा रही है। अब केवल औपचारिक रूप में इन संबंधों को निभाया जा रहा है। इसका प्रतिबिंब आज के साहित्य में देख जा सकता है। आधुनिक महिला उपन्यासकारों ने वर्तमान परिवर्तित मानवीय सहसंबंधों का बड़ा मार्मिक एवं यथार्थ चित्रण प्रस्तुत किया है। प्रस्तुत शोधालेख में उन पारिवारिक सहसंबंधों का विवेचन प्रस्तुत है जिनमें स्पष्ट रूप से परिवर्तन पाया जाता है।

भारतीय संस्कृति में पति-पत्नी का संबंध अटूट एवं जन्म-जन्मांतर का माना गया है। सुखी-सुरक्षित जीवन-यापन और धर्म साधना हेतु पति-पत्नी विवाह सूत्र में बँधकर आजीवन साथ निभाते हैं। यह अटूट बंधन परस्पर विश्वास एवं प्रेम पर निर्भर करता है, परंतु आधुनिक युग में, भोगवादिता, व्यक्ति-स्वातंत्र्य, उन्मुक्त, स्वच्छंद जीवन जीने के चाहने पति-पत्नी में दरार उत्पन्न की है। परस्पर सेवा, प्रेम, सामंजस्य एवं समर्पण के अभाव में दांपत्य संबंध अभिशाप बन गया है। "अपनी-अपनी यात्रा" की सुरेखा पति-पत्नी को न चाहते हुए भी एक साथ एक ही छत के नीचे रहने की स्थिति को नहीं मानती। उसके शब्दों में, "एक दूसरे

को न चाहकर भी एक छत के नीचे रहते हैं। क्योंकि बंधन है परिवार का, समाज का, और विवाह का।"<sup>3</sup> सुरेखा के यह विचार परिवर्तन के सूचक है। अब पति-पत्नी समन्वय की भावना से हटकर वैवाहिक जीवन के बारे में अपने स्वतंत्र विचार प्रस्तुत कर रहे हैं। 'पति ही परमेश्वर' इस रूढ़िग्रस्त संस्कारों को माननेवाली नारी के पत्नी रूप में भी काफी परिवर्तन पाया जाता है। 'कालचक्र' की कल्पना और कुमारेश का प्रेमविवाह हुआ है। पति-पत्नी दोनों में वैचारिक भिन्नता होने के कारण विवाद होते रहते हैं। कल्पना सहेली से कहती है, "यह मेरी जिंदगी का सवाल है। मैं जिस तरह रहना चाहती हूँ, वह कुमारेश को स्वीकार नहीं और वह जिस तरह रहना चाहता है, वह मुझे मंजूर नहीं।"<sup>4</sup> उन दोनों के दृष्टिकोन में शुरू से ही अंतर था। जो शादी के बाद बढ़ता ही गया। जिसने दांपत्य संबंधों को विकृत एवं संघर्षरत बना दिया है।

भारतीय संस्कृति में जहाँ संतानोत्पत्ति तथा उसके पालनपोषण को परम कर्तव्य माना है, वहीं पर गुरु द्वारा यह उपदेश दिया गया है, 'मातृदेवो भव', 'पितृदेवो भव' अर्थात् माता-पिता को देवता की तरह पूजना एवं सेवा करना संतान का सर्वश्रेष्ठ कर्तव्य है। लेकिन आज आर्थिक स्वावलंबन, वैचारिक भिन्नता एवं परिवर्तित परिवेश के कारण माता-पिता एवं संतान के संबंध तनावपूर्ण हो रहे हैं। 'प्रायश्चित' उपन्यास के सेठ शांतिदास के पुत्रों में प्रेम एवं स्नेह का अभाव दिखाई देता है। वे अपने पिता की कमाई पर शराब की बोतलें खाली करते हैं और नित नयी काल-गर्ल के साथ रंगरेलियाँ मनाते हैं। "पैसे के अलावा उनका बाप से कोई रिश्ता नहीं। माँ-बाप की इज्जत की उन्हें कोई परवा नहीं और स्वार्थ के अलावा किसी भी चीजों के सगे नहीं।"<sup>5</sup> इस तरह अपनी उच्छृंखलता के कारण शांतिदास के पुत्र अपने माता-पिता का आदर नहीं करते। अपने पुत्रों के दुर्व्यवहार से सेठ शांतिदास वृद्धावस्था में उदास जीवन व्यतीत करते हैं। कभी-कभी पुत्र के दुर्व्यवहार से माँ को दुःख पहुँचता है। 'शाल्मली' उपन्यास का नरेश अपनी वृद्धा माँ की ओर बिल्कुल ध्यान नहीं देता। उसकी पत्नी शाल्मली सास की सेवा करती है, वह भी उसे अच्छा नहीं लगता है। वह अपनी ही मस्ती में दोस्तों के साथ घूमना-फिरना, खाना-पीना करके देर रात घर लौटता है। माँ बेटे के व्यवहार से बहुत दुःखी है। औपचारिकता से वह एक दिन, "माँ तुम्हारी तबियत कैसी है? दवा ले रही हो न?" पूछता

हुआ माँ के उत्तर की प्रतीक्षा किये बिना ही कमरे से बाहर निकल जाता है। माँ जननी कहलाती है, उसके आदेशों पर चलना पुत्र का पुनीत कर्तव्य माना जाता था। लेकिन वर्तमान अर्थप्रधान परिवेश में यह कर्तव्य भावना लुप्त हो रही है।

भारतीय समाज में भाई-बहनों के संबंध सबसे उच्च, पवित्र एवं उदात्त रहे हैं। परंतु आज भाई-बहन के इस सात्विक एवं रागात्मक संबंध में भी वैचारिक भिन्नता एवं अर्थ-लिप्सा के कारण तनाव दिखाई देता है। जो परिवार पहले विधवा नारी के लिए स्नेह तथ सुरक्षा का स्थान माना जाता था, उसके लिए अब उपेक्षा का स्थल बन गया है। 'तत्सम' की वसुधा विधवा होने के बाद निराधार बनकर मायके आती है। विधवा वसुधा भाई-भाभी को बोझ लगती है। वे वसुधा को अपने पास रख लेना पसंद नहीं करते। इसलिए उसका पुनर्विवाह करना चाहते हैं। वसुधा पति-निष्ठ होने के कारण मृत पति की यादों के सहारे जीना चाहती है। इसलिए वह पुनर्विवाह करना नहीं चाहती। परंतु भाई-भाभी उसे व्यवहारिकता का पाठ पडाते हैं। वसुधा में अपनी हित-चिंता करने वाले परिवार के लोगों के प्रति क्षोभ जागता है, "अपने हितैषी?... कैसे हैं अपने हितैषी?... किस तरह की है इनकी हित-चिंता? माथे पर पड़े सिंदूर की तरह ही पोंछ डालना चाहते हैं निखिल के साथ जुड़ा जीवन खंड। जैसे पेंसिल से लिखी गई थी वह सारी इबारत। रबर लिया और मिटा दिया गया।" 6 माँ भी उसका साथ नहीं देती। अतः विधवा वसुधा को ससुराल तथा मायके में भी अपने सगे-संबंधियों से प्रेम नहीं मिलता। यहाँ माँ-बेटी, भाई-बहन, ननंद-भाभी संबंध में जो परिवर्तन दिखाई देता है वह आपसी संबंधों के विघटन का ही सूचक है।

भारतीय संस्कृति में भ्रातृ-प्रेम के आदर्श उदाहरण रामायण जैसे काव्य में प्राप्त होते हैं लेकिन वर्तमान युग में आर्थिक संघर्ष एवं स्वार्थाधता के कारण यह आदर्श भ्रातृ-भाव क्षीण होता जा रहा है। "औद्योगिक क्रांति, आर्थिक संघर्ष, स्वार्थी वृत्ति, संकीर्ण दृष्टिकोण, लोभ प्रवृत्ति आदि ने मिलकर भाई-भाई के पारस्परिक संबंधों को विकृत रूप दे दिया।" 7 परस्पर स्नेह, सामंजस्य एवं समर्पण के अभाव में भाई-भाई के आदर्श संबंध विघटित हो रहे हैं। परिणामस्वरूप आज बड़े पैमाने पर संयुक्त परिवारों का विघटन हो रहा है। 'ऐलान गली जिंदा है' उपन्यास में भाई-भाई संबंध तनावपूर्ण दिखाई देते हैं। जवा और मखना दोनों भाई

शिक्षित होने पर भी स्वार्थ के कारण उनमें तनाव रहता है। छोटा भाई अवतारे का भविष्य न सोचकर दोनों विभक्त हो जाते हैं। घर की समस्याओं को अनदेखा करते हैं। "जवा-मखना दोनों घर की सार सँभाल में एक-दूसरे का मुँह ताक रहे थे। जवा अड़ गया, छत उसके बच्चों ने खोदी हैं, वही भराई भी करे। मखना साझेदारी के मामले को पेश कर भराई का आधा खर्चा देने को तैयार हो गया। बात-बात पर भाइयों में झगड़े होने लगे। बीबियाँ तो ज्यों देवरानी-जेठानी न होकर दो बैरिनें हो।" 8 माता-पिता का संभाल कौन करें इस पर भी दोनों में झगड़ा होता है। इस प्रकार पारिवारिक समस्या को भाई-भाई मिलकर हल करने के बजाय आपस में लडते हैं। आत्मकेंद्रीयता, अर्थलिप्सा एवं स्वार्थ के कारण आज भाई-भाई 'सहोदर' न होकर एक दूसरे के प्रतिद्वंद्वि बने दिखाई देते हैं।

भारतीय समाज में सास-बहू संबंध हमेशा विषम रहा है। सास पुरानी पीढ़ी की प्रतिनिधि होती है और बहु आधुनिक पीढ़ी की, इसी कारण दोनों के बीच नूतन-पुरातन विचारों एवं संस्कारों में संघर्ष होता रहता है। 'नीलोफर' की निलिमा मुस्लीम अहमद से अंतर्जातीय विवाह करती है। उसकी सास परंपरावादी भी है और आधुनिका भी। वह अपनी बहू को बुरका पहनने के लिए मजबूर करती है और बहू को अधिक से अधिक अर्थार्जन के लिए प्रेरित भी करती है। बहू की तनख्वाह सास स्वयं लेती है और पंद्रह दिनों में खर्च भी करती हैं। "नीलम कमा रही थी। सास खुशहाल थी। वे अपने लिए इम्पोर्टेड साड़ी खरीदती, कभी गहने गढ़वा लेती।" 9 वह अपनी डॉक्टर बहू की कमाई पर ऐशोराम की जिंदगी बिताती है। बेटा भी माँ के इशारे पर नाचता है और पत्नी का सहयोग नहीं देता। नीलिमा पहले तो ये सब सहती है परंतु अंत में विद्रोही बनकर अपने पति से कहती है, "मैं वापस जा रही हूँ अहमद। मुझसे नमाज पढ़ने की बात नहीं निभेगी।" इस प्रकार आज की आत्मनिर्भर बहू अपने स्वाभिमान की रक्षा के लिए सास का मुँहतोड़ जवाब देती है।

सभ्यता और शिक्षा के प्रसार एवं प्रभाव के कारण वर्तमान सास के स्वभाव में भी परिवर्तन आया है। ऐसे दृश्य भी देखने को मिलते हैं कि सास अपनी बहू को पुत्री तुल्य समझकर स्नेह की वृद्धि करती है और बहू अपनी सास को माँ समझकर सेवा करती है। विवेच्य उपन्यासों में दोनों प्रकार के संबंधों का चित्रण

मिलता है। 'शाल्मली' में उच्च शिक्षित, आई.ए.एस. अफसर बहू शाल्मली दफ्तर से लौटते ही सास की सेवा में लगी रहती है। उनके खाने-पीने का खयाल रखती है। उसकी सास संतुष्ट होकर कहती है, "सुखी रहो! अपनी कोख से जन्मी लड़की भी होती, तो क्या ऐसा सुख देती?"<sup>10</sup> शाल्मली सास को माँ से बढकर मानती है। वह कहती है, "मै आपकी बेटी ही तो हूँ, माँ जी!" यहाँ पर सास-बहू परस्पर सुख-दुःख में शामिल होनेवाली सहेलियों के रूप में दिखाई देती है। इस प्रकार सास-बहू के परंपरागत संबंधों में परिवर्तन हो रहा है। कुछ उपन्यासों में इसका आदर्श रूप चित्रित हुआ है। तो कुछ में परिवर्तन के रूप में तनाव एवं कटुता ही पाई जाती है।

आज के युग में संयुक्त परिवारों के विघटन के परिणामस्वरूप पारिवारिक संबंध सिमट रहे हैं। इसी कारण आलोच्य उपन्यासों में ससुर-बहू, ससुरा-दामाद, देवरानी-जेठानी, जेठ-भयाऊ, दादा-दादी एवं पोता-पोती, नाना-नानी एवं नाती, चाचा-भतीजा, मामा-भानजे, मौसा-मौसी एवं भानजे, फूफा-बुआ एवं भतीजे, साले-सलहज एवं बहनोई आदि संबंधों का चित्रण न के बराबर हुआ है। इसका प्रमुख कारण भूमंडलीकरण से उत्पन्न अर्थ-प्रधान संस्कृति है जिसमें संबंधों के उपर सबसे बड़ी चीज काम करती है वह है पैसा, वही संबंधों को बनाता है और बिघाडता भी है। परिणामस्वरूप सभी मानवीय सहसंबंधों के स्थायी मूल्यों में परिवर्तन हो रहा है। आज इनमें परस्पर सामंजस्य तथा आत्मीयता के स्थान पर द्वेष और स्वार्थ दिखाई दे रहा है।

#### निष्कर्ष :

निष्कर्ष रूप में कहा जा सकता है कि भूमंडलीकरण की चपेट में भारतीय संस्कृति फँसी जा रही है। आर्थिक एवं सांस्कृतिक जीवन के साथ-साथ मनुष्य के सामाजिक एवं राजनीतिक जीवन में भी तेजी से परिवर्तन हो रहा है। भारतीय परिवार "वसुधैव कुटुम्बकम्" का सिद्धांत लेकर चलता है, जो अपने सहसंबंधों को स्वजन तथा आत्मीय स्वीकार करता है। परंतु आज यह उदात्त भावना समाप्त हो रही है। आधुनिक परिवर्तनों का प्रभाव पारिवारिक सहसंबंधों पर भी पडा है। पारस्परिक संबंधों का आधार अब मानवीय भावना न होकर स्वार्थ एवं आर्थिक धरातल रह गया है। अर्थ लोलुपता, आर्थिक विपन्नता, स्वार्थांधता, भौतिकता एवं व्यक्ति स्वातंत्र्य ने पारिवारिक संबंधों की मधुरता

को खत्म कर दिया है। व्यक्ति आत्मकेंद्रीत होकर आपने आप में सिमटता जा रहा है। परिवार के अन्य सदस्यों के लिए त्याग, बलिदान, दायित्व आदि बातें उसके लिए कोई मायने नहीं रखती है।

आज पारिवारिक संबंधों में परम्परागत मर्यादा का अंत एवं स्वातंत्रता का प्रादुर्भाव हो चुका है। अब संबंधों में पहले जैसा स्थायित्व नहीं रह गया है। व्यक्तिवाद तथा भौतिकवाद के कारण अनिश्चय की स्थिति में आपसी संबंध शिथिल होने लगे हैं। आज परिवार के सारे सदस्य एक-दूसरे से औपचारिक बंधनों से बंधे हैं। उनका एक चहारदीवारी से जुड़े होना ही उनके संबंधों का द्योतक है, अन्यथा वे एकदम अलग-अलग सिर्फ अपने आप तक सीमित। परिणामस्वरूप परिवार का समुचित विकास नहीं हो पा रहा है। और संयुक्त परिवारों का विघटन बड़े पैमाने पर हो रहा है। संतोष की बात यह है कि हमारे कस्बों और देहातों में संयुक्त परिवार तथा पारिवारिक संबंधों में आज भी आत्मीयता एवं सौहार्द शेष है, लेकिन आधुनिक उपन्यासों में इसका चित्रण बहुत कम मात्रा में हो रहा है।

आज के उपन्यासकारों का यह दायित्व बनता है कि, पारिवारिक संबंधों की भीतरी तहों में प्रवेश कर उनका स्थायी समाधान एवं आदर्श प्रस्तुत करके समाज को पारिवारिक संगठन के लिए प्रेरित करें। जिसमें परस्पर सामंजस्य एवं स्नेहपूर्ण संबंध परिवार तथा समाज को शांति एवं स्थायित्व प्रदान करें। परिवार की यह स्नेहभावना खून के रिश्तों के साथ-साथ बाह्य रिश्तों को भी प्रेम से अपनाती है। मनुष्य फिर से समस्त प्राणी मात्रों को परिवार के सदस्य के रूप में स्वीकार करता हुआ 'वसुधैव कुटुम्बकम्' की भावना को पुनश्च चरितार्थ करें।

#### संदर्भ :

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## 5.

## भूमंडलीकरण से प्रभावित साहित्य (ममता कालिया के 'दौड़' उपन्यास के संदर्भ में)

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### प्रस्तावना :-

आज के साहित्य में कई नए मोड़ नजर आ रहे हैं। आज तक पुराने कथा बीज को आधुनिक संदर्भ में ढालने का प्रयास किया जा रहा था। वर्तमान समय में दलित विमर्श, नारी विमर्श, आदिवासी विमर्श आदि को लेकर साहित्य रचना की जा रही है। परंतु नवोदित साहित्यकार अपनी नई आधुनिक दृष्टि से विज्ञान, तंत्रज्ञान, संगणक, व्यापार, मूल्य परिवर्तन आदि की अभिव्यक्ति को साहित्य का विषय बना रहे हैं। "आज का युग भूमंडलीकरण, आर्थिक उदारीकरण, विज्ञापन, उपभोक्तावाद का युग है। अंतर्राष्ट्रीय आर्थिक उदारीकरण के कारण भूमंडलीकरण हुआ। परिणामतः विश्व में बहुराष्ट्रीय कंपनियों को मुक्त द्वार की प्राप्ति हो गई। बहुराष्ट्रीय कंपनियों के पदार्पण के कारण रोजगार के कई अवसर बेरोजगार युवकों के सम्मुख खुल गए।" (1) बहुराष्ट्रीय कंपनियों द्वारा मिलनेवाला पैसा, ग्लैमर और चकाचौंध से प्रभावित होकर युवा पीढ़ी आत्मकेंद्रित हो गई। उनकी नजरों में कृतज्ञता, नाते-रिश्ते सब महत्त्वहीन हो गए। ऐसी अवस्था से प्रभावित युवा पीढ़ी अपने घर से दूर चली गई और उनके माता-पिता एकाकी और सूनेपन से युक्त जिंदगी जीने के लिए विवश हो गए। बाजार में एकसाथ अनेक कंपनियाँ उतरने से उनमें स्पर्धा बढ़ गई और वस्तुओं की विक्री बढ़ाने के लिए विज्ञापन का जन्म हुआ। एक से बढ़कर एक आकर्षक विज्ञापन बनाए जाने लगे। परंतु विज्ञापन का यह भवन झूठ-फरेब और धोखाघड़ी पर खड़ा दिखाई देता है। आज स्कूल, कॉलेज, विश्वविद्यालय आदि शिक्षा केंद्रों का बाजारीकरण हो रहा है। इस युग में जन्मा युवक स्मार्ट, होशियार और बहुज्ञ बन गया है। इसलिए वह पुरानी पीढ़ी से बहुत आगे निकल चुका है। जिस पुरानी पीढ़ी के माता-पिता ने उनको यह सुनहरा भविष्य दिखाया, उन्हें तथा उनके विचार, सिद्धांत, संस्कृति आदि को वह आऊट

डेटेड मानने लगा है। इससे ऐसा लगता है कि अपनी संतानों के सामने माता-पिता बच्चे बन गए हैं और संतान उनकी माता-पिता बन गई हैं। आज का हिंदी साहित्य विशेष रूप से कथा साहित्य भूमंडलीकरण से उत्पन्न परिस्थितियों से प्रभावित दिखाई देता है। ममता कालिया का 'दौड़' उपन्यास भूमंडलीकरण से पूरी तरह से प्रभावित दिखाई देता है। इसमें आत्मकेंद्रित युवक, एकाकीपन या सूनापन, झूठे विज्ञापन, शिक्षा का बाजारीकरण, बापपन आदि भूमंडलीकरण से उत्पन्न प्रवृत्तियाँ दिखाई देती हैं।

### आत्मकेंद्रित युवक :-

आज की युवा पीढ़ी भूमंडलीकरण के दौर में इतनी आत्मकेंद्रित हो गई है कि वह केवल अपने जीवन के बारे में ही सोचती है। वह बाजारवादी व्यवस्था की शिकार बनी है। यह युवा पीढ़ी अपने मध्यम सपनों की पूर्ति के लिए जिस कंपनी में रोजगार पाती है, वह कंपनी जब संकटों के दौर से गुजरने लगती है, तब उस कंपनी को मँझधार में छोड़कर ज्यादा वेतन देनेवाली नई कंपनी अपनाते हैं। अपनी कंपनी में उच्च ग्रेड नहीं मिल रही है तो भी वह कंपनी बदलने से नहीं हिचकिचाता है। 'दौड़' उपन्यास में इन सारी बातों की सार्थक अभिव्यक्ति हुई है। "अगर साल बितते न बितते उसे पद और वेतन में उच्चतर ग्रेड नहीं दिया गया तो वह कंपनी छोड़ देगा।" (2) 'दौड़' उपन्यास का नायक पवन कंपनियों के बदलने को 'प्रोफेशनल एथिक्स' समझता है। वह अपने पिता से कहता है, "मैं जिस दुनिया में हूँ एथिक्स नहीं, प्रोफेशनल एथिक्स की जरूरत है।" (3) पवन का भाई सघन ताईवान की सॉफ्टवेयर कंपनी में काम करता है। उसके पिता उसे भारत में वापस आकर कोई व्यवसाय करने के लिए कहते हैं। वह उसके लिए तीस-चालीस लाख रुपये की आवश्यकता बताता है। पिता असमर्थता व्यक्त करते हैं। तब वह पिता से कहता है, "आपने

इतने बरसों से क्या किया ? दोनों बच्चों का खर्च आपके सिर से उठ गया। घूमने आप जाते नहीं, पिकचर आप देखते नहीं, दारू आम पिते नहीं, फिर आपके पैसे का क्या हुआ ?” (4) पवन, सघन की तरह अभिषेक, सिद्धार्थ जैसे पात्रों का जीवन भी आत्मकेंद्रित हो गया है।

#### एकाकीपन या सूनेपन :-

आज बड़े-बड़े शहरों, महानगरों के कुछ हिस्से सीनीयर सीटिजन बनते जा रहे हैं। जिनके बेटे नौकरी, व्यवसाय या बीजनेस के सिलसिले में अन्य शहरों में या अन्य देशों में चले जाते हैं, उनके माता-पिता एकाकी और सूनेपन से युक्त जीवन जीने के लिए विवश हो जाते हैं। ‘दौड़’ उपन्यास में पवन, सघन, अभिषेक, सिद्धार्थ आदि अपने माता-पिता से दूर अन्य शहरों तथा विदेशों में नौकरी के लिए जाते हैं, इसलिए उनके माता-पिता एकाकीपन और सूनेपन की जिंदगी जीते हुए दिखाई देते हैं। पवन घर आकर अपने भाई सघन को राजकोट चलने के लिए कहता है, तब पवन की माँ आक्रोश व्यक्त करती है, “इसको भी ले जाओगे तो हम दोनों बिल्कुल अकेले रह जाएँगे। वैसे ही यह सीनीयर सीटिजन कॉलोनी बनती जा रही है। सबके बच्चे पढ़-लिखकर बाहर चले जा रहे हैं। हर घर में एक बूढ़ा, एक बूढ़ी, एक कुत्ता और एक कार बस यह रह गया है।” (5) आज अकेलेपन और सूनेपन में जीवन व्यतीत करनेवाले माता-पिता सुरक्षित नहीं हैं। “बच्चों को सुरक्षित भविष्य के लिए तैयार कर हर घर-परिवार के माँ-बाप खुद एकदम असुरक्षित जीवन जी रहे हैं।” (6)

#### झूठी विज्ञापनबाजी :-

आज बाजार में वस्तु की विक्री बढ़ाने के लिए विज्ञापन क्षेत्र में स्पर्धा बढ़ गई है। एक कंपनी दूसरी कंपनी को मात देकर अपनी वस्तु को श्रेष्ठ साबित करने के लिए किसी भी हद तक जा सकती है। इसके लिए वह असत्य, धोखा, अनैतिकता का भी सहारा लेती है। विज्ञापन कितने झूठे होते हैं यह बताते हुए अभिषेक अपनी पत्नी से कहता है, “टूथपेस्ट तो फिर भी गनिमत है, तुम्हें पता है डिटर्जेंट के विज्ञापन में और भी अंधेर है। हम लोग सोना डिटर्जेंट की एक फिल्म जब शूट कर रहे थे तो सीवर्स के क्लीन डिटर्जेंट से हमने बाल्टी में झाग उठवाए थे। क्लीन में सोना से ज्यादा झाग पैदा करने की ताकत है।” (7) इसी प्रकार असत्य, धोखा, अनैतिकता मानो विज्ञापन के क्षेत्र में

सत्य, नैतिकता आदि रूपों में प्रयुक्त होते हैं। अभिषेक का टी. वी. पर ‘स्पार्कल’ टूथपेस्ट का विज्ञापन आता है, “विज्ञापन में पार्टी का दृश्य था, जिसमें हीरो के कुछ कहने पर हीरोइन हँसती है। उसकी हँसी में हर दौँत से मोती गिरते हैं। हीरो उन्हें अपनी हथेली पर रोक लेता है। सारे मोती इकट्ठे होकर ‘स्पार्कल’ टूथपेस्ट की ट्यूब बन जाती है। अगले शॉट में हीरो-हीरोइन लगभग चुंबनबद्ध हो जाते हैं।” (8) अभिषेक की पत्नी इसे धोखा और अनैतिकता मानती है। परंतु अभिषेक को इसमें अनैतिकता नहीं लगती है। अपनी वस्तु बेचने के लिए विज्ञापन के क्षेत्र में कब कहाँ किसका उपयोग किया जाएगा कुठ कहा नहीं जा सकता। त्यौहार, उत्सव, साधु, संत, पुजारी, बाबा आदि उनकी पकड़ से कोई नहीं बच सकता। पवन गुर्जर गैस की खपत बढ़ाने के लिए राजकोट से पचास मिल दूरी पर एक छोटे से कस्बे में बसे जलाराम बाबा के शक्तिपीठ के पुजारी का सहारा लेता है। “वहाँ के पुजारी को पवन ने गुर्जर गैस का महत्त्व समझाकर छः गैस कनेक्शन का ऑर्डर लिया। कुछ ही देर में जलाराम बाबा के भक्तों और समर्थकों में खबर फैल गई कि बाबा ने गुर्जर गैस इस्तेमाल करने का आदेश दिया है। देखते ही देखते शाम तक पवन और अनुराग ने 264 गैस कनेक्शन का ऑर्डर प्राप्त किया।” (9)

#### बाजार का बाजारीकरण :-

भूमंडलीकरण और आर्थिक उदारीकरण के कारण अनेक बहुराष्ट्रीय कंपनियों का भारत में आगमन हुआ। अतः परंपरागत रूप में दिखाई देनेवाला बाजार आज मार्केट बन गया है। स्कूल, कॉलेज, विश्वविद्यालय, सिनेमा घर, शॉपिंग मॉल, स्टोशन, बसस्टैंड ऐसा कोई भी स्थान बचा नहीं, जिसे बाजारीकरण ने ग्रसित न किया हो। इक्कीसवीं सदी में विभिन्न शॉपिंग मॉल्स संस्कृति के केंद्र बन गए हैं। ममता कालिया का ‘दौड़’ उपन्यास ऐसी ही बाजार के बाजारीकरण को व्यक्त करता है। उपन्यास में बाजार के महँगाई वाले रूप को अभिव्यक्त करते हुए लिखा है, “खास तरकारियों में किसी की भी कीमत डेढ़ सौ रुपये किलो से कम नहीं। ये बड़े-बड़े टमाटर एक तरफ रखे हैं कि दूर से देखने पर प्लाटिक की गेंद लगती है। ये टमाटर क्यारी में नहीं प्रयोगशाला में उगाए गए लगते हैं। कीमत दस रुपये पाव। टमाटर का आकार इतना बड़ा है कि एक पाव में एक टमाटर ही चढ़ सकता है। दस रुपये का एक टमाटर है। हे भगवान क्या टमाटर भी एन. आर.

आई हो गया ? शिकागो में एक डालर का एक टमाटर मिलता है। भारत में टमाटर उसी दिशा में आगे बढ़ रहा है। तरकारियाँ विश्वबाजार की जीन्स बनती जा रही हैं। इनका भूमंडलीकरण हो रहा है।” (10) स्कूल, कॉलेज, विश्वविद्यालय आदि में शिक्षा छात्रों के सर्वांगीण विकास एवं रोजगार प्राप्ति के लिए दी जाती है, परंतु आज ये स्थान औरों के बीजेनेस का केंद्र बनते जा रहे हैं। ‘दौड़’ उपन्यास में गुजरात विश्वविद्यालय के परिसर में एनाग्राम फार्मिनेन्स कंपनी के सौजन्य से तीन दिवसीय सांस्कृतिक कार्यक्रम का आयोजन किया गया था। “सांस्कृतिक कार्यक्रम में प्रवेश निःशुल्क था। हालांकि खान-पान के लिए सबको पचास रुपये प्रति व्यक्ति के हिसाब से कूपन खरीदना अनिवार्य था।” (11)

### बापपन की अभिव्यक्ति :-

इक्कीसवीं सदी में जन्मा युवक स्मार्ट, होशियार, बहुज्ञ बन गया है। वह पुरानी पीढ़ी से कई आगे निकल चुका है। जिस पुरानी पीढ़ी के माँ-बाप ने उन्हें यह सुनहरा भविष्य दिया, उन्हें तथा उनके भाव, विचार, संस्कृति, सिद्धांत आदि को वह आऊट डेटेड मानने लगा है। ऐसा लगता है कि संतानों के सामने माता-पिता बच्चे बन गए हैं और संतान उनके माँ-बाप बन गए हैं। उनमें खुलेआम बापपन का विकास हो रहा है और वे अपने माता-पिता को सिखाते हैं कि जीवन कैसे जीए। ‘दौड़’ उपन्यास में पवन, सघन, सिद्धार्थ जैसे युवकों में बापपन की अभिव्यक्ति हुई है। पवन के माता-पिता रेंखा और राकेश अपने एम. बी. ए. पढ़े-लिखे बेटे पवन से अपने पास इलाहाबाद में आकर रहने की अपेक्षा करते हैं। परंतु पवन की नजरों में यह शहर उसके लिए अयोग्य है। वह कहता है, “यहाँ मेरे लायक सर्विस कहाँ ? यह तो बेरोजगारों का शहर है। ज्यादा-से-ज्यादा नूरानी तेल की मार्केटींग मिल जाएगी।” (12) पवन अधिक वेतन की ऑफर आने पर पुरानी कंपनी छोड़ने के लिए तैयार होता है। वह बार-बार कंपनी बदलते हुए नजर आता है। राकेश इसे अनैतिक और कृतघ्न बताते हैं, परंतु पवन इसे प्रोफेशनल एथेक्स मानता है। वह राकेश से कहता है, “मैं ऐसे शहर में रहना चाहता हूँ, जहाँ कल्चर हो न हो, कंजूमर कल्चर जरूर हो। मुझे संस्कृति नहीं उपभोक्ता संस्कृति चाहिए, तभी मैं कामयाब रहूँगा।” (13) पवन जब घर आता है, तब वह अपनी माँ के नाम बीस हजार का चेक काटते हुए कहता है, “माँ हमारे

आने से आपका बहुत खर्च हुआ है, यह मैं आपको पहली किस्त दे रहा हूँ। वेतन मिलने पर और दूँगा।” (14) ‘दौड़’ उपन्यास में ऐसे और अनेक प्रसंग हैं, जो बापपन को दिखाते हैं। पिता राकेश के अर्थशास्त्र, दर्शन, आध्यात्म, नैतिकता विषयक विचारों की प्रतिक्रिया के रूप में पवन द्वारा अपने विचार व्यक्त करना, उसका विवाहपूर्व स्टैला के साथ रहना, प्रेम विवाह करना, अपने माता-पिता के सामने अपने विवाह को योग्य बताना आदि बातें पढ़कर ऐसा लगता है कि राकेश पवन का बाप नहीं, बल्कि पवन ही राकेश का बाप है। सघन जैसे युवक अपने माता-पिता से ही खर्च का हिसाब माँगते हैं। “आपने इतने बरसों में क्या किया ? दोनों बच्चों का खर्च आपके सिर से उठ गया। घूमने आप जाते नहीं, पिकचर आप देखते नहीं, दारू आप पीते नहीं, फिर आपके पैसों का क्या हुआ ?” (15) सिद्धार्थ जैसे युवक तो मर्यादा तोड़ते हुए दिखाई देते हैं। पिता की मृत्यु होने के बाद भी वह न्यूयार्क में बैठकर न आने के बहाने बनाता है और माँ को किराए के बेटे द्वारा मृत पिता के अंत्यसंस्कार करने की सलाह देता है।

### उपसंहार :-

उपर्युक्त विवेचन से यह स्पष्ट होता है कि ‘दौड़’ उपन्यास भूमंडलीकरण वातावरण से बहुत प्रभावित दिखाई देता है। बाजार, बहुराष्ट्रीय कंपनियों से मिलनेवाला पैसा, ग्लैमर, चकाचौंध आदि के कारण आज के युवको को इतना स्वयं केंद्रित बना दिया है कि वे अपने तक ही सीमित बन गए हैं। नैतिकता, ईमानदारी, इन्सानीयत, सच्चाई, मानवता, कृतज्ञता जैसे मानवीय मूल्यों को थोथा साबित कर दिया है और अपने अनुकूल नए मूल्यों की स्थापना की है। जिन माता-पिता ने अपनी संतानों को बचपन से लेकर अपने पैरों पर खड़ा होने लायक बनाया है, दुख, निराशा, अभाव को सहकर उनके सुरक्षित भविष्य की पूँजी उनके हाथ सौंप दी है, वे पेसा, ग्लैमर, चकाचौंध, आगे बढ़ने की चाहत ने अंधे बनकर ऐसे दौड़ते हैं कि अपने पालनकर्ता को एकाकी, सूनापन, यादों के सहारे असुरक्षित जीवन जीते हुए छोड़ जाते हैं। आज विज्ञापन कें क्षेत्र में वर्तमान परिवेश में सत्य समझदार समझनेवाले, खुद को दबंग और मैं ही सब कुछ हूँ बाकी सब झूठ है और गलत है ऐसा माननेवाले व्यक्तियों को मुंबईया हिंदी में बापपन कहा जाता है। पैसा, ग्लैमर, चकाचौंध की संस्कृति से ग्रस्त ‘दौड़’ उपन्यास के युवको में खुलेआम

बापपन की प्रवृत्ति दिखाई देती है। कई मायनों में विकसित मानवों के लिए उनके कुछ विचार आवश्यक हैं। परंतु कई सोच और विचार ऐसे हैं जो युवकों को गलत मार्ग पर जाते दिखाकर युवकों को सही मार्ग चुनने के लिए प्रेरित करता है। इसके साथ ही माता-पिता को भविष्य की पीढ़ी के साथ दौड़ने के लिए विवश करता है। बापपन एक विशेष प्रवृत्ति है, जो उपन्यास में चित्रित युवकों में दिखाई देती है।

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## 6.

## गिरिराजशरण द्वारा संपादित महानगर की कहानियों में बदलता महानगरीय जीवन

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महानगर समयचक्र की वह प्रतीयमान प्रस्तुति है जो तीव्रता से परिवर्तित होते समाज का एक समूह है। औद्योगिक क्रान्ति ने विश्व के सभी नगरों का कायापलट कर दिया उसने नगरों को परिवर्तित कर महानगरों का रूप दिया और ग्लोब पर अंकित अनेक द्वीपों व महाद्वीपों को एक बिन्दु पर लाकर उनकी अलग-अलग पहचान निर्धारित कर दी। महानगर के बहुत से अर्थ निकलते हैं। "वह नगर जो मात्र व्यवस्था का केन्द्र ही नहीं होता वरन् प्रगति करता हुआ भीमकाय हो आसपास के सभी छोटें बड़े गाँवों व कस्बों को अपनेआप में लीन कर लेता है। अधिकतर महानगर किसी मुख्यमार्ग के आस-पास ही पनपते हैं। किसी भी महानगर के कुछ विशेष तत्व होते हैं।" 1

सुदर्शन नारंग के अनुसार "विज्ञान की चरम प्रगति के कारण महानगर का स्वरूप विकसित होता चला गया। नये से नये अविष्कार से जीवन का हर पहलू ढकता चला गया। यांत्रिक विकास को मनुष्य का मन-मस्तिष्क सहन नहीं कर पाता और भावात्मक व मनोवैज्ञानिक समस्याएँ उठ खड़ी होती हैं। भौतिक सुख-सुविधाएँ बढ़ती चली जाती हैं और साथ ही उनपर आदमी की निर्भयता भी। इसलिए वहाँ व्यक्तिगत स्वतन्त्रता कम होती चली जाती है। महानगर एक ऐसी भागदौड़ का पर्याय बन जाता है जहाँ कल-कारखाने तीन-तीन शिफ्टों में चौबीसों घण्टे गडगडाते हैं। मर्करी और नियांन बत्तियाँ रात को दिन में तबदील किए रखती हैं। आदमी कम्प्यूटर जैसा बन जाता है और आत्मा का लोप हो जाता है।" 2 इस प्रकार की परिभाषा महानगरीय जीवन का स्पष्ट दृश्य हमारे सामने प्रस्तुत कर देती है। जैसे-जैसे महानगर अपने भव्य रूप को सजाने-सर्वारने की कोशिश करता रहता है वैसे-वैसी गन्दी बस्तियाँ व स्लम बढ़ते रहते हैं। महानगरीय जीवन में प्रायः सभी वर्गों में प्रत्येक स्तर पर संघर्ष होता रहता है। यह संघर्ष प्रगति का द्योतक भी है। महानगरीय जीवन ने व्यक्ति को यंत्रपुरुष बनने पर मजबूर कर दिया है। वहाँ जीवन इतना जटिल होता जा रहा है कि व्यक्ति अपनी पहचान खोता जा रहा है। वहाँ ऐशोआराम की जिन्दगी जीता उच्चवर्ग

भी है, निरन्तर संघर्ष करता मध्यवर्ग भी है और अमानवीय जीवन जीता निम्न वर्ग भी। निम्नवर्ग का दायरा तो इतना बढ़ गया है जिसका अनुमान हम बढ़ती हुई स्लम बस्तियाँ व फुटपाथ पर सोते लाखों लोगों से लगा सकते हैं। अपने विषय के अर्न्तगत हम गिरिराजशरण द्वारा संपादित पुस्तक 'महानगर की कहानियाँ' में महानगरीय जीवन पर विभिन्न कोणों से दृष्टिपात करेंगे। किसी भी नगर या महानगर का जीवन जानने के लिए हमें वहाँ का भौगोलिक, आर्थिक, धार्मिक, सांस्कृतिक व राजनितिक जीवन जानना होता है। महानगरीय जीवन पर दृष्टिपात करने के लिए हम इन्हीं कोणों से अध्ययन करेंगे।

**भौगोलिक जीवन :**

हमारे महानगर औद्योगिकरण की देन है। इन्ही के कारण महानगर इतना विशालकाय बनता है। उद्योगपति फॅक्ट्रियाँ और कारखानें लगवाते हैं और अपनी आवास सुविधा के लिए वे भव्य भवन व इमारतें बनवाते हैं। इस प्रकार वे पूँजीपति वर्ग को खड़ा कर लेते हैं। जिसे हम उच्चवर्ग के नाम से पुकारते हैं। उनके कारिन्दे छोटे-छोटे घरों या फ्लैटों में रह कर सामान्य सुविधा सम्पन्न कॉलोनियों का निर्माण करते हैं। इस वर्ग को हम मध्यवर्ग के नाम से पुकारते हैं। विशाल मजदूरवर्ग की कॉलोनियाँ झुग्गी झोपडियों और मूल आवश्यकताओं से रहित स्लम कॉलोनियों में बदल जाती हैं। लुइस-ममकोर्ड ने अपनी पुस्तक 'द सिटी इन हिस्ट्री 1' में लिखा है - "नये नगर सत्रिवेश के दो मुख्य तत्व-फॅक्ट्री तथा गन्दी बस्ती होते हैं। ये दोनों तत्व मिलकर उस बस्ती का निर्माण करते हैं जिन्हें हम महानगर कहते हैं।" 3

महानगर का उच्च वर्ग तो वैभव विलास में मग्न रहता है। उच्च वर्ग के जीवन में जहाँ पाँच सितारा होटल, चौड़ी साफ-सुधरी सड़कें, बड़ी-बड़ी इमारतें, आधुनिक ढंग से बनीं कोठियाँ व सुविधा सम्पन्न जीवन का समावेश है वही निम्नवर्ग हमारे सामने कीचड़, गंदगी, कूड़े के ढेर का भयावह दृश्य प्रस्तुत करता है। निम्नवर्ग में उच्चवर्ग के समान सुविधा, सम्पन्नता व सौंदर्यबोध का एहसास तक जीवित

नहीं रहता । मध्यवर्ग का जीवन साधारण सुविधायुक्त हो मशीन के चक्के के मॉफिक चलता रहता है । प्रस्तुत पुस्तक से ली गई कहानियाँ – 'चित्रा मुद्गल' द्वारा लिखित 'केंचुल', राजी सेठ की कहानी – 'नगर रसायन', मंजुल भगत की कहानी 'खाली तारीख' से हम क्रमशः निम्नवर्ग, मध्यवर्ग व उच्चवर्ग के भौगोलिक वातावरण को जाँच सकते हैं । निम्नवर्ग की खोली का एक दृश्य देखिए – "छत की टपक को रोकना असम्भव था । कल्लियाँ काफी झुक आयी थी ।" 4

उच्चवर्ग के आवास के सम्बन्ध में अपनी कहानी 'अपनी दुनिया' में धीरेन्द्र अस्थाना लिखते हैं – "शहर के सुन्दर बंगले और सभ्य लोग, लोगों का उच्चजतरिय सौन्दर्य बोध और नफासत ।" 5

### आर्थिक जीवन :

महानगर का आर्थिक जीवन बहुत जटिल होता जा रहा है । जहाँ एक ओर पैसे की भरमार है, सुविधा सम्पन्न जीवन है वहीं दूसरी ओर मशीनी अंदाज में सुबह से शाम तक पहिये की तरह घूमता कलकों और बाबूओं का विशालकाय समूह । इन सबसे हटकर निम्नवर्ग है जो रोटी-कपडा और एक छत जुटाने के लिए निरन्तर संघर्षरत है । गाँवों से आकर हजारों लोग आकर महानगर में आश्रय लेते हैं । लेकिन उन्हें मिलता क्या है ? मुश्किल से दो जून खाना, स्लम बस्तियों का अमानवीय जीवन या फुटपाथ । महानगर पर लिखी गई कहानी 'केंचुल' में निम्नवर्ग की आर्थिक दशा का शोचनीय वर्णन है । कहानी की पात्रा कमला को ये पता है कि दुकानदार बानी उसकी लडकी सरला पर कुदृष्टि रखता है किन्तु आर्थिक रूप से बानी की ऋणी होने के कारण चाहकर भी वह बानी का कुछ नहीं बिगाड सकती । "किस बूते पर लडे ? एकली अपने ? ताकत है लडने को ? बानी के एहसान जो छाती पर लदे बैठे है ।" 6 महानगर की कहानियों में निम्नवर्ग का मानसिक व शारीरिक शोषण जगह-जगह बिखरा मिलता है ।

महानगर में मिले घर के आकार इतने छोटे छोटे होते हैं कि जीवन सिकोड कर उसी में समा लेना होता है । दिनभर मशीनी अंदाज में काम करके भी निम्नमध्यवर्ग का आदमी केवल रोटी-कपडा-मकान व सामान्य सुविधाओं के अलावा कुछ नहीं जुटा पाता । उसके जीवन की उमंग, उल्लास और प्यार आर्थिक कारणों से छोटे से घर की चार दीवारी में दम तोड देते हैं । महानगर की बढ़ती जनसंख्या और आर्थिक जटिलताओं के कारण मानवीय ढंग से रह पाने लायक आवास मिलना दुर्लभ सा हो गया है । "लो भर लो पानी, और लो इतनी ऊंची मन्जिल पर सस्ता मकान ।

कोई जिन्दगी है, कोई शहर है यह, जहाँ पीने को पानी भी मयस्सर नहीं होता ।" 7 'रसधार' कहानी निम्नमध्यवर्ग के जीवन को उजागर करती है ।

मध्यवर्ग के अन्तर्गत छोटे-छोटे व्यापारी, सरकारी अफसरों व बडी-बडी कम्पनियों के प्रथम श्रेणी के अफसरों का वर्ग आता है । यह वर्ग भी मशीनी अंदाज में अपना जीवन जीता चला जाता है । दिन-रात मेहनत करके यह वर्ग अपने लिए सुख-सुविधा तो जुटा लेता है । रहने लायक प्लैट का इन्तजाम भी कर लेता है किन्तु आर्थिक दृष्टि से उसके जीवन में अपने परिवार को छोडकर किसी भी व्यक्ति को अपने परिवार के बजट में शामिल नहीं कर सकता । यान्त्रिक जीवन जीते-जीते उसके रिश्ते में पिसता-पिसता वह स्वयं एक मशीन बन जाता है । अपने रिश्ते-नातों को दूर छोडता हुआ वह औपचारिकता के धरातल पर खडा हो जाता है । इसका एक चित्र हमें चित्रा मुद्गल की कहानी 'नगर रसायन' में मिलता है । "अपनी जरूरतों को सूक्ष्म से सूक्ष्मतर करने वाला व्यक्ति मेजबान की जरूरतों को भी सूक्ष्मतर करता जाता है ..... उनके लिए भी खाट नहीं तो दरी और दरी नहीं तो चटाई रह जाती है । वहीं दबाव ..... वही बजट का टिप-टिप चूता हुआ घडा ।" 8 आर्थिक कठिनाईयों के सामने व्यक्ति रिश्ते-नाते सब भूलता चला जाता है । इसका एक चित्र कहानी 'धरातल' में दिखाई देता है । जिसमें आर्थिक कारणों से पुत्र अपने पिता को भी अपने घर में नहीं रख सकता । "पिताजी को हृदयरोग विशेषज्ञ एक फिजिशियन के प्राइवेट क्लीनीक में ले गया । कुछ ज्यादा ही पैसा खर्च होगा, ये जल्दी से खिसकें ।" 9

महानगर का उच्चवर्ग आर्थिक सम्पन्न है । वो बडी-बडी कारों में घूमता है, बडे से बडे बंगलों में रहता है, मनमाना खर्च करता है । आर्थिक रूप से सम्पन्न होने पर भी उसकी जिन्दगी में ठहराव नहीं होता । मंजुल भगत की कहानी का पात्र इसी प्रकार का जीवन जीता है । उसे आर्थिक रूप से कोई तंगी नहीं है लेकिन उसके जीवन में कहीं ठहराव नहीं है तभी तो उसका नौकर कहता है – "अरे ! बिला भर धरती पर गरीब मजदूर झोपडा छवाता है । देर सवेर खटियापर पैर पसार सजाकर हरदम बाहर ।" 10 पैसे की अडिक्ता होने के कारण फिजूलखर्ची, सुरापान, निशाभोज, क्लब पार्टियों, इत्यादि उसकी जीवनचर्या के मुख्य अंग बन जाते हैं ।

### धार्मिक जीवन :

मशीन, विज्ञान और विनाशकारी शशास्त्रों की होड में जहाँ एक ओर मनुष्य को बौराया, डराया वहाँ दूसरी ओर धर्मभीरु भी बना दिया । धर्म का सदियों से

दुरुपयोग होता आया है। उसे आधार बनाकर अनेक प्रकार के अन्धविश्वास, रूढ़ियों और कट्टरता पनपती रहती है। "यह बात महत्वपूर्ण है कि उन्नीसवीं सदी के सभी धार्मिक, सामाजिक आन्दोलनों का प्रारम्भ उस समय के प्रमुख महानगरों में हुआ। ब्रह्म समाज कलकत्ता में प्रार्थना समाज पूना में, आर्य समाज बम्बई में तथा थियोसोफिकल सोसायटी का केन्द्र मद्रास बना।" 11

जब गाँव से आदमी आकर महानगर की शरण में बसता है तब वह अपने जीवन में एक प्रगति चाहता है। वह अपनी पहचान भी बनाना चाहता है। धर्म या धार्मिक संस्थाओं के पीछे जाने में उसमें दया या सेवाभाव कम अपितु स्वार्थ या प्रतिस्पर्धा की भावना अधिक होती है। महानगर के व्यक्ति के जीवन में एक भय सा उपजता है जो उसे खींच कर धर्म की शरण में ले जाता है। 'धर्म' व्यक्ति को मनोवैज्ञानिक सुरक्षा भी देता है। महानगर के यान्त्रिक जीवन में व्यक्ति धार्मिक कार्य करके आत्मसन्तुष्टि भी अनुभव करता है। वह आगे बढ़कर धार्मिक संस्थाओं से जुड़ने लगता है।

यही कारण है कि महानगरों में प्रायः नई कॉलोनी, सोसाइटी इत्यादि बनते ही अनेक प्रकार के धर्मस्थल सिर उठाकर खड़े हो जाते हैं। धर्मस्थल व धार्मिक अनुष्ठान उसकी रूढ़ी जिन्दगी में एक सन्तुलन पैदा करते हैं। अत्यन्त सरल शब्दों में धर्मस्थल तक जाने की यात्रा उसे उबारू जिन्दगी से नन्हा सा छुटकारा प्रदान करती है। किन्तु आज महानगर के जीवन में प्रत्येक व्यक्ति चाहें वह किसी भी वर्ग का हो धनोपार्जन की दौड़ में शामिल है। धार्मिक संस्थाएँ भी अपने स्वार्थहित इसी दौड़ में शामिल हो चुकी हैं। 'धर्म' के नाम पर बड़े-बड़े बहुरूपिये व्यक्ति को मानसिक बल न देकर धर्म के नाम पर दुकानदारी करते दिखाई देते हैं। 'धर्म' की आड लेकर आम व्यक्ति के जीवन में भी राजनीति आ घुसती है। 'धर्म' को आधार बना कर उम्मीदवार चुने जाते हैं तथा राजनितिक पदों का निर्णय होता है। उच्चवर्ग के लोगों के लिए तो धार्मिक कार्य एक 'सोशल रेपुटेशन' बन जाता है। इसका एक चित्र हमें कुसुम अंसल की कहानी 'पते बदलते हैं' में दिखाई देता है – "मिटींग से पहले कीर्तन का आयोजन किया गया। कीर्तन के कुछ देर बाद तक मिटींग का कार्यक्रम चला और फिर खाना हुआ।" 12 धर्म के नाम पर हुए पाखण्ड व्यक्ति को अनैतिकता की ओर ले जाते हैं और वह बरबस क्षणिक आनन्द के लिए उस ओर खिंचा चला जाता है। कुसुम अंसल की कहानी 'पते बदलते हैं' में इसी बात को दिखाया गया है – "एक्सक्यूज

मी, कैन यू एक्सप्लेन मी हाउ टू रिअलाइज दैट नाट यू आर इन ट्यून विद गॉड।— मैं बच गई और एक अदर्शनग्न हरिदासी सुरेश को उलझा कर ले गई।" 13 महानगर में भी आज धार्मिक संस्थाएँ धार्मिक न रह कर पैसा बनाने की मशीन बन गई हैं।

### सांस्कृतिक जीवन :

महानगरों का सांस्कृतिक जीवन भी वहाँ के निवासियों की तरह बहुरंगी होता है। महानगर के मूल निवासी तो देश के विभिन्न भागों से आए लोगों की भीड़ में कहीं खो जाते हैं। उनके रतिरिवाजों पर बाहर से आए भिन्न-भिन्न प्रदेशों के लोगों की छाप पड़ती है। ठीक इस के विपरीत बाहर से आए व्यक्तियों की संस्कृति पर मूल निवासियों के रतिरिवाजों का प्रभाव पड़ता है। महानगर में असंख्य प्रदेशों के लोग आकर बस जाते हैं। कि प्रत्येक भाग से आए लोगों के सांस्कृतिक जीवन का स्पष्ट करना तो कठिन होता है अतः हम उच्चवर्ग, मध्यवर्ग तथा निम्नवर्ग के आधार पर महानगर की संस्कृति को लक्षित कर सकते हैं।

### क. उच्चवर्ग का सांस्कृतिक जीवन :

उच्चवर्ग जो महानगर में रहता है मूलतः सामन्ती अवशेष है। इस वर्ग में दो प्रकार के लोग हैं। एक वह जिन्हें कला की परख है और जो कला एवं कलाकार को संरक्षण दे सकते हैं। दूसरा वह वर्ग है जो कला व संस्कृति के नाम पर दिखावे का ढिंढोरा पीटता है। 'पते बदलते हैं' कहानी में लेखिका ने इसी ओर संकेत किया है। "कपूर के घर में जो काकटेल हुई थी। उसके क्या कहने? औरतों के अनोखे-अनोखे चित्र लगा रखे हैं भाई ने दिवारों पर। सीढियों पर चढ़ते ही आँखों में तरावट आने लगती है।" 14 उच्चवर्ग की पार्टियों में बड़े-बड़े कलाकारों को बुलाना एक फैशन हो गया है। वे अपनी सामाजिक प्रतिष्ठा के लिए अपने घर की पार्टियों में उन्हें आमन्त्रित करते हैं लेकिन उनकी कला की ओर ध्यान देना तो दूर वे नशे में धुत रहते हैं। कहानी 'पते बदलते हैं' में लेखिका ने हमारा ध्यान इस ओर आकृष्ट किया है – "गायक के एक दो बार कहने पर भी स्थिति वैसी ही रही। लोग गायक के स्वर और उपस्थिति से अविचलित 'बार' के आसपास गपशप और मदिरा में अधिक रूचि ले रहे थे। हारकर गायक ने एक और गजल शुरू की। पहले ही मिसरे पर कपूर और कुछ लोग हाय-हाय क्या बात है, कहकर खिसककर बार के पास चले गए।" 15

महानगर में क्लब, पार्टियाँ, डॉसघर उच्चवर्ग की संस्कृति का अटूट अंग बन चुके हैं। यह वर्ग पाश्चात्य शिक्षा ही ग्रहण नहीं करता अपितु उन्हीं के पदचिन्हों पर चलने लगता है।

**मध्यवर्ग का सांस्कृतिक जीवन :**

महानगर की आबादी का एक बड़ा हिस्सा मध्यवर्ग है। मध्यवर्ग में भी एकरूपता नहीं होती। महानगर के मध्यवर्ग को हम तीन वर्गों में विभक्त कर सकते हैं 1. उच्चमध्यवर्ग, 2. मध्यमध्यवर्ग, 3. निम्नमध्यवर्ग।

महानगर के उच्चमध्यवर्ग में बड़े-बड़े ओहदेदार, अफसर, छोटे-छोटे सफल उद्योगपति आदि शामिल होते हैं, जो जोड़ तोड़ करके धन कमाकर अपने आप को सुविधा सम्पन्न व आर्थिक सम्पन्न बना लेते हैं। इनके लिए कला या संस्कृति हृदय का नाता न होकर सम्मान प्राप्त करने का एक जरिया बन जाता है। इनकी संस्कृति भी क्लबों, डांसघरों, पार्टियों आदि में गुम होकर रह जाती है। इस वर्ग के लोग कई बार बड़े उद्योगपतियों या नेताओं को खुश करने के लिए बड़े-बड़े कलाकारों का सम्मान उनके हाथों करवाते हैं। कलात्मक वस्तुओं का सम्मान वे हृदय से नहीं करते अपितु व्यवसायिक रूप से करते हैं। कुसुम अंसल की कहानी का नायक सुरेश कहता है – “मुझे संगीत से बड़ा प्रेम है। आप जानते हैं मैं कला का पुजारी हूँ और कलात्मक वस्तुओं का एक्सपोर्ट मेरा पेशा है।”<sup>16</sup> ऐसे ही तरह के कुछ लोग अपने आप को बौद्धिक तथा जिनीयस दिखाने की कोशिश करते हैं। “मैं अशान्त नहीं हूँ, मुझे आत्मज्ञान प्राप्त हो गया है। ज्ञानी पुरुष सब प्राणियों में अपनी ही आत्मा को देखता है। मैं सब कष्टों से परे हूँ, भगवान मेरा एकमात्र ध्येय है।”<sup>17</sup> कहकर कुसुम अंसल की कहानी का नायक परस्त्री सुख की कामना करता है।

महानगर का मध्यमध्यवर्ग दफ्तरों में काम करने वाले छोटे अफसरों तथा मध्यम दर्जे के व्यापारियों का वर्ग है। इन्हें महानगर के जीवन की भागदौड़ इतना अवकाश तो नहीं दे पाती कि वे कला और साहित्य जैसी भावनाओं के आधीन होकर इन्हें समर्पित हो सकें किन्तु इन्हीं के बल पर महानगरों की नाट्यगृह, सभागार आदि आबाद रहते हैं। इस वर्ग के व्यक्ति की एक मानसिक भूख होती है जो वह आपस में बौद्धिक चर्चा करके शान्त कर लेता है।

निम्नमध्यवर्ग की सारी चिन्ताएँ उसकी रोजी, रोटी, आवास तक ही सीमित रहती हैं। उसके जीवन में कला और संस्कृति जैसी उदात्त वस्तु के लिए गुंजाइश ही नहीं होती। इस वर्ग में चतुर्थ श्रेणी के कर्मचारी और छोटे मोटे धन्धे करने वाले लोग आते हैं। महानगर के इस वर्ग का सांस्कृतिक जीवन पार्कों में गप्पे लडाने, सस्ती हिन्दी फिल्मों देखने में ही लीन हो जाता है।

**निम्नवर्ग का सांस्कृतिक जीवन :**

महानगर का निम्नवर्ग ऐसा वर्ग है जो अभिशप्त अमानवीय जीवन जीता है। उसकी दशा इतनी शोचनीय है कि वह कला-संस्कृति आदि बातें सोचना तो दूर रोजी-रोटी के लिए मारा-मारा फिरता है। वह दिन भर मेहनत करके इतना पैसा भी नहीं कमा पाता की सिर पर एक छत का जुगाड कर सके। उसके जीवन में कला और संगीत सिर्फ शादी-ब्याह जैसे खुशी के मौकों पर ढोलक या ढोल की तान पर लोकगीतों के सिवा कुछ नहीं रह जाते।

**राजनीतिक जीवन :**

भारत की अधिकांश जनता गाँवों में रहती है। किन्तु बढ़ती जनसंख्या व औद्योगिकरण से महानगर और विशालकाय बनते जा रहे हैं। राज्य के बड़े-बड़े कार्यालय महानगरों में राजनीतिक चहल-पहल होना स्वाभाविक ही है।

महानगर के प्रत्येक व्यक्ति पर महानगर की राजनीति अपना प्रभाव डालती है। महानगरों में विभिन्न सम्प्रदायों के लोग होने के कारण राजनेता कभी धर्म और कभी सम्प्रदाय की आड लेकर आए दिन दंगा-फसाद करवाते रहते हैं, जिसका प्रभाव सामान्य व्यक्ति पर भी पड़ता है। सन् 1994 में हुए बम्बई के हिन्दु-मुस्लिम दंगे इस बात का प्रमाण हैं।

उच्चवर्ग तो राजनीतिक ओहदेदारों का पिठठू बन उन्हें खुश करने में लगा रहता है। मध्यवर्ग के पास इतना समय ही नहीं होता कि वह इस राजनीतिक हलचल में हिस्सा ले सके। बचता है ‘निम्नवर्ग’ जो राजनेताओं का शिकार अकसर होता रहता है। शिक्षा की कमी, आर्थिक तंगी व सामाजिक अव्यवस्था, नवयुवकों की बेरोजगारी इस वर्ग को राजनेताओं के आश्रय में ला पटकते हैं। यह वर्ग बिना सोचे समझे उनके साथ हो लेता है। दंगे भडकाने में यही वर्ग उनका सबसे ज्यादा साथ देता है। “देखते ही देखते कुध्व नारे, आँखों पर रूमाल रखकर भागते हुए लोग कातर आवाजों में बदलते चले गए। सामने खड़े कुछ नौजवान अपने पिचके हुए पेट बजा रहे थे। नौजवानों का रूख हिंसक होते देखकर लाठी चार्ज का हुक्म भी दे दिया गया।”<sup>18</sup> कहानी यंत्रपुरुष में इस तरह का अच्छा उदाहरण मिलता है।

महानगरों में बने अधिकांश विधायकगृह ऐय्याशी के अड्डे बन चुके हैं। प्रस्तुत पुस्तक में शानी की लिखी कहानी ‘पहला दिन’ इसी ओर संकेत करती है। उनकी कहानी में विधायकगृह के एक कमरे का दृश्य इस प्रकार है – “मैंने देखा कमरा उस औरत की तरह ही अधनंगा और रौंदा हुआ था। मेज-कुर्सियाँ नंगी थी



और पलंग पर एक गद्दा पड़ा हुआ था । मेज पर व्हिस्की की बोतलें पड़ी हुई थी ।'19

सभी बड़े-बड़े नेताओं के चमचा टाइप गुण्डे महानगर की हर बस्ती में घुसे होते हैं । नेताओं के इशारे पर ये गुण्डागर्दी, मारपीट, हफता वसूल करना, मटका खिलाना, जुएखाने आदि चलाने जैसे गन्दे काम करते हैं । हमारी पत्रकारिता भी राजनेताओं के चेंगुल से अछूती नहीं है । देशभर स्वतन्त्र पत्रकारिता का ढोल पीटने वाले पत्रकार भी चन्द रूपयों के लालच में राजनीतिज्ञों के चेंगुल में फंस जाते हैं । कहानी पहला दिन में नेता और पत्रकार की साँठ-गाँठ इस रूप में दिखाई गई है – "रात जिसके साथ मैं आई थी, वह अखबार वाला था । उसने खद्दर पहन रखी थी और हम लोग झंडे वाली गाडी में आए थे । अखबार वाले ने ही सब्जबाग दिखाकर मुझे इस नरक में धकेला था । दोनों ने मिलकर मुझे एक साथ रौंदा था और मुझे नंगी करके चले गए ।'20

#### निष्कर्ष :

स्वतन्त्रता के पश्चात् औद्योगिकरण की तीव्र गति के फलस्वरूप गाँवों से नगरों और महानगरों का आकर्षण बढ़ा है । नगरों की सुविधाएँ व आर्थिक प्रगति का मोह ग्रामवासियों को महानगरों की ओर खींचने लगा । महानगरीय जीवन जहाँ सुविधा जनक, आर्थिक सम्पन्न कोठियों में पल रहा है वहीं दूसरी ओर स्लम बस्तियों के लोगों को अमानवीय जीवन व्यतीत करने पर बाध्य करता है । महानगरीय जीवन में जहाँ वातानुकूलित कमरों में बैठी आधुनिकाएँ हैं वही आर्थिक मजबूरी से तन बेचती वेश्याएँ । एक ओर उच्चशिक्षा प्राप्त करते नवयुवक हैं दूसरी ओर बूटपॉलिश करते व रेस्तराँ में बर्तन धोते छोटे-छोटे बच्चे ।

महानगर के यान्त्रिक जीवन से बंधकर महानगरीय जीवन में सभी रिश्ते मशीनी हो चुके हैं । कही राजनेताओं का दबाव है तो कहीं भीड की घुटन । जीवन की भीड में व्यक्ति की पहचान गुम होती दिखाई देती है । मशिन की तरह से काम करते-करते व्यक्ति की आत्मा मर चुकी है ।

प्रस्तुत पुस्तक की कहानियों में हमें महानगरीय जीवन की अनेकानेक झलकियाँ – जैसे महानगर की भीड, उच्चवर्ग, निम्नवर्ग व मध्यवर्ग की संस्कृति, झुगगी झोपडियाँ, राजनीतिक जीवन के कुचक्र, महानगरीय जीवन में आपसी रिश्ते-नातों का यथार्थ चित्रण बखूबी हुआ दिखाई देता है ।

#### संदर्भसूची

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10. मंजुल भगत – महानगर की कहानियाँ – प्रभात प्रकाशन – सम्पादित गिरिराजशरण
11. कुसुम अंसल – आधुनिक उपन्यासों में महानगर – अभिव्यंजना प्रकाशन
12. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन – सम्पादित गिरिराजशरण
13. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन – सम्पादित गिरिराजशरण
14. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन
15. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन
16. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन
17. कुसुम अंसल – महानगर की कहानियाँ – प्रभात प्रकाशन
18. सुरेश सेठ – महानगर की कहानियाँ – प्रभात प्रकाशन
19. शानी – महानगर की कहानियाँ – प्रभात प्रकाशन
20. शानी – महानगर की कहानियाँ – प्रभात प्रकाशन – सम्पादित गिरिराजशरण
21. कुसुम अंसल आधुनिक उपन्यासों में महानगर अभिव्यंजना प्रकाशन दिल्ली
22. सुदर्शन नारंग महानगर की कहानियाँ प र ा ग प्रकाशन दिल्ली
23. सुनंत कौर समकालीन हिन्दी कहानी स्त्री पुरुष सम्बन्ध । अभिव्यंजना प्रकाशन दिल्ली
24. मधु सिंह आठवें दशक की हिन्दी कहानी राधा पब्लिकेशन्स दिल्ली
25. सम्पादक गिरिराजशरण महानगर की कहानियाँ प्रभात प्रकाशन दिल्ली

## 7.

## भूमण्डलीकरण और समकालीन हिंदी कविता

डॉ. बलवंत जेऊरकर

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विकट परिस्थितियों में मनुष्य गद्य की अपेक्षा कविता को अपने ज्यदा निकट पाता होगा। अकारण नहीं है कि 80 के बाद कविता की भूमि इतनी उर्वरा हुई कि कविता की फसल बढ़ गई। इसे कविता की वापसी का युग भी कहा गया। बदलती स्थितियों के अक्स कविता में ही पहले प्रतिबिंबित हुए।

सर्वग्रासी मूल्यहीनता के इस भीषण समय में समूचे युगबोध को अपने में समेटनेवाली वर्तमान कविता संघर्ष का दूसरा नाम है। कविता दिन-ब-दिन बहुत अकेली होती जा रही है और उसका संघर्ष भी और ज्यादा कड़ा होता जा रहा है। आज कविता वसुंधरा पर कोई एकमात्र कवि शिखर पर आसीन नहीं है, जो सबको सपने भी दिखा सके और सजग भी बना सके। समय इतना जटिल है और जीवन संदर्भों का फलक इतना विराट है कि किसी एक कवि द्वारा सारे जीवन को समेटना असंभव है। जीवन संदर्भों का फलक जहाँ जटिल है वही वह टुकड़ों-टुकड़ों में बँटा हुआ भी है। इसीकारण हर कवि अपनी समझ और कुव्वत के अनुसार कविता में मानवीय चेतना को समग्रता में अंकित और सुरक्षित करने का भरसक प्रयास कर रहा है।

कविता हमेशा प्रतिपक्ष में खड़ी रही है। यह उसकी नियति है। एक नैतिक प्रतिरोध के रूप में वह अपने लोहे को अधिक धारदार बना रही है, अपना लोहा मनवाकर रहेगी। राजनीतिक विद्रुपताएँ मनुष्य को हाशिए पर धकेलने का काम करती है तो कविता फिर ऐसे मनुष्य को केंद्र में लाने और बनाए रखने के लिए प्रतिबद्ध है। कविता की प्रतिबद्धता का मतलब—एक बेहतर जीवनमूल्य से जुड़ाव, एक बेहतर मनुष्य से लगाव।

एक गंभीर रचनाकार के लिए इतिहास की इस घड़ी की उद्विग्नताएँ, बेचैनियाँ, विकलताएँ, कश्मकश और दबाव काफी तीखें और कठिन हैं, लेकिन अनिवार्य भी हैं।

आज के कवि में वह विजन, वह दृष्टि है

जिससे उसे स्थानीयता से अंतर्राष्ट्रीय स्तर तक ब्रह्मांड में घटित होनेवाले सभी प्रसंग का ज्ञान प्राप्त है। उसकी दृष्टि पहचान सकती है कि आसन्न संकट कौन से हैं ? कवि का यह दृष्टि-विस्तारही उसकी पूंजी है और उसका गंभीर आत्ममंथन ही कविता की शक्ति है। गलदश्रु भावुकता से करुणा प्रकट करने वाले कवि का चरित्र इतिहास में तब्दील हो गया है। आज कवि स्थितियों की जड़ों तक उतरता है, छद्म की शिनाख्त कर प्रकाश में लाता है, स्थितियों की जाँच पडताल कर उसके लिए जिम्मेदार 'ताकद की दुनिया' का पर्दाफाश करता है। आज के कवियों ने अपने शत्रु को ठीक पहचाना है।

ऐसे सक्षम कवियों द्वारा लिखी गई आज की कविता बहुध्वन्यात्मक, बहुलतावादी है, जीवन की विडंबनाओं की उसे महीन समझ है। यह बहुत मानवीय और उदार है। अधिक मित्रतापूर्ण है। रोजमर्रा की चीजों और साधारणता को गंभीर अर्थव्याप्ति देती है। एक दायित्व की तरह मनुष्यता विरोधी ताकतों से लड़ती है। कविता में आए दृश्यप्रसंग बताते हैं कि कविता की जमीन चौड़ी हुई है। कवि किसी एक मूड की कविता नहीं लिख रहे। वे लड़ते हैं, कुटुंबवत्सल हैं, घर का रास्ता तलाशते हैं, अपने बचपन के पहाड उन्हें नास्टाल्जिक बनाते हैं। क्षरित होती जा रही साधारण सी चीजों का भंडार खोल देता है जिनमें कभी जीवन था, उनको बचाने के प्रयास में वह जीवन को बचाने का प्रयास करता है। आज परिवेश जितना अमानवीय कविता उतनीही मानवीय है। तकनीकी संपर्क जितना बढ़ रहा है, कविता में उतना ही संवाद उभर आया है। जीवन जितना जटिल हो रहा है, कविता उतनी सरल हो रही है।

कविता की भाषा और जीवन की भाषा में अंतर नहीं है। इस अर्थ में भी वह मनुष्य के नजदीक है। यह कविता मात्र पुस्तकीय नहीं है। एक शामिल आदमी की कविता है।

आज राजनीति से कटकर या उससे विमुख

होकर कविता का लिखा जाना असंभव है क्योंकि पर्सनल इज पोलिटिकल ऐसी स्थिति है। जहाँ राजनीतिक फैसले पहले से ज्यादा और तीव्र गति से आम आदमी के जीवन को प्रभावित करते हो वहाँ कविता में इन पहलुओं को नकारा नहीं जा सकता। राजनीति को सरलीकृत अर्थों में नहीं लेना चाहिए। सरकार गिराना या बनाना ही राजनीति नहीं है, वह उसका हिस्साभर है। राजनीति एक व्यापक दृष्टि है। देविप्रसाद मिश्र की 'बीज' कविता देखिए 'जिस टमाटर से यवतमाल के किसान का ताजा खून/जैसा रिस रहा था उस टमाटर के बारे में/उसने बताया कि यह जेनेटिकली मॉडीफाइड बीज/वाला टमाटर है जिसके बीज अमेरिका में/तैयार किए गये है जान पडता था कि/बहुत लंबे हाथोंवाला आदमी भी ऐसे ही / किसी बीज से पैदा हुआ था जिसे विकसित करने में अमेरिका ने बरसों मदद की हो।' राजनीतिक संदर्भ इतने व्यापक संदर्भ में कविता में प्रवेश कर चुके हैं जो कवियों की विश्वदृष्टि का प्रतिफलन है। यही पर मंगलेश डबराल की 'अमरिका में कविता' की पंक्ति याद आती है ' एक बहुत बडी आँख सबको देख रही है'

कवि अपने कठिन समय से पूरी तरह से परिचित है। कवि मनमोहन ने अपने कविता संकलन 'जिल्लत की रोटी' की भूमिका में लिखा है ' इन दिनों अक्सर यह लगता है कि हम किसी महानाटक के बीचों बीच उलझे हैं। हालाँकि यह पता करना आसान नहीं कि इसे कब और कितना हम बाहर होकर देख रहे हैं और कब अपना आपा खोकर इसमें इसी के एक किरदार की तरह शरीक हो गए हैं। कवि को मालूम है कि अपना देश विदेशी ण के कारण अपनी आर्थिक प्रभुता खो चुका है और उन णदाताओं के इशारे पर नाच रहा है।' कुमार अंबुज लिखते हैं ' कक्षा तीन में पढ रही पडोस की बच्ची को नहीं पता/आनेवाले समाज की भयावहता /उसे नहीं पता उसके कर्णफूल/गिरवी रखे जा चुके है विश्व बैंक में। '

पैसे का अतिरिक्त केंद्र में आना, भौतिकवाद, हजार बाहोंवाला भ्रष्टाचार, आतंकवाद , विस्थापन, फौसीवादी धार्मिक उन्माद, आक्रामिक बाजार और मनुष्य का वस्तुकरण ये दुर्भाग्यपूर्ण स्थितियाँ है, जिन्हें आज की कविता की विशेषताएँ कहना पडता है। कविता संकलनों शीर्षको में भी इसकी ध्वनियाँ सुनाई देती है। 'खबर का मुँह विज्ञापन से ढँका है', यह वैश्वीकरण का समय है, 'अमीरी रेखा', 'जिल्लत की रोटी'। धार्मिक उन्माद के अंधेरे में कुछ सूझ नहीं रहा है और बाजार

की तेज रोशनी की चमक आँखों में चुभ रही है। कविता आज अंतर्राष्ट्रीय बाजार में खडी है। सबकुछ निगलने को तत्पर विकराल जबडा फैलाए और कुंडली मारकर बैठे बाजार की पहली आहट कवियों ने ही पहचानी। शमशेर ने कहा था –

'इल्मो हिकमत , दीनोइमाँ, मुल्कोदौलत , हुस्नोइश्क आपको बाजार से जो कहिए ला देता हूँ मैं ।' बाजार के भोगवाद को 'उपभोक्ता संस्कृति/कंजूमर कल्चर का नाम दिया गया। आम आदमी के मन में इच्छाएँ और सपने जगानेवाला, उनके भीतर चीजों से जुडी जरूरतों पैदा करने वाला, लोगों को लालायित बनाए रखनेवाला बाजार 'ग्लोबल कल्चर' है। इसने पहला हमला स्थानीय संस्कृति पर किया। स्थानीय संस्कृति अपने भूगोल और समय से जुडी होती है ग्लोबल कल्चर पर ऐसा कोई दबाव नहीं।

मनुष्य के वस्तुकरण को कुमार अंबुज इस प्रकार पहचानते हैं 'मैं मनुष्य को छूता हूँ/वह मुस्कराता है/अचानक उसमें से एक बीप सुनाई देती है/तब मालूम होता है कि वह मनुष्य नहीं है वस्तु है।' मंगलेश डबराल की 'अमरिका में कविता' में अमरिका के कंजूमर कल्चर का वर्णन है, जो धीरे-धीरे भारत पर चरितार्थ हो रहा है। इस कविता से पता चलता है कि मनुष्य के वस्तुकरण के साथ भारत के अमरिकीकरण की प्रक्रिया भी जोरों पर है।

समय अपनी तेज रफ्तार से बढ़ता चला जा रहा है। दिनबदिन रफ्तार अधिक तेज हो रही है। और स्थितियों को पकडना असंभवसा लगने लगा है। शिरीषकुमार मौर्य के अनुसार –

' इधर घटनाओं को पकड नहीं पा रहा है दिमाग/हालाँकि मिल रही हैं/उनके घटने की सूचनाएँ भरपूर/दृश्यों को पकड नहीं पा रही है आँख/कान आवाज को पकड नहीं पा रहे हैं। जीभ पकड नहीं पा रही है स्वाद।

कविता के लिए ऐसा समय कठिन है। बावजूद इसके कवि तमाम मानवीय चिंता के साथ कविता में प्रतिबिंबित होता है। साहित्य अकादमी पुरस्कार स्वीकार करते हुए राजेश जोशी ने कविता को 'बची हुई विश्वसनीय आवाज' कहा था जिसे अभी बाजार गंदला नहीं कर पाया है। स्त्री विमर्श, दलित विमर्श भी अपना विस्तार पा रहे हैं और कवि दृश्य, प्रसंग, घटनाओं के प्रभावों को बारीकी के साथ पकडकर उनके असर से आगाह करते हुए कविता में अविरत अभिव्यक्त हो रहे हैं।

## 8.

## परिवर्तित मानवीय सहसंबंधो का साहित्य में चित्रण: अनंत कुमार सिंह की कहानी 'मौसम की मार' के विशेष संदर्भ में

डॉ. प्रदीप लाड़

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सारांश :

आधुनिक युग के साहित्य में नयी अभिव्यक्ति नजर आती है। आदर्शान्मुख यथार्थवाद, सामंतवादी वृत्ति और ढहते हुए मूल्य किसानों- दलितों की त्रासदी, मध्यवर्ग की समस्याएँ आदि विविध आयामों से गुजरने वाले साहित्य में युग परिवर्तन के साथ परिवेश, जीवनमूल्य, युगीन संदर्भों में भी बदलाव आते गये। मार्क्सवाद, मनोविक्षेपणवाद, आँचलिकता, अस्तित्ववाद, आधुनिक भावबोध आदि विविध प्रवृत्तियों से गुजरते हुए आज का साहित्य अनछुए क्षितिज की ओर अग्रसर हो रहा है। बीसवीं सदी की अंतिम दशक में नारीविमर्श, दलितविमर्श, आदिवासीविमर्श को लेकर साहित्य- सृजन होता रहा है। आज के इस वैश्वीकरण के युग में एक नया विमर्श बड़ी तेजी से उभर रहा है और वह है वृद्धविमर्श।

साहित्य अकादमी की सितंबर- अक्टूबर 2016 की 'समकालीन भारतीय साहित्य'(वैद्वैमासिक पत्रिका) में प्रकाशित अनंत कुमार सिंह की कहानी 'मौसम की मार' उस वृद्ध समुदाय की कहानी है जो मौसम की मार के कारण अंतर्बाह्य छटपटाने के लिए विवश है। वे चाहकर भी कुछ कर नहीं पाते। जिस प्रकार की स्थितियाँ मिली हैं, जिस प्रकार के परिवेश में गुजर- बसर कर रहे हैं, उन्हीं स्थितियों तथा परिवेश में जीने- मरने के लिए मजबूर हैं क्योंकि बहु- बेटा, पोती- पोते नौकरी तथा उच्चशिक्षा पाने के लिए शहर जा बसे हैं। इधर गाँव में बूढ़े माता- पिता अकेले ही जीवन काँटने के लिए विवश हैं। रामसकल बाबू इस वृद्ध समुदाय के लीडर हैं। जिनके पास हर समस्या का समाधान है लेकिन जब इनके अपने घर में वही समस्या आल खड़ी होती है तब बिना डगमगाये अपने भविष्य की अलग ही योजना बनाकर उसे अमल में लाते हैं। गाँव भर के वृद्धजनों का धीरज बाँधते हैं।

आज के दौर में हर कोई किसी ना किसी प्रतियोगिता में दौड़ रहा है। एक अंधी दौड़ जिसमें केवल लक्ष्य की ओर सबका ध्यान है। उस लक्ष्य को प्राप्त करने के लिए नई पीढ़ी अपने रिश्ते- नातों को तोड़कर, रौंदकर आगे बढ़ रही है। बूढ़े माता-पिता रोड़े अटकानेवाले स्पीड ब्रेकर से लगते हैं। उन माता-पिताओं ने अपने बच्चों को कैसे नार्जों से पाला- पोसा होगा? किन-किन समस्याओं से गुजरकर अपने बच्चों का सुनहरा भविष्य बनाया होगा? यह सबकुछ भूलकर अपने माता-पिता को भूलकर यह नई पीढ़ी केवल अपना स्वार्थ सिद्ध कर रही है। न जाने ऐसे कितने वृद्ध समुदाय हैं जो अपने बच्चों से बिछड़ते- रोते-बिलगते रह जाते हैं। जो ध्यस्त कगार पर खड़े होकर असुरक्षा महसूस करते हैं। न जाने यह कैसी मौसम की मार है, जिन मौसमों के थपड़ों से बूढ़े माता-पिता जर्जर हो जाते हैं। चाहकर भी कुछ कर नहीं पाते, लाचर हो जाते हैं, अंतर्बाह्य छटपटाने के लिए विवश होते हैं। ऐसे ही वृद्ध

समुदाय की भावनाओं का जिंदा दस्तावेज है अनंत कुमार सिंह की कहानी 'मौसम की मार' जहाँ असुरक्षा और धस्त के आगर पर खड़े होकर यह वृद्ध समुदाय अपना की राह देख रहा है। कोई तो आर्य उनकी नैया पार लगाये।

साहित्य समाज का दर्पण है जिसमें जीवन और यथार्थ की मुखर अभिव्यक्ति होती है। साहित्य में फिर वह उपन्यास हो, कहानी हो या कविता मनुष्य अपनी पूरी समग्रता और पूर्णता के साथ समा सकता है। साहित्य द्वारा समाज के प्रत्येक महत्वपूर्ण और भूले-बिसरे अंगों का पूर्ण प्रतिनिधित्व किया जा सकता है। उसका आयाम इतना विस्तृत होता है कि उसमें जीवन अथवा जीवन का कोई भी अंश सहज ही अवतरित हो जाता है।

आधुनिक युग के साहित्य में नयी अभिव्यक्ति नजर आती है। आदर्शोन्मुख यथार्थवाद, सामंतवादी वृत्ति और ढहते हुए मूल्य, किसानों- दलितों की त्रासदी, मध्यवर्ग की समस्याएँ आदि विविध आयामों से गुजरने वाले साहित्य में युग परिवर्तन के साथ परिवेश, जीवनमूल्य, युगीन संदर्भों में भी बदलाव आते गये। मार्क्सवाद, मनोविक्षेपणवाद, आँचलिकता, अस्तित्ववाद, आधुनिक भावबोध आदि विविध प्रवृत्तियों से गुजरते हुए आज का साहित्य अनछुए क्षितिज की ओर अग्रसर हो रहा है। बीसवीं सदी की अंतिम दशक में नारी विमर्श, दलित विमर्श, आदिवासी विमर्श को लेकर साहित्य- सृजन होता रहा है। आज के इस वैश्वीकरण के युग में एक नया विमर्श

बड़ी तेजी से उभर रहा है और वह है वृद्धविमर्श ।

इक्कीसवीं सदी के बाजारवाद, उपभोक्तावाद, और भूमंडलीकरण ने पारस्परिक रिश्ते-नातों को मतलबी, अर्थकेंद्रीत बनने पर मजबूर किया है। घर-परिवार का हर एक सदस्य अपने परिवार से कटता जा रहा है। नयी पीढ़ी पुराने पीढ़ी को अपने मार्ग की स्पीड ब्रेकर मानती है और बड़ी निर्ममता से रिश्ते-नाते तोड़कर अलग हो जाती है। फलस्वरूप पुरानी पीढ़ी मन मसोसकर रह जाती है। वह चाहकर भी नयी पीढ़ी को रोक नहीं सकती। पुराने पीढ़ी की यह अंतरिक छटपटाहट एक विमर्श के रूप में साहित्य में पनप रही है। भूमंडलीकरण, वैश्वीकरण, ग्लोबलायझेशन, जैसे अनूठे शब्दों से एक ऐसे आँखें चुंधियानेवाले और चौकानेवाले आलोक पर्व का आरंभ हुआ है। जिसमें नयी पीढ़ी गुमराह होकर, जड़बत बनकर रिश्ते- नाते तोड़कर अपनी एक अलग तथा नयी दुनिया बसाने में व्यस्त है। फलस्वरूप पुरानी पीढ़ी अंतर्बाह्य टूटती जा रही है। जिसका प्रतिबिंब साहित्य में उभर रहा है।

साहित्य अकादमी की सितंबर- अक्टूबर 2016 की 'समकालीन भारतीय साहित्य' (वैदमासिक पत्रिका) में प्रकाशित अनंत

कुमार सिंह की कहानी 'मौसम की मार' उस वृद्ध समुदाय की कहानी है जो मौसम की मार के कारण अंतर्बाह्य छुटपटाने के लिए विवश हैं। वे चाहकर भी कुछ कर नहीं पाते। जिस प्रकार की स्थितियाँ मिली हैं, जिस प्रकार के परिवेश में गुजर- बसर कर रहे हैं, उन्हीं स्थितियों तथा परिवेश में जीने- मरने के लिए मजबूर हैं क्योंकि बहु- बेटा, पोती- पोते नौकरी तथा उच्चशिक्षा पाने के लिए शहर जा बसे हैं। इधर गाँव में बूढ़े माता- पिता अकेले ही जीवन काँटने के लिए विवश हैं। रामसकल बाबू इस वृद्ध समुदाय के लीडर हैं। जिनके पास हर समस्या का समाधान है लेकिन जब इनके अपने घर में वही समस्या आन खड़ी होती है तब बिना डगमगाये अपने भविष्य की अलग ही योजना बनाकर उसे अमल में लाते हैं। गाँव भर के वृद्धजनों का धीरज बाँधते हैं।

जोखनपुर गाँव में कभी चौपाल, कभी मंदिर, मैदान चबूतरे पर एक- दो घंटे के लिए पंद्रह बीस बूढ़े- बुजुर्ग जमा होकर अपनी पुरानी यादें, मौसम की मार, शादी व्याह, बेटा, पतोहू, पोते- पोतियों की बातें कर अपना जी हल्का कर लेते हैं। इस समुदाय के मुखिया है रामसकल बाबू। हर कोई इनसे से घर परिवार की समस्या को लेकर सलाह- मशवरा करता है और यथासंभव वे उसकी मदद भी करते हैं। कभी कबार घर से मकई का भुजा और पके हुए अमरूद ले जाकर उन

लोगों में मिल बाँटकर खाते हैं। चाहे बेटे चार हो, दो हो या एक हो सभी पिताओं की एक सी ही हालत हैं। यह बेटे अपने माँ- बाप को छोड़कर अपने बीबी तथा बच्चों के साथ शहर आकर खुशहाली का जीवन व्यतीत कर रहे हैं और बेचारे माता- पिता उनकी एक नजर के लिए तरस जाते हैं। गाँव में अंग्रेजी माध्यमवाला स्कूल न होने की वजह से गाँवभर की बहुएँ पतिपर दबाव डालकर या बच्चों के भविष्य का हवाला देकर पढ़ाई के नामपर शहर चली जाती हैं। उन्हें ससुराल के रीति-रिवाज, संस्कार, आचरण, जीवन स्तर, कतई पसंद नहीं आता। दूसरी बात शहर में बड़ा बाजार, फास्टफूड, व्यूटीपार्लर, सौंदर्य प्रसाधन, सिनेमा हॉल, बड़े-बड़े मॉल होने के कारण गाँव का दक्कियानूसी माहौल इन बहुओं को रास नहीं आता जहाँ चौबिसौ घंटों हँसने- बोलने, शृंगार-प्रसाधन करने की मनाई और ऊपर से सास- ससुर की झिड़कियाँ सहे तो कौन सहे? फलस्वरूप वे अपनी पति- बच्चों के साथ शहर जाकर रहना चाहती हैं। बेचारे सास ससुर गाँव की मिट्टी से जुड़े रहना चाहते हैं। इसीलिए वे शहर जाना नहीं चाहते। वहाँ का वातावरण उन्हें रास नहीं आता। कोई अपनी बीमारी के कारण जा नहीं सकते। किसी की पत्नी की हालत खस्ता होने के कारण जा नहीं पाता। और तो और बेटे- बहुएँ

अपने बूढ़े माता- पिता को शहर ले जाने के लिए कितने लालायित रहते हैं?

इसी सिलसिले में रामवृक्ष भाई रामसकल बाबू से सलाह-मशवरा करने चले आते हैं। दो-दो बेटे- बहुएँ होने के बावजूद आज इस मुकाम पर पहुँचे हैं कि जहाँ उनका साथ देने के लिए कोई नहीं है। बहुएँ केवल चाय- नाश्ता, खाना देने की कृपा करती हैं। उन्हें न तो अपने बच्चों से न ही अपने साज-शृंगार से फुरसत मिलती है। कुछ ही दिनों के बाद दोनों बहुएँ अपने बच्चों को लेकर पढ़ाई के हेतु शहर जाना चाहती हैं। रामवृक्ष के दोनों बेटों में से एक दिल्ली और दूसरा मुंबई में रहता है। खुद रामसकल बाबू का बेटा विनोद दिल्ली में नौकरी कर रहा है। रामवृक्ष की पत्नी दो साल से बिस्तर पर पड़ी है। जब उनकी दोनों बहुएँ अपने-अपने बच्चों को लेकर शहर जाएंगी तो रामवृक्ष और उनकी पत्नी का क्या होगा? क्योंकि दोनों बहुएँ सास- ससुर को अपने साथ ले चलने बात नहीं करती हैं। यह देखकर रामसकल बाबू परेशान हो जाते हैं और सोचते हैं-घर- घर देखा एक ही लेखा..... ओफ़फ़! अब तो दोनों का जीवन नरक हो जायेगा। कैसे रह पाएंगे वे लोग हे भगवान! कैसा समय आ गया है।(पृ क्र.81) रामसकल बाबू रामवृक्ष के दोनों बेटों से बातचीत कर दोनों के सामने दो बहुओं में से किसी एक को शहर में और दूसरी को गाँव में सास- ससुर

के साथ रखने का प्रस्ताव पारित करना चाहते हैं।

रामसकल बाबू बाहर की समस्याओं का समाधान खोजते हैं जब की उनके अपने घर में यही समस्या आन खड़ी है। जिसका उन्हें पता भी नहीं है। जब वे घर आते हैं तब उनकी पत्नी बताती है कि उनकी भी बहु अपने बेटे कि पढ़ाई के लिए शहर जाना चाहती है और उनके बेटे विनोद की इस बात के लिए रजामंदी है। वह भी चाहता है कि उसकी पत्नी आरा जाकर रहे। यह सब सुनकर रामसकल बाबू को झटका-सा लगता है और वे सोचते हैं रामवृक्ष और उनमें क्या अंतर है? आज रामवृक्ष भाई जिस दौर से गुजर रहे हैं क्या रामसकल बाबू भी उसी दौर से नहीं गुजर रहे हैं? दोनों का मामला एक ही है, समस्या एक ही है बेटे-बहुएँ अपने-अपने भविष्य को लेकर बच्चों के भविष्य को लेकर अब घर छोड़कर शहर में बसना चाहती है। माता-पिता करे भी तो क्या करें वे न तो रोड़े अटका सकते हैं और न ही मना कर सकते हैं इसी संदर्भ में रामसकल बाबू अपनी पत्नी से कहते हैं--- खैर! कोई बात नहीं हम दोनों की सेहत रामवृक्ष दंपति से तो बेहतर है। मेरी भी उम्र सतर को तो छू रही है अबतोपके आम ठहरे, कभी भी टपक जायेंगे। लेकिन हम दोनों मिलकर खाना बनाकर खा- पी ही लेंगे।(पृ क्र.83) उनके द्वारा बहु को आरा जाकर बच्चों

की पढ़ाई करने की अनुमति मिल जाती है और पत्नी उनका मूँह ताकती रह जाती है। ऐसे में रामसकल बाबू को रामरतन की याद आ जाती है। उन्होंने रामरतन को आठ बीघा जमीन बटैया के लिए इलाज कर रहा था तब रामसकल बाबू ने पचासों हजार खर्च किया। रामरतन उनके पड़ोस में रहता है, रामसकल बाबू बड़ी इज्जत करता है। उसके लिए वे भगवान से भी बढकर है उनकी कोई भी बात वह टाल नहीं सकता इसीलिए रामसकल बाबू रामरतन को अपना छोटा भाई ही मानते हैं और उससे कहते हैं कि वह अपनी पत्नी समेत उनके घर आकार रहें। वहीं पर इक्कठा खाना बनेगा, झाड़-बुहार भी होगी इस बात के लिए रामरतन तैयार हो जाता है। अंत में वे अपनी पत्नी से कहते हैं वह भी खुशी-खुशी अपनी बहु को शहर जाने की अनुमति दे। इसप्रकार रामसकल बाबू चेहरे पर मुस्कराहट लेकर आत्मविश्वास के साथ रामवृक्ष भाई का मामला निपटाने के लिए घर से बाहर निकलते हैं।

निष्कर्ष :

आज के दौर में हर कोई किसी ना किसी प्रतियोगिता में दौड़ रहा है। एक अंधी दौड़ जिसमें केवल लक्ष्य की ओर सबका ध्यान है। उस लक्ष्य को प्राप्त करने के लिए नई पीढ़ी अपने रिश्ते-नातों को तोड़कर, रौंदकर आगे बढ़ रही है। बूढ़े माता-पिता रोडे

अटकानेवाले स्पीड ब्रेकर से लगते हैं। उन माता-पिताओं ने अपने बच्चों को कैसे नाज़ों से पाला-पोसा होगा? किन-किन समस्याओं से गुजरकर अपने बच्चों का सुनहरा भविष्य बनाया होगा? यह सबकुछ भूलकर अपने माता-पिता को भूलकर यह नई पीढ़ी केवल अपना स्वार्थ सिद्ध कर रही है। न जाने ऐसे कितने वृद्ध समुदाय है जो अपने बच्चों से बिछड़ते-रोते-बिलगते रह जाते हैं। जो ध्वस्त कगार पर खड़े होकर असुरक्षा महसूस करते हैं। न जाने यह कैसी मौसम की मार है, जिन मौसमों के थपड़ों से बूढ़े माता-पिता जर्जर हो जाते हैं। चाहकर भी कुछ कर नहीं पाते, लाचार हो जाते हैं, अंतर्बाह्य छटपटाने के लिए विवश होते हैं। ऐसे ही वृद्ध समुदाय की भावनाओं का जिंदा दस्तावेज है अनंत कुमार सिंह की कहानी 'मौसम की मार' जहाँ असुरक्षा और ध्वस्त के आगर पर खड़े होकर यह वृद्ध समुदाय अपनों की राह देख रहा है। कोई तो आये उनकी नैया पार लगाये।

हमारी संस्कृति हमें सिखाती है कि माता-पिता बड़े-बूढ़े, गुरुजनों की सेवा करनी चाहिए, उनका आदर करना चाहिए। माता-पिता के प्रति हमारा उत्तरदायित्व और भी बढ़ जाता है। जिस माता-पिता ने इतनी जतन से हमें पढ़ाया-लिखाया, खुद धूप में तपते रहें लेकिन अपने बच्चों को छाँव दी, खुद जागते रहें और बच्चों को चैन की नींद सुलाई। इन्होंने



माता-पिता के कर्तव्य को, श्रम को, प्यार को आज की नई पीढ़ी दौलत के तराजू में तौल रही हैं। जब-तक कुछ मूल्य देकर उनका एहसान चुकाना चाहती हैं। कभी-कभी माता-पिताओं को पैसों के लिए तरसना पड़ता है या किसी वृद्धाश्रम में सहारा लेना पड़ता है। इस वर्तमान के बाजारवाद और उपभोक्तावाद ने युवा पीढ़ी को इतना संवेदन शून्य बना दिया है कि अब घर- परिवार, माता-पिता, रिश्ते-नाते इनके लिए कोई मायने नहीं रखते। इस नये दौर में एक ऐसी संस्कृति पनप रही है जहाँ नई पीढ़ी को केवल अपने सपनों से, महत्त्वकांक्षा से मतलब है। उसके आगे उन्हें कुछ भी नजर नहीं आता। यहाँ तक कि इस नई पिढ़ी के पास समय की किल्लत है और वह इतनी है कि वे अपने माता-पिता के दाह संस्कार के लिए भी परदेस से आ नहीं पाते। आजकल तो सबकुछ ऑनलाइन हो रहा है। दूर बसे मंदिरों में पूजा ऑनलाइन हो गई है। शादी-ब्याह भी ऑनलाइन हो गया है। अब वह दिन दूर नहीं है जहाँ श्रद्धातर्पण भी ऑनलाइन किया जाने लगेगा। यही है नई संस्कृति। आजकल लगभग इसी सांस्कृतिक परिवेश से युवा पीढ़ी गुजर रही है।

संदर्भ संकेत :

वर्ष 37 अंक 187 ( सितंबर- अक्टूबर 2016) समकालीन भारतीय साहित्य ( साहित्य अकादमी की व्दैमासिक पत्रिका)

## 9.

## वैश्वीकरण के परिप्रेक्ष्य में निर्मल वर्मा का संस्कृति-चिंतन (स्मृति, इतिहास, परंपरा भाषा के विशेष संदर्भ में)

डॉ.उत्तरा प्रसन्न कुलकर्णी

अध्यक्ष, हिंदी विभाग,

सहयोगी प्राध्यापक,

महावीर महाविद्यालय, कोल्हापुर

### प्रस्तावना :

संस्कृति और साहित्य का मानव जीवन से गहरा संबंध है। साहित्य, कला, संगीत, दर्शन, धर्म, इतिहास, स्मृति, परंपरा, भूगोल आदि संस्कृति के विभिन्न अंग हैं। संस्कृति के आधार पर किसी देश का गौरव, महानता, प्रतिष्ठा, सम्मान, गरिमा आदि का मूल्यांकन किया जाता है। संस्कृति की अवधारणा समाजसापेक्ष होती है। मानवी जीवन को मूल्यवान, संस्कारी बनाने का कार्य संस्कृति करती है।

21वीं सदी में वैश्वीकरण, भूमंडलीकरण आदि शब्द साहित्य में अवतरित हुए अपनी पूरी बदलाव की ताकद के साथ। देश-विदेश के चिंतकों को भी इन बदलावों ने काफी प्रभावित किया। हिंदी साहित्य और साहित्यकार इससे कैसे अस्पर्शी रह सकते हैं? विशेष कर निर्मल वर्मा जैसे वैचारिक समीक्षक, चिंतक ने बड़ी गंभीरता से इस विषय पर भाष्य किया है। 'भारत और यूरोप प्रतिश्रुति के क्षेत्र', 'भारतीय संस्कृति को बचाना क्यों आवश्यक है?' जैसे अनेकविध निबंधों में संस्कृति के संकट, संस्कृति और सभ्यता, संस्कृति और समाज आदि विषयों पर लंबी चर्चा की है। भारत का अतीत, इतिहास, परंपरा पर वे लिखते हैं – "भारत का अतीत मिस्र यूनान के उस अतीत की तरह नहीं था, जिसकी प्राचीन स्मृति को टुकड़ों के विस्मृति की धूल से बचाने की आवश्यकता पड़ती, उस अतीत को खोदकर इसलिए निकाला नहीं जा सकता था, क्योंकि इसे कभी दफनाया नहीं गया था। भारत का अतीत सनातन रूप से समकालीन था, उसी तरह जैसे अतीत के विश्वासों और संस्कारों में वर्तमान सनातन रूप से अनुबंधित था, अपने धर्म में स्थित जो अनादि अनंत है।" (सं.) नंदकिशोर आचार्य : अंतर्यात्रा, पृ. 389) भारतीय संस्कृति एक साझा संस्कृति है, उसका स्वभाव समन्वयकारी है। हेगेल, मैक्समूलर जैसे लोग भारत की छवि को विकृत करने आए थे किंतु हमारी संस्कृति में ऐसे तंतू हैं ... जो

हमारी आस्थाएँ, विश्वासों, मान्यताओं, प्रतीकों, अनुष्ठानों आदि को जोड़ने का काम करते हैं। यह हमारी अष्ट यात्मिक ऊर्जा है। पश्चिमी संस्कृति के समान मात्र संग्रहालयों में प्रदर्शित किया जानेवाला नहीं था, वह स्मृति की 'ममी'की तरह प्रदर्शन की चीज नहीं थी। भारत का अतीत हर भारतीयों के मानस में जीवित रहता है, वह उसे जीता है, भोगता है, अनुभवता है। भारतीय संस्कृति में एक निरंतरता का प्रवाह विद्यमान है इसलिए दामोदर कोसंबी लिखते हैं – "भारतीय संस्कृति की संभवत सबसे बड़ी विशेषता है ... अपने ही देश में उसकी निरंतरता।" (दामोदर कोसंबी : प्राचीन भारत की संस्कृति और सभ्यता, पृ.11-12)

संपूर्ण विश्व को परिवार मानने की कल्पना अति प्राचीन है। भले ही आज हम वैश्वीकरण का सूर आलाप रहे हैं। निर्मल वर्मा का चिंतन यहाँ जायज लगता है – हजारों साल पुरानी भारतीय संस्कृति को एक ऐसी ध्वंसात्मक लोलुप सभ्यता का सामना करना पड़ा है जो प्रगति और पश्चिमीकरण के नाम पर भारत की परंपरागत दृष्टि को नष्ट कर रही है ... धर्म और समाज के छद्म, आधुनिकीकरण और ईसाई धर्म के प्रति एक बचकाने सम्मोहन के आगे सिर्फ परमहंस, बंकिम चटर्जी, विवेकानंद, हिंदी भाषी क्षेत्र में भारतेंदु ये कुछ ऐसे साहित्यकार और उत्तर भारत में दयानंद सरस्वती ... इन अपवादों को छोड़कर बुद्धिवादी वर्ग पश्चिम की आधुनिकता का, उन्मुक्तता का दास बन गया है। विदेशी सभ्यता ने हमें झकझोर दिया है। वैश्वीकरण के परिप्रेक्ष्य में पिछले कई सालों से हमारी संस्कृति की लय और रौ इतनी बुरी तरह विकृत हो गई है। आगे वे लिखते हैं – पश्चिमी सभ्यता के संकट में भारतीय संस्कृति को पुनरपरिभाषित करने का प्रयास और साहस न करूँ। जब हम इन सारे प्रश्नों का उत्तर खोजने निकलते हैं तो हमें पता चलता है कि परंपरावादी भारतीय समाज में परंपरा के वे सारे तत्व मौजूद हैं,

जिन्हें हम अपने भीतर ही खोज सकते हैं, अन्यत्र नहीं। वैश्वीकरण के अंधाधुंध चपेट के तले वे सारे तल विशृंखलित हो चुके हैं। निर्मल की दृष्टि में अंधाधुंध प्रगति के नाम पर हुई तहस नहस, औद्योगिक परिवेश और परंपरागत जीवन, रीति-रिवाज, अनुष्ठान मिथकों में कम होता संबंध, एक और आधुनिक समाज व्यवस्था, दूसरी ओर परंपरा से आई स्मृति, संस्कार, धर्म, मर्यादा में जोड़ने के तत्त्वों का अभाव, प्रतीक, मूल्य, मर्यादा की ओट में चलनेवाली जीवन पद्धति, तो दूसरी ओर अहंकेंद्रीत बढ़ती स्पर्धाएँ, बार बार होनेवाला पश्चिमी का हस्तक्षेप तथा परिणाम स्वरूप अजीब उन्मूलन बोध आदि। एक भारतवासी होने के नाते एक सशक्त चिंतक निर्मल को अपनी संस्कृति को आहत होते देखा नहीं जा सकता। उनकी व्यथा है – “विदेशी आक्रमण से जो विनाश हुआ है वह कहीं बाहर नहीं, मेरे भीतर था। अपने भीतर ही मैंने अपनी उस संलग्नता के सर्वव्यापी बोध को खो दिया जो आज तक मुझे अपने समय, अपने परिवेश और अपनी संस्कृति से जोड़े था।”<sup>3</sup> (निर्मल वर्मा : ढलान से उतरते हुए, पृ.69) वैश्वीकरण एवं उत्तर आधुनिकता के गर्दीश में भी भारतीय संस्कृति की विराट समग्रता का बोध करते हुए विद्यानिवास मिश्र भी लिखते हैं – “भारतीय संस्कृति हजारों वर्षों से अपने अंदर कई जातियों, जनजातियों और धार्मिक समुदायों के लिए चलती है। ... गंगा की धारा में इतनी नदियाँ मिली, सब गंगा हो गई।”<sup>4</sup> (विद्यानिवास मिश्र : नदी, नारी और संस्कृति, पृ. 16)

आज संस्कृति अनेक आतंकों को वहन कर रही है। मीडिया उस पर हावी है, मीडिया ने भी दैनिक जीवन में हस्तक्षेप शुरू किया है। किंतु इससे भी अधिक चिंतनीय बात है – “आधुनिक औद्योगिकीकरण की चोट से उस संस्कृति का विशृंखलित हो जाना है, जो एक समय में समाज के आत्मबिंबों को संयोजित करती थी। ये आत्मबिंब कहना न होगा कि मनुष्य के आंतरिक लगावों से अनुप्राणित होते थे। इनमें तीन लगाव महत्वपूर्ण थे – प्रकृति से लगाव, परंपरा से लगाव और आत्म से लगाव। आज जब प्रकृति ही स्वयं उपभोग की वस्तु बनकर तहस-नहस हो चुकी है और परंपरा वर्तमान से खंडित केवल अतीत की वस्तु, तो आश्चर्य नहीं कि व्यक्ति का ‘आत्म’ भी केवल उसके अकेले और निराश्रित ‘अहम्’ में सिकुडकर सीमित हो जाएँ।”<sup>5</sup> (निर्मल वर्मा : भारत और यूरोप प्रतिश्रुति के क्षेत्र, पृ.18) ये तीनों लगाव मनुष्य की पहचान की

भूमिका निभाते हैं। किंतु सभ्यता के विकास में हम इनसे विस्मृत हो गए हैं। औद्योगिकीकरण की बीमारी ने हमें खंडित कर दिया है। देश के अंधाधुंध प्रगति के आंकड़ों ने हमें तहस-नहस कर दिया है। हमारे सामने एक धुंधला-सा भविष्य खड़ा है – “जहाँ न पूरा अंधेरा है न पूरी रोशनी, बल्कि इतिहास की एक ऐसी धुंधली कुहेलिका है, जिसमें पूरा सत्य दिखाई देता है न पूरा झूठ। लगता है जैसे हम परंपरा और आधुनिकता के हाशिए पर जी रहे हैं। न एक में हमारा घर है, न दूसरे में हमारी सुरक्षा।”<sup>6</sup> (निर्मल वर्मा : शताब्दी के ढलते वर्षों में, पृ.87) एक अजीब सी असुरक्षा की कुंठा लेकर वर्तमान मनुष्य जी रहा है। निर्मल वर्मा भारतीय मानसिकता को कैसे व्यक्त करते हैं – “हम एक अजीब आत्मकुंठा और अपराध भाव से ग्रस्त हो गए हैं क्योंकि एक तरफ हम ऐसी संस्कृति के प्रतिनिधि होने का दावा करते हैं जो जीवन में संपूर्णता का स्वप्न पालती है, दूसरी तरफ हम आधुनिक युग की मान्यताओं से भी एकीकृत होना चाहते हैं, जो संपूर्णता के इस आदर्श को दिन-ब-दिन अधिक खोखला बनाती जाती है।”<sup>7</sup> (निर्मल वर्मा : शताब्दी के ढलते वर्षों में, पृ. 89) अर्थात् एक तरफ परंपरा प्रसृत स्मृति संस्कार, धर्म, मर्यादाएँ, तो दूसरी तरफ विज्ञान, तंत्र, छद्म, राजनीति से अनुप्राणित समाज व्यवस्था। इन दोनों के सीमांत रेखाएँ कौनसी हैं? ये दोनों रास्ते समांतरता से अग्रसर हैं, इनमें मुक्ति नहीं बल्कि एक अपराध बोध एवं आत्मछलनाएँ हैं। इतिहास की अनेक विपदाओं के बावजूद भारतीय संस्कृति की लय और उसके उपादान बरकरार हैं। इस उपादान कडियाँ शृंखलाबद्ध हैं, जो संस्कृति की नाजूक कडी में बसी है। इस कडी की अनेक शृंखलाएँ हैं – हमारे अनुष्ठानों, मिथकों, विश्वासों आदि सारे हमें जन्म से मृत्यु की यात्रा तक अपने अस्तित्व का अहसास कराती हैं। निर्मल वर्मा ने औद्योगिकीकरण की बहस में पर्यावरण, किसान, परिवेश की सुरक्षा, हमारी नदियाँ, तीर्थस्थल, शिल्प और उनके पवित्र परिवेश पर चिंतन किया है।

नवीन भारत की परिकल्पना में निर्मल वर्मा ने गांधीजी के तत्त्वों का स्मरण किया है। वे कहते हैं – “यदि हम नवीन भारत की परिकल्पना करते हैं तो निश्चित ही हमें आंतर-बाह्य रूप में अपने को बदलना पड़ेगा। गांधीजी की राह पर चलते नवीन, पवित्र, गौरवपूर्ण इतिहास निर्माण करना होगा। एक भारतीय को भारतीय जमीन से जुड़ी शाश्वत जीवनपद्धति

अपनानी होगी जिसे आधुनिक औद्योगिकीकरण, भौतिकीकरण, आत्मउन्मूलन, चारों तरफ फैली दरिद्रता से हमारी रक्षा होगी। एक नयी दिशा में हमें पैर पसारने होंगे। हमें अपने आदर्श ढूँढने होंगे जिन्होंने हमें जीने की राह दी। हमें जीने की दिशाएँ प्रशस्त की हैं।<sup>1</sup>8 (निर्मल वर्मा : शब्द और स्मृति, पृ.81) भारतीय जीवन में 'तुलसी की रामायण हमारे संस्कृति का अंग है' कहनेवाले निर्मल वर्मा गांधीजी के हिंद स्वराज्य, विवेकानंद के विमर्श, भारतेंदु के योगदान को नहीं भूलते। जिन्होंने हमें मानवतावादी धर्म दिया, जो सब वादों के परे था। संस्कृति के अनेक अंग हैं, प्रकृति, भाषा, कला, धर्म, धर्मग्रंथ – हमारे विश्वास, आस्था, मान्यताओं, मिथकों, प्रतीकों – इनका व्यक्ति और समाज जीवन में विशेष महत्त्व है। इनको सुरक्षित रखना ही संस्कृति की रक्षा है और संस्कृति की रक्षा ही अपने अस्मिता की रक्षा प्रकारांतर से देश, धर्म, समाज, सभी की रक्षा है। कोई भी राष्ट्र उसकी संपन्न परंपरा, मूल्य, सभ्यता एवं संस्कृति से पहचाना जाता है, उसकी एक विश्वपटल पर छबी बनती है। इस संदर्भ में नरेंद्र मोहन के विचार उल्लेखनीय हैं – “धर्म तो व्यक्ति का, समाज का, राष्ट्र का और मानवता का पोषक है, संहारक नहीं। धर्म में संहार तत्त्व तो है, लेकिन यह संहार सत्त्व शिव के लिए है, जो शिव है वही दिव्य है, जिससे समाज का कल्याण हो, अभ्युदय हो, वही धर्म है। कल्याण मानवमात्र का हो किसी धर्म विशेष का नहीं, यही है भारतीय संस्कृति और भारतीय दर्शन की विशेषता।<sup>1</sup>9 (नरेंद्र मोहन : धर्म और सांप्रदायिकता, पृ. 129) किंतु आज जो धर्म की संस्कृति दृष्टिगोचर होती है वह है – धर्म के नाम पर मारपीट, शोषण, स्वार्थ, लिप्सा, हत्या, हिंसा, द्वेष, मत्सर, अधिकार, सारी अधर्मी वृत्तियाँ पनपती दिखाई दे रही है। हमारे देश में हर प्रांत में विशेष प्रकार की अपप्रवृत्ति का साम्राज्य दिखाई दे रहा है। महाराष्ट्र, बिहार, गुजरात, पंजाब, कर्नाटक आदि राज्यों की छवि आज वैश्विक परिदृश्य में क्या है। यहाँ हरिशंकर परसाई के उस निबंध का स्मरण हो रहा है जो उन्होंने 'गणतंत्र' पर लिखा है। गणतंत्र के दिवस पर दिल्ली में हर राज्य को अपनी विशेषता की झाँकी प्रस्तुत करनी होती है। झाँकी में प्रस्तुत किया गया दृश्य बिलकुल झूठ या उलटा होता है। आज झूठ का ही धर्म चलता है, धर्म के मूल अर्थों से हम भटक गए हैं। धर्म यानी यह अपप्रवृत्तियों की प्रस्तुति। इस प्रकार का सीधा समीकरण बन गया है। हर तरफ धर्म

निरपेक्षता के नारे, लगाएँ जाते हैं, तो इसी जगह सांप्रदायिकता के नाम पर दंगे-फसाद होते हैं। हमारा धर्म वह था जो 'जीओ और जीने दो' की सीख देता था, 'सत्य को धारण करने' की बात करता था, किंतु आज धर्म ने संकुचित होकर धर्मनिरपेक्षता के स्थान पर सांप्रदायिकता बड़ा ही भयानक विकृत सांप्रदायिक रूप धारण कर लिया है। काका कालेलकर लिखते हैं – “जीवन को संस्कारी बनाने के लिए मनुष्य जाति ने बहुत से प्रयोग किए हैं और अब भी कर रही है। अब सारी मनुष्य जाति का विचार करके सर्वत्र फैली हुई अबुद्धि का नाश प्रथम करना चाहिए। जीवन में अद्यतन वैज्ञानिकता लानी चाहिए। धार्मिक संस्करण के द्वारा सर्व धर्मों का समन्वय सिद्ध करना चाहिए। .. इतना ही नहीं बल्कि गाय, घोडा, उँट, भेड़, बकरियाँ, मधुमक्खियाँ और पक्षी आदि हमारे भाई-बहनों का भी उसमें समभावपूर्वक विचार होना चाहिए।<sup>1</sup>10 (संपादक डा. गंगासागर तिवारी – ले. काका कालेलकर : भारतीय इतिहास संस्कृति और समाज, पृ. 84-85) यह एक संस्कृति की – धर्म की व्यापक धारणा है। जहाँ पृथ्वी पर रहनेवाले समस्त मानव-प्राणिमात्र को समभावपूर्वक देखने का भाव है। समाज के सभी इकाइयों का विचार किया गया है। यह सर्वोच्च संस्कार है, धार्मिक संस्करण की, परिष्कार की आवश्यकता व्यक्त की है। आर्थिक, सामाजिक, शैक्षिक सभी स्थानों पर ऐसी व्यवस्था हो जहाँ कोई उँच-नीच भाव न हो, आहार-विहार, अर्थात् इन तमाम व्यवस्थाओं में सामंजस्य हो, वासना, मैल दूर हो, सभी में सामाजिक सद्गुणों का विकास हो और सर्वधर्मसम संपन्न समाज विकसित हो। इनमें हृदय धर्म हो। इनमें शहर-देहात, श्रमजीवी-बुद्धिजीवी, पूर्व-पश्चिम, पुरुष-स्त्री, वंश-वर्ण, देशी-विदेशी यह सारे भेद मिटाकर एक ऐसी संस्कृति निर्माण हो जहाँ मनुष्य सुख-समाधान, तृप्ती की सांस ले सके। निश्चित ही जिस समाज व्यवस्था में ऐसे धर्म की स्थापना होगी वहाँ की संस्कृति उतनी संस्कारित और परिष्कृत, उन्नत सिद्ध होगी। निर्मल वर्मा के संस्कृति विषयक निबंध उनके व्यापक संस्कृति-बोध को स्पष्ट करते हैं।

#### निष्कर्ष :

वैश्वीकरण के परिदृश्य में साहित्य और संस्कृति में तेजी से परिवर्तन हो रहा है। विश्वपटल पर इतिहास, परंपरा, धर्म आदि को जीवन से हटाया जा रहा है। निर्मल वर्मा ने अपने निबंध संग्रहों में भारत के अतीत

एवं समृद्धि, संस्कृति एवं परंपरा को रेखांकित किया है। पश्चिमी सभ्यता के प्रभाव के कारण कैसे भारत की छवि को विकृत किया है इस पर उनका चिंतन जायज है। संस्कृति मानवता की पोषक है। एक भारतीय के लिए इन पोषक तत्वों का संवर्धन एवं विकास करना यह समय की माँग है। एक भारतीय को भारतीय मिट्टी से जुड़ी शाश्वत जीवन पद्धति अपनानी होगी। 21वीं सदी में औद्योगिकीकरण, भौतिकीकरण के गर्भ से जन्मी आत्मउन्मूलन की भावना से अपने को मुक्त करना होगा। संस्कृति की व्यापक अवधारणा को अपनाकर पृथ्वी पर रहनेवाले समस्त प्राणिमात्राओं को समभावपूर्वक देखने की दृष्टि विकसित करनी होगी।

हमें ऐसी संस्कृति का निर्माण करना होगा जहाँ मानव हित सर्वोपरि हो।

**संदर्भ संकेत :**

1. निर्मल वर्मा : ढलान से उतरते हुए
2. निर्मल वर्मा : कला का जोखिम
3. निर्मल वर्मा : साहित्य का आत्मसत्य
4. निर्मल वर्मा : भारत और यूरोप प्रतिश्रुति के क्षेत्र
5. विद्यानिवास मिश्र : नदी, नारी और नर
6. नरेंद्र मोहन : धर्म और सांप्रदायिकता
7. निर्मल वर्मा : शब्द और स्मृति
8. निर्मल वर्मा : शताब्दी के ढलते वर्षों में
9. काका कालेलकर : भारतीय इतिहास संस्कृति और समाज (सं. गंगासागर तिवारी)

## 10.

## भूमंडलीकरण के परिप्रेक्ष्य में बदलते मूल्य और संस्कृति

अश्विनी श्रीराम परांजपे

अध्यक्ष, हिंदी विभाग

महिला महाविद्यालय, कराड

पूँजीवाद का नया चेहरा भूमंडलीकरण के रूप में हमारे सामने आया है। भूमंडलीकरण के रूप में पीछे छिपे आर्थिक षडयंत्र को लोग समझ न सके इसलिए पूँजावादी विकसित देशों ने भूमंडलीकरण, बाजारवाद, उदारीकरण, बंधनमुक्त व्यापार, ग्लोबल व्यापार, ग्लोबल विलेज जैसे सुहावने शब्द और नारे गढ़े हैं। इसे वैश्वीकरण भी कहा जाता है।

भूमंडलीकरण मूलतः एक आर्थिक एवं व्यापारिक संकल्पना है। दुनिया की अर्थसत्ता और व्यापार तंत्र एक करना इसका लक्ष्य है। भूमंडलीकरण ने दुनिया भर के देशों में राजकीय, आर्थिक, सांस्कृतिक नीतियों पर प्रभाव डाला है।

भारत के संदर्भ में देखा जाए तो भूमंडलीकरण के कारण पूँजी की लेन-देन वैश्विक हो गई है। बैंकिंग, बीमा, उद्योग, तंत्रज्ञान संस्थाओं का संलग्नीकरण, विलयन, हस्तांतरण गतिमान बना है। बहुराष्ट्रीय कंपनियों का प्रसार हुआ है। उत्पादन और सेवाओं का प्रमाणीकरण हुआ है। रोजगार की संघियाँ बढ़ी है, परंतु जीवनभर एक ही संस्था, सेवा, सेवा शाश्वती, सेवा सुरक्षा, निवृत्ती वेतन खत्म होने से चिंता बढ़ी है। जीवन गतिमान हुआ है। व्यापार, विज्ञान, अर्थव्यवहार ने हमारी संस्कृति को अपने हाथ में लिया है। फ़ैशन, सिनेमा, टी. व्ही., मोबाईल, संगणक, इंटरनेट हमारी जिंदगी बनी है। फ़ैड, फ़ैशन, जंकफूड, पॉप ने हमारी संस्कृति को मान्यता दी है। हिन्दी भाषा 'हिंग्लीश' बनी है। एस. एम. एस. के संदेश, रिंगटोन पर हम कठपुतली की तरह नाचने लगे हैं। 'थिंक ग्लोबल एक्ट त्रिकाल' हमारी जिंदगी बनी है।

'ग्लोबल विलेज' शब्द का जन्म सूचना तंत्र और तकनीकी विस्तार से आई औद्योगिक क्रांती के परिवेश में हुआ है। अतः इसके पीछे आर्थिक सोच है जिसका लक्ष्य आर्थिक शोषण, भौतिक संपन्नता तथा स्वार्थ पूर्ति है। जिसके कारण संसार में वर्ग-भेद, आर्थिक विषमता, वर्ग संघर्ष, कटुता, शत्रुता का वातावरण

निर्माण हो रहा है। इस वैश्वीकरण के कारण स्थितियों भयावह होती जा रही है। वैज्ञानिक प्रगति, भौतिकवादी प्रवृत्ति, श्रम का महत्व कम होना, दूसरों के प्रति संवेदन शून्यता, उदासीनता मूल्यों में गिरावट आदि अनेक बातें गंभीर रूप धारण किए हुए हैं।

जब जब युमीन परिस्थितियाँ करवट लेती हैं, तबतब कविता में नवीन मूल्यों को आत्मसात किया जाने लगता है। आज हमारे भारतीय मूल्यों पर बाजार एवं स्वार्थ हावी हो चुका है, जिससे सभी संवेदनाएँ किनारे चली गई हैं। लेकिन संवेदनशील कवि इन बातों को अनदेखा नहीं कर सकता। अपने समय की चुनौतियों को वह खूब समझता है। देवीप्रसाद मिश्र, कुमार अंबुज, अष्टभुजा शुक्ल, बद्रीनारायण, कात्यायनी, राजेश जोशी आदि अनेक कवि हैं, जिन्होंने भूमंडलीकरण के कारण आए मनुष्यता के, मूल्यों के संकट को अपनी कविताओं के माध्यम से उजागर किया है।

पूँजीवाद की कोख से पैदा हुआ अमानवीकरण अब भूमंडलीकरण का मुखौटा लगाकर पूरे विश्व समुदाय में मानवीयता को नष्ट करते हुए केवल लेन देन की दुनिया बना देना चाहता है। आज का कवि देन लेन देन की संवेदना से आहत है और उसे अपनी कविता में बड़े मोहक अंदाज में पेश करता है –

'सोन चिरैया। सोन चिरैया।

उडने में कैसा लगता है

मुफ्त नहीं बोलूँगी, भैय्या,

कहने का पैसा लगता है।'1

वैश्विक पूँजी से संचलित बाजार में आज सब कुछ बिकाऊ हैं –

'बेच रहा कोई दिमाग, सपना बेच रहा है,

श्रम ही नहीं, रक्त तक देखो, अपना बेच रहा है,

इस बाजार में रोशनी की चका चौध है, फिर

भी मनुष्य के अंतर्मन में अंधेरा है। संचार माध्यम पल

पल की सूचना दे रहे हैं परंतु इन सूचनाओं में मनुष्य

और जीवन नहीं है । मनुष्य अकेला होता जा रहा है ।

बाजारीकरण ने मानवीय संवेदनाओं पर ही सवाल खड़े किए हैं । इक्कीसवीं सदी का व्यक्ति व्याकुल है , क्योंकि असीमित ऐश्वर्य के बाद भी उसे सुख शांति नहीं मिल पा रही है । संबंधों में बिखराव और टूटन का कारण संवेदनहीनता है । चंद्रकांत देवताले लिखते हैं –

‘प्रजातंत्र की रथयात्रा निकल रही है

औरतों और बच्चों को रौंदा जा रहा है

गुंडों और नोटों की ताकत से हतप्रभ लोग खामोश खड़े हैं । ” 2

वैश्वीकरण के दौर में सब कुछ परिवर्तित हो चुका है – रिश्ते-नाते , संवेदनाएँ सब कुछ आऊट ऑफ डेट है । अत्याचारों के नये तरीके ईजाद होने लगे हैं । स्वतंत्रता की सीमाएँ टूट चुकी हैं । किसी पर दुश्चरित्र का आरोप – अपराध , पिछडापन है । किसी पर अन्य के साथ अनैतिक संबंध – जीवन जीने की स्वतंत्रता या नश्वर देह का सार्थक उपभोग बन चुका है । आज मानव देह – चीज , माल , प्रदर्शन , बाजार , सेक्स बनकर रह गई है । देह का रिश्वत के रूप में उपयोग का कोई पश्चाताप अथवा बोध नहीं रह गया है । इसीलिए अकेलेपन अथवा अवसाद की प्रवृत्ति बढ़ रही है ।

भूमंडलीकरण हमारी जीवन शैली बदलने और हमारी संस्कृति से हमें काटने में संलग्न है । आधुनिक बालिकाएँ या तो वस्त्र हीनता की ओर बढ़ रही हैं या लडकों के कपड़े पहनने में आधुनिकता के दर्शन करा रही हैं । अंगप्रदर्शन और नवीनता के लिए होड लगी हुई है । अभिभावक इसे अनमने ढंग से नजर अंदाज कर रहे हैं । इसप्रकार आज के बदलते परिवेश और गिरते मानव मूल्य के चलते सामाजिक ढाँचे में अप्रत्याशित बदलाव की लहर चल पडी है । आज सारी मान्यताएँ और पुरानी बातें बेमानी सी लगती जा रही हैं । जिसके कारण आज हमें एक के बाद एक नई – नई समस्याओं का सामना करना पड रहा है । आज भाई – भाई के प्रति अविश्वास का बीज , पति-पत्नी में अलगाव , माँ- बेटे के बीच में दरार , आपसी भरोसे में गिरावट , स्वार्थ , घृणा , आतंक , भ्रष्टाचार और खून – खराबा हो चला है ।

आज के इस गतिशील युग में सबसे बडी समस्या घर के बुजुर्गों की हो गई है । घर का बुजुर्ग बोज़ बनने लगा है । सुनीता जैन जी ने अपनी ‘तस्वीर’ कविता के माध्यम से इसे उजागर किया है –

‘जब तकवह , जीती थी

मुँह से भी न , बोला कोई

अर्थी निकली , बैठक में तस्वीर सजाई । ’

विदेश में जाकर बसे बेटा –बेटी के पास न वापस लौटने के लिए समय है , न इच्छा । वृद्ध माता – पिता को वहाँ ले जाना उनके लिए बोज़ सा प्रतीत होता है ।

भारतीय संस्कृति अपने गौरवशाली इतिहास एवं अध्यात्म के लिए समग्र विश्व में प्रसिद्ध है । पर इन बहुमूल्यवान तत्वों में अब दिन-ब-दिन दृहास होता जा रहा है । आज इक्कीसवीं सदी में यानी भूमंडलीकरण के युग में आर्थिक एवं मानसिक रूप से पूरी तरह हम गुलामी की ओर बढ़ रहे हैं । हम अपनी संस्कृति को भूलकर अपनी पहचान खोते जा रहे हैं ।

आज मनुष्य को अपने देश की तुलना में विदेशी चीजें अधिक आकर्षित कर रही हैं । भूमंडलीकरण के इस दौर में हम अपनी बुनियादी एवं पुरातन मूल्यों को पीछे छोडते जा रहे हैं । आज लोग अपने घरों में वे चीजें नहीं रखते जिससे पुरातन समय में घर की प्रतिष्ठा मानी जाती थीं । एक उदाहरण हष्टव्य है – ‘खूबसूरत घरों में नहीं रहते । पीतल के लोटे , काँसे के कटोर । मिट्टी के घड़े , खील – बताशे । वहाँ नहीं रहतीं गंगाजल की बोतल ।

ऐसी चीजें जो सांस्कृतिक गरिमा की धरोहर हैं , जिससे घर की शान बढ़ती है , पर आज ये चीजें पता नहीं कहाँ चली गई ? आधुनिकता की अंधी दौड में आज गंगाजल का स्थान ठंडे पेय पदार्थों ने ले लिया , मिट्टी के घडों के स्थान पर फ्रीज एवं एक्वागार्ड आ गए , पीतल के लोटे , काँसे के कटोरे के स्थान पर जल्दी टूटनेवाले चीनी मिट्टी के बर्तन आ गए । खील बताशे की जगह मेगी एवं फास्ट फूड ने ले ली ।

इन सारे बदलाव के प्रति आज का कवि सजग है । और उसने इसे महसूस कर वाणी दी है । सांस्कृतिक तथा बुनियादी मानव-मूल्यों के धीरे –धीरे लुप्त होने की कहानी बयान करती यह कविता आधुनिकता के चकाचौंध में फँसे आज के मनुष्य के असली चेहरे को बेनकाब करती है जो बाहर से खूबसूरत दिखता है परन्तु उसके अंदर समाहित भावनाएँ खूबसूरत नहीं हैं ।

सांस्कृतिक तथा बुनिवादी मानवमूल्य के ह्रास के कारण आज समाज में अनेक विसंगतियाँ पैदा हो गई हैं । स्वार्थ ने मनुष्य को इस तरह घेर लिया है कि सभी अपने निजी जीवन में मस्त हैं , किसी को एक

दूसरे की पडी नहीं हैं । घरों के बाहर भी ' अतिथि देवो भव' के स्थान पर 'कुत्ते से सावधान ' के संदेश आ रहे हैं । सब अपने जीवन में मस्त हैं –

खूबसूरत घरों में

कोई नहीं करता किसी का इंतजार ,  
खूबसूरत घरों के लोग करते हैं मनुष्य से अधिक ,  
अपने सामान से प्यार ।

आज इन लुप्त होते मूल्यों पर विचार –विमर्श अधिक आवश्यक हो गया है क्योंकि इन्हीं में मनुष्य की अस्मिता समायी है । जिसके खो जाने से विसंगतियाँ पनप सकती हैं ।

वेबसाइट पर प्रकाशित हिन्दी साहित्य में भी भूमंडलीकरण का प्रभाव दिखाई देने लगा है । खान-पान , पोशाक , विवाह पद्धति , रिश्ते – नाते , धर्म जाति सभी में आई विश्व संस्कृति या सपाट बनती दुनिया का नजारा देखते ही बनता है । 'रचनाकार' वेबसाइट पर अवनीश सिंह का 'तोता' नामक नवगति प्रकाशित है । यह तोता इक्कीसवीं सदी के भोगशील इन्सान का प्रतीक है । ' अनुभूति ' वेबसाइट पर भारतेन्दु मिश्र की कविता है 'बाजार घर में ' । यह कविता घर और बाजार के अद्दैत को स्वर देती है । बाजारवाद से उत्पन्न नव सभ्यता और संस्कृति ने एक नई मूल्य व्यवस्था को जन्म देने की बात यह रचना हमें गंभीरता से समझाती है । राजीव राय की 'सिमटते दायरे ' में नैतिकता का ह्रास , भौतिकता का विकास , रूग्ण मानसिकता , संवेदनशील हृदय आदि का चित्रण कर प्रश्न किया है कि क्या यहीं है हमारी आधुनिकतम आधुनिकता ? इसी वेब पर प्रकाशित डॉ. हृदयनारायण उपाध्याय की 'बाकी सब अच्छा है' शीर्षक की व्यंग्यात्मक गजल में भूमंडलीकरण से उत्पन्न सुखों के पीछे परछाई की तरह छिपे दर्द का गीत है । ऑक्टोपस की तरह फैलते महानगर भूमंडलीकरण का ही नतीजा है । भूमंडलीकरण के कारण आदमी सिकुडता जा रहा है और वह बौना भी हुआ है ।

सारांशतः वैश्वीकरण ने कमाई के विविध मार्ग खोले हैं । पहले बाजार के आधार हाट , मेले थे , अब

उसके स्थान पर मॉल बाजार आ गए हैं । खान –पान , परिधान , चालढाल अब बाजार से निर्देशित और नियंत्रित होने लगे हैं । वातावरण में परायापन तथा बहिष्कृत रंग –ढंग छा गए हैं । आवागमन और सूचना तंत्र में पूरा विश्व नजदीक तो आया है , लेकिन मन की दूरियाँ बढ़ी हैं । अच्छी बातें आत्मविभाजन में बदल गई हैं । इक्कीसवीं सदी में व्यक्ति का चारित्रिक पतन हुआ है । भूमंडलीकरण के कारण समाज के सामने अनेक चुनौतियाँ हैं । आज सब कुछ परिवर्तित हुआ है । व्यक्ति की संवेदना और रिश्ते – नाते समाप्त होने लगे हैं । मूल्यों में गिरावट आयी है , संस्कृति में बदलाव आया है । हिन्दी में ऐसे अनेक कवि हैं , जिन्होंने भूमंडलीकरण की चुनौतियों को ललकारा है । प्रवासी कवि हो , चाहे वेब साहित्य के कवि , सभी ने भूमंडलीकरण के कारण आई समस्याओं को समाज के सामने रख कर उन्हें विचार करने के लिए प्रेरित किया है । अपनी कविताओं के माध्यम से उन्होंने यथार्थ बातों का चित्रण भी किया है और जनमानस में उर्जा भरने का कार्य भी किया है ।

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## 11.

## 'एक ब्रेक के बाद' उपन्यास में प्रतिबिंबित भूमंडलीकरण का सच !

रमेश आण्णाप्पा आंदोजी

हिंदी विभागाध्यक्ष

क्रांतिसिंह नाना पाटील महाविद्यालय,

वाळवा. जि. सांगली

'भूमंडलीकरण' के लिए वैश्वीकरण, खगोलीकरण, जगतीकरण आदि कई शब्दों का प्रयोग हो रहा है। अंग्रेजी में इसे 'ग्लोबलाइजेशन' कहते हैं। भूमंडलीकरण का मतलब है मुक्त व्यापार अर्थात विकसित देशों से विकासशील और पिछड़े देशों में वस्तुओं का खुला आयात। भूमंडलीकरण के साथ उपभोक्ता संस्कृति का प्रचार और इसके लिए विकासशील देशों और पिछड़े देशों में ऐसा अर्थतंत्र विकसित होता है जिससे बाजार में पूंजीवादी देशों की वस्तुएँ निर्बाध रूप से आने लगती हैं। पूंजीवाद में उपभोक्ता वस्तुओं का अनियंत्रित उत्पादन होता है। उसके लिए बाजार का विस्तार होता है। भोगप्रवृत्ति को प्रोत्साहित किया जाता है।

आठारहवीं और उन्नीसवीं सदी में साम्राज्यवाद के द्वारा जगतीकरण का ढाँचा योरोपीय देशों ने बनाया। उन्होंने अनेक भूखंडों के मूलनिवासियों को हटाकर वहाँ पर खुद बस गये। दूसरे विश्वयुद्ध के बाद दो नये प्रकार के जगतीकरण शुरू हुए। एक संयुक्त राष्ट्र की महासभा में राष्ट्रों की बराबरी मानी गई। दूसरा जगतीकरण अमरिका का आर्थिक साम्राज्यवाद था। यहाँ से धनी देशों के लिए शोषण का नया मार्ग खुला। 1995 में विश्वबैंक, मुद्राकोश और व्यापार संघटन तीनों ने मिलकर वैश्वीकरण के तहत चल रही आर्थिक एवं सांस्कृतिक प्रक्रियाओं ने शोषण के नये रूपों को जन्म दिया है। भारत में भूमंडलीकरण या वैश्वीकरण की क्रिया 24 जुलाई 1991 के सरकार के औद्योगिक नीतियों की घोषणा के साथ शुरू हुई। इस घोषणा से उद्योग के क्षेत्र में क्रांती मच गयी। भारतीय अर्थव्यवस्था उदारीकरण और निजीकरण से काफी विकसित हुई। और सही अर्थों में भूमंडलीकरण की क्रिया प्रारंभ हुई। साम्राज्यवाद न तो उदार हुआ है और ना ही उसका चरित्र बदला है। यह पहले भी शोषण करता था और आज भी करता है, बदली है केवल शोषण करने की नीति। "भूमंडलीकरण नये रंग-रोगन से रंगा हुआ

साम्राज्यवाद का पुराना चेहरा ही अधिक लगता है।... ... इस पुराने अपराधी ने प्लास्टिक सर्जरी करवाकर अपना चेहरा बदल लिया है और अपना नाम भी। यह विश्व पूंजीवाद की नई अवस्था है।" (1)

वर्तमान समाज के बहुआयामी यथार्थ 1991 के बाद के उपन्यासों में चित्रित हुए हैं। इसमें भूमंडलीकरण का यथार्थ भी अनावृत हुआ है। भूमंडलीकरण की प्रक्रिया ने समकालीन हिंदी उपन्यास साहित्य को व्यापक स्तर पर प्रभावित किया है। समकालीन हिंदी उपन्यासकारों ने भूमंडलीकरण और उसके प्रभाव को अपने उपन्यासों में विषय के रूप में चुना है और काफी हद तक उसे चित्रित करने का प्रयास किया है। भूमंडलीकरण एवं उसके प्रभाव को इन्होंने अपने अलग-अलग भाव तथा धारणाओं की दृष्टि से सामने रखा है। इनमें से कई उपन्यासकारों ने भूमंडलीकरण के प्रभावों को गइराई से परख-निरखकर उनका चित्रण करते हुए उनके प्रतिरोध में लेखनी चलाई है। इस संबंध में अलका सरावगी के उपन्यास 'शेष कादंबरी' और 'एक ब्रेक के बाद', ममता कालिया के 'दौड़', प्रदिप सौरभ का 'मुन्नी मोबाईल', काशीनाथ सिंह का 'रेहन पर रग्घू', रणेंद्र का 'ग्लोबल गाँव के देवता' संजीव के 'आकाश चंपा' आदि का जिक्र किया जाता है। इस प्रकार राजू शर्मा, द्रोणवीर कोहली, अनामिका, मनोहर श्याम जोशी आदि के उपन्यासों में अत्यंत गहराई से भूमंडलीकरण और उसके प्रभावों को चित्रित किया है। शेखर जोशी जी के अनुसार – "वैश्वीकरण और भूमंडलीकरण आज की समस्याएँ हैं। लेकिन इसके मूल में प्रेमचंद की 'महाजनी सभ्यता' काम कर रही है।.....यह प्रेमचंद के बाद का भारत है, जिसकी तकदीर पार्लियामेंट में हर बार बढ़ते जाते अरब पतियों और बाहुबलियों के हाथों में है।" (2)

सन् 2010 में प्रकाशित अलका सरावगी का नया उपन्यास 'एक ब्रेक के बाद' की कथा कॉरपोरेट जगत

के आसपास बुनी गयी है। कॉरपोरेट जगत की इस कथा में कल्चरल के साथ वर्तमान में बदलते जा रहे रिश्ते, भाग-दौड़ आदि को बड़ी खूबसूरती से पिरोया गया है। प्रस्तुत उपन्यास में भूमंडलीकरण के यथार्थ का जो चित्रण हुआ है उसे निम्नलिखित मुद्दों के आधार पर प्रस्तुत किया जाता है—

भूमंडलीकरण के दौर में रोजगार की स्थिति जिस उम्र में लोग रिटायर होकर जीने का कोई नया ठौर या नया तरीका खोजने में बुझते चले जाते हैं, उम्र के उसी मुकाम पर के.वी. शहर में सबसे ज्यादा पैसा पानेवाले 'मार्केटिंग कन्सल्टेन्ट' हैं। उनके अंग्रेजी लहजे को पकड़ने की किसी की मजाल नहीं है। तेरह साल की उम्र में बड़े भाई के पास एक शर्ट और वेष्टि लेकर आए थे। उनकी जुबान की धार हर किसी को काट सकती है। उन्हें 'साऊथ इंडियन फॉक्सेज' अर्थात् 'दक्षिण भारतीय लोमडियों' का खिताब पीठ पीछे मिला था। के.वी अपनी प्रतिभा के फायदे और नुकसान दोनों जानते हैं; जैसे—“अब नौकरी की दुनिया खरीददारों की मार्केट नहीं है, बेचनेवालों की मार्केट है। जो बीस हजार की नौकरी छोड़ता है, वह जानता है कि पच्चीस हजार की नौकरी उसके लिए तैयार हैं। किसी जूनियर को कोई डॉट-वॉट लगानी हो, तो तैयार रहना पड़ता है कि शाम को घर जाते समय आपको नौकरी छोड़ने का नोटीस पकड़ाता हुआ जाएगा।” (3) चार फर्मी में सलाहकार काम कर चोरडिया के यहाँ काम करता हैं। बराबरी का दर्जा उन्हें मिलता रहा हैं। के. वी. रिलायंस कंपनी का ऑफर टुकरा देते हैं क्योंकि उनकी दृष्टि से जॉब मार्केटिंग बिकाऊ नहीं हैं। “जॉब” मार्केटिंग बिकाऊ नहीं हैं? कौन नहीं जानता कि ऐसी कंपनियों की उँची पोस्ट पर बैठे अफसरों के लिए अब प्राइवेट हवाई जहाज होते हैं, दूर-दराज किसी सुनसान द्वीप पर छुट्टियाँ बिताने के लिए प्राइवेट 'शिप' या 'यॉट' होते हैं, उनके उनके फॉर्म हाऊस में घोड़े पलते हैं। और यह सब नहीं होता, तो इन सब चीजों के सपने होते हैं। जमाना 'ये दिल माँगे मोर' का है।” (4)

'नौकरी डॉटकॉम' या 'जॉब डॉटकॉम' आपको उन कारणों की लंबी सूची पकड़ा रहे हैं जिनके कारण आपको पुरानी नौकरी बदलनी चाहिए; जैसे— ऊब जाना, अयोग्य तनखाह बॉस द्वारा बार-बार अपमान तथा शोषण आदि। सस्ती मजदूरी अमरीका को उनके मजदूरों से 1/3(एक तिहाई) दाम पर मिल रही हैं। “आपकी सस्ती मजदूरी अभी अमरीका को उनके मजदूरों

के एक तिहाई दाम पर मिल रही है। उससे ज्यादा सस्ते मजदूर मिलते ही वे कोई लिहाज नहीं बरतेंगे। आपकी सारी हवा निकल जाएगी। यानी कि बुलबुला फूट जाएगा। तब आपको अमरीका के समय से सोने जागने की आदत पड़ चुकी होगी, आप दिन में तारे गिनते रहेंगे और रात में मक्खी मारते रहेंगे।” (5)

फील्ड सेल्स ऑफिसर को काम पर रखने के लिए कंपनी के पास फुरसत नहीं हैं। अतः कम्प्यूटर पर वीडियो कान्फरेंस से सबको देखकर, सवाल-जवाब करके कन्फर्म कर रखा जाता है। टी. वी. का अँक्टर अमन वर्मा हारपिक की बोटल लिए घर-घर घूमकर गन्धे कमोड साफ करता दिख रहा है ताकि बरसों से प्रयोग में लाये जानेवाले फिनाइल की जगह हारफिक खरिदे। आज नौकरी करनेवाले की स्थिति क्या है? कंपनी नया ग्राफ चाहती है। पत्नी को गाडी और पलैट चाहिए, बच्चे को कपडे और पॉकेटमनी चाहिए। दोनों तरफ से पिसता है नौकरी करनेवाला। नौकरी छुटने का डर। नई नौकरी में पुराना सम्मान नहीं। “पहले कोई आदमी बरसों तक एक ही कंपनी में काम करता, तो वह वफादार और भरोसेमंद समझा जाता था। अब वह 'डल', 'बोरिंग' या 'बुध्दू' समझा जाता है।” (6) विश्व एक बाजार में तब्दील हो गया हैं

वर्तमान में भूमंडलीकरण या वैश्वीकरण एक ऐसी धारणा है जिसका मूलाधार है — बाजार, बाजारवाद या उपभोक्तावाद। विश्व-कल्याण, मंगल और आनंद की कामना जिसके मक्सद होने थे, वह इससे हटकर बिल्कुल विपरित दिशा में गतिमान है। इस प्रक्रिया में कुछ हद तक की वैज्ञानिक और भौतिक सुख-सुविधाओं की सफलता के बावजूद इंसानियत एवं इंसानी संवेदनाओं के पक्ष में हानी ही होती दिखती है। आज भूमंडलीकरण के कारण बाजारवाद पनपा है और बाजारवाद से उपभोक्तावाद। आज इंसान की पहचान एक उपभोक्ता के रूप में ही रह गई है। इसमें इंसान सब कुछ भोग लेना अर्थात् उपभोग कर लेना चाहता है। भूमंडलीकरण के कारण तेजी से बदलती दुनिया हमारे जीवन को बाहर से ही नहीं बल्कि भीतर से भी प्रभावित कर रही है। भूमंडलीकरण के कारण दुनिया सिकुड़ गई है और साथ ही इसके ही परिणामस्वरूप हमारे रिश्तों-संबंधों में भी शिथिलता ने स्थान ग्रहण किया है। संवेदनहीनता की अंधेरी खाई की ओर हम निरंतर बढ़ते जा रहे हैं। हमारे अंदर की इंसानियत धीरे-धीरे खत्म होती जा रही है और हम सिर्फ और

सिर्फ भौतिक सुख-सुविधाओं के पीछे लगातार दौड़ रहे हैं। और फिर अकेलेपन, बेचैनी, दुख तथा नैराश्य आदि त्रासदियों में हम घिरते जा रहे हैं। के.वी. का कहना है कि विदेशी लोग बड़े जालीम हैं। उन्हें इस देश की भूखी-नंगी जनता को खिलाने-पिलाने की चिन्ता नहीं है बल्कि अपना माल यहाँ के पच्चीस करोड़ मिडिल क्लास लोगों में खपाने की फिक्र है। “एक तरफ पश्चिम के बड़े-बड़े ब्रांड-गैप पोलो, टॉमी हिलफिगर, मार्क्स एंड स्पेंसर अपना सारा माल इंडिया की सारी फ़ैक्टरियों में सस्ते में बनवा रहे हैं, तो दूसरी तरफ लेवी, सोनी, बासकीन राबिंस जैसे ब्रांड जीन्स और टी. वी. से लेकर आइसक्रीम तक महानगरों के बड़े-बड़े शॉपिंग मॉल में बेच रहे हैं।” (7)

के. वी. इंडियन स्काई शॉप से पूरे देश को एक अद्भूत चीजें अनोखे दामों में बेच रहे हैं। भारत वर्ष के दर-दराज के कोनों से आनेवाले चेक और ड्राफ्ट जाँच कर ऑर्डर का सामान भेजने के लिए उन्हें अपने डिपार्टमेंट में रोज दस नौकरियाँ बढ़ाने पड़ रही हैं। ‘स्काई शॉप’ की सफलता से के. वी. खुद ‘स्काई’ में उड़ रहे थे। उन्हें ‘एम्बर’ जैसी कंपनी का ऑफर अपने शान के खिलाफ लग रहा था।

व्यापार का पुराना नियम था-मांग के अनुसार पूर्ति। वैश्विक बाजारवाद ने यह नियम एकदम बदल दिया है। अब पूँजीवादी उत्पादन प्रणाली अपना उत्पादन इस नजरिये से करती है कि किस चीज को बनाकर अधिकतम मुनाफा बटोरा जा सकता है।

फिर वह उद्योगपति अपने प्रोटेक्ट की मांग पौदा करता है। अलका सरावगी के अनुसार इंडिया के बीस करोड़ घरों में करीब साडे सोलह करोड़ घरों के अंदर हिन्दुस्तान लीवर कुछ-न-कुछ छोटा-मोटा सामान लेकर घुसा हुआ है।

यह बाजारवाद मात्र साधन संपन्न वर्ग को अपना उपभोक्ता ही नहीं बनता साधनहीन को भी कुण्ठित और उग्र भी बनाता है। आज पानवाले, सब्जीवाले, नाई-मोची सबके पास मोबाईल फोन हैं। इसलिए चोरडिया उसे ‘फुटानी फोन’ कहता है। गाजे-बाजे और विज्ञापनों, भाषणों आदि के जरिए जो बाजारवाद हम पर लादा जा रहा है वह चाहे देशज उद्योगपतियों का हो या बहुराष्ट्रीय कम्पनियों का, उनके मुनाफे काही है।

‘बस्तर के गॉव में अपनी झोपड़ी में बैठकर

आदिवासी टी. वी. पर वाशिंग मशीन में कपडे धुलते देख रहा है और डबल डोर फ्रिज में जाने कब से रखी ताजी लौकी और टमाटर की गाथ सेन रहा है। इस देश की एक अरब जनता अब एक साथ सपने देख रही हैं- फर्क यही है कि किसी के सपने छोटे तो किसी के ज्यादा बड़े सपने।” (8)

आजकल लोग कोई सामान उपयोगिता की दृष्टि से नहीं खरिद रहे हैं। तनख्वाहें बढ़ने से बहुत से लोगों के पास पैसा हो गया है और वे चीजें ऐसे दामों में खरीदना चाहते हैं कि उनके पडोसी को उनसे जलन हो। अलका सरावगी के अनुसार यह शहरी मेला है-

“सब सज-धजकर खरीददारी करने चलो। फिर महिनों तक एक-दूसरों को बताओ कि कितने कम दामों में इस ‘ब्रांड’ का टी. वी. या वाशिंग मशीन खरीदी और सामनेवाले के चेहरे का रंग उडते देखो। अब तो देश के दस करोड़ मोबाइल फोन वाले परेशान हैं कि पचासों मॉडल से कौनसा मोबाइल खरिदें। दो करोड़ क्रेडिट कार्ड वाले लोग परेशान हैं कि कौन सा एयरकंडीशन, कौन सा कॅमेरा, कौन सा वैक्यूम क्लीनर और कौन सा माइक्रोवेव खरीदें।” (9)

प्राकृतिक संपदा के निजीकरण से उत्पादन बढ़ रहा है। अतः ‘अतिरिक्त उत्पादन’ के विक्रय के लिए ‘उपभोक्ता’ की जरूरत होती है। इसलिए बड़ी-बड़ी कंपनियाँ भी मनुष्य को निरंतर ‘उपभोक्ता’ में तब्दील कर रही हैं; जैसे-

“अभी तक भारत छोटे- छोटे करोड़ों ‘दुकानदारों का देश’ था। प्रायः इन दुकानदारों को बाप- दादों के जमाने से चले आए पुश्तैनी व्यापार के तौर पर बेटे-पोते चला रहे थे। किन्तु अब वह समय आ गया है कि दुनिया के सबसे बड़े रिटेल या खुदरा मार्केट को संघटित कर उसका रस खींचने के लिए टाटा, आई. टी. सी. और रिलायंस ही नहीं, अमरिका की वाल-मार्ट जैसी कम्पनियाँ तक कूद पडी हैं। कहते हैं कि दस साल के अंदर-अंदर भारत का यह रिटेल सेक्टर 650 करोड़ रुपये का हो जाएगा। खुद के. वी. की पत्नी अब आलू-गोभी तक एयरकंडीशंड सुपर मार्केट से फोन पर मँगवा रही हैं और वह भी मोहल्ले के सब्जीवाले से सस्ती और ताजा।” (10)

अलका सरावगी लिखती है कि चेन्नई में मल्टीनेशनल कंपनियाँ लाइन लगाकर खडी हैं; चाहे बी. एम. डब्ल्यू. फोर्ड या हुन्डाई कम्पनियाँ हो या

इलेक्ट्रॉनिक की नोकिया, मोटरोला, सैमसंग। क्योंकि यह सब खरिदने के लिए साऊथवालों के पास पैसा है। ग्लोबल युग की गतिशीलता

जमाना हर समय बदलता रहता है। परंतु पिछले दस सालों में जमाना एक बार छल्लाँग लगाकर जैसे सौ साल आगे निकल आया है। जमाने का नब्ज पकड़ना आज की पीढ़ी के लिए कठिन काम है। आज वही सफल होगा जो अपनी समझ को रोज अपडेट या तरोताजा कर सकता है। नये-नये दोस्त बनाना, तरह-तरह का खाना-पिना, लडकियों के साथ घूमना-फिरना, नौकरी करना, पार्टिया, म्यूझिक, कम्प्युटर, इंटरनेट, फेसबुक, हॉटसप् आदि-आदि। कई बार के. वी. को ऐसा लगता है कि वे साठ साल पहले जब पैदा हुए तो दुनिया उनके लायक नहीं थी। इस देश में आज का जमाना उनके बिलकुल मुताबिक है, जहाँ आदमी उँचा से उँची उडाने ले सकता है। रातों- रात करोपति हो सकता है।

स्वास्थ्य, सौंदर्य के लिए नये मशीनों के अविष्कार के विज्ञापनों का प्रभाव

मिडिल क्लास औरतें 'मिडिल एज' अर्थात् चालीस के पार आते-आते उनका वजन बढ़ता है। हाथ-पाँवों की परेशानी बढ़ने लगती है। मालिश करने के लिए वाइबरेटर का इस्तेमाल किया जाता है। ढाई किलोमीटर जितना चलनेवाली पाँव हिलानेवाली मशीनों का इस्तेमाल कर लोग खुद को तंदरूस्त रख सकते हैं। लोग टी. वी. पर ऐसी-ऐसी मशीनों को काम करते देख हौरान हो जाते हैं। जापानी, रूसी, अमेरिकन मशीनें जाने तरह-तरह के काम कर देती हैं।

"इस पोस्ट-ग्लोबल दुनिया में जवान दिखना, सुन्दर दिखना और वजन घटाना अरबों डॉलरों का कारोबार है। लेकिन कम-से-कम इंडिया में ज्यादातर लोग यह नहीं चाहेंगे कि किसी को पता चले कि वे इस तरह के कामों के लिए पैसे खर्च कर रहे हैं। घर बैठे मालिश तकिया आ जाय, सेंक करनेवाली बिजली की थैली आ जाय, बाल उगानेवाला लोशन आ जाय, गोरा करने की क्रीम आ जाय, तो और क्या चाहिए?..आखिर सारे देश के लाखों लोगों के सामने टी. वी. झूठ तो नहीं बोलेगा।" (11)

नवमुखी रुद्राक्ष और भाग्य बदलने के लिए तरह-तरह के मूंगा-पन्ना, नवग्रह के रत्न बेचकर इंडिया को भविष्य में छल्लाँग लगाने वाले विज्ञापन इंडिया के अंधविश्वासी पर प्रभाव डालते हैं।

कार्बन क्रेडिट / ग्लोबल वार्मिंग

संपन्न राष्ट्रों ने विकासशील देशों में कई कारखानों का निर्माण कर वहाँ के जल और वायु को प्रदुषण को बढ़ाया है। बहुराष्ट्रीय कंपनियाँ औद्योगिक विकास की आड में प्राकृतिक संसाधनों का अंधाधुंध दोहन कर रही हैं। परिणमतः ग्लोबल वार्मिंग के खतरे बढ़ रहे हैं। परंतु, 'पाप' बेचने का व्यापार यहाँ खूब चला सकते हैं; कार्बन क्रेडिट की खरीद फरोख्त करके। के. वी. जैसे देशी साहब इन कंपनियों के वफादार एजेंट है। वे जानते हैं कि हवा में एक टन कार्बोडाइड ऑक्साइड कम करने से दस से तीस यूरो में बेचा जा सकता है। के. वी. कार्बन क्रेडिट जमा करने के लिए कंपनी खोलते हैं- 'कार्बोवेज सिस्टम्स इंक'। यूरोप, अमरिका एवं इंडिया के अमीर लोग हवाई जहाज में बैठना बंद नहीं करेंगे, गाडी नहीं बेचेंगे, लिफ्ट, एयर-कंडीशन, फ्रिज, वाटर-हिटर, मिक्सर, माइक्रोवेब आदि का त्याग कर धरती को नहीं बचायेंगे। अपितु, किसानों को डिजल पम्प की जगह पैरो से चलनेवाला पम्प मुक्त में दे देंगे। 'सेज' बनाने के लिए दो-चार सौ किसानों को उजाड देंगे। उनकी गंधी की हुई हवा को साफ करने के लिए किसान यहाँ पेड लगाते रहें और घोड़ों-बैलों की तरह शरीर के जोर से सारे काम करते रहे।

**निष्कर्ष:**

इस वैश्वीकरण का जीवन दर्शन है- 'निर्लज्ज उपभोक्तावाद'। इस भूमंडलीकरण के दौर में रोजगार की स्थिति बदल गयी है। विश्व एक बाजार बन गया है। मध्यवर्ग एवं गरीबों में वस्तुओं की खरिददारी का आकर्षण बढ़ रहा है। विज्ञापन के प्रभाव में सभी आ रहे हैं। ग्लोबल वार्मिंग का दायित्व किसानों पर लादा जा रहा है। कार्बन क्रेडिट का व्यावसाय जोरों पर है। विकास के नाम पर किसान, आदिवासी, देहाती, गरीब लोगों को विस्थापित किया जा रहा है। रविकान्त जी के शब्दों में- "वैश्वीकरण और बाजारवाद का प्रभाव विशेषकर भारतीय संदर्भ में किसान, मजदूर, आदिवासी, स्त्री, अल्पसंख्याक और दलित वर्ग पर, संक्षेप में कहें, तो दमित व शोषित वर्गों पर व्यापक रूप से दिखाई दे रहा है।" (12) भूमंडलीकरण चलते मनुष्यता, संवेदनशीलता, सामाजिकता, नैतिकता आदि मानवीय मूल्यों में परिवर्तन हुआ है। लोगों के व्यवहारों में तबदीली हुई है। फेसबुक, यूट्यूब, ट्यूटर, ई-मेल आदि के माध्यम से हम कितनी जल्दी लोगों के मन

को प्रभावशाली ढंग से बदल सकते हैं। वेशभूषा, बोलचाल का तरीका, आचार विचार, व्यवहार आदि में तबदीली हुई है। वैयक्तिक स्वातंत्र्य के प्राचीन सांस्कृतिक मूल्यों में परिमार्जन तथा पुरानी पीढी के विचारों को परिष्कृत करने में इस प्रक्रिया ने अर्थवत्ता प्रदान की है। भूमंडलीकरण, उपभोक्तावाद एवं बाजारवाद ने महानगरों एवं गाँव देहातों की संस्कृति एवं सभ्यता पर गहरा प्रभाव डाला है। अकेलापन, कुंठा, संवेदनाहीनता, अजनबीपन, शैतानी महत्वकांक्षाएँ, प्रतिस्पर्धा की भावना, रिश्तों में बनते-बिगडते मानवीय संबंध आदि समस्याओं ने मनुष्य को डस लिया है। इसप्रकार के बदलते जीवनमूल्य एवं संस्कृति को समकालीन उपन्यासकारों अपने उपन्यास में प्रतिबिंबित करने का प्रयास किया है। अतिबौद्धिकता, वैज्ञानिकता, औद्योगिकता, यांत्रिकता एवं भौतिकवादी प्रवृत्ति ने मानवीय जीवन मूल्यों में

आमूलचूल परिवर्तन किया है। मनुष्य की आस्था, विश्वास, मान्यताएँ एवं आदर्शों के मायने ही बदल गए हैं।

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## 12.

**भूमंडलीकरण का हिंदी रंगमंच पर पडा प्रभाव**  
**रंगमंच की निर्मिति – दर्शक और काव्य,संगीत – मंच का परिवर्तन**

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**सारांश**

प्राचीन ग्रंथ नाट्यशास्त्र में वर्णित 'रंगशीर्ष' तथा 'रंगपीठ' आधुनिक काल में 'रंगमंच' के रूप में विकसित हुआ है। ईसा पूर्व के इटली में युद्धाभिनय का आयोजन कर विद्रोही, दास या नौसैनिक को मृत्यु दंड देने के लिए मंच किया जाता। नाटक विधा में रंगमंच, नाटक और अभिनय इस त्रयी का असाधारण संबंध है। भूमंडलीकरण के कालचक्र ने सृष्टि को एक सूत्र, एक निश्चित गति में बाँध दिया है। साथ ही रंगमंच, नाट्य विधान और अभिनयादि कला व उसके विज्ञान-तत्त्व को समझाने का प्रयास आरंभ हुआ है।

पाश्चात नाट्य परंपरा के प्रभाव स्वरूप भारतीय रंगमंच पर विशेष ध्यान दिया जाने लगा। नाटक में चित्रकला व काव्य अभिव्यक्ति आरंभ हुई। पर अनेक नाटक तो दर्शकों के अभाव में मर, कई नाट्य संस्थाएँ बंद पड़ीं। जो नाटक सहृदय सामाजिक को आकर्षित कर दें, उनकी आज चलती हैं। आधुनिक युग के प्रभाव स्वरूप अब रंगमंच का आकार-रूप, कथ्य, शिल्प विधान बदल चुका है। चतुर्थभूजा का प्रयोग, यह भूमंडलीकरण की ही देन है। रंगमंच सज्जा के लिए अत्यंत प्रभावी प्लास्टर ऑफ पॅरीस की मूर्तियों का निर्माण किया। रंगदीपन अर्थात् स्टेज लाइटिंग और ध्वनि संकेत अर्थात् साउंड इफेक्ट्स भी रंगमंच की महत्वपूर्ण इकाइयाँ हैं। आयताकार, त्रिकोणाकार, घूमते मंच, गोलाकार मंच तथा बॉक्स थिएटर भी भूमंडलीकरण का अद्भूत अविष्कार है। भूमंडलीकरण का हिंदी रंगमंच पर पडा प्रभाव

प्राचीन ग्रंथ नाट्यशास्त्र में वर्णित 'रंगशीर्ष' तथा 'रंगपीठ' आधुनिक काल में 'रंगमंच' के रूप में विकसित हुआ है। भरतमुनि के 'नाट्यशास्त्र' में जिन प्राचीन अवधारणाओं के साथ रंगशीर्ष की निर्मित हुई थी, उसकी मान्यताएँ व आवश्यकताएँ काफी सीमित थी। जैसे-जैसे नाट्य विधा का कालानुरूप विकास होते गया, रंगशीर्ष तथा रंगपीठ की आवश्यकताएँ व

संभावनाएँ भी बढ़ती गयीं। और आधुनिक काल में इस रंगपीठ ने रंगमंच का रूप ले लिया।

रंग और मंच दोनों शब्द एक ही अर्थ में प्रयुक्त होते हैं। वैसे आमतौर पर संपूर्ण नाट्य समूह के एक चौथाई हिस्से को रंगमंच कहते हैं। इसी रंगमंच के आधे हिस्से को रंगमंच और पीछे के शेष आधे हिस्से को नेपथ्य कहा गया। "अभिनव गुप्ताचार्य ने इस रंगशीर्ष वाले भाग के पुनः दो भाग कर शिरोभाग को रंगशीर्ष और पादभाग को रंगपीठ माना है।"1 अतः रंगशीर्ष और रंगपीठ एक ही रंग के दो आगे-पीछे के भाग है जिस भूमि पर नाट्य अभिनय होता रहा उसे रंगमंडल भी कहा जाने लगा।

रंगमंच को ..... "बंगला में अब नाट्यमंच या रंगमंच तथा मराठी व गुजराती में रंगभूमि शब्द का प्रयोग किया जाता है।"2 अष्ट छाप के कवि परमानंददास ने तुलसी के कुछ पूर्व मयुरा में धनुष-युद्ध के अवसर पर चारों ओर मंचारोप कर रंगभूमि के निर्माण की बात कही है। जिससे विदित होता है कि "धनुष – युद्ध, मलयुद्ध आदि के लिए विस्तृत रंगभूमि का निर्माण मंच बना कर किया जाता था।"3 "जैसा कि ईसा पूर्व के इटली में युद्धाभिनय का आयोजन कर विद्रोही, दास या नौसैनिक को मृत्यु दंड देने के लिए ही मंच किया जाता था। 'रंगभूमि' शब्द गुजराती और मराठी में रंगशाला या रंगमंच के अर्थ में गृहित हुआ है। हिंदी में बंगला के अनुकरण पर रंगमंच शब्द का व्यवहार होता है। 'रंगमंच' अपने सीमित अर्थ में वह स्थल समझा जाता है जहाँ नाट्याभिनय होता है।"4

वैसे केवल रंगमंच ही संपूर्ण नाटक नहीं है। वह तो नाटक की एक ईकाई या स्थान या माध्यम है, जिस पर नाटक खेला जाता है और नाटक खेलने का अर्थ अभिनय से जुड़ा है। इस तरह नाटक विधा में रंगमंच नाटक और अभिनय इस त्रयी का असाधारण संबंध है। अपने आप में ये तीनों भी अपूर्ण हैं। आरंभ में नाटक केवल मनोरंजन विधा के रूप में प्रचलित था।

दूसरी ओर मध्यकालीन समाज पर निवृत्तिवाद का गहरा प्रभाव था। अनेकानेक पुरानिकादि संप्रदायों ने नाटक की उपेक्षा ही की। इस तरह प्राचीन व मध्य काल में नाट्यविधा व रंगमंच जनमानस में विशेष विकसित नहीं हो पायें।

आधुनिक काल भूमंडलीकरण का वह कालचक्र है जिसने सारी सृष्टि को एक सूत्र तथा एक निश्चित गति में बाँध दिया है। परिणामतः आखिल मानव समाज इस चक्र में जुड़ता या पिरोता चला गया। भारतीय समाज, सभ्यता व संस्कृति पर विश्व के विविध सभ्यता व संस्कृतियों का गहरा असर शिक्षा प्रणालि के कारण हुआ। इससे न केवल भारतीय समाज ने अपनी केंचुली उतारी बल्कि भारतीय सभ्यता व संस्कृति में भी काफी आश्चर्यकारक परिवर्तन आए। उपनिवेशियों व बाजारवाद ने तो भारतीय समाज, सभ्यता व संस्कृति की नींव तक बदल दी। भूमंडलीकरण के इस दौर ने इनकी पूनर्व्याख्याएं की। “पश्चिम के संपर्क के कारण भारतीय समाज में नव चैतन्य के संचारित होने के बाद फिर से नाटक साहित्य लिखा जाने लगा है।”<sup>5</sup> साथ ही साथ रंगमंच, नाट्य विधान और अभिनयादि कला व उसके विज्ञान-तत्त्व को समझाने का प्रयास आरंभ हुआ है।

मात्र पद्य उद्देश्य से लिखे नाटक, नाटक श्रेणी के ही नहीं होते, या केवल नाम मात्र के नाटक होते हैं। “ऐसे नाटक लिखना जो प्रस्तुतिकरण वहन कर सकें, अनैतिक होगा, विकास होगा।”<sup>6</sup> अज्ञेय के अनुसार नाटक का लिखित रूप .... दृश्याभिनय का संपूर्ण प्रभाव देने वाले अनेक उपकरणों में से .... केवल एक उपकरण है।<sup>7</sup> कई नाटककार रंगमंच और अभिनेयता को ध्यान में न रखते हुए नाटक लिखते हैं। जिससे नाटक तो पठनीय बनता है। परंतु वह अभिनेय और मंचीय नहीं बन पाता। नाटक विधा तभी संपूर्ण होती है जब नाटक अभिनय के साथ रंगमंच पर खेला जाए। जयशंकर प्रसाद का नाट्य लेखन के संबंध में एक भ्रम रहा कि वे नाटक को रंगमंच से अलग कर देखते हैं। वे इस बारे में लिखते हैं – “रंगमंच के संबंध में यह भारी भ्रम है, कि नाटक रंगमंच के लिए लिखे जावें। प्रयत्न यह होना चाहिए कि नाटक के लिए रंगमंच हों।”<sup>8</sup> “इसमें कोई संदेह नहीं है कि नाटक के अनुकूल रंगमंच में परिवर्तन हों, न कि रंगमंच की सुविधा के लिए नाटक में ही छोट की जाए। किंतु इस प्रसंग में यह भूल नहीं जाना चाहिए कि रंगमंच की अपनी

सीमाएँ हैं।”<sup>9</sup> प्राचीन काल में जहाँ युद्धकला सीखने के आखाडे या सरेआम सजा देने के लिए निर्माण स्थल ‘मंच’ कहलाए जाते थे, वहीं सार्वजनिक मनोरंजन के लिए निर्मित स्थान मंच बन गया। प्राचीन लोक नाट्य की यही शुरुआत थी। पाश्चात नाट्य परंपरा के प्रभाव स्वरूप भारतीय रंगमंच पर विशेष ध्यान दिया जाने लगा। यह काम भूमंडलीकरण ने किया।

“नांदी, प्रस्तावना और भरत वाक्य आदि रंगमंच के कर्मकांड से संबंधित तत्व हैं। ऐसा मान कर ऐसे वैधानिक तत्वों को अनावश्यक समझ कर हटाया जा रहा है।”<sup>10</sup> परंतु इसकी प्रासंगिकता इतनी है कि मंचीय नाटक में आज भी इनका स्थान आबाधित है। कहीं कहीं सूत्रधार को इनके स्थान पर प्रयुक्त किया जा रहा है। परंतु प्रत्येक नाटक के लिए वह सफलता प्रदान नहीं करता।

भूमंडलीकरण के दौर में नाट्य दर्शकों अर्थात् प्रेक्षकों का महत्त्व बढ़ता जा रहा है। अनेक नाटक तो दर्शकों के अभाव में मर, कई नाट्य संस्थाएँ बंद पड़ी हैं। दर्शकों की कहे तो इस भूमंडलीकरण ने उनका समय ही छीन लिया है। फिर भी जो नाटक सहृदय सामाजिक को आकर्षित कर दें, उनकी आज चलती हैं।

### रंगमंच की निर्मिति –

“ भरत और उनके समवर्ती युग में स्थायी नाट्य मंडप बनाये जाते थे। जिनमें लकड़ी, ईंट, चूने, भित्तिलेप आदि का उपयोग होता था।”<sup>11</sup> भरत मुनि के नाट्यशास्त्र में रंगमंच के आकार, लंबाई, चौड़ाई व विविध प्रकारों का उल्लेख मिलता है। रंगमंडप और प्रेक्षागृह के बारे में भी विस्तृत विवेचन किया गया है। प्राचीन कालखंड के साथ-साथ पौराणिक तथा ऐतिहासिकता को दर्शन हेतु तत्कालीन रंगमंच द्विद्वारातलीय बनाये जाते थे। जिसमें पृथ्वी और स्वर्ग, प्रासाद और राजसभा आदि के दृश्य दिखलाये जा सकते थे।

आधुनिक युग के प्रभाव स्वरूप अब रंगमंच का आकार-रूप बदलता रहा है। नेपथ्य में लगाई जाने वाली सज्जा और दृश्य बन्ध आदि लकड़ी व कैनवेस से बना कर विविध रंगों में रंग कर तैयार किये जाते हैं। जो स्थायी रंग मंडप का सा आभास पैदा करता है। आज भूमंडलीकरण के प्रभाव स्वरूप नाटक का कथ्य व शिल्प विधान बदल चुका है। परिणाम स्वरूप नाटक में गाँव शहर के साथ-साथ अब होटल, कॉलेज,

रेल या बस स्टेशन जेल कोर्ट, गॅरेज, बंगलोज़, अपार्टमेंट्स, किचन, ड्राइंगरूम, बेडरूम, बाल्कनी, बरामदे आदि इस प्रकार हुबहु बनाए जाते हैं कि दर्शक आश्चर्यचकित हो जाते हैं। त्रिमितीय या त्रिभूजीय दृश्य बंध तो परंपरागत तरीके से अपनाए जाते रहे हैं। परंतु भूमंडलीकरण के प्रभाव स्वरूप चतुर्थभूजा का प्रयोग अब होने लगा है। यह भूमंडलीकरण की ही देन है। इसमें प्रेक्षागृह ही चतुर्थभूजा बंध बन जाता है। विविध चित्रों का प्रयोग कर प्रेक्षागृह नाटक की आवश्यकतानुरूप सजाया जाता है। अब तो इलेक्ट्रॉनिक साधनों का भरपूर प्रयोग कर चतुर्थ भूजा को विविध रंगों दृश्यों से सजाया जाता रहा है। जैसे प्राचीन दृश्य स्वर्ग नाटक की संकल्पनाएँ यज्ञ, प्रकृति की दृश्य छटाएँ आदि।

रंगमंच सज्जा के लिए मूर्तिकला का भी विशेष प्रयोग होता रहा है। जहाँ चित्रकला का प्रयोग संभव नहीं होता या वास्तवता का आभास दर्शाने के लिए विविध मूर्तियाँ जिनमें प्राणी, पक्षी, वाद्य तथा नर्तकी व देवी देवताओं राजा-रानीयों से संबंधित बना कर दृश्य को जीवित बना दिया जाता था। वैसे शुरु में यह मूर्तियाँ या तो लकड़ी या मिट्टी की हुआ करती थीं, इसमें खर्च भी खूब होता था। भूमंडलीकरण के दौर ने सस्ती, हल्की, और अत्यंत प्रभावी प्लास्टर ऑफ पॅरीस की मूर्तियों का निर्माण किया, इन मूर्तियों ने रंगमंच को एक नया आयाम दिया है।

प्राचीन काल से ही चित्रकला का प्रयोग नाटक व रंगमंच की पृष्ठभूमि तैयार करने के लिए किया जाता रहा है। “भरत के नाट्यशास्त्र में नाट्य मंडप की सजावट के लिए चित्रकर्म की बात कही गई है। मंडप की भीतरी दिवाल्लों पर मिट्टी तथा भूसा मिला कर पलस्तर बनाया जाता था, जिसे चिकना करने के लिए बालु सीपी और पिसे हुए शंख के लेप किये जाते थे। और फिर उस पर चूने से सफेदी कर स्त्री-पुरुषों, लता बन्धों, विविध मानव चरितों आदि का रंगों से चित्रण किया जाता था।”<sup>12</sup> आधुनिक काल में सचित्र पृष्ठभूमि नाट्य-मंच की आवश्यकता बन गयी। नाट्य विधा की संकल्पनाओं, कल्पनाओं व घटनाचक्र को सहजता से दर्शकों को ग्रहण करने के लिए चित्रकला का उपयोग रंगमंच की जरूरत बन गया है।

### रंगमंच और काव्य-संगीत -

नाटककार जितना गुणग्राहक होता है उतना ही रंगमंच अधिक फलदायी बनता है। नाट्य और मंच का पूरा ज्ञान रखने वाला कलाकार सफल नाट्य कृति

का निर्माण करता है। ऐसे नाटककार नाटक और मंच सज्जा की आवश्यकता और सीमाओं को ध्यान में रखते हुए ऐसे प्रसंग, कल्पना व घटनाओं को दर्शाने हेतु संकेतों का आधार लेता है। ऐसे प्रसंगों पर वह संकेतों के लिए काव्य का सहारा लेकर नाट्य कृति को अधिक जीवंत बना देता है। भावनात्मक स्तर को अति एक तरल ओर दर्शकाभिमुख बनाने के लिए काव्य से बढ़ कर और कोई दूसरी अभिव्यक्ति नहीं हो सकती। गीत नाटकों की एक लंबी परंपरा इसी कारण पनप पायी है। धर्मवीर भारती का ‘अंधा युग’ भूमंडलीकरण के प्रभाव का सरस उदाहरण है।

प्रकृति का संगीत मानवी मन के सितार के तार छेड़ देता है। “संगीत के इस ऋण को स्वीकार कर भरत ने अपने नाट्यशास्त्र में पूर्वरंग के अन्तर्गत वादन, गायन और नृत्य की बड़ी व्यापक व्यवस्था की है।”<sup>13</sup> संगीत के विविध तरल सुरों के साथ वाद्यों का भी जिक्र किया है। अतः संगीत की परंपरा नाटक में प्राचीन काल से ही चली आ रही है। आज के भूमंडलीकरण के दौर में संगीत, नाट्य, काव्य रचनाओं का निर्देशन प्रस्तुतिकरण कम हुआ है। परंतु गद्य नाटकों के इस युग में गीति नाट्य, संगीत नाटकों की माँग सामाजिकों की ओर से बढ़ती दिखाई दे रही है। यह संगीत का ही प्रभाव है कि मंच से संगीत का रिश्ता उतना ही मजबूत बना हुआ दिखाई देता है। इलेक्ट्रॉनिक वाद्यों का इसी कारण महत्व बढ़ चुका है। देवताओं को प्रसन्न करने हेतु, आराधना हेतु प्राचीन काल में देवदासियाँ देवताओं की मूर्तियों के सामने नृत्य किया करती थीं। उनकी भावमंगिमाएँ विविध प्रकारों की हुआ करती। शिवसाधना में इन देवदासियों की भावमुद्राएँ व नृत्याविष्कार देखते बनता था। इसी नृत्य का भरत ने अध्ययन कर इसे नाट्य के रूप में परिवर्तित कर दिया। जिससे इस नृत्य को एक नई पहचान मिली। आगे चल कर यही ‘भरतनाट्यम्’ के रूप में विख्यात हुआ। नृत्य तभी से मंच का अर्थात् नाट्य का हिस्सा बन गया। अनेक आचार्य इस दृष्टि से देवदासियों द्वारा निर्मित नृत्य को ही भरत नाट्य की आधारशीला मानते हैं। “ भारतीय रंगमंच का विवेचनात्मक इतिहास” में डॉ. अज्ञात जी ने स्पष्ट कहा है – “कुछ विद्वान नृत्य को नाट्य से भिन्न मानते हैं और भरत नाट्य को बहुत बाद का, अपितु देवदासियों द्वारा विकसित नृत्य रूप मानते हैं।”<sup>14</sup> पर यह सौ प्रतिशत सच है कि भरतमुनी के नाट्यशास्त्र के कारण ही



‘भरतनाट्यम्’ को अर्थात् इस नृत्य परम्परा को नई पहचान और दिशा मिली। इसी कारण आज भी मंच और नृत्य का भी अनुठा रिश्ता देखने मिलता है।

इसी कड़ी में रंगदीपन अर्थात् स्टेज लाइटिंग और ध्वनि संकेत अर्थात् साऊंड इफेक्ट्स भी रंगमंच की महत्वपूर्ण इकाइयाँ हैं। आधुनिक युग में इन्हीं दो बातों पर विशेष बल दिया जाने लगा है। दृश्य परिवर्तन के साथ-साथ भावनाओं व भाव भंगिमाओं को विशेष रूप से दर्शकों में आरोपित करने हेतु दीप-ध्वनियों का सटीक प्रयोग किया जा रहा है। यूँ कह सकते हैं कि ध्वनि और प्रकाश मंच की प्राणशक्ति बने हैं। साऊंड और लाईट इफेक्ट्स के कारण भी आज नाटक दर्शकों के आकर्षण केंद्र बने हैं। बिजलियों का कौंधना और कड़कड़ाहट आधुनिक युग में अत्यंत प्रभावी रूप से दिखायी जा रही है। इसी तरह महानगरों के दृश्य भी विविध ध्वनि प्रकाश योजना से दर्शाये जा रहे हैं कि दर्शकों का मन इन दृश्यों को देख वास्तवता का बोध करा लेता है।

आज रंगमंच में काफी बदलाव आया है। भूमंडलीकरण ने रंगमंच का आकार-प्रकार आदि में भी परिवर्तन लाया है। ध्वनि, प्रकाश, चित्र की तरह मंच का परिवर्तन भी दर्शकों को आकर्षित करता नज़र आता है। आयताकार के साथ ही रंगमंच प्रेक्षागृह के आकारानुसार त्रिकोणाकार भी बनाया जा रहा है। प्रेक्षागृह की ओर मंच की लंबाई अधिक होती है तो नेपथ्य में यह मंच सँकरा होता है। इससे दर्शकों को नाट्य की प्रत्येक गतिविधि स्पष्ट देखने मिलती है। ‘घूमते मंच’ भी भूमंडलीकरण का एक अद्भूत नमुना है। नेपथ्य में नाटक की अगली दृश्य सज्जा व पात्र पूर्व तैयारी के साथ नियत स्थान पर खड़े होते हैं। इसी वक्त मंच घूमता है और प्रेक्षागार की ओर दूसरा दृश्य आरंभ हो जाता है। इससे दर्शक न केवल भौंचक्का सा रह जाता है बल्कि नाटक के प्रति उसकी रुचि भी बढ़ती है। जबलपुर की शहीदभवन रंगशाला गोलाकार है। अनेक नगरों में बॉक्स थिएटरों की भी चलती है।

देशभर में महाराष्ट्र, गुजरात, बंगला आदि के थिएटर इस प्रकार के विविध रंगमंचों के कारण काफी चर्चित हो चुके हैं। पाश्चात्य नाट्य मंडलियों, थिएटरों के प्रभाव स्वरूप भी इस युग में रंगमंच अपनी छवी बदलने में सक्षम और सफल रहा है। अंत में बस इतना कहना पड़ेगा कि इस भूमंडलीकरण ने नाट्य मंडलियों, थिएटरों को बढ़ावा इतना दिया कि हर घर भी अब रंगमंच लगने लगा है।

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## 13.

## हिंदी उपन्यासों में आदिवासी लोकसंस्कृति

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भारतीय आदिवासी समाज में लोक संस्कृति की उत्कृष्ट एवं समृद्ध परंपरा है।

भारतीय आदिवासी समाज में लोक संस्कृति के विविध उपादान अत्यंत विकसित अवस्था में पाए जाते हैं। आदिवासियों की परंपरा में लोकनृत्य, लोकगीत एवं लोकवार्ताओं का बड़ा महत्व है। आदिवासियों के लोकगीत एवं लोकनृत्य की समृद्धता भारत के सर्वाधिक विकसित आधुनिक कलाकारों को भी प्रेरणा एवं वैभव प्रदान कर सकती है।

बस्तर के गोंड आदिवासी नृत्य के समय अपने आपको कोई विशेष अंदाज में प्रस्तुत करते हैं। बस्तर का जन-जीवन, जंगल, जानवर, जनजाति जितने आकर्षक और लुभावने है। सिर पर गोर के सींग और उन पर वन्य पक्षियों के रंग-बिरंगे पंखों के तुर्रें जैसी 'कलंगी' आँखों के सामने झूलते हुए सभी खूब सूरती के साथ अपने नृत्य से दूसरों को भी थिरका देता है। गोंड आदिवासी लोगों के नृत्य की बति वाड्यंत्रों के साथ – साथ होती है। और पुरुष एक दूसरे के हाथ की जोड़ी बनाकर चारों ओर घेरा बनाकर नृत्य करते हैं। "देखते-देखते वहाँ नाच-गाने का खासा मजमा जम गया। मजमें में जब सब खो गए तो सुलकसाए ने गले से ढोल का फंदा निकालकर फगरु के गले में डाल दिया। फगरु के नंगे हाथ ढोल के चमड़े पर थाप देने लगे।" (जंगल के फूल-राजेंद्र अवस्थी, पृ.16) बस्तर का जन-जीवन, जंगल, जानवर, जनजाति जितने आकर्षक और लुभावने है उससे कहीं अधिक मोहक और आकर्षक नृत्य है। राजेंद्र अवस्थी गोंड आदिवासियों के नृत्य के संबंध में लिखते हैं – "पर एन दाना देखते-देखते शायद वह अपने को भूल चुका था। अपने पैरों में समाई अतीत की झंकार, पहाड़ी झरने की तरह निकल पड़ी थी। नाचते-कुदते वह अफसर के सामने तक आ गया, तो अफसर को एकदम हँसी आ गई। वह जोर से अपने आप हँस पड़ा और उठकर खड़ा हो गया। उसके शरीर में एक अजीब गरमी आ गई थी। ..... वैसे उसके पैरों में थिरकन बराबर देखी

जा सकती थी। कटफूल पर बैठी रहना उसके लिए जैसे मुश्किल हो रहा था। (जंगल के फूल-राजेंद्र अवस्थी, पृ.19) 'पार' उपन्यास जीरोन खेरा के आदिवासियों को केंद्र में रखकर लिखा गया है। राउतों में शादी की रस्म को बिलकुल अनूठे ढंग से मनाया जाता है। गाँव के पवित्र थान गोंड बाबा की दोहरी समक्ष उपस्थित किया जाता है। वहाँ ढोल की तान पर रास रंग पूरी रात तक चलता है। ढोल और गीतों से आकाष गुँज उठता है। वीरेंद्र जैन लिखते हैं – "दुनिया की तरफ से 'हाँ' होते ही मुखिया ने गोंड बब्बा के थान पर पढ़वा गढ़वा दिया। खेरे में बीसों बार ढोल पिटवा दिया। ढोल के संग साथ डोर बंधने की उम्र पाई चार मौढ़ियन की फेरी फिरवा दी। दिन तय कर दिया। पूरे चाँद की रात ढोर बंधाई की रस्म होगी।" (पार-वीरेंद्र जैन पृ.54) ढोल और गीतों के स्वर आकाष गुँजते रहे।

मैत्रेया पुष्पा जी रचित 'आत्मा कबूतरी' उपन्यास में लोकनृत्य का चित्रण हुआ है। आदिवासी कबूतरा जाति घुमक्कड़ होती है। सुबह से लेकर शाम तक वे लोग मजदूरी, शिकार चोरी, डकैती आदि में रचे-पचे ताक लगाते रहते हैं। दीपावली का अवसर हो या होली का इन अवसरों पर इन्हें कभी – कभी भूखे भी रहना पड़ता है। भूखे रहकर भी लोग आनंद के साथ हँसते हुए त्योंहारों को मना लेते हैं। वे लोग त्योंहारों में समूह में नृत्य करते हैं। इस नृत्य में दस से बीस-बीस नर्तक और वादक हिस्सा लेते हैं। नृत्य की गति वाद्ययंत्रों के साथ – साथ होती है। पुरुष और स्त्रियाँ चारों ओर घेरा बनाकर नृत्य करते हैं। ढोल की लय पर गीत गाते हैं। जैसे "मोरी चंदा चकोर, काजर लगा के आ गई भोर ही भोर मोरी चंदा चकोर, छतिया पै तोता, करिहा पै मोर मोरी चंदा चकोर, चोली में निबुआ घँघरा घुमरे।" (अल्मा कबूतरी – मैत्रेयी पुष्पा, पृ.42)

लोकगीतों के द्वारा आदिवासियों का उल्लास प्रकट होता है। राजेंद्र अवस्थी जी 'जंगल के फूल'

उपन्यास के प्रारंभ में गोंड आदिवासियों का लोकगीत प्रस्तुत करते हैं। जैसे—

‘रे रे रे लो रे लो रे,  
रे ला रे रे रे रे ला रे ए ए ए।’

(जंगल के फूल – राजेंद्र अवस्थी, पृ.13)

गोंड आदिवासियों में ‘घोटुल गीत’ अपना एक विशिष्ट महत्व रखता है। घोटुल में गोंड पुरुष और महिलाएँ मिलकर गाना गाते हैं। ‘जंगल के फूल’ में अंग्रेज अफसर के खागत में गोंड आदिवासियों द्वारा स्वागत गीत गाया गया है। जैसे –

‘तैना नामुर ना मुर रे ना रे ना ना  
तभी नाक। जोड़ डोंगा,  
हामी ना कुंदे खडक सरकार चो  
रैयत के दंड पडली दरभा ठाना चो सड़क  
हो तै ना ना मुरडड।’

(जंगल के फूल – राजेंद्र अवस्थी, पृ.111)

आदिवासी साहित्य घने वनों जंगलों में रहने वाले मानवों की संस्कृति से जुड़ा साहित्य है। उस साहित्य में वेदना है, विद्रोह है और अपने ढंग की अभिव्यक्ति भी है। आदिम पुत्रों को वन-जंगलों, गिरि कुहरों में कैद करने वाली व्यवस्था के प्रति विद्रोह की भावना महादेव टोप्पो की इन पंक्तियों अभिव्यक्त होती दिखाई देती है –

‘जब जंगलों की/ सारी विद्रोही आवाजों को  
जंगल के पेड़ों के हरेपन को/  
हरे भरे होकर सीना तान  
पहाड़ों पर घाटियों में/ उगने लहराने की  
उनकी आकांक्षाओं को/ महुए की बोटल में  
डुबोने की ही साजिश/ इस जंगल का कवि रहेगा  
भला कैसे चुप।’

प्रत्येक आदिम जनजाति का अपना विशेष तथा परंपरागत लोकसाहित्य है जो विविधता से परिपूर्ण है। इनके प्रत्येक गीत के पीछे श्रद्धालु, मन-प्रवृत्ति, आचरण, पद्धति, सामाजिक संक्रमण, ईश्वर-परस्ती, अंधविश्वास, रुढ़ि, परंपरा, संस्कृति में होने वाले नवीन बदलाव, शहरीकरण, स्त्री-पुरुष भेद, रिश्ते, नातों से संबंधित अनेक बातें दिखाई देती हैं। भिन्न – भिन्न रूप, रस, गंध, शब्द और स्पर्श के सौंदर्यपूर्ण फल-फूल, तला-गुल्मख, पशु-पक्षी, कीट-पतंग आदि उन गीतों के नायक-नायिकाओं के प्रतीक हुआ करते हैं। जिसे निर्मला पुतुल की संथाली लड़कियों के बारे में कहा गया है कि –

‘ऊपर से काली/ भीतर से अपने चमकते दातों  
की तरह शांत धवल होती हैं वे/ जब हँसती है  
फेनिल दूध सी निश्छल हंसी।

तब झर-झराकर हँसती हँसते हैं  
पहाड़ की कोख से मीठे पानी के सोते  
जुड़े में खोंसकर हरी पीली पत्तियाँ  
जब नाचती है कतार बध्द/ मांदल की थाप पर  
आ जाता तब असमय बसंत।’

आदिवासी सभ्य समाज के संपर्क के कारण उनके आभूषण प्रियता में थोड़ा बदलाव दिखाई देता है। आभूषण के अतिरिक्त शरीर को अलंकृत करने के लिए उस पर कलात्मक चित्र बनवाती है। राउसों में शरीर को गोंदने का व्यवसाय प्रमुखतः नारियों द्वारा किया जाता है। गूँदना स्थायी आभूषण के रूप में रहता है। अपने पति को प्रसन्न करने हेतु गूँदना गूँदवाने की परंपरा पर दृष्टिपात करके वीरेंद्र जी लिखते – ‘लेकिन जब-जब कोई जनी गूँदना गूँदवाने आती है। उसके पास, मौढ़ी नहीं जनी, तब अपनी दशा पर फूली नहीं समाती फुलिया। तसल्ली पाती हैं। तब सोचती है कि भली रही जो मैं राग से निबटी। नहीं तो भोए भी अपने जन को रिझाने, तपाने की खातिर नित नए गूँदना गूँदवाने होते अंग-अंग पर।’ (पार-वीरेंद्र जैन, पृ.64)

गूँदना आदिवासी समाज में अपना एक विशिष्ट महत्व है। गूँदना सौंदर्य – वृद्धि का तो एक विशिष्ट साधन माना जाता है। मछली, सोंप, सूर्य, चंद्र आदि चित्र उनके शरीर पर गोंद दिए जाते हैं। जिस युवती के शरीर का अधिक गोंदा जाय ही युवती अधिक से अधिक सुंदर समझी जाती है। ‘शरीर गूँदना जरूरी है। जिसकी देह में जितने ज्यादा गूँदने होंगे, वह उमनी ही सुंदर होगी।’ गुदने का काम ओझा जाति के लोग करते हैं। जंगल के फूल ‘उपन्यास में अवस्थी जी लिखते हैं – ‘ओझा पीतल की एक लम्बी सुई दीये में रखे काले पदार्थ में डुबीली और लड़की की जांघ में घुसेड देता। वह जोर से चिल्ला उठती, ‘ऊ इ इ इ मा ड ड ड।’ (जंगल के फूल – राजेंद्र अवस्थी, पृ.165) जंगल में निवास करने वाले आदिवासी लोग अपनी जीवन रक्षा के लिए जिन देवी-देवताओं का स्मरण करते हैं, उन्हीं का चित्र मुख्य रूप से गोदने में किया जाता है। ‘मत रो बेटी, ये गूँदने तेरी सुंदरता में चार चाँद लगा देंगे। तुझे अच्छे से अच्छा प्रीतम मिलेगा। दुनिया भर के चैलिक तुझे प्यार करेंगे, पर तू उनमें से संभलकर चुनाव करना और मरने के बाद सही गुँने

तुझो नरक की यातना से बचाएँगे। तब देवता तेरी छाती में भाला नहीं घुसेडेगा।” (जंगल के फूल – राजेंद्र अवस्थी, पृ.166)

आर्थिक दरिद्रता के कारण आदिवासी महिलाएँ कम आभूषण पहन पाती हैं। आदिवासी महिलाओं का मुख्य आभूषण मालाएँ ही हुआ करती हैं। अवस्थी जी लिखते हैं – “उसके गले में डगरपोल (गुरियों की माला, जो चेलिक की उसकी प्रेमिका मोटियारी भेंट करती है।) होता है। कान में छोटी – छोटी बालियाँ। वह कभी न ये बालिया खरीदता, न डगरपोल वह अपनी मोटियारी को प्रेम की भेंट देता है तो मोटियारीसे भी इन्हें भेंट के रूप में पाता है। इस हाथ से दे, उस हाथ ले। न कभी देर, न कभी अंधेर।” (जंगल के फूल – राजेंद्र अवस्थी, पृ.30)

आदिवासी समाज की अपनी एक विशेषता होती है कि अधिकांश धार्मिक संस्कार पर्वों के रूप में मनाये जाते हैं। ‘लाडूकाज’ पर्व के अवसर पर गोंड आदिवासियों द्वारा नारायण देव की पूजा होती है। ‘जंगल के फूल’ में राजेंद्र अवस्थी जी लिखते हैं – “सिरहा नारायण देव की पूजा में खो गया। दो-चार मंत्र पढ़ने के बाद उसने देवताओं को धूप दी। सारे लोगों की आँखे सूअर पर अटक गईं। वह जमीन में मुँह लगाए पहले की तरह खड़ा था और सयारे चावल उसी तरह बिखरे थे। सिरहा के चेहरे पर चिंता की रेखाएँ उभरी। उसने देवता का नाम लेकर नारियल फोड़ा। उस पर लांदा चढ़ाई। मंत्र द्वारा वह सूअर की चेतना जगाने लगा। सूअर मंत्र के प्रभाव से झूम उठा। चावल के दानों की समेटने के लिए उसने जैसे ही मुँह खोला, सुलकसाए ने आगे बढ़कर उसकी पूँछ काट ली। पूँछ के कटते ही नारायण देव की आत्मा सूअर

पर उतर आई।” (जंगल के फूल – राजेंद्र अवस्थी, पृ. 15) नारायण देव के अलावा गोंड आदिवासी लोग अंगा देव को भी प्रतिष्ठित देवता के रूप में मानते हैं। आंगा देव की पूजा बसर के उत्तरी क्षत्र में होती है।

आदिवासी समाज के व्यक्ति पूर्वजों एवं परंपरागत देवताओं की पूजा अवश्य करते हैं। ‘धार’ उपन्यास में सौताल आदिवासियों का सबसे बड़ा देव मारांबुरु का उल्लेख मिलता है। उपन्यास की नायिका मैना मजदूरी का केवल संकेत मिलने पर मारांबुरु की कृपा समझती उनके प्रति श्रद्धा व्यक्त करती है। मारांबुरु के अलावा सौताल आदिवासियों में बधना देवी, कालीमाई, हनुमान, सर्वमंगला देवी एवं अलग-अलग प्रकार के ग्राम देवताओं का उल्लेख मिलता है।

#### निष्कर्ष –

आदिवासी जनता के मनोरंजन के लोकनृत्य, लोकगीत, लोकवाद्य, पर्व-उत्सव आदि समाविष्ट हैं। आदिवासी समाज अपने बचाव के लिए अपने लोक संस्कृति का बचाव करते हैं। शिकार करना, चोरी करना, शहद इकट्ठा करना – बेचना, दवाई गोली करने, रस्सियों पर खेल दिखाना ऐसे कितने ही काम हैं जो अपनी संस्कृति की पहचान कराते हैं। समाज के मुखियों द्वारा तथा हर एक नट द्वारा नट संस्कृति का रक्षण होता है। जड़ी – बूटियाँ खोजना, बीमार व्यक्तियों का इलाज करना यह सब करके धन कमाते थे। उन्हें अपनी लोकसंस्कृति को जीवन से जोड़ दिया है। लोकगीत, लोकनृत्य, लोककथाएँ, लोकोक्तियाँ समृद्ध। भारत के कलाकारों को प्रेरणा देते हैं। ऐसी सशक्त भारतीय आदिवासी लोक – संस्कृति के दर्शन आदिवासी जीवन केंद्रित साहित्य में मिलते हैं।

14.

### भूमंडलीकरण के परिप्रेक्ष्य में उपन्यास 'दौड'

डॉ. सरोज पाटील,

असिस्टेंट प्रोफेसर

श्री. शहाजी छ. महाविद्यालय, कोल्हापुर.

भूमंडलीकरण ने २१ सवीं सदी को सबसे अधिक प्रभावित किया है। इसके बीज हम कहीं न कहीं २० वीं सदी में ही पाते हैं परंतु २१ सवीं सदी में आते ही इन बीजों ने कुछ ऐसा स्वरूप धारण कर लिया कि आज भारतीय बाजार को शक्तिशाली बनाने का पूरा श्रेय भूमंडलीकरण को जाता है। भूमंडलीकरण के विविध आयामों में से एक महत्वपूर्ण आयाम यह है कि इसने व्यापार प्रबंधन की शिक्षा के द्वार हमारे युवा छात्रों के लिए खोल दिए। उन द्वारों के अंदर प्रवेश करते ही युवा कुछ ऐसे भ्रमित हो गए कि स्वयं से अलग कुछ सोचने समझने की उनकी शक्ति ही खत्म हो गई है। पूरी तरह आत्मकेंद्रित जीवन के आदी हो चुके भारतीय युवा वर्ग का पूरा व्यक्तित्व ही परिवर्तित रूप में समाज के सामने आने लगा है।

ऐसी स्थितियों पर भाष्य करने से भारतीय साहित्यिकों ने बिल्कुल हिचक महसूस नहीं की है। साहित्यिक लगातार इन स्थितियों पर भाष्य करते रहे हैं। ममता कालिया लिखित 'दौड' उपन्यास इन स्थितियों पर मार्मिक टिप्पणी करता है।

इस लघु उपन्यास में लेखिका ने भूमंडलीकरण, उपभोक्तावाद और उत्तर आधुनिक समय का अख्यान पाठकों के सामने रखा है। 'दौड' आज के समय की सटीक टिप्पणी है। इस उपन्यास के पवन और सघन नई उम्र के दो युवा लड़के हैं जो केवल इस उपन्यास के ही नहीं बल्कि समकालीन समय की युवा पीढ़ी का प्रतिनिधित्व करते हैं। टेक्निकल जीवन के आदी हो चुके इन बच्चों को अपने सपनों, अपने भविष्य, अपने वैभव के आगे रिश्ते-नातों, संबंधों की अहमीयत उसकी गरमाहट, उसकी कसक व्यर्थ लगती

हैं। इनका अपना एक गणित और अपना ही सौंदर्यशास्त्र हैं। जिससे आज समाज में नई और पुरानी पीढ़ी में आपसी टकराव, विचारों का बेमेल स्पष्टता से झलकने लगा है। लेखिका ने आधुनिकता के नाम पर समाज में आ रहे बदलावों, मानवी संबंधों की गिरती दिवारों तथा सांस्कृतिक परिवर्तनों पर मार्मिक टिप्पणी की है।

जहाँ पर आधुनिकता के नाम पर हमारी मूल भारतीय संस्कृति को नकारा जा रहा है। संस्कृति का पालन अप्रासंगिक माना जा रहा है। भूमंडलीकरण के इस दौर में प्रतिस्पर्धी मगज और तरक्कीशुदा सपनों के साथ भाग रही पीढ़ी अपनी कृति द्वारा अधिक से अधिक प्रासंगिक बनने की कोशिश कर रही है। इस जी तोड़ कोशिश में जहाँ एक ओर युवाओं की तरक्की पसंदता बढ़ती जा रही है, रिश्तों में बिखराव आ रहा है, अतिव्ययक्तिकता का आग्रह किया जा रहा है, निर्बंधता, आत्मकेंद्रियता, अनैतिकता बढ़ती जा रही है वहीं दूसरी ओर कहीं न कहीं आर्थिक विकास का स्तर भी बढ़ता जा रहा है। आगे बढ़ने की चाहत में तरक्कीशुदा सपने संजोये जा रहे हैं तथा उनकी पूर्ति के लिए जी तोड़ मेहनत करने की मानसिकता भी बनती जा रही है। जो युवाओं के हित में है। इसका स्वागत करना भी उतना ही जरूरी है जितना भूमंडलीकरण के विषम परिणामों का अस्वीकार। प्रस्तुत उपन्यास इन दोनों स्थितियों पर भाष्य करता है। पाठक भी इन स्थितियों पर समन्वित रूप में चिंतन प्रक्रिया का अवलंब करें, इसी अपेक्षा के साथ ममता कालिया जी ने 'दौड' उपन्यास को पाठकों के समक्ष रखा है।

भूमंडलीकरण ने २१ सवीं सदी को सबसे अधिक प्रभावित किया है। इसके बीज हम कहीं न कहीं २० वीं सदी में ही पाते हैं परंतु २१ सवीं सदी में

आते ही इन बीजों ने कुछ ऐसा स्वरूप धारण कर लिया कि आज भारतीय बाजार को शक्तिशाली बनाने का पूरा श्रेय भूमंडलीकरण को जाता है। भूमंडलीकरण के विविध आयामों में से एक महत्त्वपूर्ण आयाम यह है कि इसने व्यापार प्रबंधन की शिक्षा के द्वार हमारे युवा छात्रों के लिए खोल दिए। उन द्वारों के अंदर प्रवेश करते ही युवा कुछ ऐसे भ्रमित हो गए कि स्वयं से अलग कुछ सोचने समझने की उनकी शक्ति ही खत्म हो गई है। पूरी तरह आत्मकेंद्रित जीवन के आदी हो चुके भारतीय युवा वर्ग का पूरा व्यक्तित्व ही परिवर्तित रूप में समाज के सामने आने लगा है।

ऐसी स्थितियों पर भाष्य करने से भारतीय साहित्यिकों ने बिल्कुल हिचक महसूस नहीं की है। साहित्यिक लगातार इन स्थितियों पर भाष्य करते रहे हैं। ममता कालिया लिखित 'दौड़' उपन्यास इन स्थितियों पर मार्मिक टिप्पणी करता है।

'दौड़' उपन्यास के बारे में भाष्य करते हुए ममता कालिया ने स्वयं उसकी मध्यवर्ती कल्पना स्पष्ट करते हुए लिखा है,

'आर्थिक उदारिकरण ने भारतीय बाजार को शक्तिशाली बनाया इसने व्यापार प्रबंधन की शिक्षा के द्वार खोले और छात्र वर्ग को व्यापार प्रबंधन में विशेषता हासिल करने के अवसर दिए। बहुराष्ट्रीय कंपनियों ने रोजगार के नए अवसर प्रदान किए। युवा वर्ग ने पूरी लगन के साथ इस सिमसिम द्वार को खोला और इसमें प्रविष्ट हो गया। वर्तमान सदी में समस्त अन्यवाद के साथ एक नया वाद प्रारंभ हो गया। बाजारवाद और उपभोक्तावाद। इसके अंतर्गत बीसवीं सदी का सीधा-साधा खरीददार एक चतुर उपभोक्ता बन गया जिन युवा प्रतिभाओं ने यह कमान संभाली उन्होंने कार्यक्षेत्र में तो खूब कामयाबी पाई पर मानवीय संबंधों के समीकरण उनसे कहीं ज्यादा खिंच गए, तो कहीं ढीले पड़ गए। (पृ. ८६, ८७, दौड़) 'दौड़' इन प्रभावों और तनावों की पहचान कराता है। लेखिका द्वारा प्रस्तुत इस मध्यवर्ती कल्पना को उपन्यास के उद्देश्य के रूप में लिया जा सकता है। 'जहाँ हर महिने वेतन मिले वहीं जगह अपनी होती है' (पृ. ८७, दौड़) 'पिताजी मैं ऐसे शहर में रहना चाहता हूँ जहाँ संस्कृति

हो न हो परंतु उपभोक्ता संस्कृति होनी चाहिए।' (पृ. ४०, ४१, दौड़) इस तरह अपने जीवन लक्ष्य को अपने पिता के सामने रखनेवाला उपन्यास का पात्र पवन या 'माँ जब मैं आने लायक हो जाऊंगा तभी आऊंगा। तुम्हें थोड़ा इंतजार करना होगा।' (पृ. ८५, दौड़) इन शब्दों में माँ को अपने भारत न आने के बारे में बतानेवाला सघन ये दोनों भाई-भाई केवल इस उपन्यास के ही नहीं बल्कि ऐसे प्रतीक चरित्र हैं जो महानगरों में दौड़भाग का आधुनिक जीवन जीते मध्यवर्गीय और उच्चमध्यवर्गीय परिवारों में सांस ले रहे हैं। इन चरित्रों ने अपना जीवन खुद गढ़ा है। इनका अपना गणित और अपना ही सौंदर्यशास्त्र है। यह साहित्य और संस्कृति के बीच पल बढ़कर जवान हुई पीढ़ी नहीं बल्कि इंटरनेट, ई-मेल और सर्फिंग के बीच जी रही पीढ़ी है। रिश्ते-नातों की संवेदनशीलता इनमें नहीं है।

रेखा, राकेश, पवन, सघन इन चारों से परिपूर्ण इलाहाबाद का मध्यवर्गीय परिवार उपन्यास के केंद्र में है। ये मध्यवर्गीय माता-पिता बड़े चाव से बेटों को उच्चशिक्षा देते हैं। बेटों की जिदगी सवारों के लिए वे अपनी जिदगी के बेहतरीन क्षण गवां देते हैं परंतु जब बच्चे पढ़ लिखकर तरक्की पसंद बनते हैं तब पैसा, ग्लैमर, भव्यता, चकाचौंध में खो जाते हैं। सफलता के चरण चूमने के लिए आतुर बच्चों के लिए माता-पिता, सामाजिक बंधन, परिवार, अपनापन, संस्कृति सब छलावा बन जाता है। बुढ़ापे में ये बुजुर्ग दंपति अकेले, मायूस बन घर में फोन, कंप्यूटर और ई-मेल के बीच उलझकर रह जाते हैं। यह आज के आधुनिक जीवन की वास्तविकता है। इस वास्तविकता के विविध आयामों पर चर्चा प्रस्तुत आलेख का उद्देश्य है।

#### तरक्की पसंद युवा वर्ग :

वैश्विकरण से प्रभावित युवा वर्ग बड़ा तरक्की पसंद बनता जा रहा है। आज के भरे पूरे बाजार में खड़ी इस युवा पीढ़ी के सामने अनेक सारी महत्त्वकांक्षाएँ हैं। भारी भरकम वेतन प्राप्ति की लालसा, खुद को साबित करने का जुनून और प्रत्येक क्षण का उपभोग लेने की जिद है। 'जहाँ हर महिने वेतन मिले वहीं जगह अपनी होती है।' (पृ. ४५, दौड़) इस वाक्य को आज के युवा

वर्ग ने मंत्र की तरह अपना लिया है। प्रस्तुत उपन्यास के परिवार का बेटा पवन एम.बी.ए. की उपाधि हाथ आते ही मल्टिनेशनल कंपनी से जुड़ जाता है। धीरे धीरे उसमें अधिक से अधिक वेतनवाली नौकरियों से जुड़ने की चाहत बढ़ जाती है। पिता जब उसे अपने मूल शहर इलाहाबाद के निकट नौकरी करने की सलाह देते हैं तब वह स्पष्टता से कहता है, 'मैं ऐसे शहर में रहना चाहता हूँ जहाँ संस्कृति हो न हो परंतु उपभोक्ता संस्कृति चाहिए तभी मैं कामयाब रहूँगा।' (पृ. ४०, ४१, दौड़) अपनी जड़ों से कटकर जीने में खुशी माननेवाला अपना बेटा और उसकी सोच देख कर माता पिता स्तंभित हो जाते हैं। अपनों से दूर होते जा रहे बेटे को पिता समझाना चाहते हैं पर वह अपना दृष्टिकोण वह स्पष्ट कर देता है,

'सच तो यह है पापा जहाँ हर महिने वेतन मिले वहीं जगह अपनी होती है और कोई नहीं।' (पृ. ४५, दौड़) अपने बेटे के बहाने तरक्की पसंद युवा पीढ़ी की सोच देखकर पिता बड़े आहत हो जाते हैं।

पवन की पत्नी स्टेला डिमेलो भी एंटरप्राइज कापॉरेशन में पवन की बराबर की पार्टनर है। उसके माता-पिता विदेश में रहते हैं पर अपने करियर को लेकर अति सजग स्टेला भारत में अकेले रहते हुए अपना काम बढा रही है। पवन का भाई भी अपने भाई के नक्शेकदम पर चलकर डिग्री के हाथ आते ही ताइवान की सॉफ्टवेयर कंपनी से जुड़ जाता है। ताइवान जाने का निर्णय वह अकेले लेता है। माता पिता जब उसे वापस भारत आने का सुझाव देते हैं तब वह उल्टा सवाल करता है कि, 'मैं हिंदुस्तान आकर क्या करूँगा? मैं जो काम करना चाहता हूँ उसे कम से कम ४० लाख रुपये लगेंगे। आप इसमें से आधे पैसों का इंतजाम कर पाए तो मैं बाकी देख लूँगा।' (पृ. ८५, दौड़) इसके लिए माता-पिता की असमर्थता पर वह कहता है, 'मैं जब आने लायक हो जाऊँगा तभी आऊँगा। तुम्हें थोड़ा इंतजार करना पड़ेगा।' (पृ. ८५, दौड़)

इस प्रकार तरक्की पसंदता के नाम पर समाज में आ रहे बदलाव और मानवी संबंधों की गिरती दिवारों पर लेखिकाने बड़ी सटीक टिप्पणी की है।

### रिश्तों में बिखराव :

भूमंडलीकरण के परिणामस्वरूप तरक्कीपसंद युवाओं की संख्या में दिन-ब-दिन वृद्धि हो रही है। प्रस्तुत उपन्यास के तरक्कीपसंद युवा अपनी तरक्की के पीछे बेतहाशा दौड़ लगा रहे हैं और उन्हें पता भी नहीं चल रहा है कि आपसी रिश्ते उनसे कहीं छुटते जा रहे हैं। टेक्निकल जीवन के आदी हो चुके इन बच्चों को अपने सपनों, अपने भविष्य, वैभव के आगे माता-पिता, रिश्ते-नाते, संबंधों की अहमियत, उनकी गरमाहट, कसक व्यर्थ लगने लगी है।

पवन ने अपने एम.बी.ए. के दरम्यान भूमंडलीकरण, बाजारवाद, उपभोक्तावाद के बारे में जाना, समझा और फिर अपने आप को तरक्कीपसंद युवा समूह में सक्रिय बना दिया। नौकरी के दरम्यान राजकोट, इलाहाबाद पहुंचकर वह उत्पादन, विपणन, विक्रय का हिस्सा बना। नैतिक मूल्यों को त्यागकर केवल व्यक्तिगत तरक्की और सुविधाओं का उपभोक्ता बनना उसका जीवनलक्ष्य बना। परिणामस्वरूप उसकी दृष्टि में रिश्तों की अहमियत कम होकर वह हर कृति में अपनी सुविधा देखने का आदी हो गया।

एक बार नौकरी से कुछ फुर्सत निकालकर वह माता पिता ते मिलने इलाहाबाद पहुंच जाता है। पर अपने ही घर में खाने पीने से लेकर हर बात उसे अमुविधाजनक प्रतीत होती है। वह बाहर से मिनरल वॉटर मंगाता है। चार पांच दिनों में पवन और उसके माता पिता में छोटी मोटी बातों को लेकर अनेक सारे विवाद हो जाते हैं। पवन का भाई सघन ताइवान जाने के लिए पर्याप्त पैसे न होने की स्थिति में बड़ी तटस्थता से अपने पिता से कहता है, 'मेरे लिए हवाई टिकट और पांच हजार रुपयों का इंतजाम कर दें। पहली तनख्वाह में उसे वापस लौटा दूँगा।' (पृ. ७२) उसके इस वक्तव्य में उसकी अतिव्यावहारिकता तथा परायापन स्पष्ट झलकता है। मैं, मेरा जीवन, मेरी तरक्की इस 'मैं' से परे जाकर रिश्तों की अहमियत को पहचान पाने का अभाव यहां पर स्पष्टता से दिखता है।

रेखा और राकेश की कॉलनी मेंबर सोनी परिवार का बेटा विदेश में रहता है। मिस्टर सोनी की आकस्मित मृत्यु पर बेटा अपनी माँ को फोन पर सांत्वना देते हुए कहता है, 'आप ऐसा कीजिए इस काम के लिए किसी को बेटा बनाकर दाह-संस्कार करवाइए। मेरे लिए तेरह दिन रुकना मुश्किल होगा। मजबूरी है ममा।' (पृ. ८१ दौड़) बूढ़ी माँ पड़ोसियों से पति का दाह संस्कार करवा लेती है।

इस तरह रिश्तों में बिखराव आ रहा है। तरक्की, विकास, आत्मकेंद्रियता, आत्मसुविधा की चाहत के चलते रिश्तों की गहराई, अपनापन, समाप्त होता जा रहा है। यह भूमंडलीकरण की सबसे बड़ी विडंबना है।

#### अतिव्यक्तिकता का आग्रह :

आधुनिकता के नाम पर समाज में आ रहे जबरदस्त बदलाव का युवा पीढ़ी पर सबसे तेज प्रभाव हो रहा है। युवा वर्ग बड़ा आत्मकेंद्रित बनता जा रहा है। व्यक्तिकता को बनाए रखने का आग्रही बनता जा रहा है। आज का युवा अपने व्यक्तिक जीवन में किसी की भी दखल अंदाजी पसंद नहीं कर रहा है। जीवन के महत्वपूर्ण निर्णय भी व्यक्तिगत तौर पर लिए जा रहे हैं।

तरक्कीपसंद पवन अपनी सहयोगी स्टेला डिमैलो से शादी का निर्णय व्यक्तिगत तौर पर लेकर माता पिता को फोन पर इसकी सूचना देता है। स्टेला भी फोन और मेल के जरिए अपनी शादी का निर्णय विदेश में रह रहे अपने माता पिता तक पहुंचाती है। इन दोनों का सामूहिक विवाह कार्यक्रम में अपनी शादी करवा लेने का निर्णय सूनकर पूरा परिवार स्तंभित हो जाता है। सघन भी अपनी डिग्री के बाद ताइवान जाने का निर्णय लेते समय माता पिता से चर्चा करना आवश्यक नहीं समझता।

प्रस्तुत उपन्यास के लगभग सभी युवा पात्र अपनी व्यक्तिकता बनाए रखने के आग्रही हैं। यह आधुनिक जीवन में प्राप्त हो रहा अमूलाग्र बदलाव है। परिणामतः मानवीय संबंधों की गिरती दिवारें प्रकर्षतः सामने आ रही हैं।

#### निर्बंधता :

भूमंडलीकरण के इस दौर में सांस ले रहे आधुनिक युवा अपना जीवन अपने तरिके से जीने के आग्रही हैं। इनका अपना एक गणित और अपना स्वतंत्र सौंदर्यशास्त्र है। इंटरनेट, मेल और सर्फिंग के साथ जी रही इस युवा पीढ़ी की स्वतंत्र जीवन शैली है, जहाँ पर आत्मकेंद्रियता, स्वसुविधा की चाहत अधिक मात्रा में प्राप्त होती है।

पवन अपनी नियोजित बधू का परिचय अपनी माँ से करवाते हुए कहता है, 'स्टैला मेरी बिजनेस पार्टनर, लाइफ पार्टनर, रूम पार्टनर है।' अपनी संस्कृति का हो रहा पाश्चातिकरण देख रेखा हतप्रभ सी हो जाती है। भले ही रेखा को स्टेला पसंद न आए पर पवन अपने शादीवाले निर्णय पर अटल रहता है। शादी करने के लिए भी इस जोड़ी के पास समय नहीं है, जिससे जैसे जैसे वे शादी निपटाकर अपने अपने कामों में लग जाते हैं। पिता द्वारा इस पर टोके जाने पर पवन कहता है, 'मंजिलों के लिए संघर्ष करना ही पड़ेगा। मेरी लाइन में चलते रहना ही तरक्की है। मैं जिस दुनिया में हूँ वहाँ एथिक्स नहीं, प्रोफेशनल एथिक्स की जरूरत है।' (पृ. ६६, दौड़) अपने प्रोफेशनल एथिक्स के साथ जी रही यह जोड़ी अपने निर्णयों में किसी की दखलअंदाजी पसंद नहीं करती। सघन ताइवान में अपने प्रोफेशनल लाइफ में जम जाने के उद्देश्य से वहाँ की स्थानिय राजनीति में सक्रिय बनता है। माता पिता जब उसे ऐसी बातों से दूर रहने तथा भारत वापस आने की सलाह देते हैं तब वह सवाल करता है,

'मैं हिंदुस्तान आकर क्या करूँगा?.... आनेलायक बनूँगा तब आ जाऊँगा।' (पृ. ८५) सघन अपने करियर को लेकर अधिक सतर्क है तथा उसमें किसी की दखलअंदाजी उसे पसंद नहीं है। यह स्थिति उपन्यास के सभी तरक्कीपसंद पात्रों की है। यह इसी बात का निर्देश है कि प्रोफेशनल एथिक्स के पीछे दौड़ रही यह पीढ़ी निर्बंधता चाहती है। भले ही फिर परंपरा, रुढ़ियाँ, नैतिकता, भावुकता को त्यागना पड़े। भूमंडलीकरण के इस दौर में युवा पीढ़ी की सोच है कि उसे रुढ़ियों से लदे पारंपारिक विचारों को त्यागना होगा। परंपरावादी संस्कृति को पीछे छोड़ देना होगा।



इस प्रकार प्रस्तुत उपन्यास भूमंडलीकरण, उपभोक्तावाद और उत्तर आधुनिक समय का अख्यान पाठकों के सामने रखता है। 'दौड़' आज के समय की सटीक टिप्पणी है। आधुनिकता के नाम पर समाज में आ रहे बदलावों, सांस्कृतिक परिवर्तनों पर लेखिका ने बात की है। जहाँ पर आधुनिकता के नाम पर हमारी मूल भारतीय संस्कृति को नकारा जा रहा है। संस्कृति का पालन अप्रासंगिक माना जा रहा है। भूमंडलीकरण के इस दौर में प्रतिस्पर्धी मगज और तरक्कीशुदा सपनों के साथ भाग रही पीढ़ी अपनी कृति द्वारा अधिक से अधिक प्रासंगिक बनने की कोशिश कर रही है। इस जी तोड़ कोशिश में जहाँ एक ओर युवाओं की तरक्की पसंदता बढ़ती जा रही है, रिश्तों में बिखराव आ रहा है, अतिव्यक्तिकता का आग्रह किया जा रहा है, निर्बंधता, आत्मकेंद्रियता, अनैतिकता बढ़ती जा रही है, वहीं दूसरी ओर कहीं न कहीं आर्थिक विकास का स्तर भी बढ़ता जा रहा है।

आगे बढ़ने की चाहत में तरक्कीशुदा सपने संजोये जा रहे हैं तथा उनकी पूर्ति के लिए जी तोड़ मेहनत करने की मानसिकता भी बनती जा रही है। जो युवाओं के हित में है। इसका स्वागत करना भी उतना ही जरूरी है जितना भूमंडलीकरण के विषम परिणामों का अस्वीकार। प्रस्तुत उपन्यास इन दोनों स्थितियों पर भाष्य करता है। पाठक भी इन स्थितियों पर समन्वित रूप में चिंतन प्रक्रिया का अवलंब करें, इसी अपेक्षा के साथ ममता कालिया जी ने 'दौड़' उपन्यास को पाठकों के समक्ष रखा है।

## 15.

## समकालीन हिन्दी कविता में पर्यावरण संवेदना

डॉ. बबन सातपुते

सहायक प्राध्यापक, हिंदी विभाग,

मिरज महाविद्यालय, मिरज

## प्रस्तावना :

मनुष्य और प्रकृति दोनों का अभिन्न, अन्यतम तथा परस्परपूरक सर्वभूत सम्बन्ध वर्तमान ही नहीं, बल्कि उनके भविष्य के साथ सीधा सन्निकट जुड़ा हुआ है। अतः दोनों का अस्तित्व, जीवन ही समूचित रूप में एक-दूसरे पर निर्भर करता है। हमारी वैदिक संहिता, वाङ्मय आदि द्वारा हमारे ऋषि-मुनि, साधु-सन्त, भक्त वा मनीषि आदियों ने पर्यावरण महत्ता को आत्मीय रूप में स्वीकार कर उनकी संरक्षा, संवर्धन के स्पष्ट संकेत दिए हैं। आत्म-केन्द्रित, लालची मनुष्य उसकी प्रचंड महत्त्वाकांक्षा इसी तथ्य को समझ नहीं पाई, बल्कि उनकी ओर अनदेखा कर दौड़ में लगी रही। आज भूमंडलीकरण का दौर है। एक ओर मानव विकास और दूसरी ओर पर्यावरण की हानि, परिणामस्वरूप पर्यावरण का विकट बड़ा खतरा बन खड़ा है। यह खतराल समस्या समूचे विश्व में कोढ़ की भाँति भयावह रूप में फैल चुकी है। इसी संकटग्रस्त स्थिति को समकालीन हिन्दी कविता, संवेदनशील रचनाकार स्पर्श करते हैं। वे भविष्य की चुनौतियों को भाँपते हुए गंभीरता अभिव्यक्त करते हैं। राजेश जोशी, मंगेश डबराल, लीलाधर मंडलोई, विनोदकुमार शुक्ल, कुमार अम्बुज, ज्ञानेन्द्रपति, ओमप्रकाश वाल्मीकि आदि कई संवेदनशील, सजग रचनाकारों की संचेतना पर्यावरण, महत्ता, संवेदना को केवल स्पर्श ही नहीं करती, बल्कि मनुष्य को उससे अवगत भी करती है।

## पहाड़-पर्वतों की व्यथा-व्यंजना :

प्राकृतिक उपादान पहाड़-पर्वत आवास, उद्योग तथा अन्य पूर्ति हेतु विस्फाटकों से धड़ल्ले से तोड़े जा रहे हैं। जिससे अनगिनत आपत्तियों को जन्म मिलता जा रहा है। समस्त हवा ही प्रदूषित होती जा रही है। ज्ञानेन्द्रपति झारखंड के संकेत रूप में पहाड़ों के विनाश की मार्मिक व्यथा ही बयान करते हैं। जैसे –  
“अब आएं पर्वतों के पंख काटनेवाले वज्रधर इन्द्र के वंशज

और फटाफट धड़ाधड़  
चालू हो जाएंगे क्रशर  
बारूद की गंध फैली जाएगी हवा में  
उनके टूटने की गंध के ऊपर  
और वे बोल्लडरों में गिट्टियों के खण्ड-खण्ड हो जाएंगे”<sup>1</sup>

मनुष्य की बेतरह लापरवाही का खतरा पहाड़ों के दर्द के रूप में लीलाधर मंडलोई व्यंजित करते हैं, जो अत्यधिक सटिक है। आज अनुगूँज, नंगे पहाड़ उनकी निशानी मात्र बने हैं। जैसे –

“सामने पहाड़ है, लड़ता-बचाता अपने को भरसक  
कोई शब्द अनुगूँज नहीं बनता कि  
इतना नंगा-बूचा बचा हुआ आस-पड़ोस।”<sup>2</sup>

## परमाणु परीक्षण की होड़ :

समस्त विश्व के सभी राष्ट्र अपना-अपना वर्चस्व साबित ही नहीं, बल्कि सिद्ध करने पर तुले हुए हैं। चाहे युद्ध हो या परमाणु हथियारों के परीक्षण, दोनों की अन्धी ध्वस्तन परिणत होते हुए भी प्रचंड महत्त्वाकांक्षा निरंतर जारी है। जिससे मानवता और पर्यावरण दोनों की अन्तर्बाह्य रचना ही मोड़ चुकी है। परिणामस्वरूप समूची पृथ्वी ही क्षतिग्रस्त बन चुकी है। इसी की यथार्थता में सब राष्ट्रों का असली सिरमौर और पर्यावरणीय त्रासदी से ही जन-जन को ज्ञानेन्द्रपति परिचित कराते हैं। जैसे –

“तुम उसे राष्ट्र की शक्ति साधना कहते हो  
जब परमाणु के भूमिगत परीक्षण से फिर फिर  
थर्राते हो पृथ्वी की मिट्टी-देह  
पयस्वती पृथ्वी के मर्मस्थल में मारकर धूँसा  
विश्व-मानव समुदाय में अपनी मुट्ठी लहराते हो  
नृशंस विजेता की बर्बर मुद्रा में  
निरस्त्रीकरण-वार्ताओं के दौरान कैमरों के योग्य  
चकाचौंधी उजाले में  
सभ्य-सौम्य-निष्पाप दिखते भी हर बार।”<sup>3</sup>

**प्राकृतिक संसाधनों का अंधकारमय भविष्य :**

विश्रुत स्थिति में प्राकृतिक अनमोल दान अस्तित्वहीनता के कगार पर खड़ा है। उसका भविष्य अंधकारमय बनता जा रहा है। खनिजों के दोहन के साथ दुर्लभ जड़ी-बुटियाँ तथा वनस्पतियाँ नामशेष बनती जा रही है। जैसे कि, हमारा प्रकृति-प्रदत्त आयुर्वेद बदलते परिवेश में उजड़ता जा रहा है, जिसकी दुःखद स्थिति कवि कुमार अम्बुज उजागर ही नहीं करता, बल्कि उससे अवगत भी करता है। जैसे –

“आयुर्वेद की महक प्रकृति है  
वनस्पतियाँ, तना, छाल, फूल-पत्तियाँ  
बीज और बीज के भीतर की गिरियाँ और खनिज  
जिनमें प्रकट आयुर्वेद.....  
हर, बहेड़ा, आंवला, सौंठ, तुलसी, पीपल  
पर्यावरण ही आयुर्वेद  
जो डूब रहा है सभ्यता के उतर  
औद्योगिक समुद्र।”4

**संकटग्रस्त जल-स्रोत :**

विश्व-स्तर पर खोज के जरिए सिद्ध हुआ है कि, जल-संकट गंभीर समस्या है। प्राकृतिक जल-स्रोत, नदियाँ, तालाब, झरनें सब के सब बदलते पर्यावरण प्रदूषण से प्रादुर्भूत ही नहीं, बल्कि संकटग्रस्त स्थिति की मार झेल रहे हैं। जीवनरूपी जल संकट मानों विश्व संकट समुचे विश्व समुदाय के सामने एक घातक, गंभीर समस्या बनकर खड़ा है। हालात् स्थिति की गंभीरता लीलाधर मंडलोई त्रासदपूर्ण रूप में बयान करते हैं, जो मनुष्य को सोचने के लिए विवश करते हैं। जैसे –

“लिखा है किताब में पहले सफे पे  
शुद्ध पानी की कुल मात्रा ढाई प्रतिशत  
मनुष्य का हिस्सा जिसमें कुल एक  
और उसमें भी ढेर-सा अशुद्ध  
दिलचस्प ये कि उसमें भी कितना पहुँच से दूर।”5

**समूची धरती आक्रंदित :**

प्राकृतिक जीव-जंतुओं की दिन-ब-दिन घटती स्थिति पर कवि गहरी चिंता अभिव्यक्त करता है। समुद्र तथा जमीन पर मनुष्य के अत्यधिक आक्रमण से वह सिमटता जा रहा है। मनुष्य के सुख-विलास तथा क्रूर व्यवहार ही उसके कारणभूत है। इस सन्दर्भ में विनोदकुमार शुक्ल जी भविष्य में ठाकनेवाले गंभीर संकट को ही सूचित करते हैं। जैसे –

“बिलासपुर के पास अचानक मार का जंगल है

झोपड़ी की मिट्टी की दीवार पर  
छुहीं मिट्टी और गेरु से पेड़ बने हैं  
कि जंगल में कम हैं  
दीवाल पर पक्षी भी बने हैं  
जंगल में कम होंगे  
अन्दर की दीवाल पर  
शेर का चित्र है

कि जंगल में अब एक भी नहीं है।”6

साथ ही तेजी से लुप्त होते जा रहे भालुओं की करुण व्यथा ज्ञानेन्द्रपति व्यक्त ही नहीं करते, बल्कि उसे मनुष्य की लालची वृत्ति मानते हैं। जैसे–

“बच्चियाँ जब  
अपने टेडी बियर को छाती से चिपकाएँ  
दुलार रही होंगी

छीज रहें भारतीय जंगलों में  
और खोजी दलों के अनुसंधान-स्टेशनों के  
कचरालय बने जा रहे धुत्रीय प्रदेशों में  
बेमौत मारे जा रहे होंगे भालू  
काले भालू और भूरे भालू।”7

**प्राकृतिक संसाधनों के साथ अनुचित दुर्व्यवहार:**

ज्ञान-विज्ञान, तकनीकी, औद्योगिक क्रान्ति, संचार क्रान्ति आदि में नित नव अविष्कार के फलस्वरूप और प्रचंड महत्त्वाकांक्षा में स्वयं को वैश्वीक चराचर का स्वामी सम्बोधित कर प्राकृतिक अमूल्य उपादानों से मनचाहे बेशुमार व्यवहार करना अपना अधिकार ही मान बैठा है। मनुष्य अपनी स्वार्थ-पूर्ति हेतु स्वयं पर ही अंकुश नहीं रख पा रहा है। मानों वह इतना आदी बन गया है कि, उसका सुधरना ही दुश्चर हो गया है। अतः तंग आकर प्रकृति ही अपना रुख मोड़ रही है। वाल्मीकि जी इसका उत्तरदाता मनुष्य को ही ठहराते हैं। वे इसकी मार्मिकता प्रकृति द्वारा सटिक व्यंजित करते हैं। जैसे –

“वृक्षों ने डर कर  
छोड़ दिया है उगना  
नदियाँ सूखने लगी है  
या फिर मूड़ गई हैं  
रास्ता बदलकर  
तुम्हारी बस्तियों से दूर  
वे जानती हैं  
तुम कभी नहीं बदलोगे  
तुम्हारी जात ही ऐसी है।”8

**निष्कर्ष :**

विश्वभर में पर्यावरण की स्थिति, दशा विविध रूपों में कोढ़ की भाँति भयावहता से फैलती जा रही है। यह स्थिति केवल घातक ही नहीं, बल्कि समस्त चराचर के विनाश की बागडोर अपने हाथ में लेकर उसके निर्माता को ही नचा रही है। और मनुष्य सजगता, जागरूकता भरी सभ्यता के ढोंग में लिप्त मशगूल है। वस्तुतः यह स्थिति मानव-निर्मित उपलब्धि है। इस स्थिति के निराकरण पर मनुष्य द्वारा अन्तर्बाह्य परिवर्तन औषधि ही प्रभावी इलाज कर सकती है। इसी तथ्य को कवि की कविता रूपी वाणी बयान करती है। यह वाणी केवल पथ-प्रदर्शक की भूमिका मात्र नहीं, अपितु मनुष्य के मस्तिष्क को, उनकी चेतना को झकझोरने की सार्थक पहल करती है। महात्मा कबीर ने सत्य ही प्रतिपादित किया था कि,

“बुरा जो देखन मैं चला, बुरान मिलिया कोय । जो दिल खोजा आपना, मुझसे बुरा न कोय ।” अर्थात् इस सारी स्थिति की उपज, जड़ मनुष्य मात्र है। उन्हीं का उन्हीं द्वारा अन्तर्बाह्य परिवर्तन ही अनिवार्य आवश्यकता है। इसी तथ्य की ओर समकालीन हिन्दी कविता निर्देश कर मनुष्य की संचेतना को सजग करने की भरसक कोशिश करती है।

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## 16.

## 'साहित्य और संस्कृति संवर्धन में अनुवाद की भूमिका'

डॉ. साळुंखे मनिषा नामदेव

के.एन.भिसे कला, और वाणिज्य महाविद्यालय, कुर्डूवाडी

## शोध निबंध सार संक्षेप :-

प्रस्तुत शोधनिबंध भारत जैसे बहुभाषी देश में अनुवाद का महत्व, उनकी उपयोगिता, बढ़ता कार्यक्षेत्र, बढ़ती अनिवार्यता, साहित्य के क्षेत्र में उसका स्थान तथा संस्कृति संवर्धन में उसकी भूमिका को स्पष्ट करता है। राष्ट्रीय एकात्मता, आंतरराष्ट्रीय, सामंजस्य, विश्वबंधुत्व की भावना को उजागर करता है। अनुवाद सबसे जीवन की अनिवार्यता है वह बहुआयामी है।

संसार में ज्ञान असीम है। उसकी कोई एक भाषा नहीं बल्कि पुरे संसार की शैकड़ों भाषाओं में ज्ञान बिखरा हुआ है। मानवसमाज की ज्ञान पाने की लालसा से अनुवाद जन्म हुआ। आज शेक्सपियर अनुवाद से ही विविध भाषाओं तथा विश्वविद्यालयों में पहुँच पाया है।

प्रस्तुत शोधनिबंध का दृष्टिकोण है -

1) राष्ट्रीय एकात्मता, 2) साहित्य तथा संस्कृति संवर्धन में अनुवाद की भूमिका, 3) बहुभाषी देश में अनुवाद को बढ़ावा देता है।, 4) 'एक विश्व एक परिवार' भावना का संवर्धन करना है।

भारतीय संस्कृति विश्व की सबसे महान संस्कृति है। इस में लोगों में इन्सानियत, उदारता, एकता, धर्मनिरपेक्षता मजबूत सामाजिक संबंध दृढ़ हैं। मानव जाति के प्रगति का कारक अनुवाद है। संसार की भाषाएँ यद्यपि अलग अलग है। किंतु भावनात्मक समानता पायी जाती है। अनुवाद दो भाषाओं में सुसंवाद स्थापन कर मानव मानव के बीच की दुरिया मिटानेवाला दूत है। 'भाषा तथा उनके साहित्य की प्रवृत्तियों से परिचित होने का एकमात्र साधन अनुवाद है।' 1

भारत में ही तमिल मलयालम, तेलगु, कन्नड की भाषा तथा संस्कृति अलग है। किंतु अनुवाद से समाज चाहे शहरी हो या ग्रामीण, आंचालिक या नागरी, स्वदेशी या विदेशी सभ्यता एवं संस्कृति से परिचय पाना सुलभ हुआ है। अनुवाद से दूसरी भाषा भाषियों की जीवन प्रणाली, चिंतन तथा तत्व प्रणाली का परिचय प्राप्त है। प्रत्येक समाज और राष्ट्र के लिए आदान प्रदान का महत्त्व है। हिंदी जैसा श्रेष्ठतम

साहित्य प्रादेशिक भाषाओं में उपलब्ध है। अनुवाद से भारतीय तथा विदेशी साहित्य जनता के सामने स्पष्ट हुआ है। भारत के संदर्भ में रामायण तथा महाभारत, तुलसी का रामचरितमानस, कालीदास का मेघदूत सभ्यता संस्कृति के परिचायक है। पाश्चात्य विचारवंत प्लेटो, सुकरात, अरस्तू जैसे ग्रीक विचारवंत अनुवाद से दुनिया तक पहुंचे।

मराठी साहित्यिक वि.स. खांडेकर जी ने लिखा है। 'एक भाषा अथवा साहित्य किसी दुसरी भाषा या साहित्य के निकट संपर्क में आने पर आदान प्रदान से अधिक एकात्म, सहिष्णू होता है, ऐसी मेरी धारणा है' 13

संसार के संपूर्ण मानव समाज को भावात्मक स्तर पर एकता में पिरोना और उनमें विभाजन से उत्पन्न खाई को मिटाना अनुवाद का लक्ष्य है। दुनिया के कोने में आयी वाढ़, प्रकोप, आँधी, महामारी, अकाल तथा भूकंप जैसे बुरे प्रसंगों में तुरंत सहायता अन्य देशों के द्वारा पहुँचायी जाती है यह अनुवाद का सुफल है। काम्प्युटर, इंटरनेट के प्रसार से दुनिया निकट आयी है।

आंतरराष्ट्रीय सद्भावना, राष्ट्रीय एकात्मता को दृढ़ करनेवाला सुत्र अनुवाद है। विज्ञान, तकनीकी, न्यायालय, यात्रा क्षेत्र में इनका महत्व अनन्य है। कुराण जैसे ग्रंथ को पश्चिम की कई भाषाओं में अनुदित किया है। मानव धर्म प्रसार का वह मुख्य स्रोत है। 'वसुधैव कुटुम्बकम् की भावना का संवर्धन अनुवाद द्वारा संभव है। प्रेम सेवा, शांति सद्भाव, मैत्री, एकात्मता, एक विश्व एक परिवार' की भावना बढ़ रही है।

डॉ. रामचंद्र प्रसादजी कहते हैं- 'यदि अनुवाद कला का अन्वेषण न हुआ होता तो वैज्ञानिक अनुसंधान के बावजूद विश्व सिमटकर आज एक परिवार जैसा न हो गया होता' 14 स्पष्ट है आज जो समाज और राष्ट्र अनुवाद से दूर रहेगा वह एक द्वीप बनकर रहेगा। 21 वीं सदी का समाज अनुवाद के कारण एक दुसरे के करीब आयेगा। विश्वभाषा, विश्वसमाज, विश्वमानव जैसी संकल्पनाएँ अनुवाद से साकार होंगी। अनुवाद ज्ञान,

मन एवं चिंतन के दायरे को व्यापक क्षितिज प्रदान करता है।

संसार में ज्ञान असीम है किंतु उस ज्ञान को ग्रहण करने के लिए हमारी जिन्दगी सीमित है। ज्ञान की कोई एक भाषा नहीं होती। संसार में ऐसी कोई भाषा नहीं जिसमें ज्ञान न हो वह सैकड़ों भाषाओं में बिखरा हुआ है। मानव समाज की ज्ञान पाने की लालसा से ही अनुवाद का जन्म हुआ। अनुवाद सब के जीवन की अनिवार्यता है। अनुवाद की उपयोगिता बहुआयामी है। आज शेक्सपियर अनुवाद के कारण ही संसार के विविध विश्वविद्यालयों में पहुँच पाया है। अनुवाद सबके जीवन की अनिवार्यता है। अनुवाद शब्द अंग्रेजी के 'ज्जन्देसंजपवद' शब्दका हिंदी पर्यायी रूप है।

संस्कृत कवि पाणिनि के अनुसार – 'अनुवादे चरणानाम्'<sup>1</sup> अर्थात् अनुवाद प्रायः कथन है। डॉ. कृष्णकुमार गोस्वामी कहते हैं। – 'एक भाषा में व्यक्त भावों या विचारों को दूसरी भाषा में समान और सहज रूप से व्यक्त करने का प्रयास अनुवाद है'<sup>2</sup> प्रस्तुत शोध निबंध का निम्न दृष्टिकोण है— 1) राष्ट्रीय एकात्मता की भावना को दृढ़ करता, 2) बहुभाषी देश में अनुवाद को बढ़ावा देना।, 3) साहित्य तथा संस्कृति संवर्धन में अनुवाद के कार्य की जानकारी प्राप्त करना, 4) एक विश्व एक परिवार भावना का संवर्धन करना।, 5) संप्रेषण का प्रबल माध्यम अनुवाद है।

भारतीय संस्कृति विश्व की सबसे महान संस्कृति हैं। इसमें विभिन्न जातियों के लोग एक साथ रहकर एकदूसरे के सुख दुःख बाँटते हैं। यहाँ सभी धर्मों के लोग अपनी संस्कृति और परंपरा के साथ एक दुसरे के प्रति आदर तथा परंपराओं का आदान प्रदान करते हैं भारत समृद्ध संस्कृति और विरासत की भूमि है जहाँ लोगों में इन्सानियत, उदारता, एकता, धर्मनिरपेक्षता मजबूत सामाजिक संबंध दृढ़ हैं। भारतीय सांस्कृतिक विरासत की रक्षा में अनुवाद का स्थान महत्वपूर्ण है। मानव जाति की प्रगति का कारक अनुवाद ही है।

मानव जीवन में भाषाएँ भिन्न भिन्न हैं किंतु सभी प्रकारों के भाव कम अधिक मात्रा में सर्वत्र विद्यमान हैं। संस्कृति चाहे अलग अलग है। किंतु भावों में समानता पायी जाती है। अनुवाद भावनात्मक एकता का दूत है जो दो भिन्न भाषा— भाषियों में सुसंवाद स्थापित करता है। भावनात्मक एकता बढ़ाकर मानव –

मानव के बीच की दूरियों कम करता है। इस से भिन्न भाषा, भाषी समाज के लोग एक दुसरे के सुख दुःख में साझेदार बनते हैं।

जयरामन कहते हैं— 'भाषा तथा उनके साहित्य की प्रवृत्तियों से परिचित होने का एकमात्र साधन अनुवाद है'<sup>1</sup>

अनुवाद से ही भारतीय और विदेशी साहित्य जनता के सामने स्पष्ट हो रहा है। उदा. हिंदी के महाकवि तुलसीदास का रामचरितमानस, प्लेटो, सुकरात, अरस्तू जैसे ग्रीक विचारवंत अनुवाद से ही दुनियातक पहुँचे हैं। दुनिया के मानव समाज की संस्कृति एक नहीं है। भिन्न भाषा, स्थल, काल, परिवेश, मान्यताएँ आदि की भिन्नतापायी जाती है। भारत में ही तामिल, मल्यालम, तेलगु, कन्नड की भाषा तथा संस्कृति अलग हैं। अनुवाद से अन्य समाज चाहे ग्रामीण हो या शहरी, औद्योगिक हो या नागरी, स्वदेशी या विदेशी की संभ्यता एवं संस्कृति से परिचय पाना सुलभ है। प्रत्येक समाज को दुसरे समाज के साहित्य के अनुवाद से ही उनके आचार—विचार, खान,पान, तीज—त्योहार, वृत्त—उपवास, पूजा—पाठ, वेशभूषा सामाजिक सांस्कृतिक विधान का परिचय होता है। अनुवाद के कारण किसी राष्ट्र के साहित्य से हम परिचित होकर उस राष्ट्र के प्राचीन सभ्यता एवं संस्कृति के परिचायक हैं। भारत में संदर्भ में रामायण तथा महाराष्ट्र जैसे ग्रंथ हमारी संस्कृति के परिचायक हैं। प्रेमचंदजी का 'गोदान' किसान जीवन का जीवंत दस्तावेज है। कालिदास के 'मेघदूत' का सभी भाषाओं में अनुवाद हुआ है। देवीप्रसाद पूर्ण ने मेघदूत का अनुवाद 'धारधर धावन' नाम से किया है।

आजकल रोजी रोटी कमाने के लिए दूर दूर अन्य भाषा भाषी प्रदेशों में काम करना पड़ता है केरल का डॉक्टर महाराष्ट्रीयन अस्पताल में काम करता है तो उसे महाराष्ट्र के मरीजों की भाषा समझनी पड़ती है। व्यापारी क्षेत्रों में माल मॉगने या बेचते समय कंपनी से पत्राचार उनकी भाषा में करना पड़ता है, धार्मिक क्षेत्र में अनुवाद का महत्व है। हिंदू धर्म की भाषा संस्कृत, बौद्धों की पाली, ईसाई मुसलमानोंकी अरबी रही है। हर धर्म भाषाओं के पंडित सामान्य लोगों में धर्मप्रचार के लिए ग्रंथों का अनुवाद करते हैं।

मुद्रण की बढ़ती सुविधाएँ, संचार माध्यम आदि के कारण एक भाषा के वाचक अन्य भाषाओं के प्रति आकर्षित हो रहे हैं। एक भाषा के साहित्य की उत्कृष्टता

का आस्वाद अन्य भाषा के वाचकों तक अनुवाद पहुँचाता है। ज्ञानपिपासा की वृद्धि बहुत संख्यक जन-समुदाय का साक्षर होना, बहु रुपीय प्रसारण संसाधनों का अविष्कार के कारण अनुवाद का महत्व बढ़ रहा है। अनुवाद घर की भाषा में परदेशी के भाव, विचार, कल्पना, सौंदर्य को आत्मसात करने का साधन है। वह सर्षदेशिक, सार्वदेशिक, सार्वभाषिक मानव समाज की चिरंतन धरोहर है।

शिक्षा के क्षेत्र में गणित, विज्ञान, अर्थशास्त्र जैसे विषय के ग्रंथों की भाषा विदेशी है। संचार के क्षेत्र में समाचार पत्र, रेडिओं, दूरदर्शन के माध्यम से हर भाषा की, हर क्षेत्र की खबरे हम तक पहुँचती है। राष्ट्र में संचार कांति के कारण नए संचार माध्यमों का विकास हुआ है। काम्प्युटर, इंटरनेट के प्रसार ने दुनिया को निकल ला दिया है। देश विदेश की सभ्यता और संस्कृति कमरे में बंद हो गयी है। इस विकास के लिए अनुवाद कला का ज्ञान अनिवार्य हुआ है। अनुवाद ही वह माध्यम है जिससे विभिन्न क्षेत्रों में हो रही प्रगति और आंतरिक्ष से लेकर सूचना तंत्रतक हमारी पहुँच हो सकती है।

हिंदी के प्रयोजनमूलक स्वरूपका विकास आज अनुवाद पर निर्भर है। नित्यनूतन प्रयोगों, अविष्कारों को हिंदी माध्यम से जन-जन तक पहुँचना अनुवाद से संभव है। यदि सारी दुनिया सिमटकर एक बिंदू पर आना चाहती है तो वे भाषाएँ हैं जो सारे मानव मात्र को एक सुत्र में बाँधेगी सिर्फ भारत जैसे बहुभाषी देश में अनुवाद का महत्व नहीं बल्कि अन्य देशों को भाषाओं को जानने के लिए भी अनुवाद की भूमिका का अनन्य साधारण महत्व है। कविता, नाटक, कहानी, उपन्यास, ललित निबंध जैसे सृजनात्मक साहित्य क्षेत्र में अनुवाद का महत्वबढ़ रहा है। इंजीनियरी, चिकित्सा विज्ञान एवं आंतरिक विज्ञान जैसे क्षेत्रों में, आज अनेक देश शोध कार्य करते हुए प्रगतिपथपर है। इतिहास, भूगोल, अर्थशास्त्र, समाजशास्त्र, राजनीतिशास्त्र, दर्शनशास्त्र, भौतिक, रासायनिक, गणित, जैविकी जैसे विषयों में अनुवाद अंत्युक्त हुआ है।

प्रत्येक देश के प्रमुख नगरों में पर्यटन कराने वाली एजेन्सियाँ हैं जिनमें अनुवादक रखे जाते हैं। समाचारपत्र, साप्ताहिक, पाक्षिक, मासिक, वार्षिक पत्रिकाएँ में शीघ्रतिशीघ्र ताजी खबरो का अनुवाद पाया जाता है। रेडिओ और दूरदर्शन पर प्रमुख साहित्यिकों की कहानियाँ तथा उपन्यास, नाटक, एकांकी, व्यक्तिचित्रण

आदि विधाओं को हर भाषा में अनुदित कर प्रसारित किया जाता है। कुछ धार्मिक तथा दार्शनिक संस्थाएँ अपने धर्म सिद्धांत एवं दर्शन को पत्रिकाओं में नियमितरूप से अंग्रेजी में प्रकाशित करती रहती हैं यह अनुवाद से संभव हुआ।

प्रत्येक देश दूसरे देश में अपने राजदूत भेजता रहता है। वहाँ उनका अपना कार्यालय होता है। ये राजदूत अपने विचारों को अपनी भाषा में प्रस्तुत करते हैं। दो देशों के मध्य पारस्परिक समझ और मित्रता बढ़ाने में अनुवाद की भूमिका महत्वपूर्ण है। प्रेमचंद, टैगोर, टॉलस्टॉय, दास्तोवस्की जैसे कथाकार अनुवाद के जरिए दूरदेशतक पहुँचे हैं। आत्मकथा, निबंध, संस्मरण, काव्यानुभव, रेखाचित्र, डायरी, यात्रा, जीवनी, हास्यव्यंग्य सभी विधाओंमें अनुवाद की भूमिका अग्रणीय है।

आधुनिक जीवन की सच्चाई यह है कि अब विकासके लिए स्पर्धा में बने रहने के लिए यात्रा करना अनिवार्य है यात्रा संप्रेषण के बिना असंभव है यह संप्रेषण अनुवाद से संभव है। विज्ञान तकनीकी क्षेत्रों में उसकी भूमिका महत्वपूर्ण है। रूसी, चीनी, जपानी, फ्रेंच तथा अंग्रेजी भाषाओं में उपलब्ध वैज्ञानिक तथा तकनीकी सामग्री अनुदिक कर अन्य भाषाओं के लोगों तक संप्रेषित की जाती है। अनुवाद विचार समृद्धि का स्रोत है। देशी ही नहीं तो विदेशी साहित्य के अनुवादों से आज हर देश वैचारिक समृद्धि की और अग्रसर है। राष्ट्रपति डॉ. शंकरदयाल शर्मा ने कहा है— 'अनुवाद से अपनी भाषा और साहित्य समृद्ध बनाइए'।<sup>4</sup> अनुवाद का महत्व पहचानते हुए डॉ. आलोक कुमार रस्तोगी ने कहा है— "अनुवाद की अनिवार्य उपयोगिता हर युग, देश और जीवित्त समाज के लिए उसकी भावी प्रगति को समकालीन रखने के लिए सदा आवश्यक तथा महत्वपूर्ण मानी जायेगी।"<sup>5</sup>

हिंदी जैसा श्रेष्ठतम साहित्य प्रादेशिक भाषाओं में उपलब्ध है। बंगाली, मराठी, गुजराती, कन्नड, तामिल, साहित्य प्रसिद्ध है। प्रत्येक समाज और राष्ट्र की भलाई के लिए आदान प्रदान का महत्व है। मराठी के ज्ञानपीठ पुरस्कार प्राप्त कर्ता साहित्यिक वि.स. खांडेकर ने कहा है— 'एक भाषा अथवा साहित्य किसी दुसरी भाषा या साहित्य के निकट संपर्क में आनेपर आदान प्रदान से अधिक एकात्म, सहिष्णू होता है, ऐसी मेरी धारणा है'।<sup>6</sup>

अनुवाद से दूसरे भाषा भाषियों की जीवनप्रणाली,

चिंतन प्रणाली और तत्त्व प्रणाली का परिचय प्राप्त है। अनुवाद से दूसरे भाषाओंके समाज, प्रदेश तथा राष्ट्र का विकास संभव है। अनुवाद से प्रत्येक देश एक दुसरे के सामाजिक, सांस्कृतिक, राजनैतिक, भौगोलिक, भावनिक तथा बौद्धिक जीवन जानने लगा है। अनुवाद से प्रत्येक देश की एक दुसरे से बौद्धिक तथा भावनिक निकटता बढ़ती जा रही है, एक दुसरे से संपर्क बढ़ रहा है, एक दुसरे के अंतःकरण तक पहुँचना संभव हुआ है। मानव जाति के कल्याण में सहयोग देने हेतु अनुवाद की भूमिका महत्वपूर्ण है। संसार के संपूर्ण मानव समाज को भावात्मक स्तरपर एकता में पिरोना और उनमें विभाजन से उत्पन्न खाई को खत्म करना अनुवाद का लक्ष्य है। वह दो भिन्न भाषा भाषियों में स्थित अंतर का मिटाता है।

डॉ. रामचंद्र प्रसादजी कहते हैं— 'विभाजन से उत्पन्न हुई खाई को मिटाने तथा भिन्न भिन्न सांस्कृतियों के भावात्मक एकीकरण के लिए अनुवाद एक असाधारण पुल बन गया। 7 आज दुनिया के किसी भी कोने में किसी भी देश में यदि बाढ़ का प्रकोप आँधी, महामारी, अकाल तथा भूकंप जैसे अनेक बुरे प्रसंगों में अन्यान्य देशों से तुरंत जो सहायता पहुँचायी जाती है वह अनुवाद का सुफल है। वह देश में सामाजिक, राष्ट्रीय एवं अंतरराष्ट्रीय स्तर पर भावात्मक एकता को दृढ़ करता है। यह राष्ट्रीय एकात्मता अनुवाद के जरिए संभव है। एक प्रदेश के समाज साहित्य एवं संस्कृति आदि को दूसरे प्रदेश के लोग अनुवाद के जरिए ही समझा सकते हैं।

आंतरराष्ट्रीय सद्भावना, को दृढ़ करने का मुख्य सुत्र अनुवाद है। पूर्वी— पश्चिमी तथा दक्षिणी उत्तरी आदि का भेदभाव नष्ट कर संसार के संपूर्ण देशोंमें आपसी सद्भावना को दृढ़ करना अनुवाद से संभव है। मानव धर्म के प्रसार के लिए वह मुख्य स्रोत है। प्रत्येक धर्म का मूलाधार मानव धर्म है। बाईबल तो संसार की अधिकतर भाषाओं में अनूदित ग्रंथ है। कुरान को भी पश्चिम की कई भाषाओं में अनूदित किया गया है। दुनिया के कोने कोने में मानव धर्म के प्रसार का साधन अनुवाद है।

'वसुधैव कुटुम्बकम्' में अनुवाद का प्रधान सहयोग है। विश्वबंधुत्व की भावना का संवर्धन अनुवाद द्वारा संभव है। इस समस्त धरती को एक परिवार मान लेने की उदात्त भावना संपूर्ण विश्व में अनुवाद से ही विकसित हो रही है। डॉ. रामचंद्र प्रसाद कहते हैं — 'यदि अनुवाद—कला का अन्वेषण न हुआ होता तो वैज्ञानिक अनुसंधान के बावजूत विश्व सिमटकर आज एक परिवार जैसा न हो गया होता'। 7

प्रेम, सेवा, शांति, सद्भाव, मैत्री, एकात्मता अनुवाद से 'दृढ़ हो रही' है। 'एक विश्व एक परिवार' की भावना बढ़ रही है। 'वसुधैव कुटुम्बकम्' की संकल्पना को साकार करके शत्रुत्व, परायापन आदि को नष्ट करना मनुष्य को जोड़ना तथा विश्वबंधुत्व की भावना का संवर्धन करना अनुवाद का लक्ष्य है।

निष्कर्षतः — स्पष्ट है आज जो समाज और राष्ट्र अनुवाद से दूर रहेंगा वह एक द्वीप बनकर रहेगा। 21 वीं सदी का समाज अनुवाद के कारण एक दुसरे के करीब आयेगा। विश्वभाषा, विश्वसमाज, विश्वमानव जैसी संकल्पनाएँ अनुवाद से साकार होंगी। अनुवाद ज्ञान, मन एवं चिंतन के दायरे को व्यापक क्षितिज प्रदान करता है।

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## 17.

“भूमंडलीकरण , निजीकरण और उदारीकरण से प्रभावित साहित्य और संस्कृति।”

डॉ. शाहीन अब्दुल अजीज पटेल  
शंकरराव जगताप आर्ट्स  
अॅण्ड कॉमर्स कॉलेज वाघोली.

आदिकाल से आधुनिककाल तक की मानव प्रगति पर प्रकाश डाला जाय तो यही प्राप्य है कि मानव उत्तरोत्तर प्रगतिपथ पर अग्रसर है। उसकी अशांति , बेचैनी , दौड़ उसे प्रतिपल एक आवाहन को स्वीकारने के लिए बाध्य करती है। भूमंडलीकरण के इस दौर में भौतिक सुविधाएं हाथ जोड़कर दरवाजे पर खडी हैं। भूमंडलीकरण , निजीकरण और उदारीकरण , इन बाजारी नीतियों के कारण प्रत्येक वस्तु और सेवा बिकाऊ बन चुकी है। “पैसा दो मेवा लो।” का बोलबाला है। इस बाजारू दुनिया में मानव की प्रत्येक जरूरत खरीदी और बेची जा रही है। अगर आपका छोटा बच्चा है डेकेयर उपलब्ध हैं, अगर आप मरीज हो, अस्पताल और सेविका मौजूद है , अगर आप बूढ़े हो चुके वृद्धाश्रम मौजूद हैं। पुराने जमाने में मानव की ये सभी जरूरतें पूरी हुआ करती थी, तब हमारी अपेक्षाएँ कम और संतुष्टी अधिक थी। तब हम जिदंगी से ताल-मेल, समायोजन करते थे आज हम कन्डीशन वाली जिदंगी जीते हैं। और इसी बून्यादी जरूरत को बाजार ने परख और उसे इन्कॉश कर लिया है। केवल एक क्लिक के सहारे प्रत्येक सुविधा आपके दरवाजे की घंटी बजाती है और कार्ड के सहारे आपका व्यवहार पूरा हो जाता है। दुनिया के दूसरे छोर पर मौजूद वस्तु चंद मिटों में आपके ड्राईंग रूम , बेडरूम में सज जाती है और इसका श्रेय जाता है इसी बाजारवाद को। जहाँ इस बाजारवाद ने हमें भौतिक सुविधाओं से संपन्न बना दिया वहाँ हमसे हमारी भावनाएँ या तो छीन ली या फिर उसे कृत्रिम बना दिया। अब हम इस कृत्रिमता की शिकायत नहीं कर सकते क्योंकि हम सुविधा भोगी हैं। हमारी जरूरत और तसल्ली को हमने अपने परीमानों , अपनी ऐनक से देखने की वृत्ति डाल ली है। अपनी सुविधाओं की खातिर व्यक्ति अपने से ही दूर होता जा रहा है। उसकी सुविधा है कि उसे अपने मकान में (प्राइवसी)एकांत नामक एक गहरी खामोशी मिली लेकिन वहीं वह अपने के हंसी – मजाक ,

विचारों के आदान – प्रदान , बच्चों की किल्लकारी , अपनत्वभाव इन सबसे कोसों दूर होता चला जा रहा है।

रिश्तों के बीच खत्म होते स्नेह के साथ अब पडोसियों के लिए चंद लम्हों का वक्त भी उसके पास नहीं है। आते –जाते रूककर ही किसी की खैर – खबर पूछी जाए, आज वो लम्हें भी उसे मयस्सर नहीं। शहरीकरण के कारण उत्पन्न स्थिति का यथार्थ चित्रण करते हुए बी.एल गौड कहते हैं—

“ शहर में रहना / और आदमी बने रहना एक बडी बात है / अब शहर में आदमी कम बचेहै वे पहचाने नहीं जाते / देखते ही मुस्कुराते है हात हिलाते है / और ‘जल्दी है’ कहकर चले जाते है।”<sup>1</sup>

इसी शहरीकरण के कारण आज मानव यंत्रवत बनता जा रहा है। उसके पास अब केवल यांत्रिकी व्यावहारिकता बची है, गहरी आत्मियता नहीं।

घरवालों – पडासियों की दशा तो ऐसी है ही , लेकिन आज एक माँ के पास अपने बच्चों को लोरी सुनाने तक का वक्त भी मयस्सर नहीं है। वैश्वीकरण के चलते बढ़ती महंगाई ने माँ –बाप दोनों को घर चलाने के लिए दिनभर बाहर काम करने पर मजबूर किया है। माँ –बाप की मुलाकात बच्चों से केवल रात में होती है और इस मसमय ये दोनों सांसारिक उलझनों को सुलझाने के तरीके ढुँढते नजर आते है। इस समय बच्चे लॅपटॉप , कम्प्युटर और मोबाईल से ही अपना काम चला लेते है। इसी संदर्भ में कृष्णराय तुषार कहते है—

“लॅपटॉप में जंगल / देखती दुनिया शीशे के ताल में / मच्छलियों है चश्मे के नम्बर में / कैद पुतालिता है वसंती भोर कहाँ / कहाँ चौद की रातें खत्म हुई लोककथा / परियों की बातें

मोबाईल की कैद में / पसलियों है।<sup>2</sup>

माँ का बच्चों को सुलाते समय लोरी गाना या कहानी सुनाना यह भी उस पर किए जानेवाले संस्कारों का ही एक हिस्सा है जो आज माँ की मसरूफियत की वजह से पीछे छूटती जा रही हैं। माँ –बाप दोनों कमाऊ बन चुके हैं। कोई देसी कंपनी में काम करता है तो कोई विदेशी। बच्चों के लिए उनके पास समय नहीं इसीलिए फिर बच्चे शीशे के ताल में मछली देखते हैं, लैपटॉप पर जंगल और मोबाईल में लोरी सुनते हैं – गेम खेलते हैं।

बेशक हम इस युग को वैश्वीकरण का युग कहते हैं। भूमंडल का सुख –दुख, लाभ –हानि, एक साथ झेल रहे हैं। मोबाईल और कम्प्यूटर के इस युग ने मगर दो पीढ़ियों के बीच गहरी खाई बनाई है। बुजुर्ग व्यक्ति इन इलेक्ट्रॉनिक माध्यमों की अपेक्षा पारंपारिक साधनों को उपयोग में लाना चाहते हैं तो नई पीढ़ी के लिए ये इलेक्ट्रॉनिक चीजें हाथ का खिलौना बन बैठी हैं। इसका भी चित्रण साठोत्तरी कवि अशोकचंद्र ने इस प्रकार किया है—

“किसी तरह लिख रही है अगली पीढ़ी को

भीगा –भाग पत्र / जिसका उत्तर

अगर आया भी ई –मेल से आएगा

कांपती हुई लाठी और मिचमिचाती आँखे नहीं जानती  
संगणक की अजनबी इलेक्ट्रॉनिक भाषा  
दो भाषाओं, के बीच, दो पिढियों के बीच, दो समयों के बीच

पिस कर रह जाएगा बहुत –बहुत जरूरी संवाद।<sup>3</sup>

सूचना और प्रौद्योगिक के इस युग का यह कटू यथार्थ है। पत्र भेजना, पत्र पाना, पत्र की गंध को आत्मानुभूत करना अब समाप्त हो चुका। अब बुजुर्ग भी युवाओं से ताल –मेल तभी रख सकते हैं जब वे ई–मेल और एस.एम.एस. की तकनीक को अवगत कर लें। यहाँ। भावनाएँ यंत्रवत बनती जा रही हैं।

हिंदी कवि ने बदलते मानव जीवन के प्रत्येक पहलू पर अपनी गहरी कलम चलाई है। बाजारवाद ने आम आदमी की रग–रग से वाकिफ होकर आज उसे पीने का पानी भी खरीद कर पीने पर मजबूर कर दिया है। कमलेश्वर साहू कहते हैं—

‘पानी को बेचने से पहले / मच्छलियों से पूछा जाना चाहिए था  
मनुष्यों से पूछना चाहिए था / नहीं तो / पूछ लेना चाहिए था पानी से

मगर पूछा गया / देशी –विदेशी पूंजीपतियों से  
बिचौलियों से, व्यापारियों से, उदयोगपतियों से  
उन्हीं के बीचा हो गया / पानी बेचने –खरीदने का कारोबार।”

वैश्वीकरण की इस बाजारनीति का यह खुला चिट्ठा है कि पूंजीपति, व्यापारी, बिचौलियों सभी ने मिलकर अपना–अपना हिस्सा तै कर लिया। इस व्यापार में उन्हें केवल मुनाफे की ही चिंता रही। मुनाफाखोर और जादा मुनाफा कमाने के लिए आए दिन नित नई तरकीबें अपना रहे हैं और आम आदमी उनकी जालसाजी में आराम से फंसता दिखाई देता है।

पूंजीवादी व्यवस्था के इन ठेकेदारों का साथ निभानेवाला सर्वप्रमुख साधन टी.वी के रूप में सामने आता है। आज–कल नित –नए विज्ञापनों में अपना देह प्रदर्शन करती युवतियों को केवल चंद रूप्यों के बलपर यही उदयोगपति अपनी उंगलियों पर नचाते हैं। जिसका यथार्थ अंकन मनोजकुमार झा ने ‘विज्ञापन सुंदरियों से’ कविता में किया है।

निर्मित वस्तु ग्राहक तक पहुँचने के लिए विज्ञापन अलग बात है, लेकिन आजकल के विज्ञापनों को देखने पर वैश्वीकरण के बाजारवाद के ही दर्शन होते हैं। ज्यादा मुनाफा कमाने की इस स्पर्धा ने विज्ञापन में अतिशयोक्ति का ही सहारा लिया है और इसी अतिशयोक्ति का खुला प्रदर्शन करने के लिए अधनंगी युवतियों कदमों को थिरकाते, ग्राहक के मन मस्तिष्क पर अपना गहरा असर छोड़ने में कामयाब होती है। सुंदर से आवेष्टन में लिपटी ये चीजें ग्राहक को जरूरत न होने पर भी खरीदने पर लालायित करती हैं।

स्त्री की दैहिक सुंदरतासे लाभान्वित होने की इच्छा ये दुनिया के कुछ राष्ट्र मिलकर विश्वसुंदरी प्रतियोगिता का आयोजन करते हैं। स्त्री की इस दैहिक सुंदरता का पर्दाफाश करते हुए कवियित्री प्रभा दिक्षीत की आत्मा रुदन करते हुए कहती है—

“विश्वसुंदरी बोलो तुमने क्या खोया, क्या पाया है  
तन के बाजार में तुमने कितना कष्ट उठाया है  
देह तुम्हारी विज्ञापन बनती है किसी तिजारत की  
किन लोगों की खातीर तुमने अपना रूप सजाया है...  
चंद लुटेरों ने तुमपर भी थोडा माल लुटाया है। 5

स्त्री की दैहिक सुंदरता को केंद्र में रखकर और उसे ही माध्यम बनाते हुए विश्व के चंद राष्ट्र इन प्रतियोगिताओं के माध्यम से कुछ और ही खिचड़ी

पकाते हुए नजर आते हैं। यह इसी वैश्वीकरण के कार्पोरेट जगत का नंगा सच है, लेकिन प्रतियोगिता का नाम ही इतना सुंदर रख दिया की आम आदमी उसपर उंगली ना उठा सके। जिन स्त्रियों को क्षणिक चकाचौंध का यह संसार अपनी ओर आकर्षित करता है वे स्त्रियाँ, रूपया, पैसा, नाम, शोहरत, कामयाबी, रूतबा पाने की धुन में कुछ भी कर गुजरने को तैय्यार होती है, वे औरतें इसी चकाचौंध की दुनिया के लिए अपना घर बार, रिश्ते-नाते सभी कुछ दांव पर लगा, इसमें प्रवेश करती हैं।

**निष्कर्ष :-**

वैश्वीकरण, उदारीकरण, ग्लोबलायझेशन, उदारनीति विदेशी कंपनियों का आगमन, रोजगार के अवसरों का बढ़ जाना, सॉफ्टवेअर कंपनियों, कॉल सेंटर, मल्टीप्लेक्स, बीग-बझार यदि अनेक ऐसे नाम गिनाए जा सकते हैं जिससे बड़े-से-बड़े शहर से लेकर छोटे से छोटे गांव तक का व्यक्ति किसी-न-किसी रूप में प्रभावित हुआ है। रोजगार के सुअवसर जरूर बढ़े हैं, लेकिन बारिकी से तफतीश करने पर यही सच हाथ लगेगा कि जिसके पास हुनर है, दुनियाँ हर कीमत पर उसे खरीदने के लिए तैयार है। आज विदेशों में भारतीय इंजिनियरों, डॉक्टरों, अध्यापकों की माँग इसी ओर निर्देश करती हैं। अगर आपके पास बौद्धिक या दैहिक सुंदरता है, हुनर है आप दुनिया के

बाजार में अपना वजूद कायम कर सकते हैं। जिनके पास इस दोनों का अभाव है वे केवल धुन की तरह पिसे जा रहे हैं। वैश्वीकरण की इन्हीं नीतियों के कारण पूंजीपति, बिचौलिए, उदयोगपति और जादा मालदार बन रहे हैं।

हिंदी कवि नें वैश्वीकरण के कारण मानव जीवन पर हो रहे अनेक कारणों की बड़ी बारिकी से समीक्षा की है। मोबाईल, कम्प्युटर, इंटरनेट, प्रौद्योगिकी, जनसंचार माध्यम से सभी हमारे जीवन के अभिन्न अंग बनते जा रहे हैं। हमारे जीवन की यह त्रासदी है कि इन सब का विचार केवल युवावर्ग के लिए हो रहा है, इस स्पर्धा में हमारे बुजुर्ग एवं हमारे गांव हमसे पीछे छूट रहे हैं। लेकिन सही अर्थों में अगर हमें प्रगतिपथ पर अग्रेसर होना है तो उनको साथ लेकर चलना ही होगा।

हम इस बाजारवाद को नकार नहीं सकते। अब हमारे पास केवल एक ही मार्ग बचता है तालमेल वाला इसी के सहारे हम शिकायत किए बगैर इस परिस्थिती से एकाकार होने में ही हानिश्मंदी दिखाई देती है। हमें तालमेल रखते हुए यह जरूर ध्यान में रखना होगा कि इस बाजारावादी संस्कृति से किसी तरीकें से हमारी सांस्कृतिक न्हास ना हो और हमारी जरूरत भी पूरी हो। दुनियाँ के बाकी देशों की स्पर्धा में हमें अगर टिके रहना है तो यह तालमेल निहायत जरूरी है।

## 18.

## आदिवासियों का जीवन और संगीत

राजेंद्र सोमा घोडे

सहाय्यक प्राध्यापक

हिंदी विभाग,

सावित्रीबाई फुले पुणे विश्वविद्यालय, पुणे-07

देश का आदिवासी समाज आज भी आदिम अवस्था में अपना जीवन-यापन कर रहा है। जहाँ तक सभ्यता क्या जो अपने आप को सभ्य कहनेवाला समाज भी अभी तक नहीं पहुँचा है। जहाँ अधेरी गुफाएँ इनके घर हैं तो बड़े वृक्षों की जड़े बाहर आने के रास्ते हैं। विभिन्न क्षेत्रों में रहनेवाले इन जनजातीय लोगों की भाषा, सांस्कृतिक परिवेश, रीति-रिवाज आदि पद्धतियों में व्यापक भिन्नता है। ये जनजातियाँ अपेक्षाकृत दुर्गम और पर्वतीय क्षेत्रों में रहती हैं तथा सदियों से नगण्य साधनों के बीच जीवनयापन करती हैं। किसी समुदाय में प्रचलित रीति-रिवाज और उत्सव उसकी जीवनशैली को प्रतिबिंबित करते हैं। लोकगीत, लोकनृत्य तथा संगीत उनकी संस्कृति का अभिन्न अंग है। आदिवासी समुदायों के पेशे अलग-अलग प्रदेश में अलग-अलग हैं। आदिवासी पुरुष घुटने तक धोती, लंगोटी और कमीज पहनते हैं। सफेद रंग का शर्ट और कंधे पर अंगोछा रखते हैं। स्त्रियाँ हाथों में चूड़ियाँ गले में हमेल जो सिक्कों के आभुषण की बनी होती है। अंगूठी, कान में बुंदा आदि आभुषण पहनती है। स्त्रियों को गुदने, गुदवाने का बहुत शौक होता है। वे लोग दुनिया के तमाम झंझटों से मुक्त होकर मस्ती-भरा जीवन जीना अधिक पसंद करते हैं। वे लोग गीत, संगीत, लोकनृत्य के काफी शौकीन होते हैं। वादन के रूप में ढोलक, ढपली, मादरी, मंजीरा, बासरी आदि वाद्य बजाते हैं। विवाह और अन्य त्यौहारों में आदिवासी लोग सामुहिक नृत्य करके आनंद लेते हैं। उनके कठिन और कष्टमय जीवन को नृत्य और गीत सरस बनाते हैं।

आदिवासी भागों में शादी-ब्याह या धार्मिक उत्सव के समय आदिवासी क्षेत्रों में जोरदार आवाजों में ढोल तथा डफली की ताल पर आदिवासी लोग नृत्य करते हैं। नृत्य के लिए आदिवासी लोगों के कुछ दिन निश्चित होते हैं। जैसे-धार्मिक उत्सव, शादी-ब्याह, फसल के मौसम का प्रारंभ या कोई आनंद का क्षण या दिन आदि आदिवासियों के लिए नाचने गाने के लिए

विशेष अवसर होते हैं। इसी तरह लोकगीत या लोकनृत्य विविध प्रसंगों में प्रकट होते हैं। इनके माध्यम से विविध 1 त्यौहारों, पर्वों की जानकारी मिलती है। सामाजिक रिश्ते-नातों का वर्णन पाया जाता है। इसके कारण आदिवासी लोगों के रहन-सहन आचार-विचार, खान-पान और रीति-रिवाज का सच्चा चित्र देखने को मिलता है।

**जन्मगीत :-**

महाराष्ट्र के ठाणे, रायगढ़, पुणे, नासिक, अहमदनगर जिलों में ठाकर, महादेव कोली जनजातियाँ दिखाई देते हैं। इन जनजातियों में बच्चे का जन्म होने पर उसकी बधाई मनाने और पालना गाने की प्रथा दिखाई देती है। इनमें 'श्रीकृष्ण का पालना' गाया जाता है। इसमें सोलह दिनों का वर्णन करके अंत में गुरु महाराजा का नाम लेकर कृष्ण के नाम से 'पालना' गाते हैं-

“पहिल्या दिवशी जन्मले बाल कलस सोन्याचा देतोय उहालक

पडला उजेड तिन्हीया ताल दिपली नेत्र दोन्हीया डोल

करती भक्तीचा प्रतीया पाल। कृष्ण जन्मला कंसाचा काल जो बाला जो.....

सोलावे दिवशी सोलावा केला। गुरु महाराज विद्या बोलला

कृष्णाच्या नादाने पालणा गाईला जो बाला जो.....”1

इस तरह इन जनजातियों में जन्मदिन मनाया जाता है।

**विवाह गीत :-**

शादी तो सबके लिए आनंद का विषय होता है। शादी के समय आदिवासी क्षेत्र के जिस गाव में शादी होती है उसी गाँव के सब लोग मिलकर शादी जिस परिवार में है उनके लिए अपना काम छोड़कर सहायता करते हैं। शादी में सभी स्त्री-पुरुष, बच्चे समूह में नाच गान करते हैं। ऐसे ही एक गीत में शादी

के समय आदिवासी स्त्री गाती है—

“कलस तांब्या मी घेते बाई मी लग्नाला येते  
तुला नथ भी नाही लग्नाला येवू नको बाई  
नथ माड्याची घेते दादा मी लग्नाला येते  
तुला पोलका भी नाही लग्नाला येवू नको बाई  
पोलका माड्याचा घेते दादा मी लग्नाला येते।”<sup>2</sup>

इसमें औरत को यह कहा जाता है कि तुम्हारे पास नथ, पोलका, साड़ी, कंगन आदि नहीं है। तुम शादी में मत जाओ। लेकिन उसे शादी में जाने की इतनी लालच होती है कि वह कहती है ये सभी चिजे में किराये से ले लूँगी और शादी में भाग लूँगी।

**दूल्हन गीत :-**

शादी होने के बाद दुल्हन ससुराल में जाते समय रोती है। तो माँ-बाप भाई-बहन या अन्य रिश्तेदार उनको समझाते हैं और कहते हैं कि ससुराल के लोग माँ-बाप के समान हैं। इस तरह समझाते हुए यह गीत गाया जाता है—

“चांदीचा तार गेला स्टेशनावरी कोणी रडू नको ग  
रडू नको वनामध्ये तुला दिलं नाही ग वनामध्ये  
तुझा सासरा आहे ग बापूवानी  
तुझी सासू आहे ग माईवानी  
तुला वागवीन ग लेकीवानी।”<sup>3</sup>

इस तरह इसमें ससुराल के लोगों के बारे में बताया है की ससुराल वाले लोग माँ-बाप के समान होते हैं।

**दूल्हा गीत :-**

आज समाज में दहेज की प्रथा हर जगह दिखाई देती है। दहेज न देने के कारण अनेक विवाह में रुकावट पैदा होती है। लेकिन आदिवासी समाज में यह प्रथा कम दिखाई देती है। कुछ जनजातियों में तो दुल्हे से दहेज के रूप चावल, बकरा माँगते हैं। इस प्रकार का यह गीत ‘माडिया गोंड’ जनजाती में गाया जाता है।

“जोड़ी-जोड़ी इनदादी वंजी वाल वाल दादी वंजी  
वाल वाल  
गाडा नुका दोसते दादी वंजी वाल वाल दादी वंजी  
वाल वाल  
दुरत बोकडा दोहोने के उसके निवा जोडी दोर के  
वादी.....”<sup>4</sup>

दूल्हे लड़के को संबोधित कर यह गीत गाया जाता है कि जब तुम गाड़ी भरकर चावल दोगे तभी तुम्हें दुल्हन लड़की मिलेगी। पत्नी मुफ्त में नहीं मिलती इसके लिए गाड़ी भर चावल और बकरा देना पड़ती है।

**त्यौहार, उत्सव के गीत :-**

अमरावती जिले के मेलघाट में ‘कोरकू जमात’ दिखाई देती है। वह खेती, खेत मजदूरी करके अपना गुजारा करती हैं। वे होली के त्यौहार को सबसे महत्वपूर्ण त्यौहार मानते हैं। कोरकूओं की होली पूर्णिमा के दूसरे दिन से शुरू होकर पंचमी तक चलती है। विवाह का प्रारंभ, त्यौहार, उत्सव आदि अवसरों पर ये गाते हैं, नाचते हैं। गाव के रास्ते और मैदान में दोनों तरफ खड़े होकर ये गाते हैं। गाने के समय ताल देने के लिए हाथ की ताली और पाँव की चाल का तालमेल बिठाते हैं। फागुन महीने के महत्वपूर्ण त्यौहार पर वे सभी देवताओं को आमंत्रित कर उन्हें अवश्य आने का अग्रह करते हैं।

“डो टोनेम देवाके लीज को, राजा रे राम रे  
डो धरतीय समन के लीज को, राजा रे राम रे  
जाडेम जोथ के लीज को, राजा रे राम रे  
मीक अर्जुन के लीज को, राजा रे राम रे  
डो पाची पांडव के लीज को, राजा रे राम रे।”<sup>5</sup>

इस गीत में टोनेम, जमीन आकाश गाँव, मुखिया राम-लक्ष्मण, पाँच-पांडव, चन्द्र-सूर्य इन सभी से प्रार्थना की गई है।

**पारिवारिक (कौटुम्बिक) गीत :-**

महाराष्ट्र के थाणे, नासिक, धुलिया आदि जिलों में कोकणा जनजाति दिखाई देती हैं। खेती और मजदूरी उनका परंपरागत व्यवसाय है। वे प्रकृति के पूजक होने के कारण रानशिवारी, गावशिवारी इस प्रकार के देवताओं को वे मानते हैं। इस जनजाति में शादी के समय अनेक प्रसंग अनेक दृश्य रेखांकित करनेवाले गीत गाए जाते हैं। ये गीत पारिवारिक भावनाओं पर आधारित होते हैं।

“हाका मारीत बंगल्यापासून  
तुला पाहूनी लवल्या मोहनी  
पायाची जोडव कशी ग वहिनी  
दंडाच्या वेळा कशी ग वहिनी।”<sup>6</sup>

इसमें ननद अपनी भाभी से कहती है भाभी हम तुम्हें बंगले से पुकारते आ रहे हैं। तुम्हारे सामने मोहिनी भी फीकी पड़ जाएगी। तुम्हारे पाँव की जोड़ी, बालों की चोटी, नाक की नथ बहुत अच्छी है।

**नमन गीत :-**

महाराष्ट्र के थाणे जिल में रहनेवाले वारली जनजातियों का खेती एकमात्र साधन है। इनको नाचने-गाने का बेहद शौक है। छोटे-छोटे धार्मिक-सामाजिक प्रसंगों को वे विधिपूर्वक संपन्न करते

हैं। प्राकृतिक चमत्कार और भूत-पिशाचों पर वारलियों का विश्वास है, श्रद्धा है। उनके धार्मिक व सामाजिक आचार विचारों पर हिंदू परंपराओं का अत्यधिक प्रभाव हुआ है। इनमें गाने की शुरुआत वंदना से होती है। पहले धरती माता, कणसरीमाता आदि देवी-देवताओं का नमन होता है। इस कारण इनके गीतों में भारतमाता, महात्मा गांधी और अंत में ढोलक दादा इस प्रकार का क्रम आता है—

“पहिला नमिन गणेश देवाला रे गणेश देवाला  
दुसरा नमिन भारत मातेला रे भारत मातेला  
तिसरा नमिन गांधी बाबाला रे गांधी बाबाला  
चौथा नमिन ढोलक दादाला रे ढोलक दादाला।”7  
इस तरह से इस जनजाति में नमन किया जाता है।

इस प्रकार बारिश न होने पर ठाकरजाति के लोग देवता की आराधना करते हैं। जिसके कारण बारिश होती है। फसल उगती है। इसके कारण वह ईश्वर के प्रति नमन गीत गाते हैं।

पहिलं नमन माझं पहिलं नमन,  
नमन माझं धरती मातेला  
नमन माझं गुरु राया।  
दूसरं नमन माझं, दूसरं नमन,  
नमन माझं आई बापाला  
नमन माझं गुरु राया।”8

इस प्रकार धरती माता गुरु माँ-बाप को नमन किया जाता है।

#### स्वागत गीत :-

महाराष्ट्र के चंद्रपुर और गढ़चिरोली जिलों में ‘माड़िया गोंड’ जनजाति के आदिवासी लोग रहते हैं। उनमें शिक्षा बहुत कम है। खेती, मजदूरी, गोबर चुनना, लकड़ी तोड़ना इन्हीं व्यवसायों पर उनका गुजारा होता है। त्यौहार, उत्सव, विवाह के अवसर पर उनके नाच-गाने होते हैं। वे सामुदायिक ‘रेलानृत्य’ करते हैं। रिरीलो-रे रिरीलो -रिरीलो’ ऐसा गाते हुए फेरा लगाने की शुरुआत करते हैं। अतिथियों का आगमन उन्हें अच्छा लगता है। वे अतिथियों के आगमन के समय गाते हैं।

“आओ अतिथि आओ  
हमारे बुलावे को टालो मत  
हम तुम्हारे हैं  
तुम हमारे हो  
रंग रेलियाँ मनाएँ खूब मजा किया जाए

आओ अतिथि आओ।”9

इस तरह से वे अतिथियों का स्वागत करते हैं।

#### मृत्यु के गीत :-

हम जिस तरह आनंद के क्षणों में नृत्य-गायन करते हैं। उसी तरह आदिवासियों के वारली जनजाति में दुःख के प्रसंग में भी गीत गाए जाते हैं। कितना भी गरीब वारली क्यों ना हो वह भी कर्ज लेकर मृत व्यक्तियों की बरसी जरूर करता है। पुजारी और उसके साथी मृत व्यक्ति को लक्षित करके गीत गाते हैं।

“चंदा रे सूरया नमू लागल्या  
दगेसर देवी नमू लागल्या  
पाच नगाला नमू लागलं  
पाच पांडवाला नमू लागलं  
गावचे भगताला नमू लागलं  
भरले शोभेला नमू लागलं  
मी आहे दादू अजान बाळ  
आथा माझ्या राघु कुळेब्या।”10

इसमें मृत व्यक्ति की बरसी करते समय प्रकृति के विभिन्न देवताओं का नमन किया गया है। अंत में गानेवाला पुजारी अपने को अज्ञानी मानते हुए मृत व्यक्ति को याद करता है।

अतः हम ऐसा कह सकते हैं कि आदिवासी जीवन में संगीत का बहुत बड़ा महत्व है। संगीत उनके जीवन का महत्वपूर्ण साधन है। उनकी संस्कृति में अलग-अलग प्रकार के गीत हैं जो अन्य किसी संस्कृति में नहीं हैं। इन गीतों वारा या संस्कृति वारा उनके जीवन का परिचय हमें ज्ञात होता है। इसीलिए हम यह कहते हैं कि आदिवासी लोगों का जीवन संगीत के बीना अधुरा है।

#### संदर्भ सूची :-

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19.

लक्ष्मीनारायण लाल के नाटकों में चित्रित परिवर्तित  
मानवीय सह संबंधों का चित्रण  
( 'कफर्यु' नाटक के विशेष संदर्भ में)

डॉ. भारत श्रीमंत खिलारे

असो. प्रोफेसर, हिंदी विभाग

स्नातकोत्तर अध्यापक एवं शोध निर्देशक,

छत्रपति शिवाजी कॉलेज, सातारा

**प्रस्तावना :-**

स्त्री-पुरुष के मध्य एक प्राकृतिक आकर्षण है जो इन दोनों को एक-दूसरे की ओर आकृष्ट करता है। एक अदृश्य शक्ति इन दोनों को बरबस एक-दूसरे की ओर खींचती रहती है। यदि यह आकर्षण समाप्त हो जाये तो संभवतः जीवन नीरस तथा आकर्षणहीन हो जाये। समय के अनुसार स्त्री-पुरुषों के संबंधों का आधार भी परिवर्तित होता रहा है। जहाँ वैदिक युग में स्त्री स्वतंत्रतापूर्वक इच्छित पुरुष का वरण कर सकती थी, वहाँ मध्य युग में स्त्री-पुरुष की तृप्ति एवं भोग की वस्तु बन गयी। इस काल में स्त्री-पुरुष के लिए दोहरे मानदंड थे – पुरुष के लिए जो मानदंड थे वे स्त्रियों के मानदंडों से भिन्न थे।

स्वतंत्रता के पश्चात स्त्री-पुरुष संबंधों में क्रांतिकारी परिवर्तन आये है। पश्चिमी-सभ्यता के संपर्क ने उन्मुक्तता एवं व्याभिचारी वृत्ति को परिपोषित किया है, फलतः प्राचीन मान्यताओं को झटका लगा है। स्त्री-पुरुष का एक-दूसरे के प्रति आकर्षण मनोवैज्ञानिक है। इन चुंबकीय संबंधों का कारण शारीरिक सौंदर्य, मनोहारी व्यवहार एवं प्यार भरी बातें हैं। स्त्री-पुरुष-संबंधों में प्रेम एक प्रमुख कारण है। यदि स्त्री-पुरुष का संबंध प्रेमविहीन काम संबंधों को लिए हुए है तो वह वेश्यावृत्ति ही कहलायेगी।

सभ्यता के प्रारंभ में, स्त्री-पुरुष संबंधों का आधार काम-भावना ही थी और यह भावना संतानोत्पत्ति एवं आनंद-प्राप्ति के प्रयोजन सिद्ध करती थी, परंतु आधुनिक युग में बदलते जीवन मूल्यों के साथ-साथ यौन संबंधों का आधार भी बदल गया है। डॉ. लक्ष्मीराय के शब्दों में 'विवाह की सीमा के बाहर यौन-तृप्ति या विवाह से पूर्व यौन-संबंध अब पहले ही भाँति चौकाते नहीं है। फलतः स्वैरिता, परस्त्रीगमन,

उन्मुक्त प्रेम तथा प्रयोगात्मक विवाह जैसी अनेक संकल्पनाएं जन्म ले रही है। इन अभिवृत्तियों के मूल में आज की परिवर्तनशील परिस्थितियों और यौन-संबंधों तथा विवाह के संदर्भ में बदलते जीवन-मूल्यों को लक्षित किया जा सकता है। संभवतः ये बदलते जीवन मूल्य आज सर्वाधिक महत्व रखते हैं।

आधुनिक हिंदी साहित्य में डॉ. लक्ष्मीनारायण लाल का व्यक्तित्व और कृतित्व अपनी बहुआयामी प्रयोगधर्मी प्रवृत्ति के कारण विशेष उल्लेखनीय है। यूं तो इन्होंने कहानी, उपन्यास, अनुसंधान, समीक्षा, एकांकी और जीवनी-लेखन के क्षेत्र में भी अपनी मौलिक रचनात्मक का सुंदर प्रमाण प्रस्तुत किया, परंतु नाटक और रंगमंच के क्षेत्र में तो इनकी बहुमुखी भूमिका तथा सार्थक सक्रियता के महत्व को किसी भी दृष्टि से कम नहीं किया जा सकता। एक समर्पित रंगकर्मी के रूप में डॉ. लाल के व्यक्तित्व में हमें नाटकीय अनुभूति की निजता, कवि हृदय की कल्पना, अभिनेता का उत्साह तथा निर्देशक की सूक्ष्म दृष्टि का अद्भुत समन्वय देखने को मिलता है।

4 मार्च, 1927 को उत्तर प्रदेश में जिला बस्ती के जलालपुर नामक गांव में जन्में बालक लक्ष्मीनारायण का बचपन कुआनों और मनोरमा नदियों के हरे-भरे ग्राम्य-परिवेश में रामलीला, रासलीला, नौटंकी, बहुरुपिया, बिदेसिया और सफेडा जैसे लोक नाट्य रूपों को मग्न होकर देखते-सुनते बीता। माध्यमिक स्तर की शिक्षा उन्होंने बस्ती के एंग्लो संस्कृत हाईस्कूल में पाई। वहीं पहली बार अभिनय भी किया। 1942 में विवाह हुआ और 1946 में इण्टर की परीक्षा पास करके ये अनेक कठिनाइयों और संघर्षों के बावजूद, बी. ए. करने के लिए इलाहाबाद विश्वविद्यालय में प्रवेश पा गए। वही दीक्षांत समारोह के अवसर पर इनका

पहला एकांकी ताजमहल के आंसू सफलतापूर्वक खेला गया। 1950 में एम.ए. और 1952 में हिंदी कहानियों की शिल्पविधि का विकास विषय पर शोध-कार्य करके ये 1953 में चंदौसी के एस.एम. कॉलेज में प्राध्यापक हो गए। 1956 में डॉ.लाल आकाशवाणी लखनऊ में 'ड्रामा प्रोजेक्ट्स' के पद पर नियुक्त हुए, जहां से छः महीने में ही त्यागपत्र देकर वे पुनः इलाहाबाद के सी.एम.पी. कॉलेज में लौट गए। इसी बीच इन्होंने ग्राम्य-परिवेश के यथार्थवादी अंधाकुआं और नए प्रयोगशील मादा कैक्टस जैसे नाटकों को लिखा और प्रस्तुत किया। जनवरी, 1958 में इन्होंने हलाहाबाद के अनेक प्रबुद्ध लेखकों-कलाकारों के साथ मिलकर 'नाट्य-केंद्र' की स्थापना की।

चार-चार एकांकी और कहानी संग्रहों के अलावा इन्होंने लगभग पैंतीस पूर्णकालिका नाटकों की रचना की। इनमें से 'मादा कैक्टस', 'दर्पन', रातरानी, कलंकी, मिस्टर अभिमन्यु, करफ्यू, सूर्यमुख, अब्दुल्ला दीवाना, यक्ष-प्रश्न, व्यक्तिगत, एक सत्य हरिश्चंद्र, नरसिंह कथा, पंच पुरुष, गंगा माटी और राम की लडाई विशेष उल्लेखनीय हैं। 20 नवंबर, 1987 को ली गई अपनी गरिमा, ईमानदारी, निर्भयता और आत्मसम्मान के प्रतीक-पुरुष बनकर बडी आन, बान और शान के साथ जिए।

#### 'कफ्यू' नाटक का कथ्य :-

प्रस्तुत नाटक में मुख्य रूप से दो पुरुष और दो स्त्री पात्र हैं। इसका वस्तुविधान और दृश्यविधान नाटक की यथार्थवादी रचना-शैली की पुष्टि करता है। डॉ.लाल कफ्यू के बारे में लिखते हैं- "मैं मानता हूँ कि शायद जीवन में ऐसा नहीं होता, लेकिन मेरा विश्वास है जीवन में ऐसा क्यों न हो और यही इस नाटक की विशेष रचना है, लेखन नहीं। आज जीवन में जिस बुनियादी परिवर्तन की जरूरत है, मैंने यह इशारा इसी रचना भूमि से करने की कोशिश की है।" 1 आचार, नीति, मर्यादा और आदर्श जैसे बंधन कफ्यू इसी का प्रकट रूप है। अधिकांश दांपत्य इसी कफ्यू की भेंट चढ़ जाते हैं। कविता और गौतम दम्पति के संयोगवश कफ्यू के कारण उपस्थित अनुभवों और घटना-क्रम के माध्यम से नाटककार इसी जीवन-सत्य को प्रस्तुत करता हुआ नाटक का अंत कफ्यूविहीन संबंधों की शुभ कल्पना और शुभ कामना में करता है।

इस नाटक का कथानक इस प्रकार है - महानगर में दंगे के कारण कफ्यू लगता है परिणामतः

संपन्न परिवार की दो महिलाएँ रात के समय अपने घर से अलग रहने में विवश हो जाती हैं। मिल-मालिक गौतम के ड्राइंग-रूम में मनीषा नाम की महिला प्रवेश करके छात्रों की प्रेम कथाएँ सुनाती हैं, जिनके आलिंगन से उसे सुख मिलता था। वह कॉलेज के टेनिस खिलाडी, विश्वविद्यालय के रिसर्च-स्कॉलर तथा अन्य युवकों की भी प्रेम कहानियों को मस्ती में सुनाती जाती है और परिचित व्यक्तियों से ऊबने का संकेत देती है। मनीषा गौतम के साथ शराब पीती है। तथा वह उसकी बाँहों में समा जाने का संकेत करती है गौतम अपने घर में बिल्कुल अकेला है। उसने बाहर का दरवाजा बंद कर रखा है। मनीषा जब बाहर जाने लगती है तो गौतम उसे कसकर जकड़ लेता है। तब मनीषा स्वयं को छुड़ाकर पास पडी तलवार को उठाती है और कहती है, आगे मत आना, मैं अपने को बचा सकती हूँ। उसके पश्चात् तलवार फेंककर निकल जाती हैं।

दूसरे दृश्य में गौतम की पत्नी कविता कफ्यू के कारण अभिनेता संजय के घर में प्रवेश करती है। वह भी अकेला है तथा नाटक का रिहर्सल कर रहा है। वह उसके साथ वार्तालाप और रिहर्सल करती है और भावावेश में आकर वह स्वयं उसकी कमीज को उतारती है। उसकी चाह से संजय उसे अपने अंक में भर लेता है। तब वह चीखकर विरोध दर्शाती है। इस प्रसंग में कविता वर्तमान नाटक, रिहर्सल, गोष्ठियों की शैलियों पर नाना प्रकार के विचार प्रकट करती है। तीसरे दृश्य में मनीषा पुनः गौतम के ड्राइंग रूम में आकर उस कफ्यू की रात की अपनी शेष कहानी सुनाती है। गौतम और मनीषा में प्रेमलाप होता है। वह उसे अपनी बाँहों में भर लेता है। दोनो मंत्रपठन कर अलिंगनबद्ध हो जाते हैं।

अंततः कफ्यू हटने पर कविता अपने घर गौतम के यहाँ आ जाती है। गौतम और कविता कफ्यू की अपनी राम कहानी एकदूसरे को सुनाते हैं। गौतम मनीषा का प्रसंग और कविता संजय की कहानी सुनाती है। अंत में चारों मिलकर कविता गौतम के विवाह की सालगिरह मनाते हैं।

अंततः कहना सही होगा कि दांपत्य-जीवन एक समझौता मात्र नहीं है। उसका सही अर्थ है व्यष्टि और समष्टि का समन्वय। डॉ.सरजूप्रसाद मिश्र कफ्यू की सटीक टिप्पणी करते हुए लिखते हैं- "नाटककार ने 'कफ्यू' में पूरब और पश्चिम को मिलाने



की कोशिश की है – पश्चिम का मुक्त यौवन-संबंध, अबाध यौन स्वातंत्र्य भी अनुचित है, पूरब का यांत्रिक दांपत्य-जीवन भी दोषपूर्ण आदर्श स्थिति इन दोनों के बीच में कहीं होगी। गौतम, मनीषा, संजय, कविता ही क्यों, समाज का प्रत्येक व्यक्ति वर्जनाओं में जी रहा है – इसीलिए एकांत में नारी पुरुष को उत्तेजित करती है और पुरुष परस्त्री के सामने आसानी से उत्तेजित हो जाता है क्योंकि इस समय वर्जनाओं का बोझ हट चुका होता है।<sup>2</sup>

**‘कपर्णू’ नाटक में परिवर्तित मानवीय सहसंबंध:-**

प्रस्तुत नाटक में चार चरित्र-मनीषा, गौतम, संजय और कविता तथा पाँच दृश्य हैं। नाटककार ‘कपर्णू’ के दिन मनीषा को संयोगवश गौतम के घर एवं कविता को संजय के घर रात व्यतीत करने के लिए बाध्य करता है। वहाँ चारों ही पात्र अपनी-अपनी वर्जनाओं को विस्मृत कर आश्लेष एवं यौन-संबंधों के माध्यम से अपूर्व आनंद का अनुभव करते हैं। चारों पात्रों का इन यौन-संबंधों के बाद जीवन-दर्शन ही परिवर्तित हो जाता है।

डॉ. लाल ‘कपर्णू’ के माध्यम से पति-पत्नी-संबंधों की व्याख्या करते हैं। नाटक की भूमिका में वे लिखते हैं – ‘पति-पत्नी’ वे प्रेम-विवाह के फलस्वरूप मिले हों, चाहे परंपरागत विवाह से, एक-दूसरे को थोड़ा सा जानकर उसी के भीतर बल्कि उसी थोड़ी सी पहचान का ‘कपर्णू’ लगाकर जीवन जीने लगते हैं। समीक्ष्य नाटक में गौतम भी अपने जीवन पर ऐसा ही ‘कपर्णू’ लगाकर जी रहा है, परंतु कविता की अनुपस्थिति में ‘रायट’ करने पर उतारू हो जाता है। कहीं मनीषा वापस न लौट जाये, अतः यह झूठ कह देता है कि मेरी पत्नी घर में अंदर ही है। मनीषा भी गौतम को अपनी और आकर्षित करने के लिए उसी के सामने लुँगी दूसरे ढंग से बाँधते हुए कहती है – ‘मेरी टाँग कैसी है। कहिए न लाजवाब। संगमरमर की प्रतिमा... खजुराहो की नर्तकी।<sup>3</sup> गौतम उसकी और आकर्षिक होकर उसकी सुंदरता का वर्णन करते हुए उसे और अधिक आत्मीय बना लेता है। दोनों ही मदिरा-पान करते हैं। मनीषा एक ऐसी अत्याधुनिक है जो अपने जीवन में बहुत बार कपर्णू को तोड़कर ‘रायट’ कर चुकी है। सबसे पहले ‘रायट’ के समय उसके काम-संबंध कमल के साथ थे, बाद में ‘टेनिस प्लेयर’ और ‘रिसर्च स्कॉलर’ के साथ भी उसके संबंध स्थापित हुए थे। अब तो उसे यह भी याद नहीं कि उसके जीवन में

कितने लोग आये।

प्रस्तुत नाटक में मनीषा गौतम को कामोत्तेजक वार्तालाप के माध्यम से ‘सेक्सुअली एक्साइटिड’ करती है। इस संदर्भ में उनका यह संलाप द्रष्टव्य है –

मनीषा : मुझे प्यार करो।

गौतम : अब तक कितने लोगों से?

मनीषा : सबसे।

गौतम : मतलब ?

मनीषा : शरीर संबंध.... शादीशुदा क्या दूसरी स्त्री से प्यार नहीं कर सकता ?4

और गौतम जब प्यार करने के लिए मनीषा को अलिंगनबद्ध करना चाहता है, तो वह गौतम को तलवार से डराकर घर से बाहर निकल जाती है। गौतम के घर से भागी हुई मनीषा तीसरे दृश्य में फिर सामाजिक को गौतम के कक्ष में दिखलायी देती है और गौतम को जगाकर कहती है मैं अब आपके पास से कहीं नहीं भागूँगी, क्योंकि आपके पास से भागने पर बाहर पुलिस वाले मुझे पकडकर पुलिस चौकी ले गये, वहाँ उन्होंने मुझे निर्वस्त्र कर सामूहिक बलात्कार किया। इसलिए वह यह सोचती है कि ‘एक व्यापक बलात्कार से एक सीमित बलात्कार बेहतर है’ फलतः मनीषा पुनः गौतम में काम-चेतना उत्पन्न करते हुए यौन-संबंधों के लिए खुला निमंत्रण देते हुए कहती है.. यहाँ आओ... मेरे पास... और पास (उसकी गोद में सर रख देती है) तुम्हारा वह रूप एक ‘रिएलिटी’ समझकर मुझे ‘एक्सेप्ट’ कर लेना चाहिए था, रिएलिटी से भागना मुश्किल है। यह टाई निकाल दो। लाओ, मैं तुम्हारी यह कमीज निकाल दूँ। इसी तरह तुम भी मेरा कुर्ता निकालो... निकालो..., नहीं निकलता तो फाड दो...।<sup>5</sup> कहने की आवश्यकता नहीं कि गौतम-मनीषा कपर्णू को तोड़ आलिंगन बद्ध होकर रतिप्रक्रिया में लीन हो जाते हैं।

दूसरी ओर कविता भी अचानक कपर्णू लग जाने के कारण अभिनेता संजय के घर पहुँच जाती है। संजय की पत्नी को संजय की आवाज से चिढ़ थी। संजय अपने अहं भाव के कारण पत्नी को छोड़ नाटक करने में ही व्यस्त रहता है। कपर्णू की रात कविता भी संजय के साथ नाटक का रिहर्सल करते-करते कपर्णू तोड़ ऐसा अनुभव करने लगती है जैसा कि वह विवाह-पूर्व प्रेमी से प्यार करती थी, जहाँ से पलायन कर उसे गौतम की पत्नी बनना पडा। नाटक का रिहर्सल करते-करते वह संजय का स्पर्श-अलिंगन में

चूड़ी टूटने पर लाल धागा बाँध लेने से अपने पति (गौतम) का पर्याय (संजय) ढूँढ लेना व्यंजित है।

संजय के घर कविता पर कर्पूरु हट जाने के कारण वह काम संबंधों के लिए संजय को आकृष्ट करती है। वह स्वयं श्रृंगार करते-करते संजय से पूछती है – 'कैसी लगती है... केश-श्रृंगार करती हुई स्त्री?'<sup>6</sup> नरनारायण राय ने ठीक ही लिखा है 'नाटक के चरित्र युवक-युवती, असली नाटक (कर्पूरु) के संजय कविता बन जाते हैं। नाटक उनके जीवन में बदल जाता है या वे अपने ही जीवन का नाटक करते हैं। इसीलिए आवेश में आकर स्वयं तो निर्वस्त्र होकर संजय को भी निर्वस्त्र कर देती है परंतु ज्यो ही रतिप्रक्रिया की संभावना होती है इस बिंदु पर आकर मनीषा की तरह पलायन कर जाती है। यह उसकी कायरता ही थी। इसी कायरता के कारण वह अपने प्रेमी से विवाह करने में भी असफल रही थी। अंत में कविता को जब अपनी कायरता का बोध होता है तो वह संजय को पकड़, उसकी कमीज उतार, आश्लेषबद्ध हो टेबिल लैम्प बुझा देती है। कविता के वर्जनामुक्त होने के साथ-साथ संजय भी कर्पूरु तोड़ कविता को अंक में भरकर यौन-प्रक्रिया में लीन हो जाता है।

कविता कर्पूरु की रात के बाद जब घर लौटकर आती है तो उसके काम संबंधों के नैतिक मूल्यों में परिवर्तन हो जाता है – अपने शयन कक्ष में लेटी हुई मनीषा और खुले हुए कपड़ों के साथ सोफे पर लेटे हुए पति को देखकर वह वास्तविकता को समझते हुए कुछ नहीं कहती। बिस्तर पर किसी स्त्री के हेयरपिन को देखकर इसलिए कुछ नहीं बोलती, क्योंकि वह भी अपने बालों में संजय के द्वारा लगाया हुआ फूल लगाये है।

**निष्कर्ष :-**

1. प्रस्तुत नाटक में आधुनिक नारी की पर पुरुष के साथ रमण करने की रुचि को चित्रित किया गया है।
2. इस नाटक में परिवर्तित मानवीय सहसंबंधों का चित्रण किया है।
3. प्रस्तुत नाटक में नाटककार ने स्त्री-पुरुष के यौन संबंधों को नए रूप में तलाशने का प्रयत्न किया है।
4. समग्रतः यह नाटक यौन-मनोविज्ञान के उस बिंदु को स्पष्ट करता है, जहाँ स्त्री-पुरुष वर्जित जीवन मूल्यों को विस्मृत कर अतृप्त यौनाकांक्षाओंकी पूर्ति में

कोई झिझक महसूस नहीं करते, किंतु प्रतीक की संभाव्यता और चरितार्थता विवादास्पद हो सकती है।

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## 20.

## हिंदी उपन्यास और आदिवासी समाज

डॉ. सन्मुख नागनाथ मुच्छटे

सहाय्यक प्राध्यापक,

हिंदी विभाग

बी.एस.एस. कला, विज्ञान,

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जिला- उस्मानाबाद.

साहित्य, समाज का प्रतिबिंब होता है। इतिहास पर दृष्टिपात करने पर यह ज्ञात हो जाता है कि साहित्य ने हर युग और काल में समाज को जाग्रत किया है। साहित्य सदैव समाज को नव दिशा की ओर अग्रेसित करने का प्रयास करता है। उसको नव ध्वनि देने का निरंतर प्रयास करता है। इस संदर्भ में डॉ. म. ना. वानखेडे लिखते हैं कि—“समाज के मन को संस्कारित करने का बहुत बड़ा सामर्थ्य साहित्य में होता है। सामाजिक जीवन को सँवारने, प्रेरणा देने की ही नहीं बल्कि सामाजिक क्रांति लाने का सामर्थ्य भी साहित्य में होता है। साहित्य नव-समाज निर्माण के लिए क्रांति ला सकता है।”<sup>1</sup> आधुनिक काल की साहित्य विधानों में उपन्यास विधा का अपना अनूठा महत्त्व है। यह विधा मानव-जीवन को समग्रता से समेटने का प्रामाणिक प्रयास करती है। इस विधा में अन्य विधा की तुलना में मानवीय संवेदनाओं का पूर्ण रूप अभिव्यक्त हो पाता है। इन्हीं कारणों से यह विधा अन्य विधाओं की तुलना में जनसामान्य में विशेष लोकप्रिय बन गई है। भारतीय समाज की अनुभूति को उपन्यास विधा ने हर युग में ध्वनि देने का सशक्त प्रयास किया है। इस विधा से आदिवासी समाज भी अछूता नहीं रहा है। अन्य समाजों की तुलना में आदिवासी समाज विकास से कोसों दूर रहा है। इस समाज पर परंपरा, संस्कृति तथा सभ्यता का गहरा प्रभाव होने के कारण यह समाज सदैव पुरानी विचारधारा को पालते रहा है। फलस्वरूप यह समाज समय की गति को धारण नहीं कर सका। इसलिए यह समाज सदैव पिछड़ा रहा है। हिंदी उपन्यासकारों ने अन्य समाज की अनुभूति की तरह आदिवासी समाज की अनुभूति को भी उपन्यास विधा के द्वारा अभिव्यक्त करने का सक्षम प्रयास किया है। यह प्रयास अन्य अनुभूति की तुलना में एकदम अलग और विशिष्ट रहा है। परिणामस्वरूप

आदिवासी जीवन केंद्रित उपन्यास अन्य उपन्यासों से भिन्न रहे हैं।

हिंदी साहित्य में आदिवासी समाज केंद्रित उपन्यासों की संख्या कम है। आदिवासी समाज संबंधी उपन्यास लिखनेवालों में सर्व प्रथम नाम जगन्नाथ प्रसाद चतुर्वेदी का आता है। इन्होंने सन् 1899 में ‘बसंत मालती’ नामक उपन्यास में मलयपुर अंचल के मल्लाह आदिवासी समाज का चित्रण किया है। इसके पश्चात् सन् 1904 में मन्नन द्विवेदी ने ‘रामलाल’ नामक उपन्यास लिखा। प्रस्तुत उपन्यास में आरंभ से लेकर अंत तक आदिवासी समाज रहा है। इस उपन्यास के संदर्भ में डॉ. शेख शहेनाज बेगम अहेमद लिखती हैं कि—“इस उपन्यास में समाज के सभी वर्गों, शहरी एवं ग्रामीण, पुलिस, अदालत, पटवारी, पोस्टमैन, भगत, साहूकार आदि का व्यंगपूर्ण चित्रण हुआ है। इस उपन्यास में लेखक ने गोरखपुर जिले की बाँसगाँव तहसील के एक गाँव की छवि और स्थानीय रंग से परिपूर्ण संस्कृति को स्थान दिया है। इस उपन्यास का नायक अनाथ और असहाय है। इसी के जीवन-संघर्ष की कहानी उसके आदर्श एवं विवके को दर्शाती है।”<sup>2</sup> इसके बाद हिंदी उपन्यास साहित्य में आदिवासी केंद्रित समाज पर कई उपन्यास लिखे गये। अयोध्यासिंह उपाध्याय ‘हरिऔध’ ने सन् 1907 में ‘अधखिला फूल’ उपन्यास में आदिवासी समाज के विविध पहलुओं पर प्रकाश डाला है। विध्यांचल के पहाडी आदिवासी समाज को केंद्र में रखकर ब्रजनंदन सहाय ने ‘अरण्यबाला’ नामक उपन्यास लिखा। सन् 1909 में रामचीज सिंह ने ‘बनविहगिनी’ और सन् 1947 में वृंदावनलाल वर्मा ने ‘कचनार’ उपन्यास में आदिवासी समाज की विभिन्न झाँकियों को प्रस्तुत किया है। सन् 1950 के पहले जो-जो आदिवासी समाज केंद्रित उपन्यास लिखे गये, उन पर दृष्टिपात करने पर यह स्पष्ट हो जाता है कि इन उपन्यासों में आदिवासी

समाज का तो चित्रण है परंतु उनकी ध्वनि उतनी तीव्र नहीं जितनी सन् 1950 के बाद के उपन्यासों में रही है।

सन् 1950 के पश्चात् हिंदी उपन्यास साहित्य में आदिवासी समाज केंद्रित कई उपन्यास लिखे गये हैं। उनमें से उल्लेखनीय उपन्यासों को हम यहाँ रेखांकित करने का प्रयास कर रहे हैं। देवेन्द्र सत्यार्थी ने सन् 1952 में 'रथ के पहिये' नामक उपन्यास में आदिवासी जीवन, परंपरा, संस्कृति, सभ्यता, अंधविश्वास तथा परिवर्तित मानसिकता का परिचय दिया है। फणीश्वरनाथ रेणु ने सन् 1954 में 'मैला आँचल' उपन्यास में आदिवासी ग्राम को रेखांकित कर उनकी संस्कृति, सभ्यता, राजनीतिक, सामाजिक, धार्मिक गतिविधियों को महीन रूप में चित्रित किया है। प्रस्तुत उपन्यास में आदिवासी समाज विरोधी तत्वों पर कडा व्यंग्य भी किया गया है। सन् 1956 में योगेन्द्रनाथ सिन्हा ने 'वनलक्ष्मी' उपन्यास में बिहार राज्य में स्थित आदिवासी समाज के रीति-रिवाज, पर्व, धर्म, रुढ़ि तथा परंपराओं पर व्यापक प्रकाश डाला है। रांगेय राघव ने 'कब तक पुकारूँ' उपन्यास का सृजन सन् 1957 में किया। प्रस्तुत उपन्यास में राघव जी ने आदिवासी समाज में पाले-पोसे नट की मानसिकता को सूक्ष्मता से अंधेरे लिखित किया है। सन् 1958 में प्रकाशित 'सूरज किरण की छाँव' उपन्यास के द्वारा राजेंद्र अवस्थी ने आदिवासी लडकी पर हुए लैंगिक अत्याचार को यथार्थ ध्वनि दी है। इस घटना के बाद लडकी का जीवन नारकीय बन जाता है। प्रस्तुत उपन्यास आदिवासी जीवन और समाज की परंपराओं, रुढ़ियों और रीति-रिवाजों को प्रखरता से अभिव्यक्त करता है। साथ ही ग्रामीण जीवन की प्राकृतिकता और शहरी जीवन की विरुपता को भी उद्घाटित करता है। मछुआरा आदिवासियों को केंद्र में रखकर नागार्जुन ने सन् 1957 में 'वरुण के बेटे' नामक उपन्यास का निर्माण किया। इसमें मछुआरा आदिवासी समाज के विभिन्न पहलुओं पर यथार्थ प्रकाश डालने का काम नागार्जुन ने किया है। पूरा उपन्यास इस आदिवासी समाज की संघर्ष-गाथा को उद्घाटित करता है। योगेंद्र सिन्हा का सन् 1960 में आया 'वन में मन में' उपन्यास 'हो' आदिवासी समाज की नारी मानसिकता को प्रस्तुत करता है। आदिवासी समाज में नारी की अपनी अलग और विशिष्ट पहचान होती है। 'हो' आदिवासी समाज नारी को पुरुषों के बराबरी का स्थान

देता है। इसलिए इस समाज में नर-नारी को समान अधिकार हैं। संभवतः इसका मूल कारण नारी का पुरुष पर आश्रित न होना है। परिणामस्वरूप इस आदिवासी समाज की नारियाँ पुरुषों के समान कठोर परिश्रम कर अपना जीवन-यापन करती हैं। प्रस्तुत उपन्यास में इन नारियों का प्रतिनिधित्व 'मंजो' नामक नारी करती है। इस पात्र के द्वारा सिन्हा जी ने इस समाज की स्वावलंबी नारी मानसिकता को प्रखर वाणी दी है। राजेंद्र अवस्थी ने बस्तर के आदिवासी जीवन को केंद्र में रखकर सन् 1969 में 'जंगल के फूल' उपन्यास की रचना की। इस उपन्यास में प्रस्थापित व्यवस्था द्वारा आदिवासी समाज पर हुए अन्याय-अत्याचार के विरुद्ध विद्रोह-भावना का मार्मिक चित्रण हुआ है। सन् 1973 में हिमांशु जोशी ने 'अरण्य' उपन्यास में कूर्मांचल में स्थित आदिवासी समाज-जीवन की उदासी को यथार्थ ध्वनि दी है। महाश्वेता देवी द्वारा लिखित 'अरण्येर कानेर' बँगला उपन्यास का हिंदी अनुवाद सन् 1979 में 'जंगल के दावेदार' शीर्षक से हुआ। इस उपन्यास में महाश्वेता देवी जी ने बिरसा आदिवासियों के जीवन-व्यथा का यथोचित चित्रण किया है। इस संदर्भ में डॉ. शेख शहेनाज लिखती हैं कि— "यह उपन्यास जंगलों की माँ की तरह पूजा करने वाले, अमावस की रात के अँधेरे से भी काले और प्रकृति जैसे निष्पाप मुंडा, हो, हूल, संधाल, कोल और अन्य बर्बर, असभ्य जातियों द्वारा शोषण के विरुद्ध और जंगल की मिल्कियत तथा छीन लिए गए अधिकारों को वापस लेने के उद्देश्य से की गई सशस्त्र क्रांति की महागाथा है।" आदिवासी समाज जीवन के दयनीय और असहाय जीवन पर संजीव ने सन् 1981 में 'किसनगढ के अहेरी' नामक उपन्यास की सर्जना की। इस उपन्यास में संजीव ने आदिवासियों के जनजीवन का आर्थिक, धार्मिक व्यवस्थागत अधिकारी वर्ग द्वारा नारी शोषण का चित्रण करके किसनगढ में चले आ रहे दमन चक्र को यथार्थ वाणी दी है। दमकडी स्थान में स्थित आदिवासियों को मूलाधार बनाकर राकेश वत्स ने सन् 1982 में 'जंगल के आस-पास' नामक उपन्यास रचा। यह उपन्यास सोन नदी के किनारे फैले जंगल और पहाडियों में बसे दमकडी अँचल के पिछड़े और शोषित आदिवासियों के आधुनिक सभ्यता से अलग और अभिशप्त जीवन को उजागर करता है। प्रस्तुत उपन्यास आदिवासी समाज के शोषण अन्याय-अत्याचार तथा पिछड़ेपन को सक्षमता से व्यक्त करता है। सन् 1984 में लिखित

‘महर ठाकुरों का गाँव’ उपन्यास बटरोही सशक्त आदिवासी जीवनपरक उपन्यास है। प्रस्तुत उपन्यास में बटरोही जी ने परंपरागत मान्यताओं को नकारकर नव का स्वागत करने वाले आदिवासी समाज को चित्रित किया है। यह उपन्यास आदिवासी समाज जीवन के परिवर्तन को उजागर करता है। संजीव ने सन् 1990 में ‘धार’ उपन्यास की सृजना कर बिहार संथाल परगना में कोयला अँचल की खदानों में काम करने वाले श्रमजीवी आदिवासियों की व्यथा को सजीव वाणी दी है।

वीरेंद्र जैन कृत ‘पार’ उपन्यास आदिवासी जीवन का महत्त्वपूर्ण दस्तावेज है। प्रस्तुत उपन्यास में वीरेंद्र जैन ने आदिवासियों के जीरोन खेरे की व्यथा—कथा रेखांकित किया है। यह उपन्यास सभ्य समाज द्वारा शोषित आदिवासी मन की अभिव्यक्ति है। हिमांशु जोशी द्वारा रचित ‘सु—राज’ उपन्यास सन् 1992 में प्रकाशित हुआ। प्रस्तुत उपन्यास ‘थारु’ नामक आदिवासी जनजाति के यातनामयी जीवन का लेखा—जोखा है। संजीव ने ‘सावधान! नीचे आग है’ उपन्यास में संथाल आदिवासियों की मानसिकता, देवी—देवता, खान—पान, पूजा, रीति—रिवाज, परंपरा, पर्व त्यौहार, बल्कि—प्रथा, पंचायत आदि का चित्रण मिलता है। इस उपन्यास में आदिवासी लोकगीत और लोकनृत्य का चित्रण है। फलस्वरूप उनकी संस्कृति जीवंत बन गई है। श्री प्रकाश मिश्र ने सन् 1997 में ‘जहाँ बाँस फूलते हैं’ उपन्यास का सृजन किया। यह उपन्यास आदिवासी लुशेइयों की समस्याओं को सजीव वाणी देता है। हिमांशु जोशी ने आदिवासी समाज—जीवन की वर्तमान स्थिति का चित्रण ‘समय साक्षी है’ उपन्यास में किया है। इस संदर्भ में वे लिखते हैं कि— “यह आदिवासी क्षेत्र वैसे का वैसे रहा, जैसा आदिकाल में कभी रहा होगा.....।” अर्थात् अनेक युग और काल आये—गये परंतु आदिवासी जैसा का वैसे ही रहा। उसमें विकास नहीं के बराबर है। यह उपन्यास आदिवासी समाज की यथार्थ स्थिति को रेखांकित करता है। सन् 2000 में प्रकाशित ‘जंगल जहाँ शुरु होता है’ उपन्यास में संजीव ने थारु आदिवासी जनजाति से जुड़ी आर्थिक स्थिति, शोषण की पीडा, अत्याचार आदि का यथार्थ

चित्रण किया है। साथ ही इस उपन्यास में थारु जनजाति की अंधश्रद्धा, शोषण, गरीबी तथा मजबूरी का भी चित्रण है। मैत्रेयी पुष्पा ने ‘अल्मा कबूतरी’ उपन्यास में आदिवासी कबूतरा जनजाति में नारी की स्थिति, यौन—संबंध, सामाजिक परिवेश, धार्मिक स्थिति, राजनीतिक परिवेश तथा सांस्कृतिक परिवेश आदि का यथार्थ चित्रण किया है।

संक्षेप में हिंदी उपन्यासकारों का आदिवासी जीवन केंद्रित उपन्यास सृजन के मूल में मुख्य उद्देश्य है — स्थिर स्थान पर गतिमान समय में जीने वाले आदिवासियों के समग्र पहलुओं को उद्घाटित करना। उपरोक्त समस्त उपन्यासों में उपन्यासकारों ने विभिन्न आदिवासियों के जनजातियों को और उनके जीवन को सूक्ष्मता से चित्रित किया है। आदिवासी समाज को सभ्य समाज से बार—बार अपमानित और शोषित होना पडा। सभ्य समाज ने कभी नहीं चाहा कि आदिवासी समाज आगे बढे। परिणामस्वरूप यह समाज स्वतंत्रता के इतने वर्षों बाद भी विकास से कोसों दूर रहा। ऐसे पिछड़े आदिवासी समाज को तथाकथित सभ्य समाज के समकक्ष उपस्थित करने का काम हिंदी उपन्यासकारों ने किया है। इन उपन्यासों ने आदिवासी समाज को झकझोर दिया। फलस्वरूप उनमें बाह्यतत्वों से प्रभावित होने की कला आ गई। इस संदर्भ में एस. कुमार लिखते हैं कि— “आदिवासी संस्कृति में बाह्य तत्वों को आत्मसात करने की अपूर्व क्षमता है। ऐसे तत्वों का आदिवासियों की संस्कृति में अनुकूलन भी हुआ और समाकलन भी हुआ है।”<sup>4</sup> इस प्रकार पिछड़े हुए आदिवासी समाज को बाह्य तत्वों से प्रभावित होने की प्रवृत्ति और आधुनिक समाज को जानने एवं समझने की जिज्ञासा का चित्रण हिंदी आदिवासी उपन्यास साहित्य में हो रहा है।

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## 21.

## ‘समकालीन हिन्दी कहानी में यथार्थवादी समस्याएँ’

मारूफ समशेर मुजावर

अध्यक्ष, हिंदी विभाग,

कला व वाणिज्य महाविद्यालय,

पुरसेगाव, जि. सातारा

समकालीन हिन्दी कहानी एक ओर प्रेमचंद की परम्परा और स्वाधीनता आंदोलन की विरासत को पुनः अर्जित करती है तो दूसरी ओर समकालीनता के बहुमुखी विकास को भी आयत्त करती है। समकालीन कहानी ‘भोगे हुए यथार्थ’ और ‘अनुभव की प्रामाणिकता’ के चौखट से बाहर निकलकर बहुमुखी यथार्थ की तहों में प्रवेश करती है और उनके कारक तत्वों की तलाश कर अपनी दृष्टि के द्वारा मानवीय संवेदना को झिंझोड़ती, उभारती है।

नेहरू युग से मोहभंग की परिणति के रूप में समकालीन कहानी अपने नए तेवर के साथ प्रकट होती है। भारत चीन युद्ध (1962), भारत पाक युद्ध (1965), नक्सलवादी आन्दोलन (1967), बांग्लादेश का गठन (1971), संपूर्ण क्रांति (1974), आपात् काल (1975), जनता पार्टी की सरकार उर्फ दूसरी आजादी (1977-79) आदि इसके संदर्भ हैं और अकाल, मँहगाई, कालाबाजारी, भ्रष्टाचार, सांप्रदायिक दंगे आदि पृष्ठभूमि।

आठवें दशक के बाद समकालीन हिन्दी-कहानी अपनी अलग पहचान बना लेती है, लेकिन इसका रूप और आकार सत्तर के दशक में ही प्रकट हो चुका था। काशीनाथ सिंह की ‘चोट’ ‘सुधीर घोषाल’ और ज्ञानरंजन की ‘घंटा’, ‘बहिर्गमन’ कहानी में अपने समय की विडम्बना पर लेखकीय हस्तक्षेप को देखा जा सकता है। विजयमोहन सिंह के अनुसार, ‘घंटा’ या ‘बहिर्गमन’ जैसी कहानियाँ केवल व्यक्तिगत-पारिवारिक संबंधों या छोटी-मोटी सामाजिक समस्याओं की कहानियाँ नहीं हैं। वे आजादी के बाद हुए सामाजिक-राजनीतिक परिवर्तनों की और उन परिवर्तनों की व्यक्ति की संवेदना तथा व्यवहारगत संरचना पर पड़े प्रभावों का विश्लेषण करने वाली कहानियाँ हैं।’ (आज की कहानी, पृ. 150) काशीनाथ सिंह की ‘चोट’ कहानी में नए सामाजिक यथार्थ का तस्वीर झलकता है, जो प्रेमचंद को आगे का जातीय यथार्थ है। ध्यातव्य है कि जातियों में विभाजित

भारतीय समाज की परतदार घृणा को जितनी सूक्ष्मता से काशीनाथ सिंह ने पकड़ा, ऐसी पकड़ उनके पूर्ववर्ती कथाकारों में नहीं दीखती है। काशीनाथ सिंह की ‘चोट’ कहानी में बार-बार किसी आंधी का जिक्र है, चीजें अपनी जगह से हिल रही हैं, जो नीचे हैं, वह ऊपर आ रहा है और जो ऊपर है, वह नीचे जा रहा है। वह आंधी सचमुच की आंधी के रूप में समाज में जगह-जगह दिखाई देने लगती है – नक्सलवादी आन्दोलन के रूप में संविद सरकार के गठन के रूप में, दलित आंदोलन, मंडल कमीशन, नारी-मुक्ति और संग्रदायिकता के विरोध के रूप में। एक तरह से इस कहानी में समकालीन कहानी का नव्यतम उभार देखा जा सकता है।

‘समकालीन जनोन्मुख कहानी का यथार्थ जाना हुआ या भोगा हुआ यथार्थ नहीं, बल्कि बदलाव का प्रभावी यथार्थ है। इसकी कथात्मक पहचान वस्तुतः एक वृहत्तर राजनीतिक संघर्ष में हिस्सेदारी भी है। मेहनतकश वर्ग से आया या जुड़ा कथाकार अपनी इस हिस्सेदारी को अच्छी तरह समझता है। ..... समकालीन हिन्दी कहानी में भारतीय जनता के संघर्ष के अनेक चेहरे हैं। कहीं ग्रामीण जागरण के फलस्वरूप गँवार आदमियों में राजनैतिक शिक्षण और संगठन का उत्साह प्रदर्शित है, जैसे रमेश उपाध्याय की ‘प्रौढ पाठशाला’, ..... कहीं जीने की लड़ाई में एकांकी इन्सान की पीड़ाभरी बेचैनी है, जो अकेले ही हिंसा का रूप ले लेती है, जैसे संजीव की ‘प्रेतमुक्ति’। ..... .... इस दिशा में जिन और कुछ कहानियों का उल्लेख जरूरी है, वे हैं मधुकर सिंह का ‘महत्तो का दालान’, असगर वजाहत का ‘मुर्दाबाद’, धीरेन्द्र अस्थाना का ‘मुहिम’, विजेन्द्र अनिल का ‘विस्फोट’, विजय कांत का ‘बीच का समर’, सुरेश कौटक का ‘एक बनिहार का आत्मनिवेदन’, डॉ. माहेश्वर का ‘गरीबी हटाओ’ उदय प्रकाश का ‘टेपचू’, कुमेन्द्र शिशिर की ‘प्रतीति’, रहिहर

प्रसाद का 'जंगल-तंत्र' आदि। इन कहानियों में जनता के संघर्ष और संबंध और प्रतिबद्धताओं के स्तर हैं और इनमें विविधता भी है।" (शंभुनाथ, समकालीन कहानी का बदलता परिदृश्य, मधुमती, नवम्बर-दीसम्बर' 87)

डॉ. शंभुनाथ ने उदय प्रकाश की कहानी 'हीरालाल का भूत', विजयकांत की 'बलैत माखुन भगत' और रमेश उपाध्याय की 'देवीसिंह कौन' का उल्लेख कर उनपर चमत्कारवाद और अविश्वसनीयता का आरोप लगाया है।

समकालीन हिन्दी कहानी के जमघट में कुछ कहानियाँ जरूर जरूर ऐसी, जो अपने समय के यथार्थ से टकराती हुई अपनी विशेष पहचान हे लिए जानी जाती हैं। उदाहरण के रूप में प्रकाश, संजीव, उदय प्रकाश, अरुण प्रकाश, अखिलेश, चंद्रकिशोर जायसवाल आदि अनेक कथाकारों की कहानियों के नाम लिए जा सकता हैं।

समकालीन हिन्दी कहानी का यथार्थ मुख्यतः संप्रदायवाद, फासीवाद, विश्व-पूँजीवाद और बाजारवाद का उभार ही है। हिन्दी कहानी में सांप्रदायिकता दो संप्रदायों के बीच के संबंधों, उनसे जुड़ी भावुकता और सहानुभूति का विषय बनी रही है। स्वयं प्रकाश की 'आदमी जात का आदमी' कहानी में मुसलमान दर्जी सब काम छोड़कर कवि को समारोह में उपस्थित होने लायक बनाता है और अपनी सहभागिता पूरी करता है। स्वयं प्रकाश की कहानी 'पार्टीशन' भी हमारे सांस्कृतिक परिदृश्य की जाँच परख करनेवाली रचना है।

'क्या तुमने कभी सरदार भिखारी देखा है' कहानी में स्वयं प्रकाश ने '84 में हिन्दू सिख दंगे का जिक्र किया है। तमाम लोगों के बीच एक सरदार ट्रेन में उग्र हिन्दुओं के द्वारा बुरी तरह सताया जाता है, लेकिन लोग अपनी कायरतापूर्ण भलमनसाह के कारण

उनकी मदद नहीं कर पाते हैं। सरदार जी ऐसे स्वाभिमानी कि सब कुछ लुट जानें पर भी भीख में रूपए नहीं चाहते, उधार चाहते हैं, जिसे वे लौटा देने का वादा करते हैं।

अरुण प्रकाश की 'भैय्या एक्सप्रेस' आतंकवाद पर लिखी गई उत्कृष्ट रचना है। बिहार के मजदूर रोजी-रोटी की तलाश में पंजाब जाते हैं, जहाँ आतंकवादियों के द्वारा उनकी हत्या हो जाती है। भैय्या लोगों की हत्या के कारण पंजाब के आम जन कम दुःखी नहीं है। कथाकार ने 'भैय्या' लोगों की यातना को पंजाब की यातना में घोलकर मानवीय संवेदना को इकहरा नहीं रहने दिया है।

दंगे की पृष्ठभूमि पर चंद्रकिशोर जायसवाल की एक महत्वपूर्ण कहानी है 'मर गया दीपनाथ।' आलोचक गौतम सान्याल के शब्दों में, 'यह कहानी हमें गंभीरता से यह एहसास कराती है कि दंगा, आदमी से अधिक, हमारे समाज को नंगा करता है, हमारे होने की निरर्थकता को दिखा देता है। दूसरे, आतंक की गोद में भय नहीं पलता, अनास्थाएँ पलती हैं।' (कथादेश, अप्रैल 2001)

बाबरी मस्जिद हादसे से उत्पन्न स्थितियों पर शिवमूर्ति ने 'त्रिसूल' कहानी लिखी। 'क्या कहना है जटायू' कहानी में पंकज विष्ट ने भी इस घटना से उत्पन्न हादसे और हिनसा का वर्णन किया।

बाजारवाद, उपभोक्तावाद और खुलेबाजार की नीति का समाज पर बढ़ता हुआ दबाव नवें दशक की कहानियों की सबसे बड़ी चिंता है। कहानीकार की यह चिंता उनकी कहानियों में एक बौद्धिक विमर्श कर आती है।

#### संदर्भसूची -

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- 2) हिंदी साहित्य में दलित अस्मिता - डॉ. कालीचरण
- 3) हिंदी साहित्य का इतिहास - डॉ. दुबे

## 22.

## वैश्वीकरण और टूटती मानवता

डॉ. सूरज बा. चौगुले

वारणा महाविद्यालय, ऐतवडे खुर्द  
ता. वाळवा, जि.सांगली

साठोत्तरी कालखंड के कलाकार ने जीवन की जिस विविधता को अनुभव किया है उसे शायद ही किसी अन्य काल के कलाकार ने किया हो। हिंदी साहित्य का काव्य जगत इस विविधता से अधिक प्रभावित रहा है। सन 1960 के बाद स्वतंत्र हिंदोस्तों का नया-नया रूप अपने मुल्क के सजिले ख्योंब यथार्थ ही धूप से कब पिघल गये पता भी नहीं चला। इसी दौर में अपने ही वतन में आपत्कालीन स्थिति का सामना करता हुआ हिंदी कवि अपनी अभिव्यक्ति को कैद नहीं रख पाया और वह इस राजनीतिक स्थिति से बौखला गया। 1980 और 1990 का दशक तो भारतीय समाज का हीन-दीन स्थिति, अमिरी-गरीबी के बीच की दरार, गाँवों का उजडापण तथा आर्थिक विपन्नता के आशय से ही भरा रहा। 20 वीं शति के अंतिम दशक में समाजवादी रूस कर पतन और साम्राज्यावादी अमरिका के एकसत्ता अमल का प्रभाव भारतीय समाज जीवन को प्रभावित करनेवाला रहा है। आर्थिक उदारीकरण और भूमण्डलीकरण जैसे शब्दों में छुपा पूंजीवाद अविकसित तथा विकसनशील राष्ट्रों को अपना गुलाम बनाने के लिए प्रयास कर रहा है। जरूरतमंदों को लूटो और धनलोलुपों को सुखी रखो यह मंत्र उत्तरशति का मूलमंत्र बन गया है। उदारीकरण और वैश्वीकरण ने व्यक्तिवाद को बढ़ावा दिया है और भूमण्डलीकरण से पूरा विश्व एक गाँव में बदल गया है। इस भूमण्डलीकरण के दौर को भी साठोत्तरी कवि ने एक नये अनुभव के रूप में स्विकार लिया है। अपनी अनुभवों की टोकरी को और परिपूर्ण करने के लिए ही शायद नई शति के नये अनुभवों से भी यह हिंदी कवि दिल से जूड गए हैं। नई शति के वैश्विक नीति से आज का कवि मात्र प्रभावित ही नहीं बल्कि और अधिक सजग भी हुआ है। उत्तरशति से अभिव्यक्ति की विवशता की मिली विरासत और सत्य, मानवता का आग्रह तथा असत्य, अमानवता का विरोध करनेवाली

तात्कालीन स्थिति से आज 50 साल बाद भी आज का कवि अपना दामन नहीं छोडा पाया है।

आज के दौर का कवि टूटती मानवता से अधिक आहत हुआ दिखाई देता है। व्यक्तिवाद के प्रभाव के कारण समाज से जुदा रहनेवाला मनुष्य, समाज से टूटकर वैयक्तिक जीवन की खोज में लग गया है। जनसंचार माध्यमों के साधनों से मनुष्य को मनुष्य से संपर्क तो बनाए रखा है लेकिन रिश्तों का अपनापन तोड दिया है। अपनों से जुडे रहने की ललक, रिश्तों की गहरी संवेदना अब मानों सुखा नहर की तरह बन गई। भौतिक वस्तुओं की आपाधापी में मनुष्य भी अपने आपको महज एक वस्तुनुमा बनाकर एक दूसरे से पेश आ रही है! इसी बात को आज के कवि गोवर्धन प्रसाद सदय कहते हैं—

“ बडा सहज है अपनों में ही बन जाना बेगाना

परिचित जहाँ अपरिचित जैसा

मिले, न कुछ भी बोले

चकित-चकित सा डोले

धैर्य वहाँ भी कभी न खोना अपने से बतियाना।”<sup>1</sup>  
हर शहर, हर गाँव में यहाँ तक कि हर गली के हर घर में मनुष्य अपने आप को अकेला रखना चाहता है। लोगों से संपर्क तो वह चाहता है जो उसकी विवशता है लेकिन लोगों से वह जुडना नहीं चाहता यह इस दौर की त्रासदी है। जहाँ घर परिवारों की बात चलती भी है तो वह महज एक औपचारिकता मात्र ही रही है। पहले लोक अपने घरों में मुक्त रूप से रहते थे, अपनी भावनाओं को मुक्तता से अभिव्यक्त कर सकते थे लेकिन आज के दौर ने उन्हें अधिक औपचारिक और सभ्यता के नाम पर मानों शो पीस ही बनाया है। जो है उसे छूपाने के और जो नहीं है उसे दिखाने के झंझट से साठोत्तरी कवि उब गया है और ऐसे जगत से वह अपने आपको दूर रखना चाहता है!

नई शति ने मनुष्य को अपने ही घर में बेगाना



बनाया गया है। भौतिक चीजों से घर तो भर गया है लेकिन घर में मनुष्य की आहत अब मानो गायब सी हो गयी है। माँ—बाप अपना दिन—रात एक कर बच्चों को पढा रहे हैं, उंची से उंची शिक्षा दिलाने के लिए इस समाज की एक पीढी खप रही है जो पीढी पढ लिखकर आगे आ रही है वह तो भूमण्डल की चपट में अपने करियर के लिए देश—विदेश की खाक छान रही है। इस दौड में माँ—बाप बच्चों से बिछड रह है। आज अनेक घर ऐस हैं जिन घरों में मात्र बुढे माँ—बाप रहते हे, बच्चे विदेश में तथा अन्य महानगरों में जा बसे हैं, इस और इस बात का फर्क है कि अपने बच्चे उंची शिक्षा हासिल कर विदेश गए हैं, लेकिन उनके मन की अनछिपी वेदना यह है कि अकेलापन अब उन्हें खाने उठा है! इसबात से आहत हुए हिंदी के प्रसिध्द गजलकार जहीर कुरेशी भी अपना दर्द छूपा नहीं पाए हैं। वे कहते है :

“बेटा—बेटी विदेश में जा बैठे

किंतु किरायेदार हमारे साथ रहा ।

बिकने और क्रय करने के दृढ में

आजीवन बाजार हमारे साथ रहा।”<sup>2</sup>

आज का कवि टूटते पारिवारिक रिश्तों तथा संबन्धों को लेकर अधिक चिंतित है। भूमण्डलीकरण के युग में दुनिया तो जुड गई लेकिन घर—परिवार बिखर गए है। एक ओर रेशिडेन्शाल स्कूल में बच्चों को रखने के लिए माता—पिता उत्सुक है तो दुसरी ओर माता—पिता को वृद्धाश्रम में रखने के लिए बहु—बेटा उतावले है। घर घर में पारिवारिक विभाजन की रेखाएँ खिंची जा रही । जिस घर को माता—पिता बडे प्यार और ममता से जाते है वही घर जब बच्चें बडे हो जाते है तो आपस में बाँट लेते है। घर , जमीन , जायदाद के साथ—साथ आजकल माँ और पिता का भी बटवारा बच्चे बडी सहजता से कर रहे है। यह पारिवारिक बिखराव भी उत्तरशति के कवि की आँखों से छूट नहीं पाया है। इस व्यथा का कथन करते हुए कवि रामनारायण मीण ‘हलधर’ कहते है—

“नीव खुदाई बाप ने माँ ने फेंकी गार  
अब बेटों ने डाल दी, आँगन में दीवार।”<sup>3</sup>

सन 1960 के बाद का कवि देश के बटवारे की त्रासदी को लेकर आहत था और उस बटवार राजनीतिक और सामाजिक समीक्षा करता था लेकिन आज 50 साल बाद की स्थिती यह है कि दुर्भाग्य से आज के कवि को पारिवारिक बटवारे पर लिखना पड रहा है।

देश की, समाज की समास्याएँ आज भी वैसी ही है जैसी पिछले पाँच दशकों में थी , बदलाव सिर्फ यह हुआ है कि इस समस्या में हमारी पारिवारिक और व्यक्तिगत समस्याएँ भी अलग से शामिल हुई है। एक समय ऐसा भी था जब लाग महँगाई, भ्रष्टता, उच्चनीचता के कारण संघर्षरत थे लेकिन आज के मनुष्य का संघर्ष अपने ही परिवारजनों के साथ का संघर्ष है। घर में आये नये—नये साधनोंसे , सुविधाओं से ही आज घरवाले परेशान है, बच्चे जिन खिलौने से खेल रहे है उन खिलौने से घरवाले ही डर रहे है। जिस तरह के नये—नये खिलौने बाजार से हमारे घर आ रहे हैं उससे डर यह है कि कहीं यह पीढी बरबाद न हो जाय। मोबाईल, इंटरनेट, कम्प्युटर पर खेलते खेलते बच्चें कब के घर से बाहर हो गये है और अलग ही विश्व में खो गये हैं। उनके इन खिलौनें से अब आज का हृदयी पिता भी डर रहा है। इस बात को राजेश रेडी कुछ इस तरह कहते हैं—

“ कभी—कभी लगता था पहले अब अक्सर लगता है,  
रोज के जीने से एक दिन का मरना बेहतर लगता है।  
जिनके शेर और भालू से में झूठ—मूठ डर जाता था  
उन बच्चों के खिलौने से सचमुच डर लगता है।”<sup>4</sup>

यह डर अब हर परिवार का डर बन गया है। कम उम्र के बच्चों में अचानक आनेवाली प्रौढता आज माता—पिता के गहन चिंता का विषय बन गया है। जनसंचार की प्रगति के कारण बच्चों के लिए कोई भी बात अब कौतुहल की नहीं रही। बच्चे अब फॅमिली नेटवर्क की तुलना में सोशल नेटवर्किंग में ही अधिक रुचि रख रहे है। अपने आसपास के लोगों को टालकर अपरिचित मित्रों से नाता जोडने की होड में विकिपिडीया , फेसबुक जैसी अनेक नेटवर्किंग साईट की चंगुल में हमारे बच्चे फँसे हुए है। इस सोशल नेटवर्क ने हमारे घर का फॅमिली नेटवर्किंग पूरी तरह बिगड गया है। अब हम अपरिचितों से बाते करने की धून में अपने ही लोगों से चुप्पी साधे बैठे है और हमारे हृदय का सारा अफसाना मोबाईल का एस.एम.एस. ही वहन कर रहा है। जिसे डॉ.उषा माहेश्वरी कुछ इस तरह कहती है—

“चिट्ठी लिखने का तो जमाना चला गया

अब तो मोबाईल के लिख दिया सारा अफसाना

आकाश के सितारों ने नये नये पते लिख दिये

जमीन को छोड उसका आकाश में उडकर जाना।”<sup>5</sup>

फैलते हुए बाजारवाद से आज का कवि अपना दामन नहीं चुका पाया है। बेचना और खरीदना यही मूलमंत्र

बने इस समाज में अब दो ही वर्ग बने हैं— एक है बेचनेवाला आहर दूसरा खरीदनेवाला। बेचनेवाला अब क्या—क्या बेच रहा है। परंपरागत बाजार कब का पिछे छूट गया अब तक तो बाजार के कुछ चिजें और सेवाएँ बिकती थी लेकिन अब इन चिजों के साथ—साथ रूप—सौंदर्य, बुद्धि, बदन, ख्याँब, यहाँ तक की ब्रॅड अम्बेसिडर के नाम पर आदमी भी बेचा और खरीदा जा रहा है। बाजार का और घर का रिश्ता पुराने जमाने से गहरा रहा है। लेकिन तब घर अपने लिए कुछ चीजें खरीदने के लिए बाजार जाता था और अब बाजार ही घरों में आ बैठा है। अब आपके पास जो हैं उसे बेचां इह नारा बुलंद हुआ है। अगर आप के पास ममता है तो उसे 'डे केअर' में औरों के बच्चाकें के लिए बेचों अगर समय है तो औरों की देखभाल के लिए बेचो, घर है तो किराये के लिए बेचो, खाली जगह भी है तो विज्ञापनों के लिए बेचों अर्थात् बचना ही है तो तुम्हें कुछ बेचनाही पड़ेगा।

मनुष्य के साथ साथ इस धरती पर अन्य जीव—जंतु, पशु—पंछियों का भी हक है यह हम भूल गये हैं। भले ही नई शक्ति का दौर इस बात को अनदेखा कर रहा है मगर संवेदनशील कवि इस दौर में भी अपनी प्रकृति संवेदना से अपना नाता नहीं तोड़ पाया है। प्रकृति को रौंदकर किये गए किवास से आज के युग का कवि उदास है। प्रकृति मनुष्य जीवन का अभिन्न अंग है यह बात भूल कर हम तो बड़ी—बड़ी अट्टालिका, मॉल्स और चमकिले रास्तों को ही अपनी उन्नति का मार्ग मान बैठे हैं। लेकिन क्या मात्र इन चिजों से मनुष्य की भूख मिट सकती है? क्या इन निर्जीव चीजों से आत्मानंद की प्राप्ति हो सकती है? ऐसे कई सवाल उठाकर आज का कवि इस प्रकार के विकास को मात्र दिखावे का संसार ही मानता है।

'जीओं और जीने दो' की उक्ति भलेही आज का दौर भूल गया है लेकिन भूमण्डलीकरण में भी आज के कवि ने इस उक्ति को खोने नहीं दिया है। यह कवि अपनी नींव को हमेशा बचाए रखना चाहता है। मूल को खो कर भले ही विश्व कितनी ही प्रगति क्यों न करे यह प्रगति मात्र भौतिक प्रगति हो सकती है। इससे आत्मीक आनंद की प्राप्ति नहीं हो सकती इस बात से आज का कवि सजग लगता है। गांव उजडकर शहरों का निर्माण हो रहा है। इसे तो आज का कवि चिंतित है ही लेकिन इस महानगरीय जीवन में मनुष्य की मन की पीडाओं को समझने के लिए

आवश्यक संवेदनशील हृदयों की भी अब कमी हो गई है। यह बात आज के कवि को उदास बना रही है। प्रकृति से जुड़ा मनुष्य का मन ऋतुओं के बदलते तेवरों के साथ बदलता था। यह बदलाव उसके मन—मस्तिष्क को और अधिक तराताजगी देता था लेकिन भाग दौड के इस जमाने में आदमी इन ऋतुओं की पहचान भी भूल गया है अर्थात् प्रकृति के इस उजडेपन की वजह भी नई शक्ति की भाग दौड ही है। मनुष्य के इस आततायीपन की वजह से अब धरती पर ऋतुएँ भी आने से कतराते हैं इस बात को बताते हुए बड़ी गंभीरता से कवि रेणु चंद्रा माधुर कहती है —

“गँवो का खुशनुमा मौसम अब  
शहरों को रास नहीं आता।

मन की पीडाओं का  
औरों को आभास नहीं होता।

इसी सदी में सहम गया है बसंत  
ना जाने कहाँ खो गया है बसंत।”<sup>6</sup>

अर्थात् साठोत्तरी काल से चली आई कवि मन की पीडाएँ आज भी पीडा के रूप में ही कायम हैं। अंतर सिर्फ इस बात का है कि अब मनुष्य का संघर्ष अपने आपसे ही हैं। 1960 के बाद चार दशकों का कवियों का संघर्ष आम मनुष्य और राजनेता, धनिक, गुंडे, भ्रष्ट लोग—तथा शोषकों के विरोध का था, समकालीन स्थिति की समस्याओं को धार्मिक, राजनीतिक, सामाजिक, आर्थिक आदि विभिन्न शीर्षकतले अलग—अलग किया जा सकता था। लेकिन इस नई नसी का कवि जिस संघर्ष को चित्रित कर रहा है वह संघर्ष एक मनुष्य का अपने परिवारवालों से होनेवाला संघर्ष है। यह संघर्ष नये और पुराने के बीच हो रहा है। यह संघर्ष दो पीढियों के बीच हो रहा है। यहाँ तक कि रिश्ते—नातों को छोडकर यह मनुष्य का अपने ही वजुद के साथ होनेवाला संघर्ष है जिसे आज के कवि ने बड़ी सटीकता से चित्रित किया है।

**निष्कर्ष :**

साठोत्तरी काल में आज की नई शक्ति की कविता जितनी वैश्विक बनी है उतनी ही वह व्यक्तिगत भी रही है। बाजारवाद और सोशल नेटवर्किंग के जमाने भी आज के कवि की भावनाएँ उतनी ही तरल हैं। इस शक्ति का कवि भाव और विचार के स्तरों को समान रूपसे संभाले हुए हैं। आज का कवि इस बात से भी परिचित है कि “ विश्वभर में विकास के नाम पर जो हो रहा है वह वैसा ही हो रहा है जैसा वर्ल्ड बैंक

का विश्वव्यापार संगठन चाहता है। उनके उजेडे में कॉमन मैंने है ही नहीं " अब देश की नीतियों अमरिका के दबाव में बन रही है। हमारी राजसत्ता सौ करोड से अधिक जनता को अमरिका के पल्लू बॉधने का प्रयास कर रही हैं।

सम्पन्नता ही होड में मनुष्य की आंतरिक छटपटाहट, रिश्तों में आयी कृत्रिमता, मूल्यों मे आयी गिरावट, नये मूल्यों की अवधारणा, राजनीतिक उदासिनता, धनलिप्सा और अतिउच्च स्वार्थ, जो नहीं है उसे बताने के प्रयास में जो हैं उसे खोने के कगार पर खडा देश का आम आदमी, नित गये समस्याओं में लोगों का ध्यान उलझाए रखनेवाले राजनेता और अपने नाम और दाम को बचाकर दुगना बनाने की चिंता में खोयें

अभिनेता आदि अनेक विषयों को वाणी देने का काम आज की कविता कर रही हैं। बदलते राजनीतिक, सामाजिक तथा आर्थिक स्थितियों ने आज की कविताओं को एक नया आशय प्रदान किया है जिसे सक्षमता से वहन करने में यह कविता सफल बनी हैं।

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## 23.

## आदिवासी लोक संस्कृति और साहित्य

डॉ. वि. गोविन्द

उस्मानिया विश्वविद्यालय

हैदराबाद

समाज, समय और परिस्थिति हमेशा एक दूसरे को प्रभावित करते हैं। इसी कारण समाज के अनुरूप साहित्य भी अपने रूप-स्वरूप तथा विचारधारा से निरंतर परिवर्तित होता रहता है। साहित्य का प्रयोजन ही षडुजन हिताय बहुजन सुखाय होने के कारण विश्व का हर व्यक्ति जब तक दुःखी, पीड़ित रहेगा तब तक साहित्य उसे उभारने, उठाने की निरंतर चेष्टा करता रहेगा। इस में कभी भी दो राय नहीं हो सकती। सन् साठ के बाद भारतीय समाज में आए विभिन्न परिवर्तन की अनगूँज हमें सभी भारतीय भाषाओं के साहित्य में दिखाई देती है। यही वजह है कि हिन्दी में भी दलित विमर्श तथा स्त्री विमर्श ने हिन्दी साहित्य में अपनी पुख्ता जमीन तैयार की है किंतु बाजारवादी विमर्श और आदिवासी विमर्श अभी अपनी शैशव अवस्था में ही है। उपरी तौर से देखने पर हमें आदिवासी विमर्श अर्थात् साहित्य में समानता दृष्टिगत होती है लेकिन फिर भी इन में वैचारिक, सामाजिक, संस्कृतिक, धार्मिक स्तर पर भिन्नता स्पष्टतः से परिलक्षित होती है।

आदिवासी समाज एक ऐसा समाज है जिसके नाम में ही उसकी पहचान छिपी हुई है। आदिवासी शब्द के लिए भूल निवासी शब्द का भी प्रयोग किया जाता है अर्थात् आदिवासी समाज, इस भूमि का मूल निवासी है और वह इसी भूमि का उत्तराधिकारी भी है। आदिवासियों पर लोगों ने इतना अत्याचार किया है, इतना अमानवीय व्यवहार किया है कि आदिवासी लोग इस बात से अनजान हैं कि वे इस धरती के मूल निवासी हैं। निरक्षरता, गुलामी, लाचारी, गरीबी, सामाजिक अत्याचार, इन सारी वैषम्यपूर्ण स्थितियों ने उन्हें घेर लिया है।

आदिवासियों की जमीन, जंगल और जल के अपने विरासती स्वामीत्व की लड़ाई रही है। इस संदर्भ में डा. रमेशचंद्र मीणा कहते हैं आदिवासी की समस्याएँ दलितों से काफी भिन्न रही है मोटे रूप में दलित की समस्याएँ जितनी सामाजिक है उतनी आर्थिक और भौगोलिक नहीं है। इस अर्थ में आदिवासी की अपनी

समस्याएँ हैं जिनका रूप अलग है उनसे लड़ने के हथियार अलग तरह के होंगे और संघर्ष के लिए अलग तरह की नीतियाँ बनानी पड़ेगी। आज आदिवासी समाज को विस्थापन, नक्सलवाद, कुपोषण और भूमंडलीकरण ने चारों ओर से जैसा घेर लिया है, आदिवासियों को अपने घर, जंगल, जमीन से हाथ धोना पड़ता है। उसे उसके मालिकाना भौगोलिक क्षेत्र से खदेड़ा जाता है, उपर से किसी प्रकार का मुआवजा भी नहीं मिलता। बिना सरकारी सहायता से मेलघाट जैसे पहाड़ी इलाके में हजारों आदिवासी अन्न के अभाव में कुपोषित होकर मर रहे हैं।

आज भूमंडलीकरण ने देश के ही नहीं तो दुनिया के हर व्यक्ति तथा समाज को प्रभावित किया है। जिससे दुनिया में एक नयी मिश्र संस्कृति एवं सभ्यता का उदय हो रहा है। जिसके प्रभाव से विवेच्य दोनों समाज तथा साहित्य भी प्रभावित रहे हैं। तो आदिवासी साहित्य इसके विपरित भूमंडलीकरण का विरोध कर रहा है क्योंकि आदिवासियों के पास अपना विशिष्ट धर्म और संस्कृति है जैसे उनकी संस्कृति है इसे ओरिजनल में देखे। मुंडा का षसरण्णा धर्म है। जिस पर बाजारवादी संस्कृति प्रहार कर रही है। विभिन्न धर्म और सम्प्रदाय के लोग आदिवासी क्षेत्र में घुसपैठ कर उनकी संस्कृति और धर्म पर आक्रमण कर रहे हैं। तो दलितों को भूमंडलीकरण में जातिवाद जड़ से उखाड़ने की शक्ति दिखाई दे रही है इसलिए वह अब वैश्विक समानता पर बल देते हुए उसके पक्ष में खड़ा हो गया है। इस प्रकार दलित और आदिवासियों के अलग-अलग प्रश्न और समस्याएँ हैं।

आदिवासी संस्कृति की अपनी विशिष्ट पहचान है। इसके अंतर्गत जाति समानता, लिंग समानता, सहभागिता, सहयोगिता, सामूहिकता, भाईचारा एवं सबसे विशिष्ट प्रकृति से निकटस्थ संबंध एवं प्रकृति प्रेम है, जो अन्य सभी संस्कृतियों से आदिवासी संस्कृति को पृथक करता है।

आदिवासी समाज की जरूरतें बिलकुल सामान्य

व सीमित हैं। किसी भी वस्तु का एकत्रीकरण इनकी संस्कृति में नहीं पाया जाता है। ये प्रकृति के पुजारी हैं।

आदिवासी लोक-साहित्य पर प्रकाश डालने के पूर्व आदिवासी कौन? क्या? पर संक्षिप्त परिचर्चा अत्यावश्यक जान पड़ती है। अतः प्रथमतः शोधार्थी उक्त विषय पर प्राप्त शोध और उपलब्ध स्रोतों के आधार पर संक्षेप में जानकारी देने की अहमियत समझता है। आदिवासी एक विशेष नस्ल के लोगों का समूह होता है, जिसकी अपनी भाषा, संस्कृति, धर्म, दर्शन, देवी-देवता, पूजन पद्धति, सामाजिक, आर्थिक, तथा राजनीतिक, प्रणालियाँ, पर्व-त्यौहार, नाच-गान और राग आदि होते हैं।

इनका निवास प्रायः दुर्गम क्षेत्रों में होता है और वे वहाँ के लिए अनुकूलित होते हैं। वे आस-पास के परिवेश से प्राप्त संसाधनों का भरपूर प्रयोग कर अपनी जीवन-शैली (सभ्यता-संस्कृति) का निर्माण कर लेते हैं।

ये पृथ्वी पर पहले-पहले वास करनेवाले वे लोग हैं, जो प्रकृति के सानिध्य में ही स्वयं के अस्तित्व को कायम रखने में विश्वास करते हैं। परिणामतः ये प्रकृति के जिन-जिन संसाधनों से अपने जीवन को जोड़ते हैं, उन्हें वे पवित्र देवी-देवताओं के रूप में स्वीकार कर, श्रद्धावश उनकी पूजा करते हैं।

अतः आदिवासी प्रकृति के उपासक होते हैं। इस प्रकार ये जाति प्रकृति के सानिध्य में रहकर मूल-रूप से अपनी सभ्यता और संस्कृति का निर्माण कर अपनी भाषा और संस्कृति के माध्यम से आदिवासी लोक-साहित्य का निर्माता भी कहे जाते हैं। जो लिखित न होकर मौखिक होता है और जनमानस के द्वारा पीढ़ी दर पीढ़ी अग्रसर होता है। जिन पर गहन शोध-लेखन और संरक्षण की जरूरत है। इनकी जीवन चर्चा के पश्चात् बात आती है, आदिवासी लोक-साहित्य को परिभाषित करने की, यँ-तो साहित्य के अनेक रूपों में एक लोक-साहित्य है। लोक-साहित्य कोई आधुनिक साहित्य न होकर इसका अविर्भाव लाकमानस की साहित्यिक अभिव्यक्ति के साथ हुआ था। भावुक हृदय के मनोभावों की अभिव्यक्ति का माध्यम मौलिक रूप से लोक-साहित्य ही रहा है, और लोक-साहित्य तो धरतीपुत्र-पुत्रियों के अन्तः मानस पटल से स्वभावतः जीवनगत परिस्थितियों से उत्पन्न भावभिव्यक्ति है।

लोक-साहित्य मूलरूप से संदेहास्पद है, परन्तु कवि विद्वानों के अनुसार स्वतंत्रता के पश्चात् लोक-साहित्य की शिक्षा-दीक्षा का अभियान चल पड़ा है। और इस पर विद्वानों तथा शोधार्थियों द्वारा कार्य अनवरत जारी है।

लोक-साहित्य की मूल संरचना दो शब्दों से मिलकर हुई है- 'लोक' तथा 'साहित्य' 'लोक' का अर्थ 'सामान्य जन समाज' है। इस प्रकार 'लोक-साहित्य' का अर्थ 'सामान्य जन समाज का साहित्य' हुआ।

डॉ. सत्येन्द्र लोक-साहित्य का अर्थ स्पष्ट करते हुए कहते हैं- "हम अपनी दृष्टि से यह कह सकते हैं कि लोक मनुष्य समाज का वह वर्ग है, जो आभिजात्य संस्कार, शास्त्रीयता और पण्डित्य की चेतना के अहंकार से शून्य है। जो एक परम्परा के निर्वाह में जीवित रहता है। वे लोक तत्व कहलाते हैं।"1

वहीं विभिन्न विद्वानों में से आचार्य हजारीप्रसाद द्विवेदी ने लोक-साहित्य के विषय में लिखा है- "आदिमानव के मस्तिष्क की सीधी तथा सच्ची अभिव्यक्ति ही लोकवार्ता तथा साहित्य है। हमारे विचार में लोक-साहित्य लोक समूहों द्वारा स्वीकृत व्यक्ति की परम्परागत मौखिक क्रम से प्राप्त वह वाणी है, जिसमें लोक मानस संग्रहित रहता है।"2

वहीं डॉ. रवीन्द्र कुमार के अनुसार - "लोक-साहित्य लोक मानस की सहज और स्वाभाविक अभिव्यक्ति है। वह बहुधा अलिखित अपनी मौखिक परम्परा से एक पीढ़ी से दूसरी पीढ़ी तक बढ़ता रहता है। लोक-साहित्य की रचयिता का नाम प्रायः अज्ञात रहता है। लोक का प्राणी समूह की वाणी बनकर और समूह से घुल-मिलकर ही रहता है। अतः लोक-साहित्य लोकजीवन का वास्तविक प्रतिबिम्ब होता है। अभिजात, परिष्कृत या लिखित साहित्य के प्रतिकूल लोक-साहित्य, परिमार्जित, भाषा शास्त्रीय, रचना पद्धति तथा व्याकरण के नियमों से मुक्त रहता है। लोकभाषा के माध्यम से लोक चिन्ता की अकृत्रिम अभिव्यक्ति ही लोकसाहित्य की बड़ी विशेषता है।"3 परिणामस्वरूप आदिवासी लोक-साहित्य उनकी सभ्यता और संस्कृति का मिश्रित रूप हैं, जिनके अन्तर्गत उनकी मूलावस्था से लेकर उत्तरोत्तर उन्नति करता हुआ भौतिकता और आध्यात्मिकता के साथ-साथ समस्त जीवनोपयोगी क्रिया कलाओं का समावेश किया जाता है। यथा :- आदिवासी समाज की आर्थिक, सामाजिक, राजनीतिक, सांस्कृतिक

तथा परिवारिक पृष्ठभूमि के साथ अन्य क्रिया कलाओं का भी सामन्जस्य स्वाभाविक रूप से पाया जाता है।

इस तरह “भारतीय वैदिक साहित्यों में सबसे आरंभिक लोक कथा, लोक गाथा, लोक गीत के संबंध में हमें जानकारी मिलती है। पंचतंत्र सबसे प्राचीन लोक कथाओं का संकलन है।

आधुनिक आदिवासी लोक-साहित्य के ऊपर ज्यादा अनुसंधान कार्य नहीं हो पाया है हमारे देश में इसे भारतीय विद्याशास्त्र की शाखा माना जाता है। जब डब्ल्यू जे. थोमस द्वारा ‘लोक-साहित्य’ शब्द की खोज सन् 1846 ई. में की गई थी। उनसे पहले लोक-साहित्य को लोकप्रिय पुरायशेष के रूप में जाना जाता था। इस शब्द की उत्पत्ति जर्मन शब्द ‘बोल्कलेहरे’ (लोकरीवाज) से हुई है। मानवशास्त्रीय व्यवहार में लोक-साहित्य शब्द का प्रयोग इन अर्थों में किया जाता है। यथा लोक कथा, लोक गाथा, पौराणिक-कथा, राजा-रानी की कथा, लोक गीत, कहावतें, मुहावरें, खेल, नाटक-नौटंकी, गाली, हंसी-मजाक, अन्य प्रकार की कलात्मक अभिव्यक्ति।<sup>4</sup>

आदिवासी लोक-साहित्य तो हमारे गांवों, वनों, जंगलों, पर्वतों, द्वीपों और जलाशयों के तटों पर स्वच्छंद निवास करने वाले, हमारे आदिवासियों के अपने दैनिक कार्यों और विभिन्न अवसरों पर गाये-बजाये जानेवाले, प्रकृति के स्पंदन में गीतों कथाओं और गाथाओं का तालमेल से बने, आदिवासी लोक-साहित्य का जाने अनजाने सृजन हो जाता है। और तब से लेकर आज तक की ये परम्परा को आधुनिक शिक्षा प्रणाली, कठिन जीवन संघर्ष, और पाश्चात्य सभ्यता-संस्कृति, सामाजिक शहरीकरण तथा आधुनिक चलचित्र प्रणाली ने काफी प्रभावित किया है, और जो लोक-साहित्य की मौलिक संसार से ही नवीन सांस्कृतिक वातावरण का सृजन हुआ है। जो अपनी तड़क-भड़क के चकार्थोध ने लोक-साहित्य की अहमियत को अपनी बनावटी आवरण से ढकने का असफल प्रयास किया है।

अतः आदिवासी लोक-साहित्य को समझते और जानने के लिए खेत-खलिहानों, वनों, जंगलों, चारागाहों, जलाशयों, तटीय क्षेत्रों तथा विभिन्न कामों में लगे आदिवासी मेहनतकारों के साथ कर्मशील जीवन व्यतीत करना करना होगा और तब उनके मुक्त कंठ से स्वच्छंद स्फुरित गीतों, लोक कथाओं व लोक गाथाओं से स्वयं को साधारणीकृत करना होगा। तब जाकर शोध प्रक्रिया से ढलकर जो साहित्य उभरकर प्रत्यक्षमान

होगा, वहीं आदिवासी लोक-साहित्य के नाम से अभिहित किया जाएगा। फलस्वरूप आदिवासियों के अपने जीवन-शैली से उभरकर जो प्रकटीकरण हो, जिसका घनिष्ठ संबंध, “स्वतंत्र मानव समूह से हैं जो सामाजिक, आर्थिक और आपसी खून के रिश्ते से जुड़ा हुआ है, जो अपने ऊपर और कोई दूसरा अधिकारी नहीं जानता जिसकी अपनी अलिखित भाषा है, जो सामाजिक नियमों का पालन समान रूप से करता है और जो सामान्य लक्ष्य (खेती बारी, सुरक्षा आदि) के लिए एकजुट होकर कार्य करता है। उसका मानना है कि वह एक ही पुरखों से आता है, और उसकी एकता का आधार खून का रिश्ता है। यह मोन में विभाजित है। उसका एक मुखिया होता है। जो वंशनुगत होता है। वह अपने क्षेत्र विशेष में सरहद का दावा करता है। उसकी संस्कृति और जीवन शैली एकरूप होती है। उसकी अपनी नैतिकता, अपना धर्म, अपना जीवन दर्शन है। जिसपर उसका राजनीतिक और सामाजिक संगठन टिका हुआ है।<sup>5</sup>

आदिवासी-जीवन सभ्यता और संस्कृति को बनाए रखने का बीड़ा हर मनस्वी का प्रथम और अहम कर्तव्य बनता है। जो आगे बढ़कर इस बृहत् सामाजिक प्रवृत्तियों को एक लिखित रूप से इसे लोक-साहित्य के क्षेत्रों में जीवंतता का रूप देकर विलुप्त होती प्रकृति की गोद में पालित-पोषित, साहित्य को असली जमा पहनाकर साकार रूप के साथ ‘मील का पत्थर’ सबित किया जा सके। अतः विगत कई वर्षों से इस साहित्यिक विधा पर लेखन कार्य के लिए कई संस्थाएँ और विद्वत् वर्गों की अभुवाई में। “जब रॉयल एसिएटिक सोसायटी ऑफ बंगाल’ की स्थापना सन् 1774 ई. में हुई थी। तब उसमें लोकगीत एवं लोक कथाओं का प्रकाशन आरंभ हुआ। पुनः ‘इंडियन एटिकीटी’ की स्थापना सन् 1986 ई. में हुई। इस जर्नल की स्थापना के साथ लोक-साहित्य के अध्ययन में और अभिरुचि जगृत हुई। उसके बाद भारतीय विद्याशास्त्र, मानवशास्त्र, समाजशास्त्र एवं लोक-साहित्य के ऊपर अनेक जर्नल प्रकाशित होने लगे। उन शोध पत्रिकाओं में ‘जर्नल ऑफ मिस्टिक सोसायटी, बंगलोर’ ‘मैन इन इंडिया, रॉची, ‘जर्नल ऑफ बिहार एण्ड उड़ीसा रिसर्च सोसायटी’ इत्यादि। प्रमुख स्थाना रखते थे। स्त्रियों का शोषण हिंसक एवं बर्बर रूप धारण कर लेता है तथा अश्लीलता की सारी सीमाएँ तोड़ते सभ्य समाज पर करारा व्यंग्य किया गया है।

अतः यह कहना सार्थक ही होगा कि आदिवासी जनजातियों का सामाजिक असमानता एवं पक्षपात के कारण भौतिक एवं तकनीकी विकास नहीं हो पाया है जिसकी वजह से उनके जीवन-मूल्य और परंपराओं का भी पर्याप्त विकास नहीं हो पाया। इन्हीं वजहों से यह जनजाति आज भी मुख्य धारा में शामिल नहीं हो पायी है। गरीबी व आभाव के बावजूद अपनी सदियों पुरानी विशिष्ट संस्कृति का दामन में जीवन-संघर्ष किए जा रहे हैं। अपनी वचनबद्धता, सच्चाई व उच्च जीवन मूल्यों के कारण ही वे सदा से छले जाते रहे हैं। आजादी के बाद भी इनकी दशा में कोई विशेष परिवर्तन परिलक्षित नहीं होते। अनेक समस्याएँ मुँह बाएँ खड़ी रहती हैं। रोटी की जुगत में अक्सर कई लोगों को पलायन कर दूसरे राज्यों में जाना पड़ता है और वहाँ भी शोषण हो एक अभिशप्त जीवन जीना पड़ता है।

विपरीत जीवन परिस्थितियों और भौतिक व्यवधानों के बावजूद इनकी संस्कृति ही इसमें उमंग और उत्साह भरने का काम करती है। इनके विभिन्न उत्सव, सार्वजनिक त्यौहार, धर्म-संस्कृति और क्षेत्रिय भाषा में रचे साहित्य एक विशिष्ट समाज की रचना करते हैं। इनके द्वारा गाये जाते हैं। कई गैरसरकारी संस्थाओं ने बड़े पैमाने पर आदिवासियों के लोक साहित्य को जीवित ही नहीं रखा है बल्कि उसे आज के मुख्यधारा में पहचान दिलाने के लिए भी युद्ध स्तर पर प्रयासरत हैं।

**संदर्भ :**

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## 24.

## लोकप्रिय संस्कृति और हिंदी सिनेमा (फिल्म 'दंगल' के संदर्भ में)

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डॉ. रमेश गोवंडे

हिंदी विभाग,

श्रीमती गंगाबाई खिवराज घोडावत

कन्या महाविद्यालय, जयसिंगपुर।

### सारांश

संस्कृति मनुष्य के अतीत, वर्तमान और भावी जीवन का सर्वांगीण प्रकाश है। संस्कृति हमारे जीवन को अलोकित एवं उज्ज्वल बनाने की कला है। आज लोकप्रिय संस्कृति ही लोकप्रिय साहित्य का विषय बन रही है। साहित्य समाज का दर्पण है तो समाज का दर्पण सिनेमा को कहा जा सकता है। समाज पर सिनेमा का इतना प्रभाव है कि लोग इन किरदारों में ही अपने जीवन को तलाश रहे हैं। इससे लोकप्रिय संस्कृति भला सिनेमा से कैसे दूर रह सकेगी? आज सिनेमा सदियों से चली आ रही सामाजिक, सांस्कृतिक जीवनमूल्यों की आदर्श विरासत से थोड़ा दूर हुआ है। वर्तमान सिनेमा जगत में समाज के ही 'रियल हीरो' की 'रियल कहानी' अब 'रिल कहानी' बनकर समाज को आकर्षित कर रही है। लोगों के खान-पान, रहन-सहन, वेशभूषा, केशभूषा, बच्चों के तथा घरों के नाम सभी पर सिनेमा का प्रभाव पाया जाता है।

आज आधुनिक तकनीक की बदौलत सिनेमा बड़े पर्दे से टी.वी., कम्प्यूटर और अब स्मार्टफोन्स पर छाया हुआ है। भारत में एक वर्ष में करीबन 1000 से ज्यादा फिल्में बनती और अधिकतर व्यावसायिक दृष्टि से सफल भी होती है। औसतन 60 खरब रुपए का कारोबार फिल्म जगत से होता है। आज राजनीति, खेलकूद, इतिहास की सत्य घटना एवं व्यक्तियों की जीवन कहानी को बड़े पर्दे पर लाने का सफल प्रयोग 'बॉलिवूड' में हो रहा है। जैसे कि— गदर (2000), लगान (2001), स्वदेश (2006), लगे रहो मुन्ना भाई (2006), चक दे इंडिया, गजनी (दोनों 2008), तारे जमीं पर (2007), श्री इंडियटस् (2009), चक्रव्यूह, पीपली लाइव्ह, आक्रोश, राजनीति (सभी 2010), आरक्षण (2011), ओ माय गॉड, सिंघम, दबंग, राऊडी राठोड़ (सभी 2012), इंग्लिश विंग्लिश, भाग मिल्खा भाग,

सत्याग्रह, काय पो छे (सभी 2013), पी.के., मर्दानी, मेरी कोम, जय हो, किक, गुलाब गैंग, सिंघम रिटर्न (सभी 2014), बाजीराव-मस्तानी, पिकु, दृश्यम, बाहुबली, तितली, बजरंगी भाईजान (सभी 2015), एम्.एस्. धोनी, उड़ता पंजाब, नीरजा, मोहनजदरो, मदारी, सुल्तान, दंगल (सभी 2016) आदि फिल्मों ने भारतीय जनमानस को काफी प्रभावित किया है। विगत साल में 'कुश्ती' इस खेल पर बनी 'सुल्तान' और 'दंगल' इन फिल्मों ने काफी कामयाबी बटोरी। व्यावसायिक दृष्टि से भी बॉक्स ऑफिस पर इन फिल्मों ने हंगामा मचाया। बॉक्स ऑफिस पर 'सुल्तान' ने 300 करोड़ बल्कि 'दंगल' ने 400 करोड़ रुपए की कमाई की। इस क्षेत्र के तजुर्बेकारों का मानना है कि अमीर खान अभिनित 'दंगल' फिल्म 700 करोड़ रुपए तक का कारोबार करेगी जिससे पी.के. का रिकॉर्ड भी तोड़ सकती है। 'दंगल' फिल्म 23 दिसम्बर को रिलीज हो गई है। फिल्म के निर्देशक-लेखक नितेश तिवारी है जबकि अमीर खान और किरण राव निर्माता है। इस फिल्म के प्रमुख कलाकार अमीर खान, फातिमा सना शेख, साक्षी तंवर, सान्या मल्होत्रा, जहीरा वसीम, शुभांगी भटनागर, गिरीश कुलकर्णी आदि है। संगीत प्रतीम का है। 'दंगल' फिल्म में हरियाणवी लोकजीवन का यथार्थ चित्रण किया है। 'दंगल' फिल्म की कहानी सत्य घटना पर आधारित है जो हरियाणा के एक जुझारू पहलवान महावीरसिंह फोगाट और उनकी रेसलर बेटियों के संघर्ष को बया करती है। फोगाट परिवार में कुश्ती विरासत के रूप में मिली थी जिसे महावीरसिंह फोगाट और उनकी चार लड़कियाँ बढ़ाती है। पुरुषप्रधान मानसिकतावाले गाँव में लड़कियों को रेसलर बनाने की पिता की महत्त्वकांक्षा, इसमें आई कठिनाइयों, सामाजिक बहिष्कार, बाप-बेटियों की हाड़तोड़ मेहनत और अपने सपने को पूरा करने की हकिकत को फिल्म



में सजीवता से दर्शाया गया है।

मनुष्य से बढ़कर विश्व में कोई प्राणी श्रेष्ठ नहीं है। व्यक्ति, परिवार, धर्म, समाज, देश का विकास और संस्कार करना ही संस्कृति का कार्य है। संसार में जो भी मूल्यवान है, उससे अपने आप को परिचित करना, संस्कृति है। संस्कृति मनुष्य के अतीत, वर्तमान और भावी जीवन का सर्वांगीण प्रकाश है। संस्कृति हमारे जीवन को अलोकित एवं उज्ज्वल बनाने की कला है। संस्कृति वह है, “जो किसी व्यक्ति, जाति, राष्ट्र आदि की वे सब बातें जो उसके मन, रुचि, आचार-विचार, कला-कौशल्य और सभ्यता के क्षेत्र में बौद्धिक विकास का सूचक होती है।”<sup>1</sup> इस संस्कृति में जनसामान्य लोग अपनी रुचि के अनुसार प्रेमात्मक अनुभूति, जीवन के संघर्ष का चित्रण, मध्यवर्गीय जन-जीवन, पारिवारिक, रहन-सहन, खान-पान, वेशभूषा, पर्व, उत्सव, तीज-त्योहार, खेलकूद, कलात्मक एवं मनोरंजनात्मक अभिव्यक्तियाँ आदि की तलाश करते हैं, जिसे लोकप्रिय संस्कृति कह सकते हैं। आज लोकप्रिय संस्कृति ही लोकप्रिय साहित्य का विषय बन रही है। लोकप्रिय साहित्य को अंग्रेजी में ‘पॉप्युलर लिटरेचर’ कहा जाता है। लोगों के पसंदीदा विषय, व्यक्तित्व, उनके गुण-दोष ऐसी कई बातें लोकप्रिय संस्कृति में विशेष महत्त्व रखती है। सार रूप में पाठक की रुचि को ध्यान में रखकर ऐसा साहित्य निर्माण किया जाता है। विशेषतः कथा-साहित्य इसी दृष्टि से लोकप्रिय है। इस साहित्य में भूत-पिशाच, साहस कथा, तिलस्मी-ऐय्यारी, रहस्य कथा, पारिवारिक कथा, यथार्थ जीवनानुभव, श्रृंगारिक साहित्य, बाल-साहित्य, मनोरंजन और खेल से संबंधित विषयों इसके अंतर्गत रख सकते हैं। साहित्य समाज के मानसिक तथा सांस्कृतिक उन्नति और सभ्यता के विकास का साथी है। साहित्य समाज का दर्पण है तो समाज का दर्पण सिनेमा को कहा जा सकता है। समाज पर सिनेमा का इतना प्रभाव है कि लोग इन किरदारों में ही अपने जीवन को तलाश रहे हैं। अभिनेता एवं अभिनेत्रियों की वेशभूषा से लेकर उनके संवाद का जादू समाज पर हमेशा छाया रहता है। इससे लोकप्रिय संस्कृति भला सिनेमा से कैसे दूर रह सकेगी?

आज सिनेमा सदियों से चली आ रही सामाजिक, सांस्कृतिक जीवनमूल्यों की आदर्श विरासत से थोड़ा दूर हुआ है। वर्तमान सिनेमा जगत में समाज के ही ‘रियल हीरो’ की ‘रियल कहानी’ अब ‘रिल

कहानी’ बनकर समाज को आकर्षित कर रही है। सिनेमा का सृजन भले ही मनोरंजन की अवधारणा को लेकर हुआ हो पर आज यह समाज और संस्कृति की लोकप्रियता का प्रतीक बन रहा है। आज भी बहुत से लोग इसे शुद्ध मनोरंजन का हिस्सा मानते हैं। लेकिन स्वच्छ मनोरंजन की अवधारणा के लिए यह आवश्यक है कि उसमें मनुष्य आपसी व्यवहार के संबंध स्थापित करके समाज और संस्कृति के महत्त्व को बढ़ाते हुए नए की तलाश जारी रख सके। विश्व की अनेक संस्कृतियों और उनके देशों को एकसूत्र में बाँधने का कार्य सिनेमाओं ने किया है। सिनेमा की लोकप्रियता संपूर्ण विश्व में व्याप्त है। इसका जादू लोगों के सर चढ़कर बोल रहा है। लोग अपने चहते कलाकार की एक झलक देखने के लिए घंटों उनके घरों के बाहर खड़े होते हैं। लोगों के खान-पान, रहन-सहन, वेशभूषा, केशभूषा, बच्चों के तथा घरों के नाम सभी पर सिनेमा का प्रभाव पाया जाता है। सिनेमा मनोरंजन के साथ एनार्जन का मुख्य हथियार बने हैं। ‘फिल्म छवि है, फिल्म शब्द है, फिल्म गीत है, फिल्म नाटक है, फिल्म कहानी है, फिल्म संगीत है, फिल्म में मुश्किल से एक मिनट का टुकड़ा भी इन बातों का साक्ष्य दिखा सकता है।’<sup>2</sup> आज हिंदी सिनेमा लोकप्रियता की कगार पहुँच गया है। सिनेमा की शुरुआत होकर सौ साल से भी ज्यादा वर्ष हुए फिर भी ‘फिल्म इंडस्ट्री’ दिन दुगनी रात चौगुनी तरक्की कर रही है। “आज भारत में हर वर्ष 1000 से अधिक फिल्मों का निर्माण हो रहा है और एक अनुमान के अनुसार भारतीय फिल्मों का सालाना कारोबार औसतन 60 खरब रुपए है।’<sup>3</sup> इससे भारत में सिनेमा की लोकप्रियता का अंदाजा लगाया जा सकता है। साथ ही इन सौ वर्षों में सिनेमा ने प्रस्तुति तकनीक में समय के साथ क्रांतिकारी परिवर्तनों को स्वीकारा है। आज आधुनिक तकनीक की बदौलत सिनेमा बड़े पर्दे से टी.वी., कम्प्यूटर और अब स्मार्ट फोन पर छाया हुआ है। फिर भी आज सिनेमा का समाज और सरोकार की अवधारणा उसी रूप में बनी है।

इक्कीसवीं सदी में हिंदी सिनेमा मनोरंजन के साथ समाज प्रबोधन का प्रभावी माध्यम बना है। साथ ही राजनीति, खेलकूद, इतिहास की सत्य घटना एवं व्यक्तियों की जीवन कहानी को बड़े पर्दे पर लाने का सफल प्रयोग ‘बॉलिवूड’ में हो रहा है। जैसे कि- गदर (2000), लगान (2001), स्वदेश (2006), लगे रहो मुन्ना भाई (2006), चक दे इंडिया, गजनी (दोनों 2008), तारे

जर्मी पर (2007), थ्री इंडियटस् (2009), चक्रव्यूह, पीपली लाइव्ह, आक्रोश, राजनीति (सभी 2010), आरक्षण (2011), ओ माय गॉड, सिंघम, दबंग, राऊडी राठोड़ (सभी 2012), इंग्लिश विंग्लिश, भाग मिल्खा भाग, सत्याग्रह, काय पो छे (सभी 2013), पी.के., मर्दानी, मेरी कोम, जय हो, किक, गुलाब गैंग, सिंघम रिटर्न (सभी 2014), बाजीराव-मस्तानी, पिकु, दृश्यम, बाहुबली, तितली, बजरंगी भाईजान (सभी 2015), एम्.एस्. धोनी, उड़ता पंजाब, नीरजा, मोहनजदरो, मदारी, सुल्तान, दंगल (सभी 2016) आदि फिल्मों ने भारतीय जनमानस को काफी प्रभावित किया है। यह फिल्में अधिकतर युवाओं को केंद्र में रखकर बनाई गई हैं। इन्हें दर्शकों ने बेहद पसंद किया है। इन फिल्मों ने बॉक्स ऑफिस पर रिकार्ड कमाई की है। लेकिन इन सब फिल्मों की बड़ी सफलता कलात्मक एवं मनोरंजनात्मक पक्ष के साथ उनका 'सोशल मैसेज' रहा है। इन फिल्मों ने दर्शकों की हृदय को बेधा और उनकी भावनाओं का विरेचन भी किया।

आज हिंदी सिनेमा ने विभिन्न विषयों को केंद्र में रखा है। वर्तमान समय में खेल और इस क्षेत्र के जिगरबाज खिलाड़ियों के जीवनसंघर्ष को सिनेमा के जरिए प्रकाश में लाया जा रहा है। यह फिल्में न केवल पसंद की जा रही हैं तो व्यावसायिक दृष्टि से भी सफल साबित हो रही हैं। इन फिल्मों से युवाओं को प्रेरणा मिल रही है जिसका अच्छा असर राष्ट्रीय एवं अंतर्राष्ट्रीय खेलों पर भी हो रहा है। ऐसे फिल्मों में 'लगान', 'चक दे इंडिया', 'एम्.एस्. धोनी', 'मेरी कोम', 'भाग मिल्खा भाग', 'इकबाल', 'सुल्तान' और 'दंगल' विशेष लोकप्रिय रहीं हैं। विगत सालों में 'कुश्ती' इस खेल पर बनी 'सुल्तान' और 'दंगल' इन फिल्मों ने काफी कामयाबी बटोरी। व्यावसायिक दृष्टि से भी बॉक्स ऑफिस पर इन फिल्मों ने हंगामा मचाया। बॉक्स ऑफिस पर 'सुल्तान' ने 300 करोड़ बल्कि 'दंगल' ने 400 करोड़ रुपए की कमाई की। इस क्षेत्र के तजुर्बेकारों का मानना है कि अमीर खान अभिनित 'दंगल' फिल्म 700 करोड़ रुपए तक का कारोबार करेगी जिससे उनकी ही पी.के. फिल्म का रिकॉर्ड भी तोड़ सकती है।

'दंगल' फिल्म 23 दिसम्बर को रिलीज हो गई है। फिल्म के निर्देशक-लेखक नितेश तिवारी हैं जबकि अमीर खान और किरण राव निर्माता हैं। इस फिल्म के प्रमुख कलाकार अमीर खान, साक्षी तंवर, फातिमा सना

शेख, सान्या मल्होत्रा, जहीरा वसीम, शुभांगी भटनागर, गिरीश कुलकर्णी आदि हैं। संगीतकार प्रतीम ने इसका संगीत बनाया है। 'दंगल' फिल्म हरियाणा की पृष्ठभूमि पर बनी है जिसमें हरियाणवी लोकजीवन का यथार्थ चित्रण किया है। हरियाणवी भाषा के लहजे से हम इस परिवेश से जुड़ जाते हैं लेकिन हरियाणा के लोकजीवन पर गर्व नहीं होता। पर हरियाणा के जुझारू व्यक्तित्व महावीर सिंह फोगाट पर हमें जरूर गर्व होता है। ऐसे विरले पिता महावीर सिंह फोगाट को आदर्श मानकर अपनी बेटियों को बोझ समझने की मानसिकता से लोग बाहर निकल रहे हैं। 'दंगल' फिल्म की कहानी सत्य घटना पर आधारित है जो हरियाणा के एक जुझारू पहलवान महावीरसिंह फोगाट और उनकी रेसलर बेटियों के संघर्ष को बया करती है। फोगाट परिवार में कुश्ती विरासत के रूप में मिली थी जिसे महावीरसिंह फोगाट और उनकी चार लड़कियाँ बढ़ाती हैं। पुरुषप्रधान मानसिकतावाले गाँव में लड़कियों को रेसलर बनाने की पिता की महत्त्वकांक्षा, इसमें आई कठिनाइयाँ, सामाजिक बहिष्कार, बाप-बेटियों की हाड़तोड़ मेहनत और अपने सपने को पूरा करने की हकिकत को फिल्म में सजीवता से दर्शाया गया है। हरियाणा के महावीरसिंह फोगाट पुराने जमाने के एक अच्छे पहलवान और ऑलम्पिक कोच रहे हैं। इनकी चारों बेटियों ने महिला रेसलिंग में देश और दुनिया में अपना दबदबा बनाया है। आज राष्ट्रीय-अंतर्राष्ट्रीय महिला रेसलिंग के आसमान पर फोगाट भगिनियों का नाम सितारों की तरह झिलमिला रहा है। महावीरसिंह फोगाट को भारत सरकार की ओर से द्रोणाचार्य पुरस्कार से सम्मानित किया है। उनकी बड़ी बेटी गीता फोगाट ने 55 किलो फ्रीस्टाइल रेसलिंग में वर्ष 2012 में कास्य, वर्ष 2010 राष्ट्र मंडल खेल में स्वर्ण, एशियन में दो बार कास्य, राष्ट्र मंडल खेल में दो बार स्वर्ण और एक बार रजत और फीला एशियन ऑलम्पिक में स्वर्ण पदक प्राप्त किया है। दूसरी बेटी बबीता फोगाट ने 55 किलो कुश्ती में राष्ट्र मंडल खेल में वर्ष 2014 में स्वर्ण और वर्ष 2010 में रजत पदक जीता है। इन दोनों बेटियों के पग पर रितु, संगीता और बेटा दृश्यंत पहलवानी में अपना नाम रोशन कर रहे हैं। इस परिवार ने जब 'दंगल' फिल्म की पहली शो देखी तो उन्होंने कहा कि यह स्टोरी 99 प्रतिशत सही है। 'दंगल' फिल्म में महावीर फोगाट (अमीर खान) यह किरदार अहंकार और सक्ती से काम लेता है। जैसे

आमतौर पर हर पिता करता है लेकिन फिर भी इस आम व्यक्ति में हम सबका हीरो होने के लिए गुंजाइश बनी रहती है, क्योंकि हम उसमें वह देख पा रहे हैं जो शायद हम अपने पिताओं में देखना चाहते थे। इस फिल्म से आम पिता की प्रेरणा को जागृत कर दिया है। इस फिल्म में हमें पिता की हिम्मत और बेटियों का उन्हें सहयोग देने की बात अच्छी लगती है। इसमें न पिता का घमंड याद रहता है न उनका सख्त मिजाज। महावीर फोगाट ने बेटियों को बनी-बनाए राह पर चलने नहीं दिया बल्कि उनके लिए एक अलग सोच और दुनिया बनाई जिससे नारी के एक अलग रूप एवं प्रतिभा का परिचय समाज को हुआ। एक पिता और उसकी बहादुरी बेटियों की यह संघर्ष कथा फिल्म के बड़े पर्दे से घर-घर पहुँचकर समाज को नई आशा एवं रोशनी दे रही है। जिस समाज में लड़कियों के पहलवान बनने पर सख्त पाबंदी थी उसी समाज में रहकर बड़े साहस और धीरज से अपनी पहचान बनाना वाकई कठिन काम है। जहाँ पुरुष ही नहीं बल्कि महिलाओं का भी विरोध सहकर बाद में मेडल जीतकर उनके नजरिए को ही बदलने की कथा दिलचस्प लगती है। मेहनत करने की सक्ती को देखकर एक गाणे में स्वयं फोगाट की लड़कियाँ कहती हैं, “बापू सेहत के लिए तू तो हानिकारक है।” इस गाणे को लेकर फिल्म रिलीज के पहले ही विरोध शुरू हुआ था। इसमें इस्तेमाल किए ‘बापू’ शब्द पर सामाजिक सेवा ट्रस्ट ने आपत्ति जताई। उनका कहना था कि ‘बापू’

शब्द आदर से महात्मा गांधी जी को कहा जाता है। लेकिन फिल्म में बेटियाँ अपने पिता को ‘बापू’ कहती हैं। ‘दंगल’ फिल्म के कारण महावीर फोगाट और उनकी जिंदादिल बेटियों को दुनिया पहचान रही है। आज तक महावीर फोगाट की बेटियों को ही पहचाना जाता था लेकिन इस फिल्म से उन बेटियों को तालीम देनेवाले जुझारू पिता महावीर फोगाट का संघर्ष दर्शकों को दिल छू लेता है। बहुत सी लड़कियों के पास प्रतिभा होती है लेकिन उन्हें कामयाब होने के लिए अपने घर से ही संघर्ष करना पड़ता है।

इस फिल्म में खेल के लिए सरकारी योजनाएँ, लोगों का रवैया, मागदर्शक की मनमानी, प्रतिभाशाली खिलाड़ियों की कठिनाइयाँ आदि का यथार्थ चित्रण किया गया है। ‘दंगल’ फिल्म में अमीर खान ने ‘वसुधैव कुटुंबकम’ की कल्पना साकार करने के लिए पहले हमें ‘कुटुंबकम’ होने की सार्थकता को बताया है। इसतरह सिनेमा जगत मनुष्य ही नहीं समस्त जीवों का उद्धार करने में महत्त्वपूर्ण भूमिका निभा सकती है। आज सिनेमा लोकप्रिय संस्कृति का अभिन्न अंग बन गया है। ‘दंगल’ फिल्म को इस सार्थकता की मिसाल कहे तो यह अतिशयोक्ति नहीं होगी।

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## सुरेंद्र वर्मा के उपन्यासों में बदलते मूल्यों का प्रतिबिंब

डॉ. जिजाबराव विश्वासराव पाटील

हिंदी विभागाध्यक्ष

श्री. शे. मु. मा. कला, वाणिज्य एवं

विज्ञान महाविद्यालय, पाचोरा

उपन्यास सामाजिक यथार्थ की अभिव्यक्ति का सशक्त साहित्यिक माध्यम है। इसलिए साहित्य की अन्य विधाओं की तुलना में उपन्यास को शीर्ष स्थान पर प्रतिष्ठित किया गया है। हिंदी उपन्यास ने जीवन के यथार्थ को गहरी संवेदनशीलता एवं सच्चाई के साथ प्रस्तुत किया है।

आधुनिक काल में मानवी सभ्यता विकास प्रक्रिया के चरमोत्कर्ष पर है। परंतु यह सभ्यता भौतिक प्रगति की ओर बढ़ती हुई मानवीय मूल्यों को नष्ट करती जा रही है। व्यक्ति की जीवन शैली तीव्र गति से परिवर्तित हो रही है। बदलते मूल्यों का बोध व्यक्ति की इसी परिवर्तित, विकसित एवं आधुनिक स्थिति का द्योतक है। उपन्यास सम्राट मुंशी प्रेमचंद के आगमन से हिंदी उपन्यास में नवीन युग का आरंभ हुआ। वर्षों की यात्रा में हिंदी उपन्यास ने अनेकानेक सोपानों को पार किया। युगीन जीवन के विविध आयामों को समेटते हुए हिंदी उपन्यास अविरल गति से आगे बढ़ रहा है।

आधुनिक काल में मनुष्य ने यांत्रिक प्रगति के द्वारा सुविधा संपन्न जीवन जीने का हर संभव प्रयास किया और उसे सफलता भी मिली। महानगरों में बढ़ते प्रादयोगिकीकरण से मनुष्य को रोजगार के अवसर प्राप्त हुए। इसी कारण गाँव के लोग शहर की ओर आकृष्ट हुए। पश्चात्य जीवन शैली का प्रभाव महानगर की जीवन पद्धति पर हावी होता गया। आधुनिक काल की 'ग्लोबल' व्हिलेज की संकल्पना ने हर देश की संस्कृति एवं सभ्यता को, मूल्यों को प्रभावित किया।

**तनावपूर्ण जीवन का प्रतिबिंब –**

सुरेंद्र वर्मा एक ऐसे उपन्यासकार हैं जिन्होंने कथ्य एवं शिल्प दोनों स्तरों पर उपन्यास को एक नया आयाम दिया। उनके उपन्यासों में बदलते मूल्यों का अंकन हुआ है। आधुनिक काल में जीवन जीने वाले मनुष्य का जीवन कई कारणों से अत्यंत तनावपूर्ण हो गया है।

'अंधेरे से परे' उपन्यास के गुलशन, बिंदो, जित्तन संघर्ष पूर्ण वृद्धात्मक जीवन जी रहे हैं। उपन्यास का केंद्रीय पात्र गुलशन जिंदगी से ऊब चुका है वह आत्महत्या की एक असफल कोशिश भी कर चुका है। उसे उदासी, दुख, विषाद, निराशा जैसे शब्द पसंद हैं। वह महानगरीय तनाव पूर्ण जीवन पद्धति का प्रतिनिधित्व करता दृष्टिगोचर होता है। पति—पत्नी

जित्तन एवं बिंदो का जीवन भी कम तनावपूर्ण नहीं है। उनके तनावपूर्ण रिश्ते का असर उनके बेटे सोमू पर भी होता है। जित्तन कंपनी के डायरेक्टर से उलझ गया था। परिणामतः उसका संस्पेंशन ऑर्डर निकला। नौकरी न होने के कारण जित्तन ससुराल में ही बेकार पड़ा है। इसलिए पत्नी बिंदो भी उसकी इज्जत नहीं करती। उपन्यासकार ने गुलशन, जित्तन एवं बिंदो के माध्यम से महानगरीय जीवन के बदलते रिश्ते, वृद्ध, संघर्ष, मनसिक यातनाएँ, अनैतिक आचरण आदि का यथार्थ अंकन किया है।

'मुझे चाँद चाहिए' सुरेंद्र वर्मा का अंतिम दशक का अत्यंत सफल एवं चर्चित उपन्यास है। इस बृहद उपन्यास में एक अभिनेत्री की संघर्ष गाथा है। वह बचपन से ही तनावपूर्ण जीवन जीने को अभिशप्त है क्योंकि वह मध्यवर्गीय परिवार में जन्मी थी पर उसकी सोच एवं समझ एकदम भिन्न थी इसके लिए उसे परिवारिक तनावपूर्ण एवं संघर्षपूर्ण माहौल से गुजरना अनिवार्य था। उसने परिवार छोड़ लखनऊ जाने का निर्णय लिया तब पिता ने अंतिम चेतावनी दी — "अगर तूने बाहर पाँव रखा तो फिर घर में नहीं घुस सकती।" किंतु वर्षा नहीं रुकी।

वर्षा वशिष्ठ एक ऐसी लड़की है जो परंपरागत मूल्यों को तोड़ना चाहती है, अपने व्यक्तित्व को निखारना चाहती है, जीवन में सौंदर्य बोध जगाना चाहती है। वह महज मादा नहीं है। किसी दोहजू तिहजू से विवाह कर बच्चे पैदा कर रसोई को संभालना उसकी दृष्टि में जीवन नहीं है। वर्षा का लखनऊ, दिल्ली एवं मुंबई का सफर बेहद स्वच्छंद एवं संघर्षपूर्ण होता है। अभिनय के क्षेत्र में नाटकों से लेकर फिल्मों तक का सफर बेहद संघर्षपूर्ण रहा। सफल—असफल कैरियर से गुजरती वर्षा बेहद तनावपूर्ण स्थितियों से गुजरती है।

सुरेंद्र वर्मा ने 'दो मुर्दों के लिए गुलदस्ता' उपन्यास में जीवन की तमाम विरूपतायें एवं विद्रुपताओं का पर्दाफाश किया है। आधुनिक काल संपन्न एवं सुविधा भोगी उच्च वर्गीय समाज में ढँपे—छिपे चल रहे पुरुष वेश्या प्रचलन तथा उससे निर्मित परिवारिक तनावपूर्ण स्थिति का चित्रण किया है। उपन्यास के नील एवं भोला अपने अतीत की घटनाओं को पीछे अवसर एवं समृद्धि के महानगर मुंबई पहुँचते हैं और शुरु होती है तनावपूर्ण जीवन की लंबी दास्ताँ नील उच्चवर्गीय धनी स्त्रियों की

शारीरिक भूख मिटाता है। कुमुद से शुरु हुई पुरुष वेश्या की यात्रा में वह कई स्त्रियों की शारिरिक जरूरतों को पुरा करता है। इस अनैतिक संबंधो के चलते कई तनावपूर्ण स्थितियाँ आती है। भोला अंडरवर्ल्ड से जुड जाता है। उसका जीवन भी कम तनावपूर्ण नहीं है। कदम-ब-कदम मौत से सामना होता है।

आधुनिक युग में जीवन तनावपूर्ण हो गया है। कहीं निराशा एवं असफलता के कारण मनुष्य का जीवन अंधकारमय बन गया है तो कहीं पति-पत्नी के बीच आपसी संघर्ष के कारण पारिवारिक तनाव बढा है। कहीं सनातन पारंपारिक विचारो का आधुनिक विचारों से व्द्व के कारण तो कहीं पारंपारिक विचारों का, आधुनिक विचारों से व्द्व के कारण तो कहीं पारिवारिक विघटन के कारण जीवन बेहद तनावपूर्ण हुआ है।

### अकेलेपन की पीडा —

महानगर में इतनी भीड के बावजूद मनुष्य अकेलेपन की त्रासदी से पीडित है यह बात हमें सोचने के लिए विवश करती है। 'अंधेरे से परे' उपन्यास का गुलशन अकेलेपन की त्रासदी के परिणाम स्वरुप निराशाग्रस्त जीवन जी रहा है। उसका जीवन दिशाहीन है। जीवन सफर मे सबके अपने निश्चित उददेश है। इन्हें एक निश्चित समय एक खास जगह पहुँचना है। किंतु गुलशन को कहा जाना है, उसका गंतव्य क्या है उसे कुछ नहीं पता। अकेलेपन के संदर्भ में उसकी प्रतिक्रिया है — "अकेलापन कैसा सघन और ठोस है— बर्फ की तरह जमा हुआ। उसने चारों तरफ से मुझे घेर रखा है।"२

गुलशन का जीवन के प्रति देखने का दृष्टिकोन ही नकारात्मक प्रतीत होता है। वह खुदखुशी की असफल कोशिश भी करता है। निश्चित ही यह एक सेहतमंद दिमाग की उपज नहीं है किंतु इसके लिए किसी एक को दोष देना उचित नहीं होगा। स्पर्धा के इस युग में परिस्थितियाँ भी इसके लिए किसी एक को दोष देना उचित नहीं होगा। स्पर्धा के इस युग में परिस्थितियाँ भी इसके लिए जिम्मेदार है। अकेलेपन की त्रासदी केवल गुलशन ही नहीं भुगत रहा है वरन उसके जीजाजी जित्तन एवं बहन बिंदो भी भुगत रहे है। गुलशन के ऑफिस में कार्यरत अट्ठाईस वर्ष की विवाहित नलिनी भी अकेलेपन से त्रस्त है। जीवन साथी के इंतजार में बैठी नलिनी की प्रतिक्रिया आधुनिक सोच की उपज है — "मैं कब तक उस एक सही आदमी के इंतजार मे रहूँ, जो पता नहीं, कभी आएगा भी या नहीं, या जब आएगा भी, तो इतनी देर हो चुकी होगी कि।"३

'मुझे चाँद चाहिए' उपन्यास की वर्षा वशिष्ठ भी अकेलेपन की पीडा भुगत रही है। अत्यंत महत्वाकांक्षी, दृढ निश्चयी वर्षा परिवार तथा समाज से विद्रोह करती है और अपना भविष्य खुद तय करती है। स्कूल में फॉर्म भरते समय अपना नाम बदलने वाली वर्षा परिवार में सब बच्चो से अलग थी। इतने बडे परिवार में अकेलापन महसूस करनेवाली वर्षा को मिस दिव्या कत्याल से प्रेरणा मिली। परिवार के तीखे विरोध का सामना उसे कई बार करना पडा— उसने पहली बार नाटक में

अभिनय किया तब, वह छुट्टियों में लखनऊ गई तब, उसने दिल्ली के नेशनल स्कूल ऑफ ड्रामा मे प्रवेश लेने का निर्णय लिया तब। परिवार से रिश्ता टूटने पर आगे का जीवन सफर महानगर में अकेले अपने साहस के बलबूते पर तय करने वाली वर्षा आत्मसंघर्ष करती है। वह अभिनय के क्षेत्र में प्रसिद्धि पाती है। नाटकों से शुरु हुआ अभिनय सफर उसे बॉलिवूड तथा आंतर्राष्ट्रीय फिल्मों तक ले जाता है। किंतु सफलता की मंजिलो को प्राप्त करने के बावजूद वर्षा भावत्मक रूप से अकेली दृष्टिगोचर होती है। उसे अकेलापन कचोटना है "अंधेरा और अकेलापन इन दोनों के ताने-बाने जैसे मकड़ी के जालों की तरह दीवार पर अटके होते थे और आईना बनकर उसे अपने चेहरे के करुण अक्स को देखने के लिए मजबुर करते थे।"४ वर्षा की कलात्मक साधना उसे संघर्ष— पथ पर आगे बढाती है। वह सफलता के सोपान पार करती है किंतु अंतः अकेली ही नजर आती है।

महानगरों का भगदौड भरा जीवन, उच्च वर्ग की महिलाओं का आकर्षण पुरुष वेश्या तथा अंडरवर्ल्ड का बढता प्रभाव 'दो मुर्दों के लिए गुलदस्ता' उपन्यास का विषय है। किंतु इस नए कथ्य के उपन्यास में वर्तमान युग के अनेक पहलू उभरकर सामने आते है। निम्न-मध्य वर्ग के भोला एव नील परिस्थिति के परिणाम स्वरुप उजडे जीवन को सवारने एवं आर्थिक अभावों की पूर्ति हेतु महानगर मुंबई आते है किंतु जरूरत एवं परिस्थितियाँ नील को पुरुष वेश्या बनाती है तथा भोला को अंडरवर्ल्ड से जोडती है। दोनों आर्थिक संपन्न बनने की होड में महानगरीय जीवन की भुलभुलैया में खो जाते है। अंततः वे अकेलेपन की त्रासदी से विचलित होते है।

### पश्चिमी सभ्यता एवं संस्कृति के प्रभाव से बदलते मूल्य

पाश्चात्य जीवन-शैली प्रभाव के परिणाम स्वरुप हमारी सांस्कृतिक विरासत को गहरा आघात पहुँचा है। महानगरों में भोग विलास में सुकून शांति का रास्ता ढूँढने वाले मनुष्य का जीवन निराशा एव अंधकार से घिरा है। सभ्यता एव संस्कृति के बदलाव का सबसे अधिक प्रभाव महानगरों में तेजी से हुआ है। 'अंधेरे से परे' उपन्यास के पात्रों पर पश्चिमी सभ्यता का प्रभाव देखा जा सकता है। पश्चिमी संस्कृति के प्रभाव के कारण भारत की सामाजिक संस्था खतरे में है। रिश्तों का टूटना आम बात हो गई है। पति-पत्नी के बढते संबंध विच्छेद इसी की परिणति है। अनैतिक संबंधो का प्रचलन भी बढा है। विवाहित एक बच्चे की माँ बिंदो गैर मर्द अमित को चाहती है। अपनी पत्नी के अनैतिक संबंध जात होते हुऐ भी पति जित्तन कुछ करने में असमर्थ है। क्योंकि वह निकम्मा है तथा ससुराल की रोटी का मोहताज भी। पत्नी बिंदो के सामने वह हताश नजर आता है। अविवाहित गुलशन विवाहित मधु से शारीरिक यौन संबंध स्थापित करता है। २८ वर्ष की अविवाहित नलिनी शारीरिक माँग को नकारने मे असमर्थ है। वह गुलशन से सीधे शारीरिक यौन

संतुष्टि की निः संकोच माँग करती है— ‘पैसे मेरे पास काफी हैं। अगर तुम ठीक जगह का पता कर सको और मुझे ले चलो, तो’<sup>४</sup>

‘मुझे चाँद चाहिए’ का कथ्य रंगमंच एव फिल्म इंडस्ट्री से जुड़ा होने के कारण संपूर्ण उपन्यास में पश्चिमी सभ्यता का प्रभाव दृष्टिगोचर होता है। महानगर का जीवनयापन, उँचे वर्ग के लोगों के आपसी संबंध, शराब तथा ड्रग्स आदि व्यसन विदेशी सभ्यता एवं संस्कृति के अनुकरण का ही परिणाम है। मधुरेश का कथन द्रष्टव्य है— ‘वर्षा उसी के साथ (दिव्या) पहली बर सिगरेट का कश लेती है और निष्ठावान ब्राह्मण परिवार के संस्कारों को तिलांजलि देकर अमिष भोजन शुरू करती है और आगे चलकर गाहे-बगाहे बीयर और शराब की चुस्की तक आ जाती है।’<sup>५</sup> प्रस्तुत उपन्यास का कथ्य रंगमंच एवं फिल्म इंडस्ट्री से जुड़ा होने के कारण इस क्षेत्र से जुड़े लोगों के आपसी संबंध, उनका व्यवहार, अनैतिक संबंध, नशे का आदी होना उपन्यास में चित्रित हुआ है। हर्ष जो उत्कृष्ट अभिनेता है अत्यधिक ड्रग्स लेने लगता है तथा वर्षा की कोख में अपना चिन्ह छोड़ मर जाता है। वर्षा पर समलैंगिकता का भी आरोप लगता है। आधुनिक एवं स्वतंत्र विचारधारा वाली वर्षा पर पाश्चात्य सभ्यता का प्रभाव स्पष्ट देखा जा सकता है। पंकज वशिष्ठ का कथन इसकी पुष्टि करता है— ‘वर्षा वशिष्ठ शराब पीती है, सिगरेट पीती है, जींस और स्लैक्स पहनती है, यहाँ तक कि विवाहपूर्व शारीरिक संबंध स्थापित करती है और किसी भी तरह के अपराध बोध से परे है।’<sup>६</sup>

### उच्चवर्गीय समाज का धिनौना रूप —

आधुनिक युग में महानगरों में तमाम प्रकार की विद्रुपताएँ पनप रही हैं। उच्चवर्गीय समाज में पश्चिमी सभ्यता का अत्यधिक आकर्षण है। सुरेंद्र वर्मा ने ‘दो मुर्दों के लिए गुलदस्ता’ उपन्यास में उच्चवर्गीय समाज के एक धिनौने रूप की पोल खोली है। महानगरों में पुरुष वेश्या का प्रचलन बढ़ रहा है। बी. जे. कश्यप लिखते हैं— ‘मुंबई ही नहीं, वरन देश के कई नगरों—महानगरों में पुरुष वेश्या (जिगोलो) पाए जाते हैं।’<sup>७</sup>

प्रस्तुत उपन्यास का नील परिस्थिति वश समृद्धि का सपना संजोए मुंबई पहुँचता है। कम समय में संपन्न बनने की महत्वाकांक्षा नील को पुरुष वेश्या बना देती है। अपारंपारिक विज्ञापन के माध्यम से वह मिसेज दस्तूर का कंपेनियन बनता है और संपर्क में आई कुमुद से स्त्री को यौन संतुष्टि तक पहुँचाने के पाठ सीखाता है। सात वर्ष पहले विधवा हुई एक बच्चे की माँ ब्लासम से उसका पुरुष वेश्या का सफर शुरू होता है। पुरुष वेश्या बनकर नील काफी धन जमा कर लेता है। किंतु फ्लैट, टेलीफोन, कार, विदेशी प्रसाधन आदि सब होने के बावजूद उसे

सुकून नहीं मिलता है। इस व्यवसाय में उसे आत्मा को दबाकर शरीर बेचना पड़ता है। कुमुद से शुरू हुआ यह सफर ब्लासम, यास्मीन, कुंतल, स्टेला, रंभा, कृष्णा, सौदामिनी, शिल्पा, पारुल, फ्राँसीसी, स्विस् औरतें, वैशाली, उर्वशी से नैन तक पहुँचता है। नील को ग्राहकों की अलग-अलग फैंटसियों को मानना पड़ता है। शिल्पा उसे पेटीकोट पहनाकर लिटा देती है, पलंग से हाथ पाँव बांधकर उसके मूँह पर पाउडर और काजल लगाती है, पायले और करधनी भी पहनाती है। नील को अपने ग्राहकों की कुछ फैंटसियाँ याद आती हैं— ‘एक ने उसे काले, चमकते फुलबूट पहनाकर हाथ में कोडा थमा दिया था। आदेश था कि वह निरीह, अबला की कमनीय पीठ पर प्रहार करे। दूसरी उसे भरे हुए टब में लिटाकर विभोर देखती रहती थी। तीसरी ने अपने कुचाग्रों पर लिपस्टिक लगाकर नील को अपने होंठ रंगने का निर्देश दिया था। चौथी को सिर्फ ६९ की स्थिति से तृप्ती मिलती थी।’<sup>८</sup>

महानगरों में तमाम प्रकार की विद्रुपताएँ पनप नहीं हैं जिसमें से एक है पुरुष वेश्या। महानगरों में पुरुष वेश्या (जिगोलो) का प्रचलन बढ़ रहा है। ढँपे-छिपे चल रहे इस व्यवसाय की सच्चाई को नजरअंदाज नहीं किया जा सकता। प्रस्तुत उपन्यास में सुरेंद्र वर्मा ने इस विषय पर प्रकाश डालने का सफल प्रयास किया है। संपन्न, सुविधाभोगी समाज का एक धिनौना किंतु वास्तविक रूप बेबाकी से चित्रित किया है। महानगरीय जीवन पर पश्चिमी सभ्यता का प्रभाव एवं बढ़ती भोगवादी प्रवृत्ति इसके लिए जिम्मेदार है। पुरुष वेश्या रूपी विषबेल परिवार एवं समाज के लिए अत्यंत घातक है।

सुरेंद्र वर्मा के उपन्यासों में बदलते मूल्यों के विविध आयामों का यथार्थ अंकन हुआ है। स्पर्धा, निराशा, संघर्ष, तनाव, आर्थिक विवशता से जूझता मध्यवर्ग, महानगरीय भीड़ में भी अकेलेपन की त्रासदी से पिडीत व्यक्ति, हावी होती पश्चिमी सभ्यता एवं संस्कृति, अनैतिक आचरण, विवाहपूर्व, विवाहबाह्य संबंध, अत्यधिक नशे की आदत इन सभी बदलते मूल्यों पर सुरेंद्र वर्मा ने अपने उपन्यासों में प्रकाश डाला है।

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## 26.

## साहित्य और संस्कृति के संवर्धन में अनुवाद की भूमिका

माणिक मारुती मोरे

डॉ. कृष्णात आनंदराव पाटील

हिंदी विभाग,

श्री शिव-शाहू महाविद्यालय, सरुड,

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कोई भी एक भारतीय साहित्य एक-दूसरे भारतीय साहित्य से कहीं न कहीं जुड़ा हुआ है अतएव भारतीय साहित्य का कोई भी अध्ययन एक साहित्य के संदर्भ में अध्ययन के प्रति न्याय नहीं कर सकता। इन सारी विविधताओं का समाधान 'अनुवाद' के माध्यम से ही संभव है। भारतीय साहित्य की भाषिक विविधता को दूर करने में 'अनुवाद' की भूमिका अत्यंत महत्वपूर्ण है। भारतीय साहित्य की अवधारणा भाषा साहित्य के समीकरण पर आधारित नहीं क्योंकि यहाँ बहुत-सी भाषाएँ हैं। हमारी बहुभाषिक स्थिति में एक लेखक बहुत-सी भाषाओं में लिखता है। इसीलिए भारतीय साहित्य को किसी एक भाषा से संबद्ध करके उसे चिह्नित नहीं किया जा सकता। जब कोई भारतीय साहित्य की बात करता है तब एक भौगोलिक क्षेत्र और राजनीतिक एकता की बात उठती है। भौगोलिक क्षेत्र की अपेक्षा भारतीयता का आदर्श हमारे लिए जादा आवश्यक है। वस्तुतः भारत के साहित्य को केवल भाषा, भौगोलिक क्षेत्र और राजनीतिक एकता से ही पहचाना नहीं जाता मगर कहीं अधिक उस देश की जनता के आश्रय से पहचाना जाता है। भारतीय साहित्य अनेकों भाषाओं में अभिव्यक्त भारत की सामाजिक, राजनीतिक, ऐतिहासिक, सांस्कृतिक और धार्मिक परिस्थितियों एवं तदजनित परिणामों का बृहद कोश है। इन भाषाओं में रचित विपुल साहित्य के परस्पर आदान-प्रदान के लिए एक भाषिक उपकरण की आवश्यकता होती है। 'अनुवाद' ही वह उपकरण, औजार तथा माध्यम है जिससे भारतीय साहित्य की विपुल धरोहर और समकालीन रचनाशीलता को एक दूसरे के सम्मुख रखा जा सकता है। भारतीय साहित्य को एकभाषिक संप्रेषणीयता की स्थिति से अनुवाद के माध्यम से द्विभाषी अथवा बहुभाषी संप्रेषणीयता की स्थिति में लाया जा सकता है। 'अनुवाद'

ही वह माध्यम है जो अंतरभाषिक साहित्यिक संवाद स्थापित करने में सक्षम है। साहित्य के दोनों रूपों पर जब चर्चा की जाती है तब सृजनशील साहित्य (गद्य और पद्य, आलोचनात्मक साहित्य) और ज्ञानात्मक साहित्य (समाज विज्ञान, मानविकी, विज्ञान, प्रबंधन, जनसंचार, व्यापार-वाणिज्य, विपणन, प्रौद्योगिकी आदि का साहित्य) का संदर्भ अनुवाद के दो बृहद क्षेत्रों को लेकर उपस्थित होता है। दोनों ही क्षेत्रों में अनुवाद की व्यापक संभावनाएँ निहित हैं। अनुवाद ही भाषिक विभिन्नता और अलगाव को दूर करने की क्षमता रखता है।

भारतीय भाषाओं में रचित साहित्य के अक्षय भंडार के अंतरभाषिक रूपांतरण के लिए अनुवाद की प्रक्रिया ही एक मात्र उपाय है। 'अनुवाद' के द्वारा ही विभिन्न भाषाओं के मध्य मौजूद संप्रेषण के गतिरोध को तोड़ा या मिटाया जा सकता है। इस .ष्टि से अनुवाद एक अपरिहार्य उपकरण है जिससे भारतीय साहित्य में वर्णित विषय वस्तु और उसके भाव सौंदर्य का आस्वादन किया जा सकता है।

भाषा संस्कृति की वाहिका होती है। अनुवाद प्रक्रिया में स्रोतभाषा के साहित्य के सांस्कृतिक तत्वों का लक्ष्यभाषा में रूपांतरण होता है। इस तरह 'अनुवाद' सांस्कृतिक आदान-प्रदान की प्रक्रिया को संपन्न करती है। भारतीय साहित्य के अंतरभाषिक अनुवाद से देश में सांस्कृतिक आदान-प्रदान तथा सांस्कृतिक एकता के प्रचार को प्रभावी बनाया जा सकता है। भारतीय साहित्य में विभिन्न प्रांतों की सामाजिकता और संस्कृति बोध के साथ-साथ लोक संस्कृति भी व्यक्त होती है। अनुवाद के माध्यम से विभिन्न प्रांतों की सामाजिक, आर्थिक स्थितियों के प्रति देश के अन्य क्षेत्रों के लोगों में विशेष संवेदना और भावनात्मक लगाव पैदा होता है। राष्ट्रीय स्तर पर सामाजिक बोध उत्पन्न करने के लिए भारतीय

साहित्य का अनुवाद इस प्रक्रिया को प्रभावशाली बनाने में सहायक सिद्ध होगा। देशवासियों में न्यायोन्मुख राष्ट्रीय चेतना विकसित करने के लिए विभिन्न भाषाओं में रचित भारतीय साहित्य को अनुवाद द्वारा उपलब्ध कराना आवश्यक है। अनुवाद के माध्यम से वर्तमान युवा पीढ़ी को भारतीय साहित्य की अनमोल धरोहर से परिचित कराया जा सकता है, जिसकी आज नितांत आवश्यकता है। भारतीय साहित्य की प्राचीन धरोहर अनुवाद से ही आज जीवित है तथा समाज में भारतीय मूल्यों एवं संस्कृति के प्रति नवचेतना जागृत करने में सफल हुई है। कहानी, उपन्यास, नाटक, एकांकी, जीवनी, आत्मकथा, निबंध आदि साहित्यिक विधाओं का अंतरभाषिक अनुवाद भारतीय साहित्य में निहित सामाजिकता को दर्शाने के लिए सहायक हुआ है। अनुवाद कार्य का दायरा सिर्फ साहित्य की तमाम विधाओं और बहु-भाषाओं में अनुवादक की निपुणता तक सीमित नहीं है। वास्तविक तौर पर अगर देखा जाय तो अनुवाद कार्य एक राष्ट्रीय कार्य है जो कभी एक राष्ट्र की संस्कृति को दूसरे राष्ट्र की संस्कृति से जोड़ने का काम करता है तो कभी एक समाज को दूसरे समाज के साथ जुड़ने के लिए प्रेरित करता है। सीधे-सपाट शब्दों में अगर कहा जाय तो संकुचित और शिथिल पड़े साहित्यिक एवं सांस्कृतिक संपदाओं को विस्तार देने का एकमात्र माध्यम अनुवाद ही है। साहित्य में सृजन और रचनाकर्म के समानांतर या उससे एक कदम आगे बढ़कर ही अनुवाद की भूमिका है। सृजन महज किसी रचना अथवा कृति को मूर्त रूप देता है जबकि अनुवाद की भूमिका उस सृजन और बहु-संस्कृतियों के बीच समन्वय-सेतु बनकर उस रचनाकार्य को गतिशील बनाने की होती है। भारतीय साहित्य के संदर्भ में अगर वर्तमान अनुवाद कार्य का मूल्यांकन किया जाय तो स्थिति उतनी संतुष्टिपरक नहीं नजर आती जितनी की जरूरत है। अनुवाद –कार्य राष्ट्रसेवा का कार्य है। यह अनुवाद ही है जो दो संस्कृतियों, राज्यों, देशों एवं विचारधाराओं के बीच 'सेतु' का काम करता है। और तो और यह अनुवाद ही है जो भौगोलिक सीमाओं को लॉघकर भाषाओं के बीच सौहार्द, एवं सद्भाव को स्थापित करता है तथा हमें एकात्मकता एवं वैश्वीकरण की भावनाओं से ओतप्रोत कर देता है। इस दृष्टि से यदि अनुवादक को समन्वयक, मध्यस्थ, संवाहक, भाषायी-दूत आदि की संज्ञा दी जाए तो कोई अत्युक्ति न होगी। भाषा के आविष्कार के बाद जब मनुष्य-समाज

का विकास-विस्तार होता चला गया और संपर्कों एवं आदान-प्रदान की प्रक्रिया को अधिक फैलाने की आवश्यकता अनुभव की जाने लगी, तो अनुवाद ने जन्म लिया। प्रारंभ में अनुवाद की परंपरा निश्चित रूप से मौखिक ही रही होगी। इतिहास साक्षी है कि प्राचीनकाल में जब एक राजा दूसरे राजा पर आक्रमण करने निकलता था, तब अपने साथ ऐसे लोगों को भी साथ लेकर चलता था जो दुभाषिया का काम करते थे। यह अनुवाद का आदिम रूप था।

साहित्यिक-गतिविधि के रूप में अनुवाद को बहुत बाद में महत्त्व मिला। दरअसल, अनुवाद के शलाका-पुरुष वे यात्री रहें हैं, जिन्होंने देशाटन के निमित्त विभिन्न देशों की यात्राएँ कीं और जहाँ वे गये, वहाँ-वहाँ की भाषाएँ सीखकर उन्होंने वहाँ के श्रेष्ठ ग्रंथों का अपनी-अपनी भाषाओं में अनुवाद किया। प्राचीनकाल से लेकर अब तक अनुवाद ने कई मंजिलें तय की हैं। यह सच है कि आधुनिक काल में अनुवाद को जो गति मिली है, वह अभूतपूर्व है। मगर, यह भी उतना ही सत्य है कि अनुवाद की आवश्यकता हर युग में, हर काल में तथा हर स्थान पर अनुभव की जाती रही है। विश्व में द्रुतगति से हो रहे विज्ञान और टेक्नॉलॉजी, साहित्य, धर्म-दर्शन, अर्थशास्त्र आदि ज्ञान-विज्ञानों में विकास ने अनुवाद की आवश्यकता को बहुत अधिक बढ़ावा दिया है।

आज देश के सामने यह प्रश्न चुनौती बनकर खड़ा है कि बहुभाषाओं वाले इस देश की साहित्यिक-सांस्कृतिक धरोहर को कैसे अक्षण्णु रखा जाए? देशवासी एक-दूसरे के निकट आकर आपसी मेलजोल और भाई-चारे की भावनाओं को कैसे आत्मसात करें? वर्तमान परिस्थितियों में यह और भी आवश्यक हो जाता है कि देशवासियों के बीच सामंजस्य और सद्भाव की भावनाएँ विकसित हों ताकि प्रत्यक्ष विविधता के होते हुए भी हम अपनी सांस्कृतिक समानता एवं सौहार्दता के दर्शन कर अनकेता में एकता की संकल्पना को मूर्त रूप प्रदान कर सकें। भाषायी सद्भावना इस दिशा में एक महती भूमिका अदा कर सकती है। देश की साहित्यिक-सांस्कृतिक विरासत के दर्शन अनुवाद से ही संभव हैं। आज यदि सुब्रह्मण्य भारती, महाश्वेता देवी, उमाशंकर जोशी, टैगोर आदि भारतीय भाषाओं के इन यशस्वी लेखकों की रचनाएँ अनुवाद के जरिए हम तक नहीं पहुँचती तो भारतीय साहित्य संबंधी हमारा ज्ञान कितना सीमित, कितना क्षुद्र होता, इसका सहज



ही अनुमान लगाया जा सकता है।

पूर्व में कहा जा चुका है कि विविधताओं से युक्त भारत जैसे बहुभाषा-भाषी देश में एकात्मकता की परम आवश्यकता है और अनुवाद साहित्यिक धरातल पर इस आवश्यकता की पूर्ति में महत्वपूर्ण भूमिका निभाने में सक्षम है। अनुवाद वह सेतु है जो साहित्यिक आदान-प्रदान, भावनात्मक एकात्मकता, भाषा समृद्धि, तुलनात्मक अध्ययन तथा राष्ट्रीय सौमनस्य की संकल्पनाओं को साकार कर हमें बृहदत्तर साहित्य-जगत् से जोड़ता है।

आने वाली शताब्दी अंतरराष्ट्रीय संस्कृति की शताब्दी होगी और संप्रेषण के नये-नये माध्यमों व आविष्कारों से वैश्विकरण के नित्य नए क्षितिज उद्घाटित होंगे। इस सारी प्रक्रिया में अनुवाद की महती भूमिका होगी। इससे "वसुधैव कुटुंबकम्" की उपनिषदीय अवधारणा साकार होगी। इस दृष्टि से संप्रेषण-व्यापार के उन्नायक के रूप में अनुवादक एवं अनुवाद की भूमिका निर्विवाद रूप से अति महत्वपूर्ण सिद्ध होती है।

इसमें कोई संदेह नहीं कि अगर भविष्य में अंतरराष्ट्रीय सांस्कृतिक प्रतिस्पर्धा के दौर में भारत को अंतरराष्ट्रीय स्तर पर अपनी साख मजबूत करनी है तो उसे अपनी संपूर्ण सांस्कृतिक ऊर्जा का प्रदर्शन करना होगा। संपूर्ण सांस्कृतिक ऊर्जा का प्रदर्शन तभी संभव है जब भारत की समस्त साहित्यिक एवं सांस्कृतिक संपदा का एकत्रीकरण किया जा सकें। चिंताजनक है कि जिस अनुवाद कर्म को हजारों साल पहले चीन और जापान जैसे देशों द्वारा पांचवी शताब्दी में दुनिया के साहित्यों के लिए इस्तेमाल किया गया उस अनुवाद कार्य को भारत द्वारा अपने ही बिखरी पड़ी साहित्यिक संपदाओं को सहेजने के लिए अभी तक प्रयोग नहीं किया जा रहा है। हालांकि इस दिशा में केंद्रीय ट्रांसलेशन ब्यूरो जैसी सरकारी एवं गैर-सरकारी संस्थाएँ काम कर रही हैं मगर अनुवाद में उन्मुक्त रचनाशीलता का अभाव अभी तक बना हुआ है। साहित्य से सरोकार रखने वाला हर भाषाई जानकार अनुवाद कार्य की बजाए स्व-सृजन की तरफ भागता नजर आ रहा है। समकालीन वर्तमान साहित्यकारों में सृजनशीलता के अनुपात में अनुवाद कार्य के प्रति आकर्षण बहुत कम देखने को मिल रहा है।

भारतीय साहित्य एवं संस्कृति संवर्धन के लिए अनुवाद की आवश्यकता :

- 1) सांस्कृतिक चेतना को जागृत करने के लिए।
- 2) देश में सांस्कृतिक एकता का प्रचार करने के

लिए।

- 3) राष्ट्रीय चेतना जागृत करने के लिए।
- 4) देशवासियों में विभिन्न प्रांतों और भाषाओं के प्रति सजगता, संवेदना उत्पन्न करने के लिए।
- 5) विभिन्न भाषा समुदायों के मध्य भावनात्मक एकता विकसित करने के लिए।
- 6) सांस्कृतिक आदान-प्रदान के लिए।
- 7) विभिन्न प्रदेशों के सामाजिक संस्कार एवं लोक संस्कृति के ज्ञान के लिए।
- 8) भारतीय साहित्य में निहित मूलभूत एकता के तत्त्वों से अवगत कराने के लिए।
- 9) भारतीय साहित्य में निहित गौरवशाली साहित्यिक परंपराओं को पुनर्जीवित करने हेतु।
- 10) वर्तमान संदर्भ में प्रांतीय विभेदों को दूर करने के लिए।
- 11) समाज के विभिन्न सामाजिक वर्गों में स्नेह, और सौहार्द्र को विकसित करने के लिए।
- 12) अंतरराष्ट्रीय सद्भावना के दृढीकरण के लिए।
- 13) शिक्षा, प्रशासन, पर्यटन, संचार, धार्मिक, न्यायालय आदि क्षेत्रों की जानकारी के लिए।
- 14) अन्य राष्ट्रों की जानकारी के लिए।
- 15) राजनीतिक विचारों के आदान-प्रदान के लिए।
- 16) प्राचीन और अर्वाचीन कला को जोड़ने के लिए।
- 17) तुलनात्मक अध्ययन एवं अनुसंधान के लिए।
- 18) मानव कल्याण तथा साहित्य की संकल्पनाओं के स्पष्टीकरण के लिए।

अतः कह सकते हैं कि वैश्विक विकास में अनुवाद का महत्वपूर्ण योगदान है। विश्वशांति के लिए अनुवादक अहम् भूमिका निभा रहा है। आज विश्व एक परिवार के रूप में सामने आ गया है। वैश्विक ज्ञान-विज्ञान के प्रचार-प्रसार में अनुवाद बड़ा योगदान दे रहा है। इस प्रकार साहित्य और संस्कृति के संवर्धन में अनुवाद की भूमिका महत्वपूर्ण है।

#### संदर्भ सूची

- 1) अनुवाद सिद्धांत और प्रयोग—प्रो.जी.गोपीनाथन
- 2) अनुवाद कला— भोलानाथ तिवारी
- 3) अनुवाद कला—डॉ. रामचंद्र वर्मा शास्त्री
- 4) अनुवाद की अवधारणा—निशिकांत ठकार
- 5) अनुवाद सिद्धांत और प्रयोग— कैलाशचंद्र भाटिया
- 6) काव्यानुवाद की समस्याएँ—डॉ. भोलानाथ तिवारी
- 7) प्रायोगिक अनुवाद विज्ञान— डॉ. मनोहर सराफ एवं डॉ. शिवाकांत गोस्वामी
- 8) अनुवाद चिंतन — डॉ. अर्जुन चव्हाण
- 9) अनुवाद शिल्प समकालीन संदर्भ — डॉ. कुसुम अग्रवाल

## 27.

परिवर्तित मानवीय सहसंबंधों का साहित्य में चित्रण  
(डॉ. राजबीर सिंह धनखड़ कृत उपन्यास 'टूटा फर्नीचर' का संदर्भ)

डॉ. सुनील कुमार

असिस्टेंट प्रोफेसर

हिन्दी-विभाग

गुरु नानक देव विश्वविद्यालय

अमृतसर।

संवेदनशीलता रचनाकार का प्रमुख गुण होता है। यही गुण उसे सुख-दुख में समन्वय स्थापित करने में सहायक होता है। यह सच है कि एक संवेदनशील व्यक्ति ही जीवन में सम्बन्धों की घनिष्ठता को महत्त्व प्रदान करता है। डॉ. राजबीर सिंह धनखड़ एक ऐसे ही संवेदनशील और जागरूक रचनाकार हैं। हरियाणवी साहित्य को समृद्ध बनाने में उनका अप्रतिम योगदान है। उनके हिन्दी में अनेक नाटक, उपन्यास तथा अन्य रचनाएं प्रकाशित हो चुकी हैं तथा वे निरंतर सृजनरत हैं। अपने सृजन कर्म के लिए उन्हें अनेक मान-सम्मान और पुरस्कारों से नवाजा जा चुका है। उनके समस्त साहित्य में युगीन विसंगतियों को कथा का आधार बनाया गया है। 'टूटा फर्नीचर' उनका नवीनतम प्रकाशित उपन्यास है। यह उपन्यास सन् 2014 में विशाल प्रकाशन, दिल्ली से प्रकाशित हुआ है। उपन्यास का शीर्षक ही अत्यन्त आकर्षक व चिंतनपरक है। भौतिकता की चकाचौंध में मानव अपने संस्कारों, रिश्तों एवं नैतिक-मूल्यों का परित्याग कर चुका है। बदलते सामाजिक परिदृश्य को चित्रित करने के साथ-साथ इस उपन्यास में वर्तमान की ज्वलंत समस्याओं को भी प्रमुखता से उजागर किया गया है। इस उपन्यास की कथा आज के घर-घर की कहानी मालूम पड़ती है। प्रारम्भ में उपन्यास की कथा सीधी चलती है, परन्तु बाद में अनेक मोड़ लेती हुई आगे बढ़ती है। यद्यपि कहीं-कहीं कथानक में शिथिलता के दर्शन भी होते हैं तथापि सभी कथाएँ एक-दूसरे से जुड़ी हुई हैं। इस उपन्यास में ग्रामीण परिवेश को जीवन्त करने का प्रयास किया गया है। प्रस्तुत उपन्यास लोक-विश्वासों एवं लोक संस्कृति का जीता जागता दस्तावेज भी है। किसी भी अच्छे कार्य की सिद्धि के लिए मन्तवें मांगना एवं मन्तव्य पूरी हो जाने पर देवी-देवताओं को प्रसाद आदि का भोग लगाना आज

भी लोक जीवन का हिस्सा हैं।

प्रस्तुत उपन्यास में पारिवारिक विघटन/खोखले रिश्तों व अलगावाद की समस्या को प्रमुखता से उठाया गया है। ज्यों-ज्यों मानव विकास की सीढ़ियाँ चढ़ता जा रहा है, त्यों-त्यों उसके अन्तर्मन से मानवीय रिश्तों व नैतिक मूल्यों का लोप होता जा रहा है। आज का मनुष्य भौतिकतावाद की चकाचौंध एवं स्वार्थ के वशीभूत पारिवारिक रिश्तों को भी तिलांजलि देने में संकोच नहीं करता तथा कृत्रिम जीवन जीने को विवश है। आज की युवा पीढ़ी के लिए अपने माता-पिता की उपेक्षा अथवा तिरस्कार किया जाना जैसे एक आम बात हो गई है। कितने शर्म की बात है कि जो पिता अपनी संतान को गोद में खिलाता है और जो माँ अपनी संतान को अपना दूध पिलाकर पालती-पोसती है, वही माँ-बाप पानी तक के लिए तरसते हैं। निरंतर स्थापित हो रहे वृद्धाश्रम इसी कड़वी सच्चाई का प्रतीक हैं। दैनिक सवेरा (29 दिसंबर, 2015) में प्रकाशित सम्पादकीय के अनुसार भारत में बुजुर्गों की संख्या 11 करोड़ है। इनमें से आठ करोड़ लोगों के पास वृद्धावस्था की कोई सुरक्षा या पेंशन नहीं। पांच करोड़ वृद्ध भूखे सोते हैं। तीन करोड़ बेसहारा और अकेले हैं और एक करोड़ ऐसे अंधे हैं जिनके पास उपचार का कोई साधन नहीं। देश में अधिकांश वृद्धों को जीने के लिए मेहनत करनी पड़ती है, क्योंकि उनके पास इसके अतिरिक्त जीने का कोई उपाय नहीं... 2030 में यह 20 करोड़ हो जायेगी और 2050 में 31 करोड़...।

प्रस्तुत उपन्यास का शीर्षक 'टूटा फर्नीचर' इन्हीं खोखले रिश्तों की कहानी कहता है और कथानक आद्यन्त इसी समस्या को केन्द्र में रखकर चलता है। मनुष्य ने आज पैसे और स्वार्थ के आगे सारे रिश्ते-नातों को तिलांजलि दे दी है। इससे समाज में एक भयावह स्थिति उत्पन्न हो गई है। उपन्यास में आज के इस

बदलते परिदृश्य को इस प्रकार बताया है— “वर्तमान युग, जिसे मनीषियों ने कलिकाल की संज्ञा दी है, कलह का युग है। कलह और कृत्रिमता के इस युग में कोई सगा है तो स्वार्थ का और प्यारा हे तो पैसे का। संसार की इस यथार्थता का बोध व्यक्ति को तब होता है जब वह असहाय हो जाता है अर्थात् कमाने लायन नहीं रह जाता है।” (पृ. 7) पण्डित मांगेराम की ये पंक्तियां वर्तमान की पूरी-पूरी सच्चाई ब्यान करती हैं—

“गुरु लखमीचन्द कहैं बेरा ना भाई इस तकदीर का बीर—मर्द का जोड़ा हो सै एक शरीर का आज अपणी ब्याही बीर का एतबार ना रह्या। डूबैगा जमाना कोए यार ना रह्या।।” (पृ. 7)

उपन्यास के नायक आनन्द के इन विचारों से बुजुर्ग पीढ़ी की लाचारी मालूम पड़ती है— “कुन्दन रिटायर होए पाच्छै घरां रहने का जो सपना देखा था हकीकत में सब उलटा होरया सै। जिन बालकां खातिर सारी उम्र मरते—खपते रहे है वैं ए बालक बड़ी बेरुखी तैं बात करैं सैं। याड़े तांही अक मन्नै तै मूरख मानकै मेरी बात तै कोए सुनता ए नहीं। (पृ. 8) स्वयं उपन्यासकार के शब्दों में— “आज एक समस्या जो चारों तरफ विकराल रूप में दिखाईदे रही है वह है माँ—बाप और बुजुर्गों की उपेक्षा। आज अधिकतर बुजुर्ग अपनी उपेक्षा से कुंठित एवं दुखी हैं। इसका कारण यह है कि आज के युवाओं में ऐसा प्रचलन हो गया है कि वे बुजुर्गों का अपमान करना तो अपन मूलभूत अधिकार मानने लग गये हैं। पहले युवा अपने स्वार्थ हेतु अपने बुजुर्गों को मानसिक एवं शारीरिक पीड़ा पहुँचा रहे थे परन्तु अब स्थिति और भी बदतर होती जा रही है। युवा अब सम्पत्ति के लिए बुजुर्गों को मानसिक एवं शारीरिक पीड़ा के साथ—साथ मौत के घाट भी उतार रहे हैं। इन बदतर परिस्थितियों को देखकर याद आती है उसे मातृशक्ति की जिसने भारतवर्ष में श्रवण, राम, पूरनमल, सरवर—नीर, रोहताश, मकरध्वज जैसे आज्ञाकारी पुत्रों को जन्म दिया। आज वह कहाँ लुप्त हो गई ? आज उस समय का वातावरण एक स्वप्न की भांति लगता है। पहले बुजुर्गों की प्रताड़ना के मामले शहरों में देखने को आते थे। गांव में नैतिकता और लोकलाज के कारण बुजुर्गों की सेवा होती थी। आज परिस्थितियां बिल्कुल बदली हुई हैं। अब बुजुर्ग शहर में हो, चाहे गांव में, प्रत्येक उपेक्षा का शिकार है। गांव के बुजुर्गों की स्थिति शहर के बुजुर्गों की अपेक्षा ज्यादा

बदतर है। इसके पीछे गांव के बुजुर्गों के पास आर्थिक तंगी कारण है।” (पृ. 9) बुजुर्गों की उपेक्षा के कारणों को बताते हुए आगे उपन्यासकार लिखता है— “बुजुर्गों की उपेक्षा एक कारण यह भी लगता है कि विकाशील देशों में पैसे की महत्ता मानव मूल्यों से इतनी अधिक बढ़ गई है कि इस पैसे की चकाचौंध में अन्य चीजों को भूलकर मनुष्य केवल पैसा इकट्ठा करना चाहते हैं। यही कारण है कि आज हमारे देश में भ्रष्टाचार पहले की अपेक्षा दुगुना हो गया है। यह आंकड़ों के आधार पर अखबारों में छप रहा है। इस भ्रष्टाचार रूपी दानव अग्नि को बढ़ावा देने के लिए केवल युवा ही नहीं बल्कि वो माता—पिता भी जिम्मेदार हैं जो अपनी सुविधाओं को जुटाने की होड़ में विभिन्न भ्रष्ट तरीकों से पैसा इकट्ठा करने में लगे हुए हैं। वे माता—पिता यह नहीं समझ रहे कि भ्रष्ट तरीके से इकट्ठा किया हुआ धन उन पर तथा उनकी सन्तान की नैतिकता पर बुरा प्रभाव डाल रहा है जिसके परिणामस्वरूप वे अपनी मौत को बुलाया स्वयं दे रहे हैं। यह कटु सत्य है कि भ्रष्ट तरीके से कमाये हुए धन का दुष्परिणाम जल्दी न तो देर से अवश्य पड़ेगा। निःसंदेह धन—दौलत अपने आप में एक शक्ति का पुंज और आधुनिक संसार के प्रायः सभी उपकरण व सभी कृत्रिम आडम्बर, धन के बल पर प्राप्त भी किए जा सकते हैं, परन्तु धन के बल पर मानव—मात्र के आत्मिक प्यार, सहानुभूति, श्रद्धा एवं विपश्वास के भाव कदापि प्राप्त नहीं किये जा सकते। प्रापर्टी—कल्चर, धन के महत्त्व—वर्चस्व ने हमारे समाज को अधिक ठस्स, अधिक स्वार्थी, अधिक भयावह और अधिक अमानवीय बना दिया है। इस पैसे की महत्ता से मानवीय सम्बन्धों के स्खलन और निरन्तर टूटने की अनुगूँजे बराबर सुनायी देती हैं। आज हालात ऐसे हो गये हैं—

पैसा—पैसा सब कहैं, प्यार कहै ना कोय।  
सब पैसे के हो गये, पैसा किसका होय।।”  
(पृ. 11—12)

उपन्यास की शुरुआत ही उपन्यास के नायक आनन्द की इस उधेड़—बुन से होती है— “देखो किसा जमाना आग्या, साच्ची कहं सैं या दुनिया स्वार्थी है। जिनके लिए सारी उम्र मरते—खपते रहे, आज उन्होंने ही मेरे से किनारा कर लिया। पत्नी जिसे अर्धांगिन माना जा सै, जिसको मेरे कारण ही अपनी मांग में सिंदूर भरण का हक प्राप्त सै। आज किस तरियां उसने भी मेरे साथ चलने से इन्कार कर दिया। इस

गृहस्थ जीवन में व्यक्ति अनेक प्रकार की इच्छाएं पाले राखें करे जिनका कोई अन्त नहीं है। इन इच्छाओं के कारण ही मैं सारी उम्र इधर से उधर नौकरी में भटकता रहा कि बच्चे बहुत बुढ़ापे में सेवा करेंगे। मैंने इनकी इच्छा पढ़ाई-लिखाई तथा दूसरी सुविधाओं की खातिर न तै कदे आच्छी तरियां खाया-पिया और न आच्छा ओढया-पहरा। यह सब करने के बदले में मन्नै या सेवा मिली है। किसै नै साच्छी कही है अक तृष्णा और वासना एक ऐसी खाई है जिसको कुबेर का समस्त खजाना तथा इन्द्र का समस्त राज्य भी नी पाट सकता।" (पृ. 15) आनन्द भी अपनी पत्नी का कहा मान अपने बुजुर्ग माता-पिता को छोड़कर शहर में जा बसता है। स्वयं आनन्द को भी बाद में पछतावे के सिवा कुछ हाथ नहीं लगता। उपन्यास में एक माँ और बेटे की कहानी को भी इसी संदर्भ में प्रस्तुत किया गया है- "या बात किसै नै साच्छी ए कही है अब बेटा-बेटी कुपात्र हो सकै है पर माँ-बाप कदे भी नहीं हो सकते। इसलिए तै कहानी में बतावै है अक एक माँ का एक लड़का था। उसका पति जल्दी ही स्वर्ग सिधार गया था। यह लड़का बचपन से ही काना था यानी इसकी एक आंख बेकार थी। इस माँ ने अपनी एक आंख निकलवाकर इस बच्चे को लगवा दी। मेहनत मजदूरी करके इसको अच्छा पढ़ाया-लिखाया। वह लड़का अच्छा पढ़-लिखकर विदेश चला गया। वहीं पर उसने अपनी शादी करली। जब वह माँ ममता के कारण उससे मिलने के लिए जाती तो वह इसे कानी कहकर अपने स्टेटस के विपरीत उसके पास न आने के लिए कहता। उसकी माता ने उसके स्टेटस में खलल न डालने का निश्चय करके अपने गांव में आकर ही अपनी गुजर बसर करने लगी तथा एक दिन राम नै प्यारी होगी। पर मरण तै पैल्यां उसनै लड़के के नाम एक चिट्ठी लिखकर गांव वालों को दे दी। कुछ दिनों के बाद वह लड़का अपनी पत्नी के साथ गांव में घुमने के लिए आया। उसने गांव वालों से कानी औरत के बारे में पूछा तब उन्होंने उसे बताया कि वह तो गुजर चुकी है वह मरते समय यह एक चिट्ठी जरूर छोड़कर गई है। चिट्ठी को उन गांव वालों से ले हुए उसके मन में आया कि शायद वह गांव वाले मकान की वसीयत उसके नाम कर गई है परन्तु जैसे ही उसनै उस चिट्ठी को खोलकर पढ़ा तो उसमें लिखा था कि बेटा मुझे बड़ा अफसोस है अक मैं कानी होने के कारण तेरे दोस्तों में तेरे स्टेटस को ठेस पहुंचाती रही। मैं तेरे को

इस बात का राज बता रही हूँ अक मैं कानी किस तरियां होई। बेटा जब यू पैदा हुआ तो तू काना था अपने बेटे के खुशहाल जीवन के लिए मैंने अपनी एक आंख निकलवाकर तुझे लगवा दी। माँ के अन्दर कितनी ममता होती है जिसके आधार पर वह अपने बच्चे के लिए अपना सर्वस्व न्यौछावर कर देसै, परन्तु बच्चे बड़े होने पर इन सभी बातों को भूल जा सै। कितना बदल रहा है मेरा भारत। वह भारत जहाँ पर श्रवण जैसे पुत्र अपने माता-पिता को झूले में बिठाकर विभिन्न तीर्थ स्थानों की यात्रा करवाते हैं एक आज तेरे जिसे बेटे सै। चिट्ठी को पढ़ने के बाद उस लड़के को इतनी आत्मग्लानि हुई कि उसनै तुरन्त आत्महत्या करनी चाही। वह बार-बार इसके द्वारा अपनी माँ के साथ किये गये व्यवहार के लिए पछता रहा था, परन्तु चिट्ठिया के खेत चुग जाने के बाद पछतावा करने का कोई लाभ नहीं होता।" (पृ. 63-64) जब आनन्द को उसका भाई नरेश फोन पर पिता की बीमारी के बारे में बताता है तो वह तुरन्त घर जाने का निर्णय लेता है लेकिन उसकी पत्नी उसे घर के काम गिनाते हुए अगले इतवार को जाने की कहती है। इस पर आनन्द कहता है- "ठीक है तू कह है तै मैं गाम में आगले इतवार ने चला जाऊँगा। सरला सोच तै मैं यह रहा था अक रिटायरमेन्ट तै पहले इन सारे बालकां की शादी कर दूं पर ईब तै यू काम नहीं हो पावैगा। मेरी रिटायरमेन्ट का इब तै थोड़ा ए टैम बचरया है। सारी नौकरी में रहते-रहते इधर तै उधर एकला घुमता रहा। कभी भी परिवारका सुख नहीं मिला। न्यूअ बालकों की पढ़ाई, मकान खातिर पीसे जोड़-जोड़ कर मरग्या। रिटायरमेन्ट के बाद घर पर रहकर आराम के दिन गुजारूंगा।" (पृ. 66) इन पंक्तियों से पता चलता है कि एक पिता कितने मुश्किल हालातों से अपने बच्चों का पालन-पोषण करता है। आनन्द और उसके पिता रामसिंह दोनों के जीवन के संदर्भ में इस बात को समझा जा सकता है। अमित की पत्नी घरवालों के लिए खाना बनाने से साफ इन्कार कर देती है- "मन्नै तै इस अमित तै पहले ही कह दिया था अक मैं थारे घरां जाकै थारे घरवालों के लिए टीकड नहीं पाथूंगी। तन्नै मेरे साथ ब्याह करना है तै करले चाहे टाल मार दे।" (पृ. 89) अमित भी उसकी इस बात का खुला समर्थन करता है। यह सुनकर उसका पिता उसे कहता है- "इसका मतलब तै यू होया अब या थारी माँ ही बनाती रहेगी हमेशा तुम्हारा खाना। या घरका

सारा काम भी करै। थारी दोनू बखतां की रोटी भी बणावै। इसतै ना होता इब यू सब कुछ। इब या बूढ़ी होगी।” (पृ. 89) शादी के बाद कई केस में लड़कियां किस प्रकार कानून का डर दिखा कर अपना स्वार्थ सिद्ध करती हैं, इसका अमित के द्वारा अपने माता-पिता को कहे इन शब्दों से पता चलता है— “ना समझदारी सै तै ना लगाओ परन्तु या तै इस खाने नै बनावै ए नहीं। इसतै तै मन्नै पहल्यां ए वादा कर राख्या सै। जै इसपै इब हाम खाना बनाण का दबाव डालेंगे तै या आपणे घरां चली जागी। उड़ै जाकै दहेज मांगण का केस और कर देगी म्हारे ऊपर। सारे घरके जेल के भीतर हो ज्यांगे सहज सी जमानत भी नहीं होगी। मुकद्दमें के पीस्यां के साथ-साथ मेरी तनखाह में तै भी हिस्सा लेगी।” (पृ. 89)

रिश्तों में खत्म हो रहे प्यार को उपन्यास में इस प्रकार बताया गया है— “आदमी अकेले पीसे-पीसे तै सुखे नहीं हो सकता। खुशी तै घर के अन्दर प्यार तै मिल सकै सै। आजकल यू आपस में प्यार कीतो रहया कोन्या। इब तै सब घरां में क्लेश रह सै।” (पृ. 94) राकेश और उसकी पत्नी अपनी माँ शान्ति पर हाथ तक उठा देते हैं— “कई बार तो वा बहू शान्ति पै मारने के लिए भी चढ़्या सै।”

(पृ. 94) आगे सरला आनन्द के पूछने पर उसे बताती है— “वा कितै ठाडे घर की कोन्या। वे उनके घर के साथ रहवै उनकी तै लड़की सै। इस छोरे राकेश और इस बहू का आपस में प्रेम विवाह सै। शादी तै पहले यू छोरा राकेश इनकै सारी हाण पड़या रह था। छोरे राकेश पर तै बहू का इसा रंग चढ़रया सै अक कई बै तै साच्ची-झूठी लाकै इस राकेश धोरे इस बहू नै या अपनी सासू शान्ति पिटवा भी ली। आज तै शान्ति की आंख्यां में तै टपर-टपर आंसू पड़े थी।” (पृ. 95) अमित झूठी शान की खातिर अपने पिता को चारपाई स्टोर वाले कमरे में डालने को कहता है। उसकी माँ सरला पहले से ही इस तंग स्टोर वाले कमरे में सोती थी। एक और चारपाई लगने से, जगह कम होने और सामान पड़ा होने की वजह से वहां सांस लेना भी मुश्किल हो जाता है। यहां तक कि उन्हें चाय भी समय पर नहीं मिलती। उन्हें दूध, फल आदि भी नहीं दिया जाता। उपेक्षा की यह पीड़ा कुन्दन द्वारा आनन्द को कहे इन शब्दों से जान पड़ती है— “हाँ या बात तै कती साच्ची सै घर का कोए भी काम हो उसै खातिर कह दो बूढ़े नै। बाजार में तै सब्जी लेकर आनी

हो, बालक की स्कूल में फीस भरनी हो, बिजली पानी का बिल भरना हो, दूध लेकर आना हो सब काम रिटायर आदमी के जम्मै। इतने काम तै नौकरी करते-करते भी ना थे। सुना कैसा समय पास होरया सै?” (पृ. 99) इस पर आनन्द बताता है— “कुन्दन रिटायर होए पाच्छै घरां रहने का जो सपना देखा था हकीकत में सब उलटा होरया सै। जिन बालकां खातिर सारी उम्र मरते-खपते रहे वैं ए बालक बड़ी बेरुखी तै बात करै सैं। याडे तांही अक मन्नै तै मुख मानकै मेरी बात तै कोए सुनता ही नहीं।” (पृ. 99) फोज में से रिटायर होकर आए कर्नल को उसका बेटा और बहू समय पर रोटी तक नहीं देते। उपन्यास में जिले सिंह और बैयापुर वाले मुन्शी भी इसी उपेक्षा के शिकार हैं। जहां पुराणों में ‘पित्रोश्च पूजनं कृत्वा प्रक्रान्तिं च करोति यः। तस्य वै पृथिवीजन्य फलं भवति निश्चितम्।’ और ‘सर्वतीर्थमयी माता-सर्वदेवमयो पिता’ कहकर माता-पिता की महमा स्थापित की गई वहीं आज की स्थिति बिल्कुल उलट है। आजकल के पढ़े-लिखे बालक अपने माँ-बाप को पागल समझते हैं। आजकल के इन बच्चों के बारे में उपन्यास में इस प्रकार बताया गया है—

“ठाली रहणा, खां टगी का, उनके बाध्य डठोरे सैं जो नयकै चालैं, कमाकै खां वे नीची नाडु गडोरे सैं लेकै कर्जा ना दे किसै का, वैं घणे खोपर होरे सैं बकै माँ-बापां नै गाल कसूती, इसे गाभरू छोरे सैं।” (पृ. 102)

उपन्यासकार के शब्दों में— “आजकल के युवक तो बुजुर्ग माता-पिता को टूटे हुए फर्नीचर की भांति एक कोने में डालने में अपनी बेहतरी समझैं सैं।” (पृ. 105) इस कलयुग के बारे में दादा लखमीचंद ने बहुत पहले ही भविष्यवाणी कर दी थी—

“चाहे नौ बेटे हों एक बाप कैं, ना पेट भरण पावैगा बीर-मर्द हो न्यारे-न्यारे, वक्त इसा भी आवैगा घर-घर में पंच बणै, ना कोए किसै नै समझावैगा मनुष्य मात्र का कर्म छोड़ बन्दा, धन जोड़या चाहदैगा बान्ध रकम नै कड़ कैं मरज्यां, मांगा मिलै ना उधारा।” (पृ. 106)

अंत में अपनी उपेक्षा से दुखी आनन्द अपनी सारी सम्पति बच्चों की बजाए गऊशाला में देने का निश्चय करते हुए अपने मित्र कुन्दन को कहता है— “ना भाई ना, जब उननै समाज की कोए शर्म ना करी तै मैं क्यूं करुंगा। मेरे धीरे तै जै पीसे बचेंगे तै उननै

गऊशाला में देऊँगा। कम तैं कम भूखी-प्यासी गां आशिष तै देंगी।” (पृ. 107) समाज में बढ़ रही इसी बुराई और रिशतों में टूटन को इस तरह प्रकट किया गया है— “फेर तै कुछ बचैए ना। ऊँ तै इब भी बुराई आण में तै के कसर रह री सै। गाम के गाम में, गोत्र के गोत्र में शादी होण लागयी। भाई-बहन वाला रिश्ता तो मानो खत्म होता जा रहया सै।” (पृ. 108) जब आनन्द अपनी पत्नी को कहता है कि वह नौकरी करने जा रहा है तो वह साथ चलने से मना कर देती है। इस पर दुखी होकर आनन्द उन सभी को अपनी चल और अचल सम्पत्ति से बेदखल कर देता है। अब अमित और सुरेन्द्र भी आपणी माँ और बहन निर्मला को खर्च देने से मना कर देते हैं। अंत में दुखी होकर सरला अपनी बेटी निर्मला के साथ अपने पति आनन्द के पास मिलने जाती है और माफी मांगती है। इस पर आनन्द क्रोध में आकर उन्हें वापस जाने की बात कहता है और इस दुख को बर्दाशत न कर पाने की वजह से उसकी छाती में तेज दर्द उठता है जिससे उसकी दुखद मृत्यु हो जाती है। अतः ‘टूटा फर्नीचर’ उपन्यास खोखले रिशतों की भयावहता को वर्तमान के परिपेक्ष्य में हू-ब-हू चित्रित करता है।

विवेच्य उपन्यास में युवा पीढ़ी में संस्कारहीनता और अनैतिकता की समस्या को भी उठाया है। संस्कारों में कमी का ही परिणाम है कि आज की युवा पीढ़ी बुजुर्गों को मान-सम्मान नहीं दे रही है। स्वयं उपन्यासकार के शब्दों में— “बुजुर्गों की उपेक्षा का एक कारण यह भी सामने आ रहा है कि माता-पिता बच्चों को अच्छे संस्कार नहीं दे रहे हैं। ये संस्कार व्यक्ति में गर्भाधान से लेकर मृत्युपर्यन्त चलते हैं। बच्चा गर्भ से ही संस्कार प्राप्त करना शुरू कर देता है। यही कारण था कि अभिमन्यु ने अपनी माता के र्भ में ही चक्रव्यूह को तोड़ना सीख लिया था। आज अब व्यक्ति हमेशा भ्रष्ट तरीकों के बारे में सोचता रहता है तथा उनको अन्जाम देता है तो गर्भ में पल रहा बच्चा भी इन संस्कारों को ग्रहण करता है। विज्ञान यह सिद्ध कर चुका है कि बच्चा सबसे अधिक पांच वर्ष की आयु तक सीखता है जिस उम्र में हम बच्चे को अनजान समझकर उसके सामने ही घृणित बातें एवं कार्य करते हैं। आज माता-पिता के पास बच्चे पर पैसा खर्च करने के लिए तो हैं, परन्तु उस बच्चे को देने के लिए उनके पास समय नहीं है। ये माता-पिता पैसे के माध्यम से बच्चे का लालन-पालन करने में ही अपनी इतिश्री समझते

हैं। यह कैसी विडम्बना है कि आज माता-पिता जानते हुए भी अपने बच्चों को अच्छे संस्कार न देकर पैसा इकट्ठा करने में लगे हुए हैं। आज पश्चिमी देशों के लोग धन-दौलत की चकाचौंध से ऊबकर इधर-उधर भाग रहे हैं। शान्ति की प्राप्ति हेतु वे भारत में आते हैं। दूसरीओर भारत के लोग अपनी शान्ति को भंग करके पैसा कमाने के लिए पश्चिमी देशों की ओर रुख कर रहे हैं। पहले हम सब भाई इस बात पर झगड़ते थे कि यह मेरी माँ है। अब बड़े होकर, आर्थिक रूप से मजबूत होने पर भी इस बात के लिए झगड़ते हैं कि यह माँ तेरी है। आज माँ-बाप को दौलत न समझकर दौलत में माँ-बाप ढूँढते हैं। आज अमेरिका मंगल ग्रह पर जीवन खोज रहा है, परन्तु यह भारतवर्ष जो जीवन में मंगल खोजता था आज कहाँ नदारद हो गया है ?” (पृ. 12)

उपन्यास का नायक आनन्द समाज में फैल रही अनैतिकता रूपी बीमारी के बारे में यूँ सोचता है— “इसमें मेरे परिवार का भी के कसूर सै, आज इस युग में यह सब समय की मार सै। आज अनैतिकता छूत की बीमारी की तरियां समाज में फैल री सै। इस अनैतिकता ने अमरबेल की भांति बिना जड़ के होने पर भी समाज रूपी वृक्ष को ढांप लिया सै। यू सब होने पर भी समाज पैसे की चकाचौंध में चुंधियाकर तथा स्वार्थ-सिद्धि तथा जोड़ तोड़ में लगा होने के कारण इस ओर कोई ध्यान नहीं दे रहा। ऐसी हालत में यह समाज कब तक बना रहेगा।” (पृ. 15) उपन्यासकार ने अनैतिकता का कारण पैसे की चकाचौंध और स्वार्थ-सिद्धि को बताया है।

युवा पीढ़ी किसी भी कीमत पर सिर्फ अपनी इच्छा पूरी करना चाहती है। कितनी विडम्बना की बात है कि यदि माँ-बाप किसी कारण बच्चों को खर्चा नहीं दे पाते तो बच्चे माता-पिता से लड़ते-झगड़ते तक हैं और घर में चोरी करने तक से गुरेज नहीं करते। सुलतान और आनन्द के बीच आजकल के बच्चों को लेकर हो रही इस बातचीत से यही पता चलता है— “माँ-बाप का सिर फोड़ें सैं अर खर्चा ल्यावैं सैं। कीतै घर वाले नाय दे सकैं तो चोरी कर ले सैं।” (पृ. 85) नैतिकता के हो रहे निरंतर पतन को उपन्यास में इस प्रकार दिखाया गया है— “इस नैतिकता का नाश म्हारे देश में तै करया इस पीसे की चकाचौंध अर इस पश्चिमी सभ्यता के प्रभाव नै। आज सब ठीक गलत तरीके तैं पीसा ए पीसा कमाना चाहवै सैं। इसके आगे

उननै कोए अच्छाई-बुराई ए ना दीखती।" (पृ. 105) उपन्यासकार ने किसी कवि द्वारा आजकल के बच्चों के बारे में कही गई इन पंक्तियों को माध्यम बनाकर युवा पीढ़ी को संदेश देने का यथोचित प्रयास किया है—

"धर्म-कर्म दिया छोड़, तन्नै दुःख पाना सीख लिया रै।  
देशर्मी का टूक रात-दिन खाणा सीख लिया रै।।  
पहला गुरु माता-पिता तेरा दुनियां में कहलावै  
लाड-प्यार करै, चूमै चाटै हद तैं बत्ती चाहवै  
जो आले कें मांह खुद रहकै, सुखे में तन्नै सुवावै  
फेर चढग्या भूत जवानी का, तू त्योड़ी गेर लखावै  
मात-पिता पै लाठी ठावै धिगताणा सीख लिया रै।"  
(पृ. 104)

यह पंक्तियां सचमुच चिंतन करने को मजबूर करती हैं कि हमारा समाज किस दिशा की ओर जा रहा है?

उपन्यास में पीढ़ीगत अंतराल यानि जैनरेशन गैप की भी अभिव्यक्ति की गई है। आनन्द सरला से बेटे का रिश्ता करने से पहले अमित की राय जानने की बात कहता है। अमित रिश्ता लेने से पहले उस लड़की से एकान्त में बात करने की बात करता है और अपने माता-पिता को स्पष्ट कहता है— "इसमें माँ-बाप पर विश्वास अर अविश्वास वाली कोए बात नहीं सै पर मैं अपना रिश्ता करवाण तै पहल्यां लड़की के साथ बात जरूर करूंगा। जो तुमने मेरी बात लड़की से नहीं करवाई तै मैं रिश्ता नहीं करवाऊँगा। कभी फेर बाद में कहो कि लड़के नै म्हारी नाक कटवा दी।" (पृ. 70) इस पर उसके माता-पिता और अमित की इस बातचीत को देखिए—

"हाम के अमित तेरे बुरे की सोचेंगे।"

"बुरे की सोचो चाहे भले की पर मैं लड़की तै बात करे बिना रिश्ता ना करवाऊँ बेरा ना तम मेरे गले में किसी लड़की बांध दयो।"

"अच्छा बेटा अमित तू न्यू बता लड़की तैं के बात करैगा?"

"या मैं थारे तैं क्यूं बताऊँ अक लड़की तैं के बात करूंगा। मन्नै जो जो बात करनी सैं आपने आप करल्युंगा।"

तन्नै लड़की के साथ के बात करने आवैगी तू तै बने बनाये रिश्ते नै बिगाड़ देगा।"

"लड़की के साथ मैं बातचीत जरूर करूंगा, रिश्ता बनो चाहे टूटो।"

"यैं इब चाले सैं इस तरियां के चोचले। पहल्यां तै कोए बालक ना करया करता इस तरियां की बात। लड़की के साथ बातें करना तो दूर, लड़की को देखने के लिए भी नहीं जाते थे। कोए-कोए लड़का लुक-छिप कर लड़की को देखता था। इब म्हारै ए देख ले तेरे पिता जी पढ़-लिख भी रहे थे अर नौकरी पै भी लगे हुए थे पर के मजाल मन्नै देखने के लिए गये हो। माँ-बाप ने जो कर दिया वोहे सिर माथे पै।"

"मम्मी जी थारा जमाना और दूसरी तरियां का था। उस समय तो गले में बंधे ढोल को सबनै बजाना ए पड़ै था। चाहे उनके गले में किसा भी ढोल बांध राख्या हो। इब वा पहले वाली बात ना सै। मैं तै अपने जैसे विचारों वाली लड़की तैं शादी करूंगा।"

"आध-पौन घण्टे तक बात करने तैं तन्नै लड़की के विचारों के बारे में क्यूंकर पता चलजागा? कती पता नहीं चालै। आदमियां के विचारों के बारे में तो कई वर्षों तक साथ रहने तै भी ना पता चालता।"

"मन्नै तै आध-पौन घण्टे में ए बात करने से उसके विचारों के बारे में पता चल जाएगा अक वा किसे स्वभाव वाली लड़की सै।"

"इसका मतलब तै यू होया अक तू लड़की तैं बातचीत करे बिना नहीं मानेगा।"

"बिलकुल नहीं। यदि लड़की से मेरी बातचीत नहीं करवाई तै मैं उस लड़की तै कती शादी नहीं करूंगा। फिर मेरे को यह मत कहना कि बेटा तन्नै यू के करया।"

"ठीक सै तू ना मानता तै कर लिए लड़की तै बातचीत, देखूंगी लड़की के साथ बातचीत करे पाच्छै तू के न्यारा बन जागा।"

"इसमें कुछ बनणे या न बनणे की बात ना सै। मन्नै अपने जैसे विचारां वाली लड़की को चुनने का अधिकार सै।"

"आजकल के बालकां नै अपने अधिकारों का तै बेरा सै पर उननै न्यू ना बेरा अक उनके कुछ फर्ज भी सै। तन्नै तै माँ-बाप पै कतीए विश्वास ना सै।"

"अमित की माँ आजकल के बालकां नै घणा समझाने का टैम ना सै। यैं मानन वाले ना सै।" (पृ. 71-72) अमित अपने माता-पिता की इच्छा के विरुद्ध किसी और लड़की से पहले ही बात पक्की कर चुका होता है— "या तै बात दूसरी तरियां हो री सै। अमित अर इस छोरी का तै पहल्यां तै ए चक्कर सै। ज्यांहे तै अमित नै रिश्ते खातिर या लड़की बताई सै। दूसरी

ओर इनकी लड़की भी अमित की गेल्यां ए शादी करवाना चाहवै सै। मन्नै तै लागै से उस छोरी की हट के कारण ए यै लोग अमित के रिश्ते खातिर आए हों। यै तै दोनू आपस में एक करैंगे रिश्ता। जो हामने इनका रिश्ता ना करया तै यै लड़का-लड़की भाग कै कीतै कोर्ट में करैंगे आपस में ब्याह। इसलिए अच्छा सै इनका रिश्ता लेकै इनका ब्याह करदे ज्यूं हाम भी जग हंसाई तै बचज्यां। (पृ. 82)

चौधरी करतार सिंह आनन्द से कहता है— “चौधरी साहब इस म्हारे वाली लड़की का ए जिकर था। ये दोनू बालक आपस में शादी करैंगे। हाम नाटज्यांगे इननै जब भी करनी सै शादी। फेर यै म्हारे तै ऊपर होकै कीतै कोर्ट-कचहरी में करैंगे। म्हारी भी बदनामी होगी अर थारी भी। म्हारी लड़की से इसलिए म्हारी ज्यादा जग हंसाई होगी। हाम तै बाहर मुंह दिखान जोगे भी ना रह ज्यांगे। पर चौधरी साहब करै के आलाचारी पर्वत तै भारी। हाम भी रिश्ता करण मजबूरी में आ रे सै।” (पृ. 82)

इस पर आनन्द उत्तर देता है— चौ. करतार सिंह आपकी बात मेरी समझ में आगी पर समय बहोत बदलराया सै। ना तै लड़के लड़की का तै आपने रिश्ते के बारे में मां-बाप आगे मुंह भी नहीं खुल्या करदा। (पृ. 83) अमित और किशोरी का ब्याह होने के बाद आनन्द की पीड़ा इन शब्दों से पता चलती है— “देख अमित नै म्हारे साथ कोड करी ? इसने इसी लड़की के साथ शादी करनी थी तो हमारे को पहले ही बता देता। हम क्यों इतने लड़की वालों के चक्कर कटवाते। एक बार कह देते कि हमने तो लड़के का रिश्ता ले राक्खा सै। ईब जो वै लोग मेरे तै पूछेंगे अक आनन्द तू तै अपने लड़के के रिश्ते के लिए नौकरी लगी हुई लड़की चाहवै था तो अब इस बेरोजगार लड़की का रिश्ता कैसे ले लिया ? हमारी लड़की क्या इस लड़की से कम पढ़ी-लिखी और सुन्दर नहीं थी। उनकी इस बात का मेरे पास कोए जवाबै कोन्या। इस छोरे अमित नै तै मेरी समाज में नीची नाड़ करवा दी। एक इस अमित की माँ सरला नै टैक्सी के पैसे लगवाये और अपनी बेइज्जती करवाई। बताओ जब पांच फुट की लड़की का रिश्ता इन्होंने लेना ही नहीं था तो या सरला लड़की को देखने के लिये ही क्यों गई। इस छोरे अमित ने इस लड़की के बारे में इब बता दी यू भी आच्छा ए करया। इन आजकल ने बालकां नै समाज की मर्यादा और शर्म की तो कोए परवाह सै ए नहीं। यै दोनू लड़के-लड़की

घर से भाग भी सकै थे। वा थोड़ी-बोहत जो इज्जत बच री थी वा भी खत्म हो जान्दी। लड़की वाला कोर्ट कचहरी में चला जा हे तै यू मुकद्दमा और लड़ना पड़ै हे। आपस की दुश्मनी बंध जाती वा अलग से। मुकद्दमे में जो थोड़ी बहुत सजा हो जाती तो अमित की या नौकरी और छूट जाती। नौकरी छूटे पाछै दूसरै तै कितै नौकरी ना मिलै है। फेर यू अपने पेट नै पालै कैसे है। यै बालक आगे की तै सोचते एक कोन्या इसका परिणाम के लिकड़ैगा। चलो भगवान नै इस अमित तै इतनी बुद्धि दे दी वा भी ठीक।” (पृ. 83-84)

उपन्यास में मद्यपान और नशाखोरी की समस्या को भी दिखाया गया है। नशा अनेक बुराइयों की जड़ है। लेखक ने समाज में बढ़ते नशे के प्रति चिंता प्रकट की है। आनन्द के घर बेटा होने पर उसके दोस्त उससे शराब की पार्टी मांगते हैं— “हामनै तेरे धोरै मिठाई वाली पार्टी ना लेनी, हामनै तै इस मौके पै तेरे धोरै शराब की पार्टी लेनी सै।” (पृ. 51) वे आनन्द को कहते हैं— “आनन्द भाई हम उन शराबियों में तै ना सै जो प्याज अर चनां गेल्यां शराब पीवै सै। हाम तै बढ़िया शराब और उसके साथ बढ़िया माल खावै सै।” (पृ. 53) आनन्द का दोस्त अनुराग आवश्यकता से अडि क नशा कर लेता है। जब उसे घर पर छोड़ने की बात आती है तो आनन्द कहता है— “जबतै इतनी घणी पीणी के जरूरी थी, थोड़ी पी लेता। असल में तै आज मुफ्त की थ्यारी थी गटक ली जितनी मिली।” (पृ. 53) आगे उपन्यासकार ने नशे की बढ़ रही प्रवृत्ति को आनन्द के शब्दों में इस प्रकार प्रस्तुत किया है— “आजकल यै बालक नशा भी बहोत करै सै। कईबालक तै मन्नै इसे देखे सै अक वै स्कूल में ए नशा करै सै। यू नशा भी केवल बीड़ी-सिगरेट का नहीं, शराब का। कालेज में पढ़ने वालों की तै सुलतान बातै ना करै।” (पृ. 85)

अनेक बार जहरीली शराब पीने के कारण अनेक मौतें हो जाती हैं। इसके कारण बसे-बसाए घर उजड़ जाते हैं तथा आदमी राजा से रंक बन जाता है। इतना ही नहीं नशे की जरूरत पूरा करने के लिए व्यक्ति संवेदनहीन होकर आत्मघाती कदम भी उठा लेता है। अनेक तरह का नशा सरेआम बिकता है और युवा पीढ़ी को लील रहा है। डॉ. राजबीर सिंह धनखड़ ने अपने उपन्यास में इस चिन्तनीय बुराई की ओर ध्यान आकृष्ट करने का सफल प्रयास किया है। आधुनिक समय में भ्रष्टाचार कोढ़ की तरह फैला हुआ



है। आज भारत दुनिया के सर्वाधिक भ्रष्ट राष्ट्रों की सूची में शामिल है। अतः हम कह सकते हैं कि समाज में यह भ्रष्टाचार अपने कई रूपों में फैला हुआ है जिसकी ओर संकेत 'टूटा फर्नीचर' में किया गया है। कालेधन को लेकर तीव्र हो रहा आंदोलन और उठ रही आवाजें भ्रष्टाचार के खिलाफ लड़ाई का ही बिगुल है। आवश्यकता है कि एक सख्त लोकपाल कानून लागू किया जाए। व्यवस्था में कई तरह की अनियमितताएँ सहित मिलावट खोरी, रिश्वत, सिफारिश व अनेक घोटालों में लगातार इजाफा हो रहा है जिन पर सख्ती से रोक लगाई जानी चाहिए।

उपन्यास में आनन्द के पिता रामसिंह द्वारा उसे कहे गए इन शब्दों से सरकारी नौकरियों में व्यापत भ्रष्टाचार का पता चलता है— "बेटा इसा भूँडा मुंह क्यूं बनार्या सै। मैं ते पैल्यां ए जाणू था वो किसै का झूठा टेलीफोन था। आजकाल बेटा नौकरी उन्हें की लागै से जिनकी सिफारिश हो या फेर पीसे देण का ब्योत हो। यै दोनू चीज म्हारे धोरै सै नहीं। इसलिए ज्यादा दुखी होण की जरूरत ना सै।" (पृ. 43)

आगे उपन्यास में इसी समस्या का पता तब चलता है जब अमित अपने रिश्ते के लिए लड़की देखने जाता है। अमित प्रीती से कम नंबर होने पर भी लेक्चरर की नौकरी मिलने की बात पूछता है तो प्रीती इस प्रकार उत्तर देती है— "नौकरी आजकल नम्बरां पै नहीं सिफारिशां पै लागै सै। सिफारिशां के आगे नम्बर न्यूअ धरे के धरे रहज्यां सै। नौकरी लागे पाच्छै नाम्बरां नै कुण पूछे सै अक थोडे सै अब घणे।" (पृ. 73) आगे एक स्थान पर आनन्द द्वारा कुन्दन को कहे इन शब्दों से भी भ्रष्टाचार की पोल खुलती है— "कुन्दन मेरी तै एक बात समझ में नहीं आती अक लोग इतने भ्रष्ट क्यो होते जा रे सै। आज के अखबार में या बात लिख राखी थी अक भारत में भ्रष्टाचार दुगना होया। यै लोग इस पीसे नै भ्रष्ट तरीक्यां तै कमावै क्यूं सै। औलाद की खातिरै कमाते होंगे। या औलाद जब उनकी गेल्यां इसा व्यवहार करने लग रही फेर तो इन भ्रष्ट तरीकां नै छोड़ द्यो। इस भ्रष्ट तरीके तै बनाई गई सम्पत्ति ए कई बुजुर्गों की मौत का कारण बन री सै।" (पृ. 106) उपन्यास में किसान की दयनीय दशा एवं ऋणग्रस्तता की समस्या की ओर भी संकेत किया गया है। यह सच ही है कि सबका पेट भरने वाला किसान स्वयं बहुत दुखी है। विभिन्न मजबूरियों के चलते वह ऋण लेता है और शनै-शनै ऋण के बोझ तले दबता चला

जाता है। जब रामसिंह अपनी पत्नी संतोष से बेटी परमेश्वरी को स्कूल में भेजने की बात कहता है तो संतोष यह उत्तर देती है— "इसने स्कूल में भेजने से घर का काम क्यूकर चालैगा ? मेरे को तो इस खेत के काम तै ए फूरसत ना मिलती। इब खुड्डां (जमीन) मे माट्टी की गेल्यां माट्टी होए पाच्छै भी ये च्यार—पांच मण दाणे प्रति बीघा हो सै। ये इतणे भी होण तै रहज्यांगे।" (पृ. 17) इन पंक्तियों में किसान की विवशता का ही चित्रण हुआ है। खेती की जमीन से किसान अपने परिवार की आजीविका ही ठीक ढंग से नहीं चला पाता है। रामसिंह अपने बेटे आनन्द को समझाते हुए कहता है— "ठीक सै बेटा उन पीस्यां ने तू अपने फल—फ्रूटां पै खर्च कर लेना। दूध घर तै पी लेना जितना तू पीणा चाहवै। ईब की बार सर्दियां के दिनों में तेरे खाण—पीण खातिर कुछ बेलगिरी वगैरा डाल देंगे। बेटा बस तू मेहनत करता रहिये, करी हुई मेहनत कदे भी बेकार नहीं जाती। या तेरे आगे जरूर आवैगी। आजकल इन खेलां की भी कुछ मांग बढ़ री सै। पढाई में तै तेरा इसा ए हाल सै। आए साल धक्के तै ए पास हो सै। जो खेलां में कुछ आच्छा लिकड़ जागा तो कीतै छोटी—मोटी नौकरी मिलज्यांगी ना तै कितनै नौकरी ना सै। मेरे की तरियां याडै इस खेती—बाड़ी में माट्टी की गेल्यां माट्टी होन्दा रहैगा फेर भी टोटा पान्डा नहीं छोडैगा। इसी ए म्हारे धोरै थोड़ी सी जमीन सै। इसमें तै नरेश का भी गुजारा ना चालै।" (पृ. 36) रामसिंह और रामदिये के इस वार्तालाप से भी किसान की पीड़ा ही उजागर हुई है— "तोड़ ले भाई, म्हारा तै यू सारा ओसरा बेकार होग्या एक खूड भी ना भरया। पाणी तोड़तै ही वो नाका निकलग्या। बड़ी मुश्किल तै वो बन्धा लाग्या। इतणै यू ओसरे का टैम होग्या। यै सारे लत्ते और भीजग्ये पाणी में। खामै खा ही दुखी होए। यू खेती का काम तै के सैर पर लाचारी का के मोल से। और कीतै कुछ करण नै ना सै तै यू काम करण ए पडै सै।" (पृ. 39)

किसान का यह चिंतन भारतीय किसान की दुर्दशा का अंकन करता है। दुर्भाग्य की बात यह है कि स्वतन्त्र भारत में भी यह समस्या दूर नहीं हा पाई है। उ.प्र. के बुंदेलखण्ड, महाराष्ट्र के विदर्भ तथा उड़ीसा, म.प्र., पं. बंगाल आदि राज्यों के अनेक हिस्सों से आए दिन किसानों के आत्महत्या की खबरें आती रहती हैं। यहाँ तक कि समृद्ध माने जाने वाले राज्यों में भी ऐसी दर्दनाक घटनाएँ घटित होती रहती हैं। केन्द्र और

विभिन्न राज्य सरकारों द्वारा किसानों की जमीनी हकीकत को समझकर योजनाएँ बनाने और उन्हें क्रियान्वित किये जाने की आवश्यकता है बशर्ते कि हमारे राजनेता, नौकरशाह आदि ए.सी. आवासों, कार्यालयों और पांच सितारा होटलों में बैठकर कागजी कार्यवाही करने की बजाय उनके वास्तविक दुख-दर्द को जाने। तभी देश के 2020 तक विकसित और महाशक्ति बनने का स्वप्न पूरा हो सकता है क्योंकि देश की अधिकतर जनता गाँवों में निवास करती है और कृषि ही इनकी आजीविका का मुख्य साधन है। यही नहीं देश की कुल जी.डी.पी. का एक बड़ा भाग कृषि क्षेत्र पर ही निर्भर है।

किसान पक्का भाग्यवादी होता है। भारतीय समाज में समय और भाग्य की महत्ता को सर्वत्र स्वीकारा गया है। उपन्यास सम्राट मुंशी प्रेमचन्द के कृषक जीवन की पीड़ा के महाकाव्यात्मक व विश्व प्रसिद्ध उपन्यास 'गोदान' में भी किसान के भाग्यवादी होने और भाग्यवाद की प्रबलता को स्वीकार करने का चित्रण मिलता है। प्रस्तुत उपन्यास में भी आनन्द द्वारा कहे गए इन शब्दों से यही ध्वनित हुआ है— "रामकुंवार भाई आपने तो एक ही बात में कई प्रश्न पूछ लिये। मैं आपको बता दूँ कि व्यक्ति जो सोचता है, वह सब वास्तविकता में हो नहीं पाता। होता वही है जो भगवान को मंजूर होता है। परिणामस्वरूप व्यक्ति को अपने चाहने के विरुद्ध मुड़ना पड़ता है। समय महान् होता है। समय पता नहीं कब किस व्यक्ति से क्या कुछ करवा दे। मैं इसी तरह के विचारों की उधेड़-बुन में लगा हुआ था।" (पृ. 16)

रामसिंह अपने बेटे आनन्द को भी यही समझाता है— "हाँ बेटा किस्मत तै होए सै। बिना किस्मत और बिना समय के तो आदमी ने कुछ नही मिलता। बेटा जा भगवान तेरा काम बना दे।" (पृ. 38)

दान-दहेज की समस्या की ओर भी लेखक ने उपन्यास में संकेत किया है। पुराने समय में लड़की के विवाह में उसका पिता उसे उपहार स्वरूप कुछ वस्तुएँ आदि देता था, कालान्तर में इसी ने दहेज का रूप धारण कर लिया। आज तो यह माँग कर लिया जाने लगा है। यहाँ तक कि अच्छा दहेज न मिलने पर बारातें तक लौटाई जाती हैं। दहेज के अभाव में पढ़ी-लिखी और सुशील कन्याएँ भी दर-दर की ठोकरें खाती-फिरती हैं। 'रिसते रिश्ते' उपन्यास में इस समस्या का सार्थक चित्रण मिलता है।

जब रामसिंह की पत्नी संतोष उससे परमेश्वरी के रिश्ते की बात बनने या न बनने के बारे में पूछती है तो रामसिंह कहता है— "कई जगहों पर तो हमारे और लड़के वालों के गोत्र मिल गये। कुछ लड़के जो नौकरी पर लग रहे थे उनकी दहेज की मांगें न्यारी ढाल की थी।" (पृ. 19) आनन्द के बेटे को रिश्ते के लिए देखने आया व्यक्ति आनन्द से किसी तरह की कोई डिमाण्ड आदि के बारे में पूछता है और कहता है— "देखो चौधरी साहब मेरे पास लेन-देन नै कुछ नहीं है। मन्नै तै आपनी प्राइवेट नौकरी में यँ बालकै पढ़ाए सँ। मेरा तै इब तांही अपना कोए मकान नहीं सै, इब तांही किराये के मकान में रहूँ सूँ। दहेज में देन खातिर मेरे धीरै कुछ नहीं सै।" (पृ. 76) इस पर आनन्द उससे कहता है— "हमनै किसे की कोए चीज नहीं चाहिए। अगले ने अपनी पढ़ी-लिखी लड़की दे दी और बताओ इससे फालतू और के चाहिये।" (पृ. 76) किन्तु यह उपन्यासकार की दूरदृष्टि का दी प्रतिफल है कि उन्होंने इस समस्या को बदलते सामाजिक परिदृश्य में भी बखूबी रेखांकित किया है। यह प्रसंग जरूर दहेज के खिलाफ हो रही लामबन्दी की एक सकारात्मक पहल का हिस्सा है जिसकी प्रशंसा की जानी चाहिए। आजकल तो दहेज माँगने पर लड़की द्वारा ही बारात वापिस भेजे जाने, विवाह से इन्कार कर देने और इस बुराई का प्रखर विरोध किये जाने की घटनाओं सम्बन्धी समाचार देखे, पढ़े और सुने जाने लगे हैं जो सकारात्मक बदलाव की ओर इशारा करते हैं। फिर भी यह समस्या व्यापक रूप से समाज में समाई हुई है।

समाज में लड़की की शिक्षा को लेकर दकियानूसी विचारधारा अभी भी कायम है। रामसिंह की पत्नी संतोष के इन शब्दों से इसी बात की झलक मिलती है— "लड़कियों को पढ़ाना कोई जरूरी ना सै। इब हाम नहीं पढ़ी तो के हमारा गुजारा नहीं हो रहया ? आजकल भी ज्यादातर लोग लड़कियों को पढ़ा तो दे सँ परन्तु उनसे नौकरी नहीं करवाते। नौकरी करवाने का अधिकार विवाह-शादी होए पाछै ससुराल वालों की मर्जी पर सै वैं नौकरी करवाना चाहवैं सँ या नहीं। इसलिए लड़कियों का पढ़-लिखकर घर पर बैठे रहने का के फायदा से। फेर हामनें तो परमेश्वरी की घर पर ही जरूरत सै। आप इस लड़के आनन्द को पढ़ा लेना जितना पढ़ाना चाहो। दो साल बाद यह स्कूल भेजने के लायक हो जाएगा।" (पृ. 17) रामसिंह और संतोष

बेटी की बजाए बेटे को पढ़ाये जाने को तरजीह देते हैं। इससे लड़के और लड़की को लेकर समाज में होने वाले भेद-भाव का पता चलता है। आज भी कई परिवारों में लड़की से नौकरी कराने को अच्छा नहीं माना जाता और उससे घर व खेतों का काम कराने को प्रमुखता दी जाती है— “लड़की ना जा रही स्कूल के धोरे कै भी। बता रामकिशन तन्नै पढ़ी-लिखी बहू का के कारण सै ? तनै तै बहू धोरै नौकरी नहीं करवानी। खेती-बाड़ी का काम करणा से उसमें पढ़ाई की कीतै जरूरत नहीं पड़ती। फेर विरेन्द्र भी तो यँ पांच-सात क्लास पढ़रया सै।”

“हमने बहू से नौकरी तो नहीं करवानी। औरत से नौकरी करवाना तो ठीक नहीं। नौकरी करने वाली औरत घर की रहती ना बाहर की। मैं तो इसलिए पूछ रहा था यदि थोड़ी पढ़ी-लिखी हो तै अपने घर का हिसाब-किताब खुद कर ले। कहीं से कोई चिट्ठी-पत्री आ जाये तो उसको पढ़वाने के लिए दूसरे के पीछे न घुमना पड़े।”

“यँ बात तो आपकी सारी ठीक सँ, परन्तु इन चौधरी साहब ने तो इस खेतीबाड़ी के काम की खातिर लड़की को स्कूल में नहीं भेजा। या लड़की सारे बालकां में बड़ी थी इसलिए इसको स्कूल में न भेजकर घर पर ही रक्खा।” (पृ. 22) आज भी माता पिता लड़की को घर से बाहर भेजकर पढ़ाने में संकोच करते हैं जिसका चित्रण उपन्यास में तब देखने को मिलता है जब रामसिंह के लड़के आनन्द के रिश्ते की बात चल रही होती है। रामसिंह के द्वारा लड़की के बारे में पूछे जाने पर रामकरण कहता है— “रामसिंह लड़की देखण में आच्छी सुन्दर सै। लड़की वालों के खानदान की मैं गारण्टी ल्यूं सूं। मैं उननै घणे दिनां तै जाणूं सूं। लड़की नौ-दस क्लास भी पढ़री सै। गांव में लड़कियां नै इतणी ए पढ़ावै सँ। गाम तै बाहर तै लड़की ने पढ़ण खातिर भेजते कोन्या। मन्नै तै दोनूं बालकां की जोड़ी आच्छी जच्चै से। बाकि इब तू बता।” (पृ. 44)

यही संकीर्ण सोच वर्तमान की ज्वलंत समस्या ‘कन्या भ्रूण हत्या’ के लिए भी जिम्मेदार है। देश के कई हिस्सों में लिंग संतुलन दिन-प्रतिदिन गिरता जा रहा है और कई स्थानों पर तो स्थिति अत्यन्त चिन्ताजनक हो चुकी है। लोगों को अपने पुत्रों के विवाह के लिए दुल्हन खरीद कर लानी पड़ रही हैं और वहाँ भी कई बार जाली दुल्हनों द्वारा ठगी का शिकार होना पड़ता है। अब हमें यह समझ लेना चाहिए कि लड़कियाँ

किसी भी क्षेत्र में लड़कों से पीछे नहीं हैं और उन्होंने अपनी विशिष्टतम पहचान बनाकर इसे सिद्ध भी कर दिया है। इसके अनेक उदाहरण हमारे सामने हैं। ‘कन्या भ्रूण हत्या’ जैसी समस्या अपने को सभ्य मानने वाले मनुष्य के असभ्य होने की कहानी कहती है। हमें मिलजुलकर समाज में जाग्रति लाने का अभियान चलाना चाहिए। प्रस्तुत उपन्यास इसी चेतना की अभिव्यक्ति का सजीव दस्तावेज है। यद्यपि समाज में बड़े स्तर पर बदलाव देखने को मिल रहा है। लड़की के जन्म पर खुशियाँ मनाई जाने लगी हैं और अन्य कार्यक्रम भी आयोजित किये जाने लगे हैं। आज लड़कियां न केवल शिक्षा, खेल बल्कि हर क्षेत्र में लड़को से आगे हैं और अपना परचम लहरा रही हैं। लेकिन फिर भी समाज में भ्रूण हत्या, दहेज, बलात्कार, शोषण, असमानता, भेद-भाव जैसी समस्याएँ मौजूद हैं। नारी को सशक्त बनाने के लिए अनेक कानून और योजनाएँ बनाए गए हैं जिनकी प्रशंसा की जानी चाहिए लेकिन इन कानूनों को जमीनी धरातल पर लागू किए जाने की जरूरत है। निर्भया जैसी घटनाएँ आज भी एक सभ्य समाज पर कलंक हैं।

समाज में दिनों-दिन बढ़ रही दिखावे की समस्या की ओर भी उपन्यासकार ने ध्यान दिलाया है। आधुनिकता के प्रभाव के परिणामस्वरूप हम अपने परम्परा और संस्कृति से कटते जा रहे हैं। उपन्यास में इसका वर्णन इस प्रकार हुआ है— बहन यू जितना आधुनिक जमाना होरया सै उतनी ए बीमारियां घणी फैलती जा री सँ। देखो म्हारे समय में खाना खाने के लिए कांसे के बर्तन थे जिनमें मुख्य थे थाली, गिलास, लोटा, कटोरी, भरथवा आदि। इन बर्तनों में चाहे कोई भी भोजन डाले उनमें किसीभी वस्तु की कोए भी प्रतिक्रिया नहीं हो थी भोजन में चाहे चीजें खट्टी और कड़वी भी क्यों न हो।” (पृ. 67)

“या बात तो तेरी कती ठीक सै। कांसे के बर्तनों में खाना खाने का तै अलगै स्वाद था। इन कांसे के बर्तनों के बाद ये पीतल के बर्तन चले। टोकणी, कुजड़ी, बालटी, परान्त, गिलास इत्यादि। इन पीतल के बर्तनों में कली करवानी जरूरी थी वरना उसमें खट्टी चीजों की प्रतिक्रिया होकर भोजन दूषित हो जा सै। इन बर्तनों से ज्यादा पहले मिट्टी के बर्तनों का ज्यादा इस्तेमाल करया जा था जिस तरियां दूध गर्म करने के लिए मिट्टी के बर्तन का प्रयोग किया जा था जिसनै कढौणी कहं थे। दूध को बिलाने के लिए जिस मिट्टी के

बर्तन का इस्तेमाल करया जा था उसने बिलोनी कहं थे। घी को इकट्ठा करके जिस मिट्टी के बर्तन में राख्या जा था उसनै घी का बारा कहें थे। साग बनाने के लिए बरोली, खिचड़ी आदि बनाण खातिर हांडी। जैसे कहावत भी सै अब काट की हांडी बार-बार नहीं चढ़ती। पानी टण्डा रखने के लिए मिट्टी का पेंडा और घड़वा तथा पानी को गर्म करने तक मिट्टी के मटके का प्रयोग करया जा था। इन बर्तनों में किसै भी तरियां की कोए भी रासायनिक प्रतिक्रिया ना हो थी। आजकल तो जिन बतनों में खाना बनाया जा सै उस खाने के साथ तै हाम आधा जहर खाण ल्यागरे सै।" (पृ. 67) आनन्द का रिश्ता लेकर आया व्यक्ति जब आनन्द को दुखी हो कर बताता है कि उसकी लड़की ने इस रिश्ते के लिए इन्कार कर दिया है तो आनन्द उसे समझाते हुए कहता है- "इसमें दुखी होने की काए जरूरत नहीं सै। यह तो आपकी लड़की ने अच्छा किया आपको रिश्ते से पहले सब कुछ बता दिया। वैसे आजकल के जमाने में बहोत बदलाव सै। चारों तरफ नै दिखावा ए दिखावा होगया। किसै की वास्तविकता का बेरा ए ना पाटता।" (पृ. 77) इसी प्रकार जब आनन्द अपनी पत्नी सरला को लड़की देखने के लिए बस में जाने की बात कहता है तो वह कहती है- " लगने दे पीसे लागेंगे तो, लड़की को देखने के लिए जाना सै तो कम तै कम (कार) गाड़ी में तो चालें। बस में जाने पर तो लड़की वाला भी म्हारे बारे में क्या सोचेगा।" "वह तो पता नहीं कुछ सोचे या ना सोचे परन्तु तू दिखावे में बड़ रही सै इलिए तू टैक्सी बिना नहीं चालें। ले किराये पै ले आऊँ सूँ टैक्सी..... ले टैक्सी तो मैं किराये पर कर आया हूँ कल तू जल्दी ही तैयार हो लेना। ..... या गाड़ी आग्यी, तैयार हो ली के?" (पृ. 79) आज की युवा पीढ़ी में बड़ रही दिखावे की प्रवृत्ति का अंकन उपन्यास में इस प्रकार हुआ है- "इनका तै बस इब यू काम सै अब अच्छा तै इननै ओढ़ण-पहरण और खाण-पीण नै चाहिये। हान्डण नै मोटरसाइकिल हो जेब में दो-दो मोबाइल।" (पृ. 85) उपन्यास में माता-पिता की बच्चों के प्रति बढ़ती महत्वाकांक्षा को भी दिखाया गया है। कई बार बच्चों की मर्जी के विरुद्ध या उनकी इच्छा जाने बिना ये महत्वाकांक्षाएं गलत परिणाम देती हैं। जब आनन्द सरला को अपने बच्चे गाँव के स्कूल में पढ़ाने के लिए कहता है तो वह तपाक से उत्तर देती है- "मैं आपणै बालकों नै गाम के स्कूल में ना पढ़ाऊँ।" (पृ. 55) आगे

वह कहती है- "गाम के स्कूलां में के कोए पढ़ाई रह री सै ? गाम में रहकै तै यै बालक और बिगड़ज्यांगे। मन्नै तै आपने बालक सुपात्र बनाने सै।" (पृ. 55) बेटा निर्मला के साठ प्रतिशत से ज्यादा नंबर आने पर भी उसकी मां सरला उसे कहती है- "अकेले पास होने से तै काम नहीं चालैगा। मन्नै तै पड़ोसियां आगे तेरे नम्बर बताते हुए भी शर्म आवै सै। मैं तो तेरे नम्बर पच्छतर प्रतिशत तै ऊपर बताऊँ सूँ।" (पृ. 59-60) इस पर आनन्द अपनी पत्नी को कहता है- "यै बात तो तेरी ठीक सै पर इनपै ज्यादा दबाव भी नहीं देना चाहिए। कदे-कदे बालकां ने खेलन-कुदन का टाइम भी देना चाहिए। ज्यादा दबाव देने से भी बालक पढ़ नहीं पाते।"

"शिक्षा तै तू ठीक दे री सै पर हमेशा बच्चे पै पढ़ाई का भी दबाव नहीं डालना चाहिए वरना ज्यादा दबाव के कारण बच्चा डिप्रेसन में जाकै आत्महत्या तक कर ले सै।" (पृ. 60)

भाषा-शैली की दृष्टि से बात करें तो 'टूटा फर्नीचर' उपन्यास की भाषा जीवन्त तथा ग्रामीण वातावरण को चित्रित करने में पूर्णतया: समर्थ है। शिल्प की दृष्टि से उपन्यास बेजोड़ है यद्यपि कहीं-कहीं व्याकरणिक त्रुटियाँ अवश्य दृष्टिगोचर होती हैं।

उपन्यास में अनेक प्रकार के देशज, विदेशज - उर्दू तथा अंग्रेजी शब्दों, मुहावरों एवं लोकोक्तियों-सूक्तियों का यथावत प्रयोग मिलता है। विदेशज शब्दों में अंग्रेजी के रिटायर, प्रापर्टी, कलचर, कोच, टेलीफोन, ट्रायन, बैंक, प्लॉट, सेक्टर, कॉलोनी, रगुलेटर, डॉक्टर, पेंशन, ड्राईंग रूम, इन्फैक्शन, स्टैंडर, पैसेन्जर, सर्कल, नेगेटिव, एक्सचेंज, टैक्ल, मैनेजर, डिमाण्ड, टैक्सी, मोटर साइकिल, फ्रूट, कर्नल, फ्रीज, ओटोमैटिक, आर्डर आदि का प्रयोग मिलता है। उपन्यास में प्रयुक्त कुछ उर्दू शब्द इस प्रकार हैं - जवाब, तारीफ, एहसास, शौक, इम्तहान, लिहाज, बेइज्जती, हज़म, कोशिश आदि।

उपन्यास में यथा स्थान मुहावरों का प्रयोग भी देखने को मिलता है। उपन्यासकार राजबीर धनखड़ ने लोकोक्तियों व सूक्तियों का प्रयोग भी 'टूटा फर्नीचर' में किया है, यथा:

1. चिड़िया के खेत चुग जाने के बाद पश्चाताप करने का कोई लाभ नहीं।
2. व्यक्ति को प्रत्येक स्थिति में अपना कर्म करते रहना चाहिए।

3. बिना किस्मत और समय से पहले किसी भी व्यक्ति को कोई चीज नहीं मिल सकती।
4. काठ की हांडी बार-बार नहीं चढ़ती।
5. माता-पिता का कर्ज कभी भी नहीं उतारा जा सकता। माता-पिता हमेशा अपने बच्चों के भले की बात कहते हैं।
6. मियाँ-बीबी राजी तो क्या करेगा काजी।
7. एक चुप हजार सुख।
8. राड़ से बाड़ अच्छी।
9. सच कहते हैं कि व्यक्ति के मर जाने के बाद ही उसके गुणों का पता चलता है।
10. न रहेगा बाँस और न बजेगी बाँसुरी।
11. दूध का जला छाछ को भी फूँक मारकर पीता है।
12. या बात किसे नै साच्ची ए कही सै अब बेटा-बेटी कुपात्र हो सकै सै पर माँ-बाप कदे भी नहीं हो सकते।
13. फीकी पै नीकी लगे, कहिये समय विचारी, सबकी मन हरषित करै, ज्यों विवाह में गारि। (कवि वृन्द)

उपन्यासकार ने भाषा को सक्षम बनाने के लिए अप्रस्तुतों और दृष्टान्तों का सहारा भी लिया है। समवाद पात्रों की मानसिक स्थिति के अनुकूल हैं। सचमुच भाषा में दिल और दिमाग पर असर डाल सकने की क्षमता है। गाँव के पात्र ग्रामीण भाषा एवं ग्राम्य शब्दों का प्रयोग करते हैं जबकि पढ़े-लिखे पात्र अपनी भाषा में अंग्रेजी शब्दों का प्रयोग भी करते हैं। इस उपन्यास में हरियाणवी अंचल की कथा कही गई है, जिसके कारण अंचल विशेष का प्रभाव स्पष्ट परिलक्षित होता है। उपन्यासकार की शैली मनोभावों के अनुरूप बदलती है। वे कहीं भावात्मक शैली का प्रयोग करते हैं तो विषय-वस्तु का विवेचन करते समय वर्णनात्मक शैली का प्रयोग देखने को मिलता है। अनेक स्थलों पर

व्यंग्यात्मकता का पुट भी विद्यमान है, एक उदाहरण देखिए—

“उस लड़के और परमेश्वरी के रंग में दिन-रात का फर्क था। शरीर से वह लड़का इसा था शायद उनके घरवालों ने जाड्डां में भूखा मार राकख्या सै। परमेश्वरी तो उसको अपनी गोदी में उठा ले। वह लड़का मैंने जानबूझ कर छोड़ दिया।” (पृ. 19)

राजबीर सिंह धनखड़ कृत ‘टूटा फर्नीचर’ उपन्यास विभिन्न रिश्तों के लोमहर्षक रिसाव को उजागर करने के साथ-साथ विभिन्न सामयिक ज्वलन्त समस्याओं की अभिव्यक्ति का वाहक भी है। हमारे समाज व राष्ट्र को आगे बढ़ने से रोकने वाली बुराईयों, समस्याओं आदि को बेबाक ढंग से उजागर किया गया है। उपन्यास की सबसे बड़ी विशेषता यह है कि इसकी कथा अंचल विशेष की होने के बावजूद देश के लगभग हर हिस्से की कथा मालूम पड़ती है। कई समस्याओं को प्रत्यक्ष तो अनेक को परोक्ष रूप से अभिव्यक्ति मिली है। प्रस्तुत उपन्यास भटकी हुई युवा पीढ़ी को एक दिशा व सन्देश देने के साथ-साथ सामाजिक चेतना की लौ भी लगातार प्रज्वलित किये चलता है। उपन्यासकार की दृष्टि अत्यन्त व्यापक रही है। इसमें पारिवारिक विघटन एवं खोखले रिश्तों की भयावहता के साथ-साथ समाज की अन्य समस्याओं पर भी विहंगम दृष्टि डाली गई है। बुजुर्गों की व्यथा को देखकर लगता है क्यों न अन्य समकालीन विमर्शों की तर्ज पर वृद्ध विमर्श की भी बात हो। शिल्प की दृष्टि उतना सशक्त नहीं होने पर भी पाठकों पर अपने उद्देश्यपूर्ण कथानक के माध्यम से राजबीर सिंह ६ इनखड़ अमिट छाप छोड़ने में समर्थ रहे हैं। निश्चित रूप से ‘टूटा फर्नीचर’ भारतीय सामाजिक जीवन का दर्पण कहा जा सकता है।

## 28.

## भूमंडलीकरण और नारी साहित्य

डॉ.सुगंधा हिंदूराव घरपणकर  
राजा शिवछत्रपती कला और  
वाणिज्य महाविद्यालय,  
महागांव, तहसिल गडहिंगलज

21 वीं सदी में एक बड़ी चुनौती बाजारवाद है। इस बाजारवादी संस्कृति से न केवल सारा जनमानस आक्रान्त है बल्कि भूमंडलीकरण एवं वैज्ञानिक युग में नैतिक मूल्य और आदर्श भी परिवर्तित हैं। 21 वीं सदी के सामरिक वर्ष में हिंदी नारी साहित्य चरमोत्कर्ष पर पहुँच चुका है। पिछले दशक के विभिन्न पडावों में नारी साहित्य ने रचनात्मकता के अनेक सोपान तय किये हैं। विभिन्न वादों विचारों ओर आन्दोलनों की परस्पर विराधाभासी प्रवृत्तियों के बीच नारी साहित्य ने निरन्तर उतार-चढाव देखे हैं। नारी साहित्य भूमंडल के दौर में भारी उथल-पुथल और बदलते समय के रूपों को अपने अतीत में संजोए है। इस सदी की चुनौतियाँ समाज में नारी बदलाव की साक्षी हैं।

21 वीं सदी की चुनौतियाँ समाज में भारी बदलाव का साक्षी हैं। जीवन के सभी क्षेत्रों में व्यापक उथल-पुथल है। बहुराष्ट्रीय कम्पनियों का दावा उपभोक्तावाद का प्रवाह, मीडिया का फैलता जाल और पश्चिमी सभ्यता का समाज पर वर्चस्व दिनो दिन बढ़ रहा है। भूमंडलीकरण, उदारीकरण और तथाकथित आर्थिक सुधार अब सर्वत्र गूँज रहा है। श्री ओमप्रकाश तिवारी के शब्दों में “भारत में अच्छे माल की उपलब्धता, सस्ता दाम और बड़ा बाजार आदि विदेशी उद्योगपतियों के आकर्षण के प्रमुख कारण थे। देश के नेताओं द्वारा इन सबका दोहन करने वाली खुली छुट दे देते की नीतियाँ अपनाई गईं। यहाँ तक कि स्वदेशी का राग अलापकर ‘भारत का निर्माण भारतीयों द्वारा’ करने की घोषणा की गई। इस नवीन अर्थ नीति की परिणति यह है कि अमीर और गरीब के बीच की खाई दिन-दूनी रात-चौगुनी बढ़ रही है।”<sup>1</sup>

भूमंडलीकरण के दौर में खडा नारी साहित्य परम्परा और आधुनिक युग के परस्पर अन्तर्विरोधों में जी रहे भारतीय समाज के यथार्थ को पहचानने की

कडी चुनौती को निभा रही है। नारी साहित्य आज अपने समय और समाज से रूबरू है। नारी साहित्य में आज नारी को आत्मनिर्भर स्वावलंबन निडर आदि विमर्शी समस्याओं से निडरता से जुझने की साहसी आदि कई नई चुनौतियों और नये प्रश्नों को एक साथ जन्म दिया है। भूमंडलीकरण, उदासीकरण, बाजारवाद और उपभोक्तावाद का मौजूदा दौर वर्तमान समय की प्रमुख चुनौती है। इस दौर में नारी की समस्याएँ और तकलिफें बड़ी उसके संघर्ष का सामना करना पडा। आधुनिक नारी होकर भी उसकी समस्या कम नहीं हुई है। इसका चित्रण समकालीन महिला साहित्यकारों ने किया है वही दूसरी ओर नारी के पारिवारिक एवं सामाजिक शोषण की भयावहता विवेचित की है। सम्पत्ति आर्थिक अभाव में जी रही नारी उसका आर्थिक संघर्ष उसके नौकरी व्यवसाय में आनेवाली समस्याओं का चिंतनपरक विवेचन इस नारी साहित्य में दिखाई देता है। भारतीय नारी का जहाँ परंपरागत रूप है वही दूसरी ओर उसकी शिक्षा-दीक्षा आर्थिक स्वावलंबन, अपने अस्तित्व-अस्मिता के प्रति जागृति के कारण उसमें विद्रोहात्मक प्रवृत्ति भी पनपी है। जिसका निरूपण इस लेखिकाओं के साहित्य में प्रतिबिंबित हुआ है। भूमंडलीकरण के दौर में नारी लेखन आज सामाजिक चेतना का वाहक बन गया है। इसमें मन्नू भंडारी, कृष्णा सोबती, शशिप्रभा शास्त्री, ममता कालिया, प्रभा खेतान, मृदूला गंग, मंजूल भगत उषा प्रियवंदा आदि कई नारियों ने नारी की समस्या उसके कई रूपों को विविध प्रकार से दर्शाने का प्रयास किया है। कृष्णा सोबती ने मित्रो मरजानी डर से बिछुडी और सूरजमुखी अंधेरे के इन उपन्यासों में बरसों से धूल, मिट्टी में दबी नारी को चित्रित किया गया है। उलझी हुई चाहत और नारी जीवन संघर्ष का दस्तावेज है। शशी प्रभा शास्त्री ने नारी मन की जटीलता गुत्थियों को सुलझाने का

प्रयास किया है। ममता कालिया का बेघर और 'नरक दर नरक' में भोगवादी दृष्टिकोण का दर्शाया है। मृदूला गर्ग ने नवीन नीतिमता पर आधारित मान्यताओं पर प्रश्न चिन्ह लगाए हैं। कमलेश बक्शी ने सुरंडा के बाहर में स्त्री-पुरुष संबंधों से जुड़ी नयी साहसपूर्ण दृष्टि का परिचय दिया है। सूर्यबाला का उपन्यासों में नारी को संकल्प स्वातंत्र के मूल्य से सम्मानित करते हुए नारी को मानवी रूप में प्रतिष्ठित किया है।

प्रभा खेतान के मतानुसार ज्यादातर नारीवादी चिंतकों का कहना है कि भूमंडलीकरण का खमियाजा स्त्री वर्ग को भोगना पड रहा है। अब तक राज्य कल्याणकारी भूमिका के अंतर्गत स्त्री को जो थोड़ी-बहुत सुरक्षा और सुविधा मिलती आई थी, स्त्रियों उससे वंचित होने लगी है। व्यक्तिवादी पुरुष आदर्शों पर आधारित एक नये वर्ग की पहचान उभरकर आई है। जिसमें स्त्री-पुरुष को समान होना है एवं समान स्तर पर भूमंडल का सामना करना है। नारीवादी चिंतकों के अनुसार भारत का जनतंत्र घरेलूपन के कल्ट में विलीन होता हुआ दिखाई देता है। जहाँ परिवार और गृहस्थी के निजी जगत को धर्म और संस्कृति के नाम पर जरजीह दी जा रही है। साथ ही इस नव पूँजीवाद ने स्त्री के यौन वास्तुकरण को बढ़ावा दिया है जिससे बाजार में होड एवं प्रतियोगिता के साथ पश्चिमी पुरुष के मूल्यों का वर्चस्व बढ़ा है। प्रभाजीने स्त्री होने की गुलामी को समझा और विचारों की पृष्ठभूमि पर सोचना शुरू किया। स्त्रीवादी अवधारणाओं की व्याख्याकार के रूप में लिखती रही है।

भूमंडलीकरण के दौर में इक्कीसवीं सदी का नारी साहित्य विविध विधाओं में समृद्ध हुआ है। कहानी उपन्यास, आत्मकथा आदि विधाओं ने सशक्त महिला लेखक दृष्टिगत होता है। वैश्वीकरण के कारण नारी

को आर्थिक सत्ता को प्राप्त करना पडता है। इस आर्थिक सत्ता को प्राप्त करने के लिए स्त्री कहीं नौकरी करती है तो कहीं कार्य। आज स्त्री आर्थिकता के कारण आत्मनिर्भर बनती जा रही है। आज स्त्री के धार्मिक और आध्यात्मिक रूप में भी बदलाव आया है। इस कारण स्त्री प्रतिमा का लेखन अलग हो रहा है। आज नारी साहित्य आतंकवाद, पर्यावरणवाद, जलसंकट आदि को उठा रहा है। आज नारी की दृष्टि जागरूक बन गई है। वह सजगता से लिख रही है। "महिला उपन्यासकारोंने नारी स्वतंत्र आस्तित्व को पूरी सफलता के साथ अंकित किया है। इनके माध्यम से यह भी स्पष्ट होता है कि आज की नारी परम्परागत मूल्यों की अपेक्षा नये सामाजिक मूल्यों को सविस्तार कर रही है। उसमें विद्रोह करने की क्षमता है।"2

भूमंडलीकरण के कारण स्त्री की समाज में भूमिका बदल रही है। स्त्री अपना स्वतंत्र अस्तित्व निर्माणकर चुकी है। वह दुय्यम दर्जे की स्थिति में नहीं रहना चाहती वह चुनौतियों को स्विकार कर रही है। उसने क्रांतिकारी कदम उठाये हैं। नारी ने पुरुष वर्चस्व को मिटाया है। स्त्री ने साहित्य के विविध पहलूओं में अपनी अनुभूति को प्रकट किया है। डॉ. प्रभा दीक्षित ने ठीक ही कहा है कि "पिछले दिनों हिंदी साहित्य में महिला लेखिकाओंने स्त्री विमर्श के अनेक छुए-अनछुए पहलूओं पर प्रकाश डाला है।"3 इक्कीसवीं सदी की महिला लेखिकाने जीवन के हरतरह की कई महिला साहित्यकारों ने भूमंडलीकरण उपभोक्तावाद, बाजारवाद करियरिज्म प्रतियोगिता, मानसिकता तथा संवेदनशून्यता का मार्मिक मिश्रण किया है।

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29.

## आधुनिक हिंदी काव्य में अभिव्यक्त प्राकृतिक तथा सांस्कृतिक संकट

शशिकला तुकाराम सरगर

महावीर महाविद्यालय, कोल्हापूर

समय की धारा के साथ-साथ प्रकृति और मानव जीवन के परिवर्तन की भी धारा बहती है। भारतवर्ष का जीवन प्रकृति एवं संस्कृति से जुड़ा है। भारत देहातों का देश है। भारत की संस्कृति का सच्चा रूप हमें ग्रामीण जीवन में ही प्राप्त होता है। ग्रामीण कलाएँ, पर्व, त्योहार, संस्कार, रुबियाँ, रीतिरिवाज, खेल-कूद आदि के योग से संस्कृति बनती है।

भूमंडलीकरण के कारण बहुराष्ट्रीय कम्पनियों ने मोटे तौर पर जमीन एवं कृषक क्षेत्र को अपने कब्जे में लिया जिससे देहाती जनजीवन में सांस्कृतिक उथल-पुथल हो रही है।

प्रकृति और संस्कृति एक-दूसरे के पूरक हैं अतः शहरीकरण से आया हुआ प्राकृतिक संकट सांस्कृतिक जीवन में उथल - पुथल मचा रहा है। भूमंडलीकरण से शहरों का विस्तार हो रहा है। यह विस्तार आसपास के छोटे गाँवों को निगलता जा रहा है। जिसकी वजह से गाँवों का अस्तित्व संकट में आ गया है। इस बात पर कटाक्ष करते जहणू गजधलकार ओमप्रकाश यती अपनी एक गजधल में कहते हैं -

खेत सारे छिन गए पर-बार छोटा रहा गया।

गाँव मेरा शहर का बस एक मुहल्ला रह गया।

भूमंडलीकरण ने गाँववालों को शहर की ओर दौड़ने के लिए मजबूर किया। पैसे कमाने की अंधी दौड़ में लोग विदेश जाने लगे, अपना को

भूलाने लगे इसलिए ओमप्रकाशजी एक गजधल में प्रश्न उठाते हैं -

वहाँ परदेश में तो खेलते हैं डॉलरों में सब

'यहाँ माँ बाप की मिट्टी उठाने कौन आएगा ?

बढ़ते शहरीकरण के कारण आए दिन जंगल कटवाए जा रहे हैं। इन जंगलों के आधार पर जीवन जीनेवाले आदिवासी इस प्राकृतिक तथा सांस्कृतिक संकट से भयभीत हैं। 'मनोज सोतकर' जी के 'शहर' कविता में इसका स्पष्ट उल्लेख है।

जवान जंगल ने बूढ़े जंगल से पूछा

ददा, हमें काटने पर

ये आदिवासी रोते क्यों हैं ?

तब बूढ़े जंगल ने कहा -

क्योंकि वे जानते हैं कि -

हमें काटकर जो शहर वहाँ बनेगा

वह खतरनाक जानवरों से भी अधिक खतरनाक होगा।

उत्पादन की वृद्धि के लिए नये वैज्ञानिक तरीकों को अपनाने के लिए किसान को मजबूर किया जाता है। किंतु उसे उसके लिए आवश्यक सुविधाएँ प्रदान नहीं की जाती। अतः नवीन तकनीकी अपनाने हुए भी उसे परंपरागत ढंग से मौसम एवं प्रकृति का सहारा लेना पड़ता है। यही किसान के जीवन की त्रासदी है। शहरीकरण के कारण कृषिभूमि घाटकर फ्लॉट, कारखाने बगैरह का निर्माण किया जा रहा है। सुखा पीड़ी को खेती - बाड़ी में कोई दिलचस्पी नहीं है। उपभोक्ता संस्कृति के प्रति उसका चुनाव है।



अखबर में हर दिन किसान आत्महत्या की खबरें आती हैं | सरकार कहती है कि किसानों को ऋणमुक्त किया गया है | सरकार विज्ञापन द्वारा यह प्रचारित करती है कि खेती की प्रगति में सरकार का हाथ है | किसान का वास्तववादी जीवन और विज्ञापन में किसान का जीवन इसमें जमीन आसमान का फर्क तजर आता है | नीलेश रघुवंशी ने विज्ञापन में किसान इस कविता में उस सोच का पोल खोल दिया है -

लह - लहाते खेत - आसमान को छूते ....खड़ी फसलों  
मायके आई लड़कियों की तरह खिल-खिलाती |  
लिपे - पुते घर, जिनके भीतर से  
दही मथने और गेहूँ फटकने का गुरीला शोर |  
टंक्टर पर हाथ में मोबाईल लिए किसान,  
ट्रॉली अनाज के बोरो से लदी  
मंडी में मिलते अनाज का सही दाम,  
खिल-खिल जातीं बाटें घर भर की  
चिजना मुशहाल जीवन विज्ञापन में किसान का |

बड़ते शहरीकरण ने किसान भूमिहीन हो रहा है | छोटा किसान कर्ज के मारे मर रहा है और भीड़िया पर्यटन की डॉक्यूमेंट्री बना रहा है | याने डॉक्यूमेंट्री के सप्रेषण द्वारा अपने चैनल की मार्केटिंग बढ़ाना चाहते हैं | नीलेश रघुवंशी 'लोग कहते हैं मैं सांस्कृतिक जीवन का लोगों की संवेदना पर हुआ असर और बढ़ती स्वार्थ प्रवृत्ति तथा झूठ का दिखावा बताना चाहते हैं-

"अब मंडी अधिकारी जिलाधिकारी  
डिप्टी कलेक्टर तलसीलदार की  
बाईट चल रही है ----  
दृश्य में पीछे ताकते तजख आ रहे हैं  
पटवारी और कोटवार  
हल्का सा संगीत समापन का सा अहसास ,

अन्त में चौराहे पर खड़े होकर कैमरे ने  
लपेट लिया पूरे शहर |

प्रकृति, पर्यावरण - संस्कृति यह सब एक-  
दूसरे से जुड़े हुए हैं | एक का बिनाश दूसरे पर  
आपत्ति लाता है |

प्राकृतिक संपदा नष्ट होने के लिए मनुष्य  
का बढ़ता स्वार्थ कारण है | हम अपने लाभ के लिए  
कुछ भी करने के लिए तैयार है | हमें अपनी  
चिरामत, धरोहर से कोई लेना - देना नहीं है अतः  
ओमप्रकाशजी कहते हैं -

'शहर में एक कोठरी हो जाए अपनी  
इसलिए ब्राप - दादा ने सहेजी थी जो धरती बेच दी |  
गाँव की मिट्टी को बेचकर शहर में  
रहनेवाली नई पीढ़ी अकेली रहना चाहती है |  
स्वार्थ ने उन्हें संवेदनाहीन तथा आत्मकेंद्री बना  
दिया है -

'साथ नहीं है माँ, बाबूजी, भय्या, भाभी,  
पत्नी, बच्चों तक परिवार सिमट आया है | अब गाँव  
भी बदल रहा है | पुरानी सभ्यता के बदले नए  
फैशन आ रहे हैं | शादी - ब्याह जैसे समारो में  
सारा गाँव, रिश्तेदार इकट्ठित आते थे | मौज -  
मस्ती, गाना-बजाना, नृत्य-संगीत का माहौल होता  
था | लेकिन अब शहरी सभ्यता ने माहौल बिगाड़  
दिया है | अब संपत्ति के नाम पर भाइयों में विवाद  
होने लगे हैं अब बह सामाजिक, सांस्कृतिक एकता  
का माहौल नहीं रहा इसलिए ओमप्रकाश यती  
कहते हैं -

प्रेम के, अटखेलियों के दिन गए  
गाँव से भी मस्तियों के दिन गए |  
बन्द कमरा, पास में बन्दुक भी  
अब वो बेपरवाहियों के दिन गए |  
वीडियो चलते हैं शादी - ब्याह में,

नाच के, नीटंकियों के दिन गए |  
हर गली में मजनुओं के चुण्ड हैं  
दंगलों के, कुशियों के दिन गए |  
भाई - भाई में मुकदमें वाजियाँ  
देवनों के, भाभियों के दिन गए |

सुख - दुख में एक - दूसरे का साथ देने की  
भावना भी आज नष्ट होने लगी है इस सांस्कृतिक  
संक्रमण की चपेट में संवेदना कुर्बान हो गयी है |  
इसलिए 'अरुण कमल' कहते हैं -

इतनी छोटी हो गयी है दुनिया एक नक्षत्र  
जब आप आराम से खाना खा रहे हैं,  
तो बिल्कुल पास में कोई भूख से दम तोड़ रहा है |

गाँव में परिवर्तन की यह लहर इतनी तेजी  
से फैली है कि कवि को अपना इलाका कुछ दिनों  
बाद ही नया इलाका प्रतीत होता है | सब कुछ  
परिवर्तित सा लगता है जैसा कि 'अरुण कमल'  
कहते हैं -

धोखा दे जाते हैं पुराने निशान  
खोजता हूँ ताकता पीपल का पेड़  
खोजता हूँ इहा हुआ पर और  
जमीन का घाली टुकड़ा -  
जहाँ से शायें मुड़ना था मुझे  
और हर बार एक घर पीछे चल देता हूँ |  
सा दोन पर आगे ठकमकाता |

मानव संस्कृति का आधार उसके जीवन  
परिबेश से जुड़ा हुआ है | मानव के सामाजिक  
संबंधों के आधार पर ही उसकी संस्कृति का विकास  
होता है | मनुष्य की जीवनयात्रा में प्रकृति के साथ  
अटूट संबंध है | ऐसे में जब प्रकृति का -हास होता है  
तब मानवीय समाज का भी -हास होता है |

'पर्यावरण रक्षा' इस कविता के जरिए 'इंदू सिन्हा'  
ने अपनी प्रतिक्रिया व्यक्त की है -

'कट रहे हैं वृक्ष सारे  
फलती दूषित हवा |  
साँस में है जहर पुलता  
घिर रहा काला धुँवाँ |  
प्राण वायु रुक रहा है,  
विश्व सारा जल रहा है |'

भूमंडलीकरण के इस दौर में सब अपने  
आप में सीमित है | अपनी भद्र दुनिया के बाहर  
सोचने के लिए फुरसत नहीं है | उपभोक्तावादी  
संस्कृति ने मूल्यों को नष्ट किया है | इस सज्जाई को  
'शीला गुजराल' - 'बीसवीं सदी के मोड़ पर' इस  
कविता में प्रकट करती है |

'कृत्रिम समृद्धि की चकाचौंध से भरसा  
अर्ध - विकसित सभ्यता के कदम चूमते  
बिबेक के पथ को त्याग  
तात्कालिक स्वार्थ हेतु  
भविष्य की माँसपेशियाँ नोंच  
सृष्टि का संतुलन बिगाड़  
आनेवाली पीढ़ियों को लूटते  
उज्वल भविष्य के कोरे स्वप्न देख रहे हैं |

'कुँवर नारायण' जी ने 'एक वृक्ष की हत्या'  
नामक कविता में प्रकृति के साथ होनेवाले  
अत्याचार पर चिंता व्यक्त करते हुए उसे बचाने की  
इच्छा प्रकट की है - वे कहते हैं -

'बचाना है, नदियों को नाफा हो जाने से  
हवा को धुँवाँ हो जाने से  
खाने को जहर हो जाने से  
बचाना है - जंगल की मरुथल हो जाने से  
बचाना है - मनुष्य को, जंगली हो जाने से  
मनुष्य अपनी मनुष्यता को भूलकर जंगली

जानवर बन रहा है।'

भूमंडलीकरण ने गाँव को शहर बना दिया है। गाँव की नदी, पनखट, धार्मिक एकता, इमारते, सांस्कृतिक माहौल बदल रहा है। 'ज्योति व्यास' जीने इसके प्रति अपनी संवेदनता को व्यक्त किया है। बदलते माहौल को चित्रित किया है। वह कहती है -

ईद की सेवेया और होली का हुजदम  
रेशमा और रश्मि खेलती थी संग-संग  
राम और रहिम भी नहीं ये इतने तंग  
धर्म के नाम पर नहीं था, खून छिड़काव।  
ऐसे गाँव आजकल केवल यादों में बसते हैं

अतः 'बहुत याद आता है।'

इस कविता में 'ज्योति व्यास' आज के बदले इस गाँव को भी अभिव्यक्त करती है-

'सीमेंट और कंक्रीट में मेरा गाँव कहीं खो गया,  
बुलडोजर की खड़बड़ाहट में चिर निद्रा में सो गया।  
मन की क्यारियों में, यादों में बो गया,  
औँषो रो हो ओझल, दे गया एक हरा घाव।

आधुनिक हिंदी काव्य में समाज का यह बदलता रूप चित्रित हुआ है। प्राकृतिक, सांस्कृतिक विरासत मनुष्य खोता जा रहा है। इस बात की चिंता दर्द, गहरी संवेदना अनेक कवियों ने प्रकट की है।

**निष्कर्ष -**

भूमंडलीकरण के इस युग में प्राकृतिक तथा सांस्कृतिक युग में मानो औंधी आई है। विकास के रूप में प्रकृति का शोषण बरकरार रखने का जोरों से प्रयास हो रहा है।

प्रकृति ने मनुष्य को एक उज्वल संस्कार दिया है। भारतीय संस्कृति के अनुसार भूमि को माता माना जाता है लेकिन यह भूमिमाता भी

शोषण का शिकार है। प्राकृतिक संपदा नष्ट हो रही है। हमारी संस्कृति प्रकृति से जुड़ी थी अतः प्रकृति के साथ संस्कृति का विनाश हो रहा है। मानव समाज का संतुलन बिगड़ रहा है। संवेदनाहीन, अमानवीय, खूदगर्ज प्रवृत्ति के हम शिकार हो रहे हैं। आधुनिक साहित्यकार इस परिवर्तन से बेचैन है। उसकी कविताओं में एक संकट को वह प्रतिबिंबित करता है। अरुण कोमल एक कविता के क्षेत्र में कहते हैं -

'किस्ता गया वन में, सोचों अपने मन में  
हम सब अपने मन में सांस्कृतिक तथा  
प्राकृतिक उत्पात की सोच लाए, यही आशा है।

**संदर्भ -**

1. ग्राम जीवन के बदलते आयाम - डॉ. शेष हसीना
2. मैत्री पुष्पा के उपन्यासों में संस्कृति - डॉ. संगीत चित्रकोटी
3. ओमप्रकाश पती की गजध्वों में ग्राम जीवन - डॉ. मधुकर खराटे
4. शहरे-मनोज सोनकर
5. १९८० के बाद हिंदी कविता में ग्रामजीवन के विविध आयाम - डॉ. सी. शैलजा पाटील
6. समकालीन कविता में गाँव - डॉ. श्यामसुंदर पाण्डेय
7. धरती का अंतर्नाद - श्रीला गुजराल
8. तुम्हारे जाने के बाद - इंदु मिन्हा
9. बहुत याद आता है - ज्योति व्यास
10. एक वृक्ष की हत्या - कुँवर नारायण

## 30.

## वैश्वीकरण के संदर्भ में हिंदी कविता

डॉ. उत्तम राजाराम आळतेकर

प्रा. संभाजीराव कदम महाविद्यालय, देऊर,

ता. कोरेगाव, जि. सातारा - 415 524

‘वसुधैव कुटुंबकम्’ को आदर्श जीवनादर्श माना गया, इसका प्रमुख कारण सारे विश्व को एक परिवार और संपूर्ण विश्व एक ‘ग्राम’ में तबदील हुआ है की धारणा वैश्वीकरण के कारण प्रवाहीत हुई। वैश्वीकरण का ही परिणाम है कि सामान्यतया शक्ति का केन्द्रीयकरण होने के साथ आधुनिक सामाजिक जीवन का सार्वभौमीकरण हुआ है। वैश्वीकरण हाल में परिवर्तन की समकालीन प्रक्रिया है। इससे मानव जाति का अपने क्षेत्र, जाति, धर्म, संस्कृति तथा राष्ट्र के सीमित दायरे से निकलकर ‘विश्वमानव’ के रूप में विस्तार हुआ। वैश्वीकरण की शक्ति का ही परिणाम है कि जो मनुष्य के बीच आर्थिक, तांत्रिक, सांस्कृतिक एवं राजकीय संदर्भ में राष्ट्रीय दायरे से ऊपर उठने की मानसिकता में वृद्धि कर रहा है। यही कारण है कि वैश्वीकरण को एक प्रक्रिया माना गया किया। भारत में यह वैश्वीकरण की प्रक्रिया 1991 में शुरू हुई ऐसा कहा जाता है परंतु वास्तव में यह प्रक्रिया 1980 में ही शुरू हुई थी। उसको गती मिलने का काम 1991 में हुआ। साहित्य में वैश्वीकरण का परिणाम लगभग सभी विधाओं पर दिखाई देता है जो उल्लेखनीय है। इसका और एक कारण यह भी हो सकता है कि, वैश्वीकरण समय और स्थान को सामाजिक जीवन में नये सिरे से परिभाषित करता है। इसका ही परिणाम है कि साहित्य वैश्वीकरण से अतुलनीय संबंध रखता है। वैश्वीकरण के कारण ही कविता पाठक को सोचने के लिए मजबूर करती है कि, कविता क्या है? और वैश्वीकरण तथा कविता का संबंध कैसे अतुलनीय है। इस संबंध में प्रेमरंजन अनिमेष अपनी कविता ‘हामिद का चिमटा’ में लिखते हैं—  
‘कविता मेरे लिए तीन पैसे का चिमटा है।  
जिसे बचपन के मेले में मेल लिया था मैंने  
कि जले नहीं रोटियाँ सेकनेवाले हाथ  
कि दूसरे को दे सकूँ अपने चूल्हे की आग।’  
वैश्वीकरण के साथ ही हिन्दी कविता में वैश्वीकरण और बाजारीकरण प्रभाव और परिणामों का आभास

किसप्रकार हुआ साथ ही व्यक्ति, देश, संस्कृति तथा लोकतंत्र जैसी जीवन प्रणाली को प्रभावित करने की क्षमता बाजारवाद है। इस बाजारीकरण को दर्शाते हुए गिरिजा कुमार माथुर लिखते हैं—

“अर्थ उपनिवेश बनते हैं  
मूल्य बाजारों में बिकते हैं  
विक्रय होता आदर्शों का  
देश, व्यक्ति का, संस्कृतियों का  
लोकतंत्र भी यहाँ जाल हैं  
आत्मा, अंतःकरण का माल है।”

आज समाज में बाजारवाद से असंतोष बढ़ने लगा है। बाजारवाद ने मानो सामान्य मनुष्य को बुरी तरह दबोच लिया है।—

“कैसा बाजार है नगीनों का  
रंग बिखरा है आबगिनों का  
आदमी क्या है, आदमीयता क्या  
दौर आया है अब मशीनों का।”

साथ ही बाजार का सीधा सम्बन्ध लाभ और मुनाफे से रहा है। आधुनिक बाजार की पहचान होने के कारण दिनेश कुमार शुक्ल ने अपनी कविता मुनाफखोर कम्पनियों का वास्तव रूप प्रकट किया है—

“नए ब्रांड का प्रेम उतारा था बाजार में  
जिसने पहले  
लांच किए हैं उसी कम्पनी ने  
हत्या के नए उपकरण।”

वैश्वीकरण के परिणाम ने सब कुछ को बाजार बना दिया है। यहाँ बाजार पर किसीप्रकार का अंकुश नहीं है। इस संबंध में अनीता वर्मा अपनी कविता ‘विज्ञापन’ में लिखती है—

“आप बाजार न भी जाएँ तो आपका घर ही बाजार है”  
बजारवाद का और एक परिणाम यहाँ  
क्रय-विक्रय के इस युग में सबकुछ बिक रहा है। जैसे  
कि अतीत, वर्तमान और भविष्य भी बेचे जा रहे हैं और

चारों ओर इसी का शोर है। कवि मदन कश्यप—अपनी कविता 'निर्बल पाखण्डी' में लिखते हैं—

“बेचो बेचो खरीदो खरीदो खरीदो।

उनके संदेश के सप्तम स्वर में।

डूब गई है सारी पुकारें।

क्रय—विक्रयिक उनके समवेत केंकार में।”

यहाँ कवि का विक्रेता और क्रेता के प्रति का नजरिया स्पष्ट होता है। साथ ही आज के इस बाजारवाद में आज का समय झूठ का समय बन गया है जिससे मानो झूठ ही जीवन का सबसे बड़ा सच है। कवि भवन कश्यप अपनी झूठ कविता में लिखते हैं, “सच पराजित तो होता रहा है, पर इतना हताश पहले कभी नहीं था।”

आज वैश्वीकरण का परिणाम है कि भारतीय जनमानस की विचारप्रक्रिया बदल गयी है। भारतीय लोगों में मानवीय संवेदना मानों अलग रंग पेश करती नजर आ रही है। विदेशी संस्कृति का परिणाम इतना हो रहा है कि भारतीय संस्कृति की धज्जिया उड़ती नजर आ रही है। इसका परिणाम प्रेम के अर्थ को ही बदल दे रहा है। इस संबंध में विशाल श्रीवास्तव अपनी कविता 'बिगडी हुई लडकी' में लिखते हैं—

‘सारी दुनिया उसे प्रेम करते हुए देख रही है

जैसे इस पृथ्वी पर कोई नहीं है उसके अलावा दर्शनीय

सडक से घर की सँकरी गली में घुसती हुई

थोड़ी देर के लिए रुकेगी लडकी

सँभालेगी शरीर की हर लय से

जाहिर होते अपने बदमाश प्रेम को....”

इसका ही दुसरा रूप वैश्वीकरण का ही परिणाम है पूँजीवाद ने सारे विश्व को तो ग्राम में बदल दिया परंतु इसमें स्थानों की अपनी स्वतन्त्र पहचान मिट गई। स्थानिक विशेषताएँ कम होती गयी। अब वह समय बदल गया जिसमें जनपदों का अपना अलग महत्त्व था। इसके साथ ही सामाजिक संबंधों की बुनियाद जिसप्रकार से कम हुई वैसे ही माल के गुणवत्ता की अपेक्षा न करने का संस्कार अब मन पर किया जाने लगा है। इस संबंध में अष्टभुजा शुक्ल अपनी 'पद—कूपद' कविता में लिखती हैं—

“जो भी है नयनाथिराम वह क्रेय, मनोहर, बिकाऊ

घोर प्रदर्शन के युग में मत चाहो वस्तु टिकाऊ

महँगा विको, खरीदो महँगा, दो में एक करो

हर घर बना दुकान यहाँ पर लोग बाग समान।”

इसप्रकार कवि वैश्वीकरण के कारण निर्माण

हो रहा बाजारवाद तथा उसकी बढ़ती भयानकता पर चिंता प्रकट करता है। वैश्वीकरण का परिणाम दो प्रकार से दिखाई दे रहा है जिसमें एक ओर तो सामाजिक, सांस्कृतिक संकट है तो दूसरी ओर राष्ट्रीय तथा अन्तराष्ट्रीय स्तर पर घटीत होती घटनाएँ। और इन सभी में सामान्य जनता मानो पिसी जा रही है। इस संबंध में नागार्जुन 'स्वप्नावली' में लिखते हैं—

“मायावी है, बड़े घाघ है

उन्हें न समझो मंद

तक्षक ने सिखलाए उनको

सर्प नृत्य के छंद।

अजी समझा लो उनका

अपना नेता था जयचन्द

हिटलर के तंबू में अब वे लगा रहे पैबंद।”

यह वैश्वीकरण का ही परिणाम है मनुष्य की आस्थाये टूट गयी है। और राष्ट्रीय स्तर पर ही नहीं सारी मानव जाति के भविष्य की समस्याएँ जटिल बनती गयी।

भविष्य के प्रति की चिंता कवि को सता रही है। कवि कुमार अंबुज अपनी कविता 'सुबह के लिए' में भविष्य के लिए कुछ बचाने की बात करते हुए लिखते हैं —

“चौका बरतन के बाद

माँ ने ढँक दिए है कुछ अंगारे

राख से

थोड़ी सी आँच

कल सुबह के लिए भी तो चाहिए।”

आज का कवि वैश्वीकरण के कारण मानवी संबंधों के अवमूल्यन के गहरे दर्द के एहसास को जानता है। जिसके कारण वह उपभोक्तावाद पर प्रहार करता दिखाई देता है।

वैश्वीकरण पर प्रहार करते उसका प्रखर विरोध। कवियों ने किया है। वैश्वीकरण के कारण अपनी वर्षों से चली आ रही आयुर्वेद की परम्परा मानो डूब रही है। यही कारण है कि कवि कुमार अम्बुज अपनी कविता 'आयुर्वेद' में आयुर्वेद को पर्यावरण से जोड़ते हैं—

“हर, बहेडा, आँवला, सौँठ, तुलसी, पीपल

पर्यावरण ही आयुर्वेद।”

आज भारत में वैश्वीकरण के प्रभाव के कारण अनेक समझोते किये गए जिससे निजीकरण, उदारीकरण, बाजारीकरण और वैश्वीकरण की प्रक्रियाने खुली बाजार व्यवस्था को स्वीकार किया। खुली बाजार

व्यवस्था स्वीकारते हुए भारत ने व्यापार सम्बन्धी समझौते पर हस्ताक्षर तो किए परंतु स्वयं को नवसाम्राज्यवादियों के चरणों पर स्वयं मानो समर्पित ही किया। इस संबंध में एकांत श्रीवास्तव अपनी 'हस्ताक्षर' कविता में लिखते हैं –

“सिर्फ एक हस्ताक्षर किया जाता है  
और छिन जाती है हमारी आँखे  
कट जाते हैं हमारे हाथ  
सिर्फ एक हस्ताक्षर किया जाता है  
और खो देते हैं हम  
अपना देश।”

इस कारण वैश्वीकरण राज्यहीन और अनियंत्रित होने के कारण अभिशाप ही है और खुली बाजारव्यवस्था प्रतियोगितावाली शोषणकारी व्यवस्था है।

इसप्रकार की इस वैश्वीकरण की व्यवस्था को कवियों ने अपनी कविताओं में प्रतिरोधी स्वर से भिन्न रखते हुए आश और विश्वास के साथ व्यापक जन आंदोलन की मनोभूमिका तयार करनेवाली कविता रूप में प्रस्तुत करते हुए लोगों में जागृति पैदा करने का प्रयास किया है। कवि नरेश सक्सेना अपनी कविता 'जिन्दा लोग' में लिखते हैं—

जिन्दा लोग  
ज्यादा देर इन्तजार नहीं करते  
मुश्किलें मुसीबतें और मौत तो आती ही है  
लेकिन इससे पहले कोई संकट उन्हें चुने  
चुन लेते हैं अपने मरने की सही जगह  
बार-बार नहीं मरते जिन्दा लोग  
ज्यादा देर इन्तजार नहीं करते।”

वैश्वीकरण के संदर्भ में हिन्दी कविता की ओर जब देखते हैं तो पता चलता है कि, बहुराष्ट्रीय कंपनियों केवल पूँजी के कारण शक्तिशाली न होकर वह विज्ञान तथा तकनीक का सहारा लेकर शक्तिशाली बनी है। वैश्वीकरण का ही प्रभाव है कि जिससे सारी दुनिया बाजार में बदल गई है। बाजारवाद का ही परिणाम है मानो कोई नया साम्राज्यवाद निर्माण हुआ है। और इस साम्राज्य का सम्राट दूर बैठकर इस बाजार के जाल को कस रहा है। वैश्वीकरण के प्रभाव का रूप बाजारवाद की वृत्ति को चित्रित करते हुए डॉ. नरसिंह श्रीवास्तव लिखते हैं –

“उसके पास पिज्जा है रोटी है, डिस्को डान्स है  
शोरबा है, बोटी है, फैशन-परेड हैं  
पंचतारा होटलों में स्वर्ण तशतरियों पर

रोज परोसी जाती

दूसरे की बेटी है।  
रेशमी-चमकीले धागों से बुना हुआ  
मनमोहक महाजाल है  
जिसमें फँसी छोटी-बडी मछलियाँ मासूम  
तडपती बेहाल हैं,  
जाल फेंकनेवाला दूर कहीं बैठा अदृश्य  
कस रहा जाल है।”

यहाँ देख सकते हैं कि कवि डॉ. नरसिंह श्रीवास्तव ने समय की भयानकता और समय की चुनौतियों को स्पष्ट किया है। साथ ही कवि ने वैश्वीकरण के कारण निर्माण हो रही भयावहता पर चिंता प्रकट की है।

वैश्वीकरण और एक परिणाम यह भी है कि आज छोटे-छोटे व्यापारियों का अस्तित्व धोके में आ गया है क्योंकि आज मॉलसंस्कृति अपना कर्तब दिखा रही है। मॉल की बहुमंजिल इमारतों में जीवनावश्यक सारी वस्तुओं की पूर्ति की जा रही है और विज्ञापन लोगों तक वस्तुओं की जानकारी पहुँचाते हैं। वैश्वीकरण के कारण उभरे इस बाजारवाद की वास्तवता को चित्रित करते हुए हरि मृदुल अपनी 'चादर' कविता में लिखते हैं—

“एक दिन आम हो जाएगी वाशिंग मशीन  
कोई बात नहीं करेगा डिटरजेंट पाऊडर की  
लडकी बूढी हो जाएगी  
मर जाएगा विज्ञापन  
चर्चा में रहेगी फिर भी चादर  
चादर वही कबीर की  
साढे पाँच सौ साल पुरानी झीनी-झीनी बीनी”

प्रस्तुत कविता में कवि सामाजिक समस्याओं पर कुठाराघात करते हुए आधुनिकता का बोध कराने के साथ उससे उब कर फिर एक बार अपनी जगह लौटनी की ओर संकेत करता है।

आज वैश्वीकरण का ही परिणाम है कि, मनुष्य में सामाजिक नैतिकता का –हास होने के साथ मूल्यहीन और भोगवादी दृष्टिकोण को अपना रहा है। मनुष्य की इस बदलती जीवन शैली बाजार के कारण उपजे उपभोक्तावाद का ही दर्शन कराती है। वैश्वीकरण के कारण मनुष्य मानो पैसे कमाने की मशीन बन गया है। मनुष्य की इस वृत्ति पर सवाल उठाते हुए राष्ट्रकवि दिनकर मनुष्य की वास्तव वृत्ति चित्रित करते हुए लिखते हैं—

“ हाय रे मानव ! नियति के दास !  
जा रहा है किस दिशा की ओर निरूपाय?  
लक्ष क्या? उद्देश्य क्या? यह नहीं यदि ज्ञात  
तो विज्ञान का श्रम व्यर्थ!

यहाँ कवि व्यवहारी बनते मनुष्य की सर्थकता महसूस करते हुए स्पष्ट करता है कि मनुष्य ने पैसे के सहारे सुविधा के साधन विज्ञान को आधार बनाते हुए उपलब्ध तो करा रहा है परंतु मनुष्य विज्ञान के साधनों के कारण अपने जीवन को भौतिक धरातल की ओर ले जा रहा है। जिसका परिणाम मनुष्य लक्ष्यहीन और निरूपाय बनता जा रहा की वास्तवता को यहाँ कवि ने दर्शाया है।

संक्षेप में कह सकते हैं कि, वैश्वीकरण के कारण आम आदमी की जिंदगी बाजारवाद की गुलाम बन रही है। वह आवश्यकताओं की पूर्ति हेतु नवीन

खोजों की राहों की ओर बढ़ने लगा। इसका परिणाम यह हो रहा है कि सामाजिक संबंधों की बुनियाद समझा जानेवाला स्नेह और सद्भाव कब का विदा हो चुका है। वैश्वीकरण के कारण बाजारवाद को बढ़ावा मिला और बाजारवाद का परिणाम मॉल, संस्कृति बढ़ती गई। मॉल के परिणाम से मनुष्य की आवश्यकता और खरीदारी का कोई संबंध ही नहीं रहा। मनुष्य वस्तु की गुणवत्ता न देखते हुए उसकी किंमते देखकर ही खरीदारी करने लगा। वैश्वीकरण का और एक परिणाम यह भी हुआ कि, वैश्वीकरण ने मनुष्य की जीवनशैली तथा चिंतनशैली को व्यापक रूप में प्रभावित किया है। इससे यह कह सकते हैं कि हिन्दी कविता ने वैश्वीकरण के कारण मनुष्य का जीवन प्रगत हो रहा की धारण को बदलते हुए मनुष्य में जागरूकता निर्माण करने का प्रमुख काम किया है।

31.

### आदिवासी संस्कृति का दस्तावेज “कब तक पुकारूँ”

डॉ. अनिल साकुंखे

यशवंतराव चव्हाण महाविद्यालय,

करमाळा, ता.करमाळा, जि.सोलापुर

साहित्य समाज का दर्पण कहलाता है। आधुनिक युग में या भूमंडलीकरण के कारण समाज की अपनी कोई सीमा निश्चित नहीं होती। दर - ब - दर समाज की परिधि विस्तृत होती जा रही है। हर एक गुट को समाज से परिभाषित किया जा रहा है। हर एक जाति समाज कहलायी जा रही है। इसमें ऊँच - नीच का कोई भेद नहीं रहा है। इस दृष्टि से हर समाज की अपनी परिस्थिति, परंपरा, रीति, रिवाज, व्यवसाय अलग है। इन सभी को केंद्र में रखकर ही समाज को पहचाना जा रहा है। इस से हर समाज की अपनी अलग पहचान है और यही पहचान इस समाज की संस्कृति कहलायी जा रही है। अतः आदिवासी समाज अपने रोज मर्मा के जीवन यापन के लिए जो कुछ करता है, तथा वही आचरण उनकी संस्कृति कहलायी जा रही है। 'मरता क्या न करता' इस उक्ति के नुसार आदिवासी समाज का जीवन दृष्टिगोचर होता है।

डॉ. रांगेय राघव द्वारा लिखित “कब तक पुकारूँ” उपन्यास सन 1957 में प्रकाशित हुआ है। प्रस्तुत, उपन्यास आदिवासी जीवन को उजागर करता है जो 'नट' लोक जीवन पर केन्द्रित है। इस उपन्यास का परिवेश राजस्थान, ब्रजभूमि के इंदौर - गीर्वाण का प्रदेश है। “कब तक पुकारूँ” उपेक्षित वर्ग का यथोचित चित्रण तथा जरायमपेशा करणों का जीवन दर्शन है। लेखक ने नायक सुखराम की चार पीढियों को मददे नजर रख इस समाज की संस्कृति - रीति, रिवाज, परंपरा, सुख - दुःख, पीडा, अपमान, तिरस्कार आदि बातों का खुलकर वर्णन किया है। आदिवासीयों का संबंध अधिक

जंगली परिवेश से जूड़ जाता है। इनका पूरा जीवन क्रम जंगल से जूड़ा रहाता है। जंगल ही इनका ईश्वर कहे तो अतिशयोक्ति नहीं होगी। अतः प्रस्तुत उपन्यास में संस्कृति की दृष्टिसे आदिवासी समाज की संस्कृति को डॉ. रांगेय राघव जी ने उजागर किया है। जिसमें निम्न गुण दिखाई देते हैं -

- 1) **मानवीयता** - आदिवासी समाज में मानवीयता की संस्कृति अर्थात एक दूसरे की सहायता, परोपकारी भावना दिखाई देती है। प्रस्तुत उपन्यास का नायक सुखराम मददगार या परोपकारी नट हैं। वह अपनी प्रेयशी प्यारी के साथ हुए व्यवहार के कारण दुःखी है, मजबूर है। प्यारी के चले जाने के बाद सुखराम के जीवन में कजरी प्रवेश पाती है। इसी समय प्यारी सूजाक की बीमारी का शिकार होती है। अतः सुखराम पूर्वग्रह को त्यागकर प्यारी पर इलाज करवाता है। अतः स्पष्ट है कि उपन्यास का नायक भले आदिवासी, पीछड़ा हो लेकिन उसमें मानवीयता, उदारता, तथा निर्भिक, रक्षक आदि गुण मौजूद हैं।

इसी तरह उपन्यास की नायिका 'प्यारी' में भी मानवीयता एवं आत्मीयता के गुण मौजूद हैं। सुखराम को छूत की बीमारी होती है। इस बीमारी से बचान के लिए प्यारी समर्पित होती है। वह सुखराम से कहती है “इसी बात के लिए मरना मुझे नहीं आता। औरत को औरत का काम करना पडता है। इसमें ऐसी बात ही क्या है?” अतः स्पष्ट है आदिवासी समाज में एक - दूसरे के



प्रति पूर्वाग्रह न रखकर मानवीयता को जतलाया जाता है।

2) **नाच-गान** – आदिवासी समाज अपने जीवन यापन के लिए सांस्कृतिक झाँकियाँ, नाच-गान आदि करते हैं। इस उपन्यास में चित्रित आदिवासी करनट है। इनमें अन्य नटों की तरह मूल करतब नहीं होती। नटों की औरते घूँघट में होती है और वह मुँह खोलकर भी नाचती है। इनका कोई इस बात से कानून नहीं है। करनट के पुरुष भी नाचते हैं, खेल दिखाते हैं। लेखक कहते हैं “इनकी औरतें डोमनियों की तरह नाचती हैं।” इनकी लडकियाँ कला भी दिखाती हैं। इसका भी चित्रण कुछ मात्रा में दिखाई देता है।

3) **देवी देवता एवं पूजापाठ** – ‘करनट’ आदिवासी समाज देवी देवताओं पर विश्वास रखते हैं। वे सैद्धांतिक पुजा-पाठ नहीं करते बल्कि दुःखी होनेपर मंदिर जाकर देवी- देवताओं से मन्नते माँगते हैं, बोल-कबूल करते हैं। इस समाज में रोग, बीमारी, परेशानियाँ हो तो वे अलौकिक शक्तियों की साया को मानते हैं। जब जंगल से मिलनेवाले उपज-फसल की कमियाँ महसूस हो तो भी इस प्रकार की अलौकिक शक्तियों को मानते हैं। अतः छोटी-मोटी बातों पर देवी देवताओं की शक्तियों को माननेवाला स्मरण करनेवाला आदिवासी समाज है। उपन्यास का नायक सुखराम अपने पूर्वजों का स्मरण तथा उन्हें याद करते हुए कहता है – ‘पुरखो ! मैं पापी हूँ, मैं अभागा हूँ। तुम्हारी तरह जोग नहीं हूँ।’

4) **भूत-प्रेत** – आदिवासी समाज भूत-प्रेत पर विश्वास रखते हैं और मानते भी हैं। प्रस्तुत उपन्यास का कथानक चार पीढ़ियों को उजागर करता है जिसमें कथा का आरंभ अधूरे किले से होता है। उपन्यास का नायक सुखराम

के पूर्वज किले के अधिकारी थे लेकिन उसपर अधिकार जतलाने देवरानी-जेठानी में संघर्ष होता है। तदपश्चात् उनका अंत भी होता है। देवरानी की आत्मा अतृप्त रहती है और इनकी मान्यता है कि वह पुनः पुनः जन्म ले रही है। राघव लिखते हैं ‘यह कहानी चार पीढ़ियों तक फैली हुई है, लहू से इसकी नीवें रंगी डुयी है। इसमें एक बहुत सुनहरा छलवा है, जो आज की विषमताओं को कभी कभी छलने लगता है।’

5) **जडी-बूटी बेचना** – आदिवासी लोगों की दिनचर्या जंगल से जुड़ी है जो परंपरागत है। जंगल में जो जडी-बूटी उगकर आती है उन जडी-बूटी का संबंध मनुष्य तथा प्राणियों की बीमारी से जुड़ा है। कुछ बीमारियाँ दवा से ठीक नहीं होती उन बीमारियों पर जडी बूटी असर करती है। ऐसी जालिम जडी बूटी बेचने की संस्कृति आदिवासीयों में मिलती है। जो वैद्य के रूप में भी कार्यरत है। ‘कब तक पुकारूँ’ में इसका वर्णन राघव जी ने किया है। उपन्यास का नायक सुखराम जडी बूटियों को पहचानने में माहिर है। लोगों को जडी-बूटी देकर बीमारी से मुक्ति दिलवाता है। सभी प्रकार की जडी-बूटियों को वह पहचानता है। जिसकी सिख उन्हें अपने पिता से बचपन में ही मिली थी। नायक सुखराम कहता है ‘मेरे पिता ने मुझे जडियाँ-बूटियाँ खोज-खोजकर देनी शुरू की। वह मुझसे कहने लगा सुखराम ! इन्हें पहचान लो। मैं सदा नहीं रहूँगा। यह विद्या मैंने नटों से सीखी है और इनके यहाँ यह कायदा है कि बाप से बेटे को यह विद्या मिल सकती है।’

6) **मनोरंजन** – गावों या शहरों में जाकर अपनी कला, नाच आदि के माध्यम से आदिवासी लोगों का मनोरंजन कर मिलनेवाले पैसों से अपनी रोजी रोटी चलाते हैं। यह उनका

व्यवसाय बन गया है। शहर या नगरों में जाकर रस्सियों पर चढ़कर अपनी कलाओं को पेश करते हैं। इसका चित्रण भी प्रस्तुत उपन्यास में मिलता है।

7) **शिकार** - आदिवासी समाज अपने उदरनिर्वाह के लिए शिकार करते हैं। इनकी शिकार गुट बनाकर होती है। मिली शिकार बाँटकर लेते हैं जो उनका एक जून का खाद बनता है। नट आदिवासी अन्य आदिवासियों की तरह शिकार भी करते हैं। 'दल बनाकर शिकार करना उनकी विशेषता है। ये लोग जब भी जंगल जाते हैं, धनुषबाण और कुल्हाड़ी हमेशा अपने साथ रखते हैं। ये लोग हिरण, सांभर, सुअर तथा खरगोश आदि जानवरों को मारकर मांस खाते हैं। बचे हुए चमड़े का ढोल मटते हैं।'

8) **यौन संबंध** - आदिवासी समाज में मुक्त यौन संबंध को प्रथा कहे तो गलत नहीं होगा। आदिवासी समाज में स्त्री हर जगह पुरुष से आगे बढ़ती है। पुरुष पर अन्याय हो रहा हो तो वह स्वयं आगे रहती है। आदिवासी समाज पर पुलिसोंद्वारा अन्याय- अत्याचार अधिक होते हैं। इनसे छूटकारा पाने के लिए दारोगा से वह यौन संबंध रखती है। उपन्यास की नायिका करनटी अपने पति को उलहना देते हुए कहती है कि "जब दारोगा करीमखॉ ने तुझे गिरफ्तार कर लिया था, तब मैंने जोबन का सौदा करके तुझे छुड़ाया था।"

आदिवासी समाज जब आर्थिक विपन्नता में गुजारा करता है तो अर्थ प्राप्ति के लिए भी इनकी औरते अपना शरीर बेचकर पैसा जुटाते हैं। इसका भी वर्णन प्रस्तुत उपन्यास में मिलता है। उपन्यास का नायक सुखराम कजरी से उसके तन बेचने का कारण बताते हुए कहता है- "कजरी! यह दुनिया बड़ी

जालिम है। मैं इतने दिन में एक बात समझता हूँ कि गरीबी ही सबसे बड़ी मुसिबत है। तू तन क्यों बेचती है जानती है? न बेचू तो जिऊँ कैसे? कजरी ने कहा।" अतः आदिवासी समाज में उनकी संस्कृति ही जीवन यापन के लिए तन बेचने को इजाजत देती है।

9) **अंधविश्वास** - आदिवासी समाज काफी अंधविश्वासू होते हैं। जिसके कारण भूत-प्रेत, देविदेवताओं पर अधिक भरोसा रखकर जीवन बीताते हैं। छोटी मोटी बातों में उनमें अंधविश्वास भरा हुआ दिखाई देता है। इसके उदाहरण हमें प्रस्तुत उपन्यास में मिलते हैं। उपन्यास का नायक सुखराम अपनी पत्नी प्यारी को स्वप्ने में साँप दिखने पर भयभित होता है। इसका असर रोज मर्रा में न पड़े, पीडा न महसूस हो इसलिए वह देवता के सामने बोल कबूल करता है। जैसे "मैं हनुमानजी पर दीपक चढाऊँगा। महादेवजी पर बेल-पतर चढाऊँगा। पीर के मजार पर दीया चढाऊँगा। तू कहेगी तो पंडित को सीधा भी दे आऊँगा। भगवान की कसम ठाकूर के मंदिर में जाकर प्रार्थना भी करूँगा।" इस प्रकार सभी देवताओं से बोली कबूल करता है। अतः भविष्य में अनर्थ न हो इसलिए वे अंधविश्वासू बने हैं।

**निष्कर्ष** - निष्कर्षता कहा जा सकता है कि आदिवासी समाज की अपनी संस्कृति अलग है। अपनी पुरानी पीढी ने दिए विचार रीति आदि का वे पालन कर रहे हैं। गरीबी होते हुए भी संस्कृति से अनुरूप होकर वे उसपर मात कर रहे हैं। आदिवासी समाज पीछड़ा वर्ग होने कारण तथा जंगल संस्कृति होने के कारण शिक्षा का अभाव रहा है। जिससे उनका दारोगा जैसे लोगों से शोषण, अन्याय, तथा अत्याचार हो रहा है। और इन सभी

से निपटारा पाने के लिए महिला पुरुषों से आगे हैं। वे अपने मन के खातीर तन का निलाम कर रही हैं जो इनकी संस्कृति ही मानी जाती है लेकिन अपनी ही संस्कृति से बाहर न आने के कारण आदिवासी समाज पीछड़ा ही रह गया है। अनेक विषमताओं को अपना साथी मानकर जीवन जी रहे हैं। अतः रांगेय राघवजी ने 'कब तक पुकारूँ' इस साहित्य कृति के माध्यम से आदिवासी समाज की संस्कृति को उजागर किया है जिसे बनाए रखने का कार्य भी सराहनीय है।

संदर्भ :-

- 1) कब तक पुकारूँ : डॉ. रांगेय राघव
- 2) मेहरुन्निसा परवेज : कथा साहित्य में आदिवासी विमर्श ।
- 3) आदिवासी समाज दशा और दिशा ।
- 4) हिंदी में आदिवासी जीवन केंद्रित उपन्यासों का समीक्षात्मक अध्ययन ।

32.

## भूमंडलीकरण के परिप्रेक्ष्य में 'ईधन' उपन्यास

डॉ. प्रवीणकुमार न. चौगुले

सहायक प्राध्यापक,

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वर्तमान में भूमंडलीकरण या वैश्वीकरण एक ऐसी धारणा है जिसका मूलाधार है – बाजार, बाजारवाद या उपभोक्तावाद। विश्व-कल्याण, मंगल और आनंद की कामना जिसके मकसद होने थे, वह इससे हटकर बिल्कुल विपरित दिशा में गतिमान है। इस प्रक्रिया में कुछ हद तक की वैज्ञानिक और भौतिक सुख-सुविधाओं की सफलता के बावजूद इंसानियत एवं इंसानी संवेदनाओं के पक्ष में हानी ही होती दिखती है। आज भूमंडलीकरण के कारण बाजारवाद पनपा है और बाजारवाद से उपभोक्तावाद। आज इंसान की पहचान एक उपभोक्ता के रूप में ही रह गई है। इसमें इंसान सब कुछ भोग लेना अर्थात् उपभोग कर लेना चाहता है। भूमंडलीकरण के कारण तेजी से बदलती दुनिया हमारे जीवन को बाहर से ही नहीं बल्कि भीतर से भी प्रभावित कर रही है। भूमंडलीकरण के कारण दुनिया सिकुड़ गई है और साथ ही इसके ही परिणामस्वरूप हमारे रिश्तों-संबंधों में भी शिथिलता ने स्थान ग्रहण किया है। संवेदनहीनता की अंधेरी खाई की ओर हम निरंतर बढ़ते जा रहे हैं। हमारे अंदर की इंसानियत धीरे-धीरे खत्म होती जा रही है और हम सिर्फ और सिर्फ भौतिक सुख-सुविधाओं के पीछे लगातार दौड़ रहे हैं। और फिर अकेलेपन, बेचैनी, दुख तथा नैराश्य आदि त्रासदियों में हम घिरते जा रहे हैं।

भूमंडलीकरण की प्रक्रिया ने समकालीन हिंदी उपन्यास साहित्य को व्यापक स्तर पर प्रभावित किया है। समकालीन हिंदी उपन्यासकारों ने भूमंडलीकरण और उसके प्रभाव को अपने उपन्यासों के विषय के रूप में चुना है और काफी हद तक उसे चित्रित करने का प्रयास किया है और कर रहे हैं। भूमंडलीकरण एवं उसके प्रभाव को इन्होंने अपने अलग-अलग भाव तथा धारणाओं की दृष्टि से सामने रखा है। इनमें से कई उपन्यासकारों ने भूमंडलीकरण के प्रभावों को गहराई से परख-निरखकर उनका चित्रण करते हुए उनके प्रतिरोध में लेखनी चलाई है। और इन उपन्यासकारों में

से एक स्वयं प्रकाश जी है, जिन्होंने अपने उपन्यास 'ईधन' में अत्यंत गहराई से भूमंडलीकरण और उसके प्रभावों को चित्रित कर सर्जनात्मक प्रतिरोध को अभिव्यक्ति दी है।

भूमंडलीकरण ने पूरे विश्व के आर्थिक-सांस्कृतिक ढाँचे को परिवर्तित कर दिया है। भूमंडलीकरण की प्रक्रिया में नई आर्थिक-सामाजिक नीति, खुले बाजार की अवधारणा, सार्वजनिक संस्थानों का निजी संस्थानों में रूपांतरण, मल्टीनेशनल कंपनियों का बढ़ता प्रभुत्व, प्रौद्योगिकी और तकनीक की विस्फोटक प्रगति, कम्प्यूटर और मोबाइल का तीव्र विकास, प्रबंधन और वितरण की नई पद्धतियाँ, विज्ञापनों का मायावी संसार और परिणामतः बाजारवाद और उपभोक्तावाद के अंतहीन प्रसार ने हमारे अंतःबाह्य जीवन को पूरी तरह बदल कर रख दिया है। स्वयं प्रकाश जी ने इस बदलाव को औपन्यासिक स्तर पर अपने उपन्यास 'ईधन' में उपस्थित किया है।<sup>1</sup> समय की हरकत पर गहरी दृष्टि रखते हुए समकालीन जीवन की विसंगतियों की पहचान करते हुए स्वयं प्रकाश जी ने उन्हें रचनात्मक अभिव्यक्ति प्रदान की है।

स्वयं प्रकाश जी का 'ईधन' यह उपन्यास सन 2004 को प्रकाशित हुआ है। 271 पृष्ठों में उपन्यास की विषय-वस्तु वर्णित की गई है। प्रस्तुत उपन्यास में रोहित और स्निग्धा इनके दाम्पत्य-जीवन की कथा है, जिसपर भूमंडलीकरण और उसका प्रभाव स्पष्ट दृष्टिगोचर होता है। और प्रभाव के कारण उनके संबंधों में बिखराव भी आ जाता है। इन दोनों के पारस्परिक संबंधों का तनाव और द्वंद्व ही इस उपन्यास की कथा है। हीन आर्थिक स्थिति से ऊपर उठने की जिजीविषा में और लगातार तीव्र गति से परिवर्तित होती स्थितियों में रोहित बहता ही चला जाता है। मायावी दुनिया की लगातार चलती इस भागदौड़ में अपना स्थान जमाने तथा भौतिक सुख-सुविधाओं के पीछे भागते-भागते वह अपनी पत्नी स्निग्धा तथा अपने एकलौते बेटे

निखिल को तक वक्त नहीं पाता। परिणामस्वरूप संबंधों में दरार आनी तो स्वाभाविक ही है। निखिल के अनपेक्षित मृत्यु के बाद तो दोनों अलग रहकर ही जीवन बसर करते हैं। लेकिन उपन्यासकार ने अंत में इसप्रकार के असफल जीवन के पर्यायस्वरूप संवेदना एवं स्नेहभरी सादगी का पक्ष लेते हुए इन दोनों की कथा को खत्म किया है। रोहित और स्निग्धा उपन्यास के अंत में नई अर्थसंस्कृति की अंधी दौड़ से निकलकर नई शुरुआत करते हैं। भूमंडलीकृत अर्थसंस्कृति की बुनावट इस तरह की है कि यह अपने अस्तित्व और निरंतरता के लिए मनुष्य को बतौर ईंधन इस्तेमाल करती है। यह उपन्यास इस सच्चाई का जीवंत दस्तावेज है।

भूमंडलीकरण में मल्टीनेशनल कंपनियों के विस्तार एवं विकास के परिणामस्वरूप रोजगार के अवसर पैदा होनी की संभावनाएँ थीं, लेकिन हुआ विपरीत ही। बढ़ती टेक्नॉलॉजी के कारण कई लोगों के सामने रोजगार का संकट पैदा हुआ और कईयों के सामने कम मेहनताने पर कार्य करने की मजबूरी पैदा हुई। पुरानी पीढ़ी के लोगों के सामने तो गहरा संकट उपस्थित हुआ – “मौत के बारे में सोचना और सोचते रहना अकारण नहीं था। ये लोग सचमुच मर रहे थे। नई टेक्नॉलॉजी के रोटरी प्रेसों के आगे परंपरागत छापाखाने एक के बाद एक बंद होते जा रहे थे। नई टेक्नॉलॉजी में इन्हें प्रशिक्षित करने को कोई तैयार नहीं था। वहाँ इतने आदमियों की जरूरत भी नहीं थी। बूढ़ों और असमय बूढ़ों की तो हर्गिज नहीं। उनका काम शोषण कराने को तैयार और थोड़े से पैसों में पूरा दिन खटने को राजी चंद बेरोजगार किस्म के लड़कों से ही चल जाता था, जो प्रचुर मात्रा में उपलब्ध थे। एक को निकालो तो चार आते थे। जिन छोटी-छोटी खटारा प्रेसों को इन्होंने कभी भाव नहीं दिया, ये लोग अब उन्हीं प्रेसों में आधीपौनी तनखा पर काम कर रहे थे।”<sup>2</sup>

मल्टीनेशनल कंपनियों ने अपने उत्पाद को खपाने के लिए ऐसी परिस्थितियाँ निर्मित की जिससे हम न चाहते हुए भी उस ओर खींचे चले जा रहे हैं। विलासितापूर्ण जीवन-शैली और अंध आकर्षण की ओर हम भागे जा रहे हैं। यहाँ तक की जो चीज हमारी जरूरत की नहीं है उसे भी हम बाजार से जबरदस्ती उठा लाते हैं। प्रस्तुत उपन्यास में स्निग्धा रोहित से शादी के बाद जब छोटे से घर में रहने के बावजूद भी

आठ अटेचमेंट वाला व्हॅक्यूम क्लिनर खरीदती है, जो कि उनकी प्राथमिक आवश्यकता नहीं थी। ये मल्टीनेशनल कंपनियाँ हमें चरम उपभोक्तावादी संस्कृति के अंधे कुएँ की ओर लेकर जा रही है। अपने उत्पाद को बेचने के लिए ये तरह-तरह के हथकंडे भी अपनाती हैं, लालच दिखाती हैं और आदमी उसके झोले में आकर या विवश होकर उसे खरीदता ही है। सामान्य लोगों पर भूमंडलीकरण के चकाचौंध एवं उसके प्रभाव का होना जायज ही था। भारत एक बड़ा उपभोक्ता बाजार था, अतः विदेशी उत्पादों का तीव्र प्रवाह यहाँ हुआ। कुल मिलाकर स्थिति अत्यंत शोचनीय होती गई। इस स्थिति को प्रस्तुत उपन्यास में इस प्रकार अभिव्यक्ति मिली है – “फिर जैसे भैंस के साथ भुनगे, खुजियल कुत्ते के साथ मक्खियाँ और व्हेल के साथ छोटी-छोटी मछलियाँ आ जाती हैं, उसी तरह पेप्सी आ गई, कोला आ गया, एक बार तो खबर आई कि गोबर भी आयात किया जा रहा है। अब बेचोबेचो की गुहार लगी। हाथ धोने की पुकार उठी। निकालो-निकालो का शोर मचा, हटाओ-हटाओ की हाँक लगी तो देसी उद्योग-धंधे बंद होने लगे, मजदूर कारीगर बेरोजगार होने लगे, किसान आत्महत्या करने लगे, लड़कियाँ वेश्यावृत्ति करने लगीं, नवयुवक बीहड़ कूदने लगे और गरीब लोग अखाद्य खाकर मरने लगे। ठीक जिस समय गरीब आम की गुठली खाकर मर रहे थे, भारत सरकार एड्स के बचाव पर करोड़ों रुपये खर्च कर रही थी।”<sup>3</sup> विदेशी कंपनियों ने अपने उत्पाद यहाँ के बाजार में जमाने हेतु हमारे दैनिक जीवन में उन चीजों की घुसपैठ करनी शुरू कर दी। भौतिक सुख, अपना स्टेटस और लालसा के कारण हम इन चीजों के अनावश्यक मायावी जंजाल में फँसते ही चले जा रहे हैं। प्रस्तुत उपन्यास में रोहित के माध्यम से इस बात की अभिव्यक्ति देते हुए स्वयं प्रकाश जी ने लिखा है – “मुझे यह बात किसी भी तरह नहीं जँचती थी कि अगर मैंने वुडलैण्ड के जूते नहीं पहने, पीटर इंग्लैण्ड की कमीज नहीं पहनी, जोएडिक की टाई नहीं लगाई, ली की पतलून नहीं पहनी, एंकर के कफलिंग नहीं लगाए, ओल्डस्पाइस का अपटरशेव नहीं थोपा और टाइटन की घड़ी नहीं बाँधी तो मैं कुछ कम आदमी हूँ या हो जाऊँगा। मुझे नहीं लगता कि इसकी कोई तुक या सीमा है। कलाई की घड़ी सौ रुपये से लेकर एक लाख रुपये तक की मिलती है। तथाकथित स्तरीय सामान अक्सर से ज्यादा घटिया साबित होता

है। ब्रॅण्ड बनाने वाले उनका विज्ञापन भी हमीं से करवाते हैं। मैं समझ नहीं पाता था कि क्यों मुफ्त में अपने चश्मे पर रेबॅन, टी-शर्ट पर नाइके या एडिडास, बरम्यूडास पर रेंगलर या मार्क एंड स्पेन्सर का नाम या बिल्ला चिपकाएँ घूमूँ? इंसान की कदर उसके गुणों के कारण होती है या उन वस्तुओं के कारण जिन्हें वह इस्तेमाल करता है?..4 रोहित के इन वाक्यों में इन अनावश्यक चीजों का इमपर लदते जाना साफ जाहिर होता है। इन्हें छोड़ कोई व्यक्ति यदि सस्ती चीजें इस्तेमाल करता है तो उसे निम्न हैसियत वाला माना जाता है। सादगी से जीवन बसर करने वाले तो अब इस मॉडर्न सोसायटी में औकात से छोटे या हीन माने जाते हैं और काफी हद तक भूमंडलीकरण के प्रभाव को इसका जिम्मेदार ठहराया जा सकता है।

आज मल्टीनेशनल कंपनियों ने उसमें काम करनेवाले व्यक्ति को इस हद तक गिरफ्त में ले लिया है कि वह अपने खुद के निजी जीवन को समय ही नहीं दे पा रहा है। सिर्फ अपने स्वार्थ के लिए वे एक घटक के रूप में उससे काम लेना चाहते हैं। वह अपनी तरफ, अपने संसार की तरफ ध्या नहीं दे पाता, जैसे इस भूमंडलीकरण की प्रक्रिया ने उससे उसका कीमती समय ही छिन लिया हो। ऊपरी पद, अधिक की कमाई के कारण टार्गेट्स के टार्गेट्स में गुंथते जाने के कारण वह निरंतर तनाव में ही रहता है। उसकी इस स्थिति को उपन्यास में इस प्रकार से वर्णित किया गया है – ‘वे जगह-जगह ‘डेमो’ और लेक्चर्स आयोजित करते रहते थे और प्रशासन में पदस्थ प्रभावशाली पदों को पटाने के लिए उन्हें दावतें खिलाते रहते थे। उनमें से हरेक बेहद स्मार्ट, वाक्पटु और कुशल हिसाबी था, लेकिन वे हर समय तनाव में रहते थे। उनसे कहा भी यही जाता था कि तुम्हें हर समय तनाव में रहना चाहिए। ‘ऑलवेज ऑन योर टोज।’ उन्हें दिए गए टारगेट उनकी नींद हराम किए रहते। जो टारगेट पूरा कर लेता उसे सवाए टारगेट पकड़ा दिए जाते और जो नहीं कर पाता उसे बुरी तरह झिड़का जाता और जलील किया जाता।..विक्रय अधिकारी हर सुबह अपनी कल के काम की रिपोर्ट विपणन अधिकारियों को देते थे, और विपणन अधिकारी कॉरपोरेट ऑफिस को-यानी हमें। हमारे यहाँ से हर शाम यह रिपोर्ट सीधी अमरीका भेजी जाती थी। टारगेट वहाँ से आते थे, एप्रीसिएशन भी वहीं से, और पीठ पर लात भी वहीं से। बेशक सीईओ की मार्फत।’5

भूमंडलीकरण के कारण बढ़ते भ्रष्टाचार एवं नौकरशाही पर भी प्रस्तुत उपन्यास में स्वयं प्रकाश जी द्वारा प्रकाश डाला गया है। उनकी दृष्टि में नौकरशाही इस देश के लिए सांप्रदायिकता से बीस गुना ज्यादा बड़ा कैन्सर है, लेकिन उसके खिलाफ कोई आवाज नहीं उठाता। भूमंडलीकरण से जुड़ी एक अन्य समस्या वृद्ध ावस्था की समस्या को भी स्वयं प्रकाश जी ने इस उपन्यास में उठाया है। भूमंडलीकरण के कारण यह समस्या और भी भयावह रूप को धारण किए हुए है। आज युवाओं का एक बड़ा वर्ग अमरिका एवं अन्य देशों में जा बसा है और यहाँ बसते हैं उनके वृद्ध और अकेले माता-पिता। उपन्यास में अकेलेपन से त्रस्त बीना आंटी के बच्चे भी अमरिका में बसे हैं और वहाँ से आने को तैयार नहीं हैं। बीना आंटी के कथन में अकेलेपन की पीड़ा और खत्म होते इंसानियत को गहराई से अभिव्यक्त किया गया है – ‘कोई किसी का नहीं है। कोई काम नहीं आता। आप जिंदगी भर मर-खपकर जिन्हें खड़ा करते हो वो भी काम नहीं आते। चिड़ियों का चंबा है। पंख निकलते ही सब उड़ जाते हैं। आखिर में रह जाते हो या तो आप खुद और आपका थका-टूटा शरीर या तो आपका रब!...मैं इस इतने बड़े मकान में किसी रोज मर गई तो कौन आएगा? कोई नहीं आएगा। भले दस रोज मेरी मिट्टी खराब होती रहे। अभी लाजपतनगर में हमारे एक रिश्तेदार थे...मर गए। अड़ोसियों-पड़ोसियों को बदबू आई तो दरवाजा तोड़ा। उनके बच्चों को अमरीका फोन लगाया...तो केंदे हैं...उनका अंतिम संस्कार वगैरह हमारी तरफ से आप ही कर दो। वीडियो फिल्म बनाके हमको भेज देना। हम पे कर देंगे। बोलो! कोई बात है!! कोई इंसानियत है!!’6 भौतिक बदलाव ने इस हद तक इंसान को संवेदनशून्य बना दिया है कि अब वह अपनी इंसानियत को भी खोता जा रहा है, इस कटु यथार्थ को बीना आंटी के ऊपरी कथन द्वारा सामने लाने की कोशिश स्वयं प्रकाश जी ने की है।

भूमंडलीकरण के कारण बढ़ते बाजार के मायाचक्र में रोहित इस कदर खोता चला जाता है कि वह अपने एकलौते बेटे निखिल की ओर ध्यान नहीं दे पाता। उसकी जिम्मेदारी को वह टालता है। भौतिक सुख-सुविधाओं से परिपूर्ण माहौल में निखिल को जो चाहे वह सब कुछ रोहित उसे देता है, बस दे नहीं पाता समय और प्यार। जीवन को लेकर किए सारे गुणाभाग जब वह टटोलता है, तो अंततः उसकी निरर्थकता को

अनुभव करता है – “मेरा ध्यान पैसा कमाने और वस्तुएँ जुटाने में लगा रहा। मैं उपलब्धियों की मीनार पर खड़ा संभावनाओं के उस पहाड़ पर निगाहें जमाए रहा जो था तो न जाने कितनी दूर, लेकिन सामने नजर आ रहा था और जिस पर मुझे फतेह हासिल करनी थी। उस दलदल को मैंने गंभीरतापूर्वक लिया ही नहीं जो मेरे कदमों के ठीक नीचे बनती जा रही थी और अंततः जिसमें धँसकर मुझे और मेरे परिवार को नष्ट हो जाना था।”<sup>7</sup> बेटे के प्रति की अपनी जिम्मेदारी को न सँभालने के कारण एक दिन वह पाता है कि सांप्रदायिक घटना को अंजाम देने गया उसका पुत्र जीप-दुर्घटना में मारा गया है। परिवार के अन्य लोग निखिल की इस दशा के लिए उसे जिम्मेदार समझते हों, लेकिन रोहित का मानना होता है कि इसके मूल में उपभोक्तावाद की भट्टी है जो अपने फलने फूलने हेतु लोगों को ईंधन की तरह इस्तेमाल कर रही है। निरंतर उपभोक्तावादी संस्कृति के पीछे दौड़ते हुए रोहित संवेदना और रिश्ते-संबंधों से विलग होता जाता है और अंततः वह अकेलेपन का शिकार हो जाता है। निखिल तो मर गया और अब स्निग्धा भी उसके पास नहीं रहती तो वह अपने-आप को निरर्थक पाता है – “अब क्या था? क्या बचा था? किसके लिए करना था? कौन देखनेवाला था? मैं कामयाब हो भी जाता तो किसके लिए? मेरी कामयाबी देखकर कौन खुश होता? कौन कहता हमें तुम पर नाज है? कौन मेरी उपलब्धियों पर फूला नहीं समाता? मेरी दशा उस अभिनेता की सी थी, आधे शो के दौरान जिसके सारे दर्शक हॉल छोड़कर चले गए हों। इसके बावजूद परफार्म किया जा सकता है। लेकिन क्यों? किसके लिए?”<sup>8</sup> उपभोग्य भौतिक सुख-सुविधाओं को पाने की अदम्य प्रक्रिया में संवेदनशून्य एवं स्नेहहीन जीवन की निरर्थकता को

स्वयं प्रकाश जी ने यहाँ बखूबी ढंग से सामने रखा है। भूमंडलीकरण के कारण उत्पन्न उपभोक्तावाद के मायाजाल में फँसकर रोहित अपना सब कुछ खोता है। यहाँ स्पष्ट है कि भूमंडलीकरण के प्रभावस्वरूप व्यक्ति प्रतिष्ठा, लालसा और भौतिक चकाचौंध के पीछे भागते हुए इंसानियत को छोड़, संवेदनहीन एवं अकेलेपन का शिकार होता चला जा रहा है। उपन्यास के अंत में स्वयं प्रकाश जी ने इस प्रवृत्ति के विरोध में प्रतिरोध-चेतना को व्यंजित किया है। रोहित का मल्टीनेशनल कंपनियों की दुनिया त्यागकर अपने छोटे शहर में लौटकर अपने साथियों के साथ प्रेस खोलना तथा स्निग्धा का एन. जी. ओ. में शामिल होकर समाज सेवा में लीन हो जाना प्रतिरोध भाव को व्यक्त करता है। अंततः भूमंडलीकरण एवं उसके प्रभाव को लेकर लिखे समकालीन हिंदी उपन्यासों में ‘ईंधन’ उपन्यास महत्वपूर्ण स्थान का अधिकारी है।

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## 33.

## तरुण भटनागर के साहित्य में चित्रित आदिवासी संस्कृति

जयसिंग मारुती कांबळे

## प्रास्ताविक –

विश्व की सबसे प्राचीन संस्कृतियों में से एक भारतीय संस्कृति आज भी अपने वैविध्य और परंपराप्रियता के लिए मशहूर है। भूमंडलीकरण, उदारीकरण, निजीकरण, सांस्कृतिक साम्राज्यवाद, नव उपनिवेशवाद, पूँजीवादी के ध्रुवीकरण के बावजूद भी इस देश के आदिवासी लोग अपनी सांस्कृतिकता, जीवनशैली को टिकाए हुए हैं। देखा जाए तो हिंदी साहित्य में अब तक जितना गाँव, किसान पर लिखा गया है और जा रहा है उतना आदिवासियों पर नहीं, लेकिन उत्तर भूमंडलीकरण के दौर में नए साहित्यकारों ने अपनी कलम इन लोगों पर केंद्रीत की है। इसके बारे में वंदना राग का मानना है कि, “किसानों और गाँवों पर बहुत लिखा जाता रहा है, और आज भी लिखा जा रहा है। लेकिन आदिवासियों पर पहले भी बहुत कम लिखा गया है, और आज भी कम लिखा जा रहा है। फिर भी प्रयास तो हो रहे हैं।”<sup>1</sup> इससे पता चलता है कि आदिवासी सामाजिक स्तर पर तो उपेक्षित है ही साथ साथ साहित्य ने भी उनको उपेक्षित किया है। पर नये लेखक नई सोच के साथ इनको साहित्य में केंद्रीत करते दिखाई देते हैं। तरुण भटनागर एक ऐसे सशक्त हस्ताक्षरकार है, जो इस नयी पीढ़ी के साहित्यकारों में अग्रणी स्थान रखते हैं। रविंद्र कालिया इन्हें “उत्तर भूमंडलीकरण कथा पीढ़ीके कहानीकार मानते हैं।”<sup>2</sup> इन्होंने अपनी कई कहानियों में मध्यप्रदेश के बस्तर जिले के जंगलों में स्थित आदिवासी लोगों की संस्कृति का चित्रण किया है। प्रस्तुत शोधालेख में तरुण भटनागर द्वारा चित्रित आदिवासियों के जनजीवन, संस्कृति की जानकारी ली जाएगी।

## अंधेरा ही जीवन

आदिवासी संस्कृति की पहचान ही जंगल से होती है। आदिवासी लोग जंगलों में रहते हैं। न तो उनके पास बिजली की रोशनी है, न भूमंडलीकरण की चकाचौंध। वे आज भी अंधेरे में अपना जीवनयापन

करते हैं। अंधेरे की शुरुआत बस्तर के जंगल से हुई ऐसा इनका मानना है। “जंगल के अंधेरे का कहीं कोई इतिहास नहीं। कहते हैं संसार में अंधेरे की शुरुआत बस्तर के जंगलों से हुई। अबूझमाड में एक अनाम जगह है, जहाँ जंगल के लोगों के अलावा कभी कोई नहीं जा पाया। बस वहीं से अंधेरा फूटा था। फिर वह फैलता गया। कहते हैं रात के काले आकाश से लेकर आज के वैज्ञानिक जिस ब्लैक होल की बात करते हैं वह वहीं से आया है। यकीन करें बस्तर के जंगल न होते तो यह दुनिया हमेशा के लिए अंधेरे से वंचित हो जाती।”<sup>3</sup> यहाँ दिन और रात कोई पता नहीं चलता है। सारा जीवन ही अंधेरा है। ये लोग बाहर की जिंदगी से अनभिज्ञ हैं पर मुक्तिबोध की ‘अंधेरे में’ कविता का और संजय लीला भन्साली के ‘ब्लैक’ फिल्म का संबंध इसी जंगल के अंधेरे की देवता आंगा से जोड़ते हैं। इनका मानना है कि, “आंगा देव न होता तो काला रंग न होता। पता नहीं कैसे तो वह जान गया था, कि भविष्य में उदास आँखों, पतले साँवले चेहरेवाला एक कवि होगा और उसे और लिखनी होगी एक कविता ‘अंधेरे में’। उसे पता था, लाखों साल बाद संजय लीला भन्साली को बनानी होगी ‘ब्लैक’।”<sup>4</sup> अंधेरे को जीवन मानकर आदिवासी लोग जिंदगीभर घने जंगलों में अपना जीवनयापन करते हैं। समाज के मुखप्रवाह से दूर तक इनका कोई संबंध नहीं है। अंधेरा इनके जीवन के साथ जुड़ा है। यह अंधेरा सिर्फ भौतिक स्तर पर ही नहीं बल्कि मानसिक, आर्थिक स्तर पर भी है।

## आदिवासियों के देवता

आदिवासियों के जीवन की तरह उनकी देवताएँ भी अलग हैं। बस्तर के जंगलों में रहनेवाले आदिवासी लोगों के देवता उनकी ऊर्जा, नशा और अंधेरे के प्रतीक हैं। आदिवासियों के देवता के नाम ‘आंगा’ और ‘लिंगो’ हैं। ये दोनों इन लोगों को जंगल में रहने की शक्ति और एक साथ जीने की प्रेरणा देते हैं। उनकी अलग सी परंपरा बनाते हैं। इनके देवताओं का परिचय



देते समय लेखक लिखते हैं, "किस्सा यूँ है, कि यहीं से जंगल के लोगों का पहला देवता आया। उसका नाम आंगा देव था।" 5 इन लोगों का मानना है कि जंगल के पहले देवता 'आंगा' देव थे जो अंधेरे का प्रतीक है। यह देव रोशनी को झट से पहचानते हैं और इन लोगों को रोशनी से बचाकर अंधेरे में जीवनयापन करने की प्रेरणा देते हैं। आदिवासियों के दूसरे देवता 'लिंगो' है। जो नशे का प्रतीक है। युवक-युवतियाँ दिनभर पेट भरने के लिए काम करते हैं और रात में घोटुल के सामने लिंगो की पूजा करते हैं उसे खूश करने के लिए आधनंगे शरीर से नाच गाना करते हैं। "घोटुल में दूर दूर के जंगलों लडके लडकियाँ रहते थे। वे शाम को एक अजीब सी देवता की पूजा करते। उसका नाम 'लिंगो' था।" 6 आंगा और लिंगो इन दो देवताओं का आदिवासियों के जीवन में महत्वपूर्ण स्थान है। इनकी पूजा से इनकी इच्छा आकांक्षाओं की पूर्ति होती है ऐसी इनकी मान्यता है।

### 'घोटुल' का महत्वपूर्ण स्थान

आदिवासी लोगों की जीवन में 'घोटुल' एक महत्वपूर्ण भूमिका निभाता है। हमारे जीवन में जो काम पाठशाला, पुस्तकालय, खेल का मैदान करता है वही काम जंगल में रहनेवाले युवकों के जीवन में 'घोटुल' करता है। यहाँ घोटुल की परिभाषा बताते समय लेखक लिखते हैं "इन बस्तर इट इज काल्ड घोटुल। इट्स ए बिग हॉल।" 7 बस्तरों के जंगलो में रहनेवाले, आदिवासियों ने अपने सभ्यता की अलग पहचान बनाने के लिए घोटुल की निर्मिति की। घोटुल याने बड़ा हॉल जिसमें जंगल के दूर दूर तक के युवक और युवतियाँ आकर एक साथ रहते हैं। रात को घोटुल के सामने आग जलाकर उसके चारों ओर नाच गाना करते हैं। घोटुल इन लोगों को उनकी जड़ों से, परंपरा से जोड़े रखता है।" घोटुल आदिवासी समाज की राजनीति और अर्थतंत्र की धुरी है।" 8 घोटुल के साथ आदिवासी संस्कृति जुड़ी हुई है। यहाँ से जीने के तौर तरिके तय किए जाते हैं। यह युवकों के अधिवास का स्थान है। यहाँ से युवक जिंदगी के लिए आवश्यक शिक्षा प्राप्त करते हैं।

### नाच – गाना

आदिवासी लोगों की कई परंपराएँ ऐसी हैं, जो उन्हें मुख्य प्रवाह से अलग करती हैं। उनमें उनका रातभर नाचना और गाना यह एक है। दिनभर के शारीरिक कष्ट को यह लोग भूलकर रात को बड़े जोर

जोर से गाकर, नशे में चूर होकर, बड़ी देर तक नाचते हैं। नाचना याने दुःख, समस्याओं को भूलना। नाचना याने मन को उल्लासित करना।" रात को घोटुल के सामने आग जलाई जाती। उँची विशाल आग। लडके लडकियाँ छककर महुआ की रासी या लांदा पीते। नशे में सब कुछ खो देने की हद तक। देर रात तक आग के चारों ओर वे सब नाचते। लडके अपने सिर पर जंगली भैंसे के सींग लगाते। चेहरे पर नदियों के किनारों से बटोरी नई कौड़ियों की माला डालते। कोई मादर बजाता, कोई भोंगा, कोई जमीन पर पैर से थाप देता, कोई तरह तरह की आवाज करता, कोई ताली बजाता, बाकी जोर-जोर से गाते। लडका लडकी एक दुसरे के कमर में हाथ डालकर लंबी लाइन बनाते। आग के चारों ओर वह लाइन गोल गोल घूमती। लडका लडकी के पाँव एक साथ उठते, एक साथ गिरते।" 9 बस्तर के जंगल में आदिवासियों का नाचने गाने का एक तरिका है। वे दिनभर पेट भरने के लिए आवश्यक चिजों को बटोरते थे। यहाँ लडके लडकियाँ एक साथ दिन का परिश्रम भूलकर कल के सूरज की आशा में पसीना आने तक नाचते हैं। नाच गाना हर आदिवासी संस्कृति का महत्वपूर्ण हिस्सा है।

### जंगल की मान्यताएँ, नियम

जंगल में रहनेवाले ये लोग अपना सारा व्यवहार जंगल के आधार पर ही करते हैं। इनके जीवन की मान्यताएँ और नियम दोनों जंगल को मध्य रखकर होती हैं। पाप पुण्य, श्लील अश्लील, अच्छी बूरी, योग्य अयोग्य सारी बातें ऊसूल अलग होते हैं। टूटता तारा बाहर की सभ्यता में अच्छाई, मन की इच्छा पूरी करने का प्रतीक है, तो जंगलो में यह अपराधी, सजा का प्रतीक है। रोशनी बाहर के लोगों के लिए ऊर्जा, प्रेरणा, आनंद, उत्साह, पुण्य का प्रतीक है तो जंगलों में रोशनी को पाप माना जाता है।" 10 जंगल के अपने अलग से ऊसूल है। घोटुल में लडके-लडकियाँ एक साथ रहती थी। अगर कोई लडकी गर्भवती हो जाती तो उसको ही तय करना पडता था कि उसके पेट में पल रहे बच्चे का बाप कौन है? एक बार उसने किसी लडके की ओर इशारा किया फिर उस लडके को लडकी की बात माननी ही पडती थी। यहाँ लडकियों को तय करने का निर्णय देने का अधिकार था। "उसके भीतर से एक हूक उठेगी और वह नाम, वह देह, वह आत्मा उसकी हो जाएगी। उसे उसकी होना पडेगा। लडकी का तय किया जंगल का ऊसूल।" 11 आदिवासी समाज में

लडकी को लडकों से जादा महत्त्व दिया जाता है। कई आदिवासियों में स्त्रीप्रधान संस्कृति है। जहाँ स्त्रियाँ निर्णय लेती हैं। जहाँ स्त्रियों को पुरुषों से जादा अधिकार होते हैं। जंगल की मान्यताएँ और नियम बाहर की दुनिया से अलग हैं जिसमें न कोई सबल है न दुर्बल वे निसर्ग को सबसे बड़ा मानते हैं।

### निष्कर्ष

इक्कीसवीं सदी की शुरुआत ही भूमंडलीकरण, निजीकरण, उदारीकरण की उत्तरावस्था से हुई है। ये सारी बातें साहित्य में भी निरूपित हो गईं। जो साहित्य आदर्शवादी, उपदेशपरक था वह अब वास्तववादी, घटित बातों को और उपेक्षित घटकों को सामने रखकर लिखा जा रहा है। इस परंपरा के साहित्यकारों में तरुण भटनागर ने अपनी सशक्त लेखनी चलाई है। बस्तर के जंगलों में रहनेवाले आदिवासियों पर अपने साहित्य का केंद्र बनाकर उनकी जीवनशैली और संस्कृति की कई परतें खोली हैं।

आदिवासी जो जंगलों में रहते हैं, जो संख्या से कम हैं पर उनकी अपनी अलग सी संस्कृति है। उनकी परंपराएँ मुख्य प्रवाह से अलग हैं। उनका सारा जीवन ही गर्द घने जंगलों में बितने के कारण वे रोशनी से अनभिज्ञ हैं। अंधेरा ही उनकी पहचान है। इस अंधेरे से ये लोग इतने मिल जुले हैं कि जब कोई रोशनी इनके पास आती है, तो वे डर जाते हैं। यही एक कारण है कि यही लोग समाज के मुख्य प्रवाह से कटा जीवन जीते हैं। इनका मानना है कि संसार के अंधेरे की शुरुआत बस्तर के जंगलों से हुई। यहीं अंधेरा ही मुक्तिबोध को कविता और संजय लीला भन्साली की फिल्म बनाने की प्रेरणा देता है। उनके देवता भी सामान्य लोगों से अलग हैं। जिनका नाम 'आंगा' और 'लिंगो' है। जो अंधेरे और नशे के प्रतीक हैं। आंगा देव का आदिवासी लोगों पर बहुत प्रभाव है। यह अंधेरे का प्रतिनिधित्व करते हैं। छोटी से छोटी रोशनी को भी यह पहचानते हैं और उसे नष्ट करने का प्रयास करते हैं। 'लिंगो' देव नशे का प्रतीक है। दिनभर के शारीरिक परिश्रम के बाद रात को जब घोटुल के सामने आग जलाई जाती है तब इस देवता की पूजा की जाती है। यह देवता लडके लडकियों को अपनी मर्यादा में रहने की सीख देती है। आदिवासी लोगों के जीवन में घोटुल एक महत्त्वपूर्ण स्थान रखता है। घोटुल याने एक बड़ा हॉल। जिसमें जंगल के दूर दूर के लडके लडकियाँ आकर एक साथ रहते हैं। खाना पिना, सोना वही होता है। यह घोटुल आदिवासी लोगों को उनकी जड़ से

जोड़े रखता है। उनकी राजनीति और अर्थतंत्र की धुरी है। नाच गाना और आदिवासी इनका एक अटूट रिश्ता है। नाचगाना याने आनंद, उल्हास, ऊर्जा, प्रेरणा ऐसी इनकी मान्यता है। देर रात तक युवा लडके लडकियाँ एक दूसरे के कमरे में हाथ डालकर सबकुछ खो देने तक नाचते गाते हैं। इसी समय लडके जंगल से मिले भैंसो के सींग और नदियों में मिली सिपियों की माला पहनते हैं। आदिवासियों की मान्यताएँ और उसूल बाहर की दुनिया से अलग हैं। पाप पुण्य की संकल्पनाएँ अलग हैं। योग्य अयोग्य, अच्छी बुरी, सही गलत, श्लील अश्लीलता की मान्यताएँ अलग हैं। ये लोग रोशनी को पाप और अंधेरे को पुण्य मानते हैं। घोटुल को बंद करना पाप और घोटुल से जुड़े रहना पुण्य समझते हैं। जंगल के उसूल बाहर के लोगों से अलग हैं। यहाँ लडकियाँ खुद पर हुए अन्याय-अत्याचार का फैसला करती हैं। निर्णय लेती हैं। यहाँ लडकियों को खुद पर नाज होता है कि वह लडकी है। वह तय करती है जंगल के उसूल।

इस प्रकार उत्तर भूमंडलीकरण की कथा पीढ़ी के सशक्त कहानीकार तरुण भटनागर हैं। उन्होंने अपनी कहानियों में बस्तर के जंगलों में स्थित आदिवासी लोगों के जीवन का चित्रण बड़ी सूक्ष्मता से किया है। जो लोग अब तक साहित्य की दृष्टि से भी उपेक्षित थे उन्हें साहित्य का केंद्र बनाया है। आदिवासी लोगों के खान पान, पहनावा, उनकी मान्यताएँ आदि कई बातों को बड़ी सफलता से निरूपित किया है।

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### सारांश

इक्कीसवीं सदी की शुरुआत ही भूमंडलीकरण, निजीकरण, उदारीकरण की उत्तरावस्था से हुई है। ये

सारी बातें साहित्य में भी निरूपित हो गईं। जो साहित्य आदर्शवादी, उपदेशपरक था वह अब वास्तववादी, घटित बातों को और उपेक्षित घटकों को सामने रखकर लिखा जा रहा है। इस परंपरा के साहित्यकारों में तरुण भटनागर ने अपनी सशक्त लेखनी चलाई है। बस्तर के जंगलों में रहनेवाले आदिवासियों पर अपने साहित्य का केंद्र बनाकर उनकी जीवनशैली और संस्कृति की कई परते खोली हैं।

आदिवासी जो जंगलों में रहते हैं, जो संख्या से कम हैं पर उनकी अपनी अलग सी संस्कृति है। उनकी परंपराएँ मुख्य प्रवाह से अलग हैं। उनका सारा जीवन ही गर्द घने जंगलों में बितने के कारण वे रोशनी से अनभिज्ञ हैं। अंधेरा ही उनकी पहचान है। इस अंधेरे से ये लोग इतने मिल जुले हैं कि जब कोई रोशनी इनके पास आती है, तो वे डर जाते हैं। यही एक कारण है कि यही लोग समाज के मुख्य प्रवाह से कटा जीवन जीते हैं। इनका मानना है कि संसार के अंधेरे की शुरुआत बस्तर के जंगलों से हुई। यहीं अंधेरा ही मुक्तिबोध को कविता और संजय लीला भन्साली की फिल्म बनाने की प्रेरणा देता है। उनके देवता भी सामान्य लोगों से अलग हैं। जिनका नाम 'आंगा' और 'लिंगो' है। जो अंधेरे और नशे के प्रतीक हैं। आंगा देव का आदिवासी लोगों पर बहुत प्रभाव है। यह अंधेरे का प्रतिनिधित्व करते हैं। छोटी से छोटी रोशनी को भी यह पहचानते हैं और उसे नष्ट करने का प्रयास करते हैं। 'लिंगो' देव नशे का प्रतीक है। दिनभर के शारीरिक परिश्रम के बाद रात को जब घोटुल के सामने आग जलाई जाती है तब इस देवता की पूजा की जाती है। यह देवता लडके लडकियों को अपनी मर्यादा में रहने की सीख देती है। आदिवासी लोगों के जीवन में घोटुल एक महत्वपूर्ण स्थान रखता है। घोटुल याने एक बड़ा

हॉल। जिसमें जंगल के दूर दूर के लडके लडकियाँ आकर एक साथ रहते हैं। खाना पिना, सोना वही होता है। यह घोटुल आदिवासी लोगों को उनकी जड़ से जोड़े रखता है। उनकी राजनीति और अर्थतंत्र की धुरी है। नाच गाना और आदिवासी इनका एक अटूट रिश्ता है। नाच गाना याने आनंद, उल्हास, ऊर्जा, प्रेरणा ऐसी इनकी मान्यता है। देर रात तक युवा लडके लडकियाँ एक दूसरे के कमरे में हाथ डालकर सबकुछ खो देने तक नाचते गाते हैं। इसी समय लडके जंगल से मिले भैंसों के सींग और नदियों में मिली सिपियों की माला पहनते हैं। आदिवासियों की मान्यताएँ और उसूल बाहर की दूनिया से अलग हैं। पाप पुण्य की संकल्पनाएँ अलग हैं। योग्य अयोग्य, अच्छी बुरी, सही गलत, श्लील अश्लीलता की मान्यताएँ अलग हैं। ये लोग रोशनी को पाप और अंधेरे को पुण्य मानते हैं। घोटुल को बंद करना पाप और घोटुल से जुड़े रहना पुण्य समझते हैं। जंगल के उसूल बाहर के लोगों से अलग हैं। यहाँ लडकियाँ खुद पर हुए अन्याय-अत्याचार का फैसला करती हैं। निर्णय लेती हैं। यहाँ लडकियों को खुद पर नाज होता है कि वह लडकी है। वह तय करती है जंगल के उसूल।

इस प्रकार उत्तर भूमंडलीकरण की कथा पीढ़ी के सशक्त कहानीकार तरुण भटनागर हैं। उन्होंने अपनी कहानियों में बस्तर के जंगलों में स्थित आदिवासी लोगों के जीवन का चित्रण बड़ी सूक्ष्मता से किया है। जो लोग अब तक साहित्य की दृष्टि से भी उपेक्षित थे उन्हें साहित्य का केंद्र बनाया है। आदिवासी लोगों के खान पान, पहनावा, उनकी मान्यताएँ आदि कई बातों को बड़ी सफलता से निरूपित किया है।

34.

## समकालीन हिन्दी कविता में भूमंडलीकरण का प्रभाव और प्रतिरोध

प्रेम कुमार

शोधार्थी- पी-एच. डी.

म. गां. अं. हिंदी विश्वविद्यालय, वर्धा, महाराष्ट्र

सोवियत संघ के विघटन के पश्चात भूमंडलीकरण ने अपने पाँव तेजी से पसारे और बहुत ही जल्दी इसने पूरे विश्व को अपने आगोश में ले लिया। भूमंडलीकरण के बढ़ते प्रभाव ने विश्व की सामाजिक, आर्थिक, राजनैतिक व्यवस्था व संस्कृति को पदस्थ कर मानव जीवन ही नहीं अपितु पशु-पक्षियों तक को बाजार में ला खड़ा कर दिया है। पूरे विश्व को एक आदर्श गाँव के रूप में परिवर्तित करना मात्र एक ढकोसला था वास्तविकता तो यह थी कि इसका मकसद सम्पूर्ण विश्व को एक उपभोक्तावादी समाज बनाना था। विकसित देशों की यह एक सोची-समझी चाल थी जिसके तहत उन्होंने विकासशील देशों को अपने विभिन्न उपकरणों, कलपुर्जों तथा मानवघाती हथियारों को बेचने के लिए बाजार के रूप में प्रयोग किया है। वैश्वीकरण के दुष्परिणामों को झेलने वाले विकासशील देशों में भारत भी शामिल है। परिणामतः आज भारतीय परंपरा और जीवन शैली में काफी उलटफेर हो चुका है। समकालीन हिन्दी कविता में वैश्वीकरण और सामाजिक परिवर्तन की गूँज सुनाई देती है। उच्च वर्ग एशो-आराम से जीवन यापन कर रहा जबकि आम जन मानस में त्राहि-त्राहि मची हुई है।

समाज में व्याप्त अंधकार को देख आज के युवा कवियों के भीतर बेचैनी बढ़ती जा रही है जिससे उन्हें रात्रि में देर-सवेरे नींद आती है और स्वप्न में मानव-विभीषिका विकराल रूप धारण कर लेती है

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 एक पिशाच आता है  
 जो मेरे छप्पर पर  
 खोपड़ियों और अस्थियों बरसाता है  
 रात चलती है  
 चाँद की लाश कंधे पर उठाए।”

समकालीन हिन्दी कविता मनुष्यों को वैश्वीकरण और बाजारवाद के प्रति सचेत करती है। समकालीन हिन्दी कवियों ने वैश्वीकरण व मशीनीकरण के इस युग में उपजी आर्थिक विषमता, पारिवारिक विघटन, स्वार्थीपन, नारी शोषण, भाई-भतीजावाद आदि दु राचारों से टकराते हुए मनुष्यों के भीतर यह समझ पैदा करने की कोशिश की है कि वे बाजारवाद से बच सकें।

सोवियत संघ के विघटन के पश्चात भूमंडलीकरण ने अपने पाँव तेजी से पसारे और बहुत ही जल्दी पूरे विश्व को अपने आगोश में ले लिया। भूमंडलीकरण के बढ़ते प्रभाव ने विश्व की सामाजिक, आर्थिक, राजनैतिक व्यवस्था व संस्कृति को पदस्थ कर मानव जीवन ही नहीं

अपितु पशु-पक्षियों तक को बाजार में ला खड़ा कर दिया है। पूँजीवाद में विश्वास रखने वाले लोगों के लिए यह एक मोहक शब्द था, जो बाद में केवल एक भ्रमजाल अथवा बाजारवादी निकला। पूरे विश्व को एक आदर्श गाँव के रूप में परिवर्तित करना मात्र एक ढकोसला था वास्तविकता तो यह थी कि इसका मकसद सम्पूर्ण विश्व को एक उपभोक्तावादी समाज बनाना था। भूमंडलीकरण को वैश्वीकरण, ग्लोबलाइजेशन आदि नाम दिये गए हैं। भूमंडलीकृत अथवा ग्लोबलाइज्ड होने को पश्चिमीकृत होना या अमेरिकीकृत होना भी कहा गया है। वैश्वीकरण एक शक्तिशाली घटना है जिसका प्रभाव पूरी दुनिया पर पड़ा है जिसकी अधिक मार विकासशील देश झेल रहे हैं। विकसित देशों की यह एक सोची-समझी चाल थी जिसके तहत उन्होंने विकासशील देशों को अपने विभिन्न उपकरणों, कलपुर्जों तथा मानवघाती हथियारों को बेचने के लिए बाजार के रूप में प्रयोग किया है। वैश्वीकरण के दुष्परिणामों को झेलने वाले विकासशील देशों में भारत भी शामिल है। परिणामतः आज भारतीय परंपरा और जीवन शैली में काफी उलटफेर हो चुका है। भारत की सामाजिक, आर्थिक, राजनैतिक और सांस्कृतिक व्यवस्था भी चरमराने लगी है। जिसके कई घातक परिणाम झेलने पड़ रहे हैं और अगली कई पीढ़ियों तक भी झेलने पड़ेंगे।

साहित्य हमेशा से ही सामाजिक परिवर्तनों और उनसे होने वाले परिणामों की मुखर अभिव्यक्ति करता रहा है। समकालीन

हिन्दी कविता में वैश्वीकरण और सामाजिक परिवर्तन की गूँज सुनाई देती है। समकालीन कविता ने देश-विदेश की सामाजिक, राजनैतिक घटनाओं के साथ-साथ प्रकृति में आए बदलावों को मानव जीवन के सन्निकट रख वर्तमान प्रश्नों, स्थितियों और तदजन्य संकटों के प्रति भी उसे आगाह किया है। समकालीन हिन्दी कविता का क्षेत्र अत्यंत व्यापक है और उससे भी अधिक व्यापक है कवियों की आत्मसजगता जो कि ऐसे विपरीत दौर में भी मनुष्य के भीतर थी, पाराजित, पस्त मानवीयता को पुनः जगाने का कार्य कर रही है। कवि केदारनाथ सिंह की कविता इस अनास्था और निराशा के मध्य भी उम्मीद की लौ बन गई है –

"उम्मीद नहीं छोड़ती कविताएँ  
वे किसी अदृश्य खिड़की से  
चुपचाप देखती रहती हैं  
हर आते जाते की  
ओर बुदबुदाती हैं  
धन्यवाद ! धन्यवाद !"

नवें दशकोत्तर समय में वैश्वीकरण और बाजारवाद की चकाचौंध से मनुष्य का दिमागी संतुलन बिगड़ गया है उसके लिए परिवार, प्रेम, वात्सल्य, ममत्व आदि मूल्यों की कोई कीमत न रह गई है, क्योंकि इन सब से ज्यादा महत्व वह धन, पूँजी, भोग-विलास आदि को देने लगा है। आज का मानव इन्हीं सब को पाने के लिए मतवाला हो चुका है, वह अंधी दौड़ में भागा जा रहा है। परिणामस्वरूप भारतीय मूल्यों की विशेषता, उनका सात्विक सौंदर्य क्षरित होने लगा है और

आर्थिक-सामाजिक विषमता बढ़ती जा रही है। उच्च वर्ग एशो-आराम का जीवन जी रहा है तथा सर्वहारा, निम्न व पिछड़ा वर्ग और भी अधिक पिछड़ता जा रहा है। आज वह जीवन की मूलभूत आवश्यकताओं से महरूम जीवन यापन को विवश है। आम जन मानस में त्राहि-त्राहि मची हुई है। समाज में अंधकार बढ़ता जा रहा है और इस अंधकार युग में मनुष्यता दीवारों से सर पटकती रोती-बिलखती घिसट रही है। समाज में व्याप्त अंधकार को देख आज के युवा कवियों के भीतर बेचैनी बढ़ती जा रही है जिससे उन्हें रात्रि में देर-सवेरे नींद आती है और स्वप्न में मानव-विभीषिका विकराल रूप धारण कर लेती है -

“सपने में पृथ्वी आती है नाचती नहीं  
कोयल आती है कूकती नहीं  
गौरैया आती है चुगगा नहीं चुगती  
बादल आते हैं बरसते नहीं।  
एक पिशाच आता है  
जो मेरे छप्पर पर  
खोपड़ियों और अस्थियों बरसाता है  
रात चलती है  
चाँद की लाश कंधे पर उठाए।”

पश्चिमी सभ्यता के अंधानुकरण ने आज के मनुष्य को अत्यंत भौतिकवादी, आर्थ लोलुप तथा स्वार्थी बना दिया है। फलस्वरूप आज यदि हम कहीं भी जाएँ तो परायेपन, अजनबीपन का एहसास होता है। नगरों और महानगरों में अजनबीपन, असुरक्षा और परायापन शिखर पर है। यहाँ मनुष्यों की भीड़ होते हुए भी सन्नाटा पसरा हुआ है सभी अपनी जुबान पर ताला लगा कर बैठे

हैं कोई किसी से कुछ नहीं बोलता। उनकी जुबां खामोश है और मस्तिष्क विचार रहित एकदम सुन्न हो चुका है जैसे यहाँ कोई भी जीवित न बचा हो और ये पूरा महानगर मुर्दलोक बन गया हो -

“यह अजीब मुर्द लोक है  
जहाँ शब्द और विचार पूरी तरह मर चुके हैं  
हत्थारों के अहसास  
और हताहतों की चीख के बीच  
केवल सन्नाटा है

लोग या तो एक-दूसरे को मुलुर-मुलुर देखते रहते हैं  
अथवा मरने मारने पर उतारू हो जाते हैं।”

भूमंडलीकरण और पूँजीवाद ने मशीनीकरण पर बल दिया और इससे बेरोजगारी बढ़ने लगी। लोग विपन्न स्थितियों में जीवन जीने को विवश हो गए। समकालीन कविता का अधिकांश कलेवर सामज में आर्थिक विपन्नता से जूझ रहे सर्वहारा वर्ग की समस्याओं का रेखांकन करता है। इक्कीसवीं सदी की समकालीन हिन्दी कविता आम आदमी की पीड़ा और उनके अभावों की कथा कहती है। इन युवा समकालीन कवियों की यह कोशिश रही है कि वे इन असहाय, गरीब, पीड़ितों के जीवन से अपनी कविता का निकट संबंध स्थापित कर सकें। उनके जीवन संघर्षों से तादात्म्य स्थापित करने के लिए वे उनको अपने परिवार के रूप में देखते हैं। कवि रामाजा शशिधर उनके प्रत्येक सुख-दुःख में साझेदारी निभाते नजर आ रहे हैं -

“तुम्हारे सुख में शामिल है मेरा सुख  
तुम्हारे दुःख में शामिल है मेरा दुःख”

भूमंडलीकरण के इस दौर में आज की कविता अनेक विडंबनाओं का सामना करती हुई अपने लेखन के अद्भुत और विचित्र पड़ावों से गुजर रही है किन्तु फिर भी वह निरंतर गतिशील और प्रभावी बनी हुई है। डॉ. परमानंद श्रीवास्तव लिखते हैं – “आज की कविता अपने समय की कठिनतम चुनौतियों का सामना करने में सक्षम तथा संवेदनशील है। भले ही वह परिणाम में बहुत अल्पसीमित क्यों न हो।”

समकालीन हिन्दी कविता के माध्यम से वैश्वीकरण का पर्दाफाश करने वाले कवियों में उदय प्रकाश अपना महत्वपूर्ण स्थान रखते हैं। आज धन कमाने की अंधी दौड़ में मनुष्य अपने माता-पिता, पत्नी और गाँव की मिट्टी को छोड़ शहरों की ओर भारी मात्रा में पलायन कर रहे हैं। किन्तु उदय प्रकाश महानगरों की चकाचौंध और बाजारवाद के शिकंजे में नहीं फँसे हैं वे अपनी कविताओं में घर की तलाश करते नजर आते हैं – “जबकि सब लोग घर छोड़ छोड़कर बाहर निकल रहे हैं जबकि कूच की तैयारी है सब सामान बाँध रहे हैं

में कह रहा हूँ

में घर जाना चाहता हूँ।”

जनवादी चेतना के कवि अरुण कमल ने तीव्रता से बदल रहे सामाजिक को बारीकी से देखा-परखा है और उसका गहन विश्लेषण भी किया है। उन्होंने अपनी कविताओं के माध्यम से भारतीय अतीत में पीछे छूट चुके आत्मीय संबंधों से लेकर वर्तमान पूँजीवादी, मतलबी समय के खोखले मानव संबंधों और अनात्मीय संसार को व्याख्यायित करने का

प्रयत्न किया है। उनकी ‘खुशबू रचते हैं हाथ’ नामक कविता अभिजात्य वर्ग अथवा तथाकथित शिष्ट वर्ग की उस दोगली मानसिकता पर प्रहार करती है जिसके फलस्वरूप वे एक तरफ तो मजदूरों को गन्दा कह उनसे घृणा करते हैं वहीं दूसरी ओर उनके हाथों से बनाई गई अगर्बतियों से अपने दूषित समाज में सुगन्ध भरते हैं तथा इन्हीं अगर्बतियों से भगवान की पूजा कर उन्हें प्रसन्न करना चाहते हैं -

“मुल्क की मशहूर अगर्बतियों

इन्हीं गंदे मुहल्लों के गंदे लोग बनाते हैं

केवड़ा कहास और रातरानी अगर्बतियाँ

दुनियाकी सारी गंदगी के बीच

दुनियाकी सारी खुशबू

रचते रहते हैं हाथ।”

नवें दशकोत्तर साहित्य में स्त्री विमर्श एक ज्वलंत मुद्दा बनकर उभरा और हिन्दी कविता में उसने अपना महत्वपूर्ण स्थान बनाया। कल तक जो स्त्रियाँ घर और रसोई की चार दीवारियों में कैद शापित जीवन जी रही थीं समकालीन हिन्दी कविता में उनके अधिकारों के लिए आवाज उठाई गई और वह आजाद हुई। स्त्रियाँ ने घर की सीढियों को लॉघकर बाहर के कामों में पुरुषों के कंधे से कंधा मिलाकर भागीदारी निभाई। जो कि संचार क्रांति के इस युग में वैश्वीकरण के बढ़ते प्रभाव के कारण ही संभव हुआ किन्तु इससे स्त्रियों की दशा में संतोषजनक बदलाव नहीं आया, स्थिति जस की तस बनी रही। कल तक जो स्त्री घर की चारदीवारियों के भीतर शोषित की जाती थी अब समाज में भी की जाने लगी। वे पहले

अपने पति अथवा परिवार के सदस्यों द्वारा दैहिक शोषण को झेल रही थी, अब कार्य स्थल पर भी अपने बॉस व सहकर्मियों द्वारा छेड़-छाड़, अश्लील व्यवहार, शारीरिक तथा मानसिक शोषणों को झेलने के लिए मजबूर की जाने लगी। भारतीय महिला भले ही डॉक्टर बन जाए या इंजीनियर, खिलाड़ी बन जाए या गाँव की सरपंच पुरुषवादी समाज में नारी का शारीरिक व मानसिक शोषण होना आज के समय की सामान्य बात बन चुकी है

—  
 “वह घर की देहरी नहीं लॉघ सकती थी  
 और पंचायत घुस नहीं सकती थी देहरी के भीतर  
 सो पाँच साल तक गाँव में  
 चलता रहा सब बहुत ही स्मूथली  
 बलात्कार  
 दहन  
 प्रताड़ना

-अब जबकि नए चुनाव सिर पर हैं

औरतें मना रही भगवान को  
 कि रामदेई न हो सरपंच इस गाँव की  
 जबकि मर्द नहीं अघाते प्रशंसा करते उसकी।”

रामदेई सरकारी कागजादों में ही सरपंच है। जबकि गाँव में पुरुषसत्तात्मक समाज व्यवस्था कायम है इसीलिए रामदेई सरपंच बन जाने पर भी उनके अत्याचारों को भुगत रही है। वैश्वीकरण के इस दौर में सर्वाधिक मार स्त्रियों को ही झेलनी पड़ रही है। बाजारवादी मानसिकता ने नारियों को जबरन बाजार में ला खड़ा किया है। आज की इन बाजारों में नारी देह को बेचा जा रहा है, उन्हें पूँजीपतियों के बिस्तरों पर भक्षण करने

के लिए बड़ी ही कुशलता के साथ बिछाया जा रहा है। समकालीन हिन्दी कविता इस पूँजीवादी सामंती मानसिकता की कलई खोल देती है। आज की समकालीन हिन्दी कविता में नारी पक्षधरता स्पष्ट रूप से नजर आती है। अतः समकालीन हिन्दी कविता मनुष्यों को वैश्वीकरण और बाजारवाद के प्रति सचेत करती है। इन कविताओं में समाज में आए परिवर्तनों, सामाजिक, राजनैतिक विद्रूपताओं व तमाम क्रूरताओं को उजागर कर मानवमूल्यों और समतापरक समाज की पक्षधरता विद्यमान है। समकालीन हिन्दी कवियों ने वैश्वीकरण व मशीनीकरण के इस युग में उपजी आर्थिक विषमता, पारिवारिक विघटन, स्वार्थीपन, नारी शोषण, भाई-भतीजावाद आदि दुराचारों से टकराते हुए मनुष्यों के भीतर यह समझ पैदा करने की कोशिश की है कि वे बाजारवाद से बच सकें।

संदर्भ ग्रंथ :-

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## 35.

## प्रवासी भारतीयों का काव्य : साहित्य एवं संस्कृति का संवर्धक

वैशाली शिंदे,  
सातारा

प्रस्तावना :

वर्तमान युग भूमंडलीकरण के दौर से गुजर रहा है। इसकी चपेट में शिक्षा, साहित्य, भाषा, संस्कृति, व्यापार, कारोबार जैसे कई पहलू आ गए हैं। विश्वभर में सांस्कृतिक एकता, संगठन, वैश्विक शांति, आर्थिक सबलता बनाए रखने का उद्देश्य लेकर भूमंडलीकरण का जन्म हुआ। डॉ.माधवी जाधव का कथन है कि, "वस्तुतः वैश्वीकरण एक ऐसी व्यवस्था है, जिसने हर देश की भौगोलिक सीमाओं को तोड़कर हर देश की सामाजिक, राजनीतिक, सांस्कृतिक स्थितियों और मूल्यों में अकल्पनीय परिवर्तन किया है।" अतः हिंदी साहित्य में बदलते परिवेश एवं संस्कृति का प्रतिबिंब परिलक्षित हुआ है।

आज हिंदी भाषा को वैश्विक रूप प्राप्त हुआ है। यह केवल भारत की राष्ट्रभाषा ही नहीं, अपितु अमेरिका, जपान, फिजी, मॉरिशस, सूरीनाम जैसे विकसित देशों में पढ़ी-लिखी जा रही है। हिंदी प्रेमी प्रवासी भारतीयों के संग-संग यह दूर दराज के देशों में फैल रही है। अतः अंतर्राष्ट्रीय स्तर पर हिंदी के विकास में प्रवासी भारतीयों का योगदान महत्वपूर्ण एवं स्तुत्य है।

### प्रवासी भारतीय : संकल्पना –

प्रबुद्ध पाठक के मन में सवाल उत्पन्न होगा कि, प्रवासी भारतीय किसे कहते हैं? जो भारतवंशी हैं पर मजबूरन या किसी कारणवश वे विदेशों में रह रहे हैं, उन्हें हम प्रवासी भारतीय कहते हैं। उन्हें भारत के प्रति आत्मिक लगाव है, आदर है, प्रेम है। विदेशों में फैला प्रवासी भारतीय जनसमाज अपनी मिट्टी की गंध लिए साहित्यरूपी हथियार से अपनी अलग पहचान बना रहा है। अपितु प्रवासी भारतीय साहित्य थोड़ा-सा उपेक्षित, अज्ञात एवं अनालोचित रहा है। हिंदी भाषा के प्रचार-प्रसार, भारतीय अस्मिता की पहचान तथा भारतीय संस्कृति के संवर्धन में प्रवासी भारतीय साहित्यिकों के साहित्य का अध्ययन आवश्यक एवं महत्वपूर्ण है। प्रवासी भारतीय साहित्यकारों में 'विश्व हिंदी सम्मान' से सम्मानित साहित्यकार स्वर्गीय पंडित हरदेव

सहतू, फिजी के प्रेमचंद गोविंदसिंह कंबल, मॉरिशस के अभिमन्यू अनंत जैसे साहित्यिकों की विशेष भूमिका रही है। प्रस्तुत शोधालेख में संपादक विमलेश वर्मा / भावना सक्सेना के 'सुरीनाम का सृजनात्मक हिंदी साहित्य' में प्रकाशित कवियों के काव्य का अनुशीलन किया है। इनकी रचनाएँ हिंदी भाषा प्रेम तथा भारतीय संस्कृति का दस्तावेज है। प्रवासी भारतीयों के काव्य के विविध आयाम –

### 1) हिंदी के प्रति अटटू प्रेम –

हर राष्ट्र की अपनी राष्ट्रभाषा, राष्ट्रध्वज, राष्ट्रचिह्न होता है। भारत की राष्ट्रभाषा हिंदी है। हिंदी के प्रति भारतीयों को अटटू प्रेम है, जिस कारण विदेशों में रहे प्रवासी भारतीयों के मन में हिंदी के प्रति निष्ठा, प्रेम बरकरार है। उनका साहित्य इसका प्रमाण है।

हिंदुस्तानियों की भाषा हिंदी है और यही उनकी असली पहचान है। हिंदी का उत्थान-विकास हो, उसे उचित सम्मान मिले यह अभिलाषा प्रवासी भारतीय साहित्यकारों के मन में है। जो हिंदुस्तानी होकर हिंदी नहीं बोलता उसके लिए यह लज्जा की बात है। नेताओं के मन में हिंदी के प्रति भाव जागृत होंगे तभी देश की उन्नति होगी। सुशीला सुक्खु के 'हिंदी' कविता में इसकी अभिव्यक्ति हुई है। हिंदी उन्हें प्राणों से भी प्यारी है। वे लिखती हैं—

'हिंदी मेरी शान है, हिंदी मेरा मान।

हिंदी ही इज्जत आस्था, हिंदी मेरा प्राण ॥२

सरनामी प्रवासी भारतीयों का सच्चा सुख हिंदी वाणी में है, हिंदी वाणी से है। मातृभाषा, राष्ट्रभाषा व्यक्ति की पहचान है। उसे कभी भूलना नहीं। निजभाषा के ज्ञान में मानव का कल्याण है। इस जगत में सभी कौशल्य आत्मसात किए हुए व्यक्ति निजभाषा न सिखे तो उसके सब गुण बेमतलब हैं, व्यर्थ हैं। इसलिए चंद्रमोहन रंजीत सिंह कहते हैं –

'हिंदी भाषा को पढो, सुनो हिंदी के लाल।

हिंदी बोली बोलिए, इस पर नहीं सवाल ॥३

स्पष्ट है, सरनामी प्रवासी भारतीय अपनी राष्ट्रभाषा हिंदी के प्रति सजग हैं, जागरूक हैं। प्रतिकूल परिस्थिति में भी उन्होंने विदेश में हिंदी भाषा को जीवित रखा। हिंदी को अपनी भावाभिव्यक्ति का माध्यम बनाया। यह राष्ट्रप्रेम का प्रतिक है।

अमृत प्राशन करने से अमरत्व प्राप्त होता है। हिंदी का ज्ञान प्राप्त करना अमृत प्राशन करने के समान है। धीरज कंधई के शब्दों में—

हिंदी ज्ञान

मेरे लिए अमृत रस पान

जितनी बार उसे पीता हूँ

लगता है उतनी बार जीता हूँ।<sup>4</sup>

स्पष्ट है, सूरनामी प्रवासी भारतीय हिंदी की प्रतिष्ठा एवं प्रचार – प्रसार में प्रयत्नरत हैं।

## 2) भारतीय संस्कृति का मार्गदर्शक रूप –

भारतीय संस्कृति विश्व की महान संस्कृति है। सरनामी प्रवासी भारतीयों को भारतीय संस्कृति के प्रति आस्था है, श्रद्धा है। भारतीय संस्कृति त्याग, आदर, संगठन, एकता की परिचायक है। सूरनामी हिंदी साहित्यकार सब एक साथ मिलकर श्रेष्ठ संगठन कर अपने लक्ष्य-ध्येय पर अग्रेसर होना चाहते हैं। तेज प्रसाद खेदू कहते हैं—

‘हमें श्रेष्ठ संगठन करना है, निज ध्येय— मार्ग  
बढ़ाना है,

मिलकर सब ही से चलना है, हमको तो हिंदी वाणी  
से।<sup>15</sup>

‘भगवद्गीता’ भारतीय संस्कृति को मिला अमर वरदान है। धर्म की रक्षा का द्योतक है। अतः भगवद्गीता ने मानव समाज को त्याग का पाठ दिया है। सागर अपार जल पाकर भी कभी अहंकार नहीं करता। उसमें न कभी बाढ़ आती है, न कभी जलधार घटती है। मानव जीवन में अनेक सुख दुःख आते हैं। जीवन सुख दुःख की पहली है। दुःखों से इंसान को डरना नहीं है। मानव को अपनी मर्यादा—रेखा लॉघनी नहीं है, बल्कि नैतिक आचरण करना चाहिए। सुशीला सुक्खु ‘सागर’ कविता में इंसान को अहंकार का त्याग कर मर्यादा में रहने का संदेश देती हैं...

‘मर्यादा में सदा है बने रहना,

महत्व भरा यह संदेश,

इंसानों में कर देना प्रवेश,

सागर कहेँ या रत्नेश।<sup>16</sup>

भारतीय संस्कृति जीवन का सच्चा पाठ है।

गीता, रामायण, अमंग व्यक्ति को जीवन में आदर्श, संस्कार भरते हैं। अंधेरी रातों में प्रवासी भारतीय साहित्यकारों को भारतीय संस्कृति मार्गदर्शक बनी हैं।

## 3) विरह का दर्द –

भारत से कोसों दूर दक्षिण अमरिका के उत्तरी पश्चिमी भाग में स्थित सूरीनाम में बसे प्रवासी भारतीय में कुछ शर्तबंदी प्रथा के अंतर्गत, तो कुछ सुंदर भविष्य का ख्वाब लिए अपना गाँव छोड़कर विदेश गमन के लिए तैयार हुए। आज वहाँ उनकी तीसरी, चौथी पीढ़ी जीवनयापन कर रही है। प्रवासी भारतीयों के मन में अपनी भारतभूमि के प्रति गहरा लगाव है, प्रेम है, अपनी मातृभूमि से बिछुडने का दर्द है, वेदना है। जिसे सरनामी प्रवासी भारतीय साहित्यकारों ने काव्यरूप में वाणी दी है। अमर सिंह रमण अपनी प्रवासी विरह वेदना को इस तरह व्यक्त करते हैं –

‘रे मुन्ना भेंट ना होइ है हमार।

किरवा काटिस मुडिया में हम भाग आइली परदेस।

अपने देश में अकडत रहिली यहाँ कुली का भेस।

सात समुंदरपार हो अइली छूटा भारत देश।।

रे मुन्ना भेंट ना होइहै हमार।<sup>7</sup>

अर्थात् अपने घर में हर कोई राजा की तरह रहता है, पर पराए घर, पराए देश में कुली की तरह रहना पडता है, यह वास्तविक यथार्थ है। इतना ही नहीं बीते दिनों को याद कर अमर सिंह रमण की आँखों में पानी आ जाता है।

## 4) भगवान के प्रति आस्था –

भगवान में आस्था रखना भारतीय संस्कृति का द्योतक है। भगवान को स्मरण करने से सुख, शांति, समाधान मिलता है। अपितु मूर्तिपूजा, बाहयाडंबर वगैरह मानव को पतनोन्मुख ले जाता है। अतः संत कबीर, संत गाडगे बाबा जैसे महान विभूतियों ने इसका विरोध किया है। भगवान तो हमारे मन में होते हैं, हमारी आत्मा में निवास करते हैं। किसी भी तिर्थस्थल जाकर भगवान की प्राप्ति नहीं होती। इस संबंध में कारमेन जगलाल की पंक्तियाँ देखिए—

‘काशी गइलीन

मक्का गइलीन

रोम भी गइलीन

कहीं न पइलीन भगवान’<sup>8</sup>

अर्थात् भगवान किसी तिर्थस्थल, ग्रंथ, पुराण, पुजारी, पंडित, पादरी के पास नहीं मिलते। भगवान को देखने के लिए इंसान के पास पवित्र नजर, शुद्ध

आत्मा चाहिए। इस संसार में जितने भी जीव हैं, वे भगवान के ही रूप हैं। हमारे अंदर भगवान हैं, बस उसे समझने की शक्ति चाहिए। कारमेन जगलाल भगवान से सवाल पूछते हैं—

‘मैंने भगवान से पूछा—तुम कहाँ  
भगवान ने कहा मैं आप ही के पास  
आप ही में हूँ’<sup>9</sup>

मनुष्य जीवन संकटों से घिरा है। प्रतिकूल परिस्थिति में मानव भगवान को याद करता है। भगवान ही उसका आधार होता है, शक्ति होती है। वही निर्बल का बल होता है। जीवनपथ पर छाए अंधकार को मिटाने के लिए धीरज कंधई कहते हैं—

‘जीवन की संध्या आए तो  
अंधकार पथ में छाए तो  
हे प्रभु मेरा साथ निभाना’<sup>10</sup>

अतः देवी देवताओं में आस्था भारतीय संस्कृति की पहचान है, जिसे प्रवासी भारतीय कवियों ने अपने काव्य में चित्रित किया है। व्यक्ति के मन में बल,साहस, उम्मीद,प्रेरणा भरने का काम भगवान करते हैं। भगवान मानव की अंतरिक शक्ति है,जिससे किसी भी तूफान को मानव आसानी से पार कर लेता है।

### 5) मूल्यों की रक्षा –

‘मूल्य’ मानव जीवन को सूचारु ढंग से चलाने के लिए आवश्यक हैं। समाज के आदर्श एवं सुसंस्कार ‘मूल्य’ कहलाते हैं। मानवता, राष्ट्रप्रेम, सर्वधर्मसमभाव, एकता, आदर जैसे मूल्यों की रक्षा साहित्य ने की है, यह साहित्यकार का दायित्व भी है। मनुष्य को मनुष्य से मनुष्य जैसा व्यवहार करना चाहिए, सभी मानव एक है, सबको प्यार करें, मानव का धर्म मानवता हो,अहिंसा के पूजारी बनो और कर्म करते रहो यही संदेश साहित्यकारों ने दिया है। बिहारीलाल कल्लू कहते हैं

‘हिंदू धर्म का आज कोई सानी नहीं,  
कर्म करते,अहिंसा के मानी बनो। ऐ हिंदुओ।

शील सदगुण साक्षात् मूर्ति हो तुम,

माता-पिता और गुरु के पुजारी बनो। ऐ हिंदुओ.....

आज मूल्यों का विघटन हो रहा है। नैतिक-अनैतिक,अच्छे-बुरे की पहचान मानव नहीं कर पा रहा है। वर्तमान मानव पाश्चात्य संस्कृति, इंटरनेट, मिडिया, बाजारवाद की प्रभाव तले दब गया है। यही मानव के पतन तथा मूल्यों के विघटन का कारण बना है। स्वतंत्रता की चाह में इंसान अपनी सभ्यता एवं संस्कृति को भूल रहा है। नर ‘नारायण’ कहलाता है

पर वर्तमान समय में वह ‘नाग’ की तरह डस रहा है। अपना जहर अपने घर-परिवार के लोगों को पिलाने में उसे लज्जा महसूस नहीं होती। चंद्रमोहन रंजीत सिंह ने ‘नर में नाग’ कविता में इस पर प्रकाश डाला है।—

‘सभ्य नहीं बन पाए नाग तुम सभ्य नहीं बन पाए  
उसको भी डस लिया है जिसने तुझको दूध  
पिलाए।नाग।’<sup>12</sup>

सच है, प्रवासी भारतियों ने मूल्यों का महत्व जाना है, पहचाना है और यथार्थता के साथ साहित्य में अभिव्यक्त किया है।

### निष्कर्ष :

स्पष्ट है की प्रवासी भारतियों का काव्य साहित्य एवं संस्कृति का संवर्धक है। प्रवासी भारतियों के द्वारा हिंदी में साहित्यिक लेखन हो रहा है,जो हिंदी के वैश्विक विकास में उल्लेखनीय एवं महत्वपूर्ण कार्य है। उनका साहित्य भारतीय संस्कृति की छबि है। भारतीय अस्मिता की रक्षा के लिए प्रवासी भारतीय हिंदी को आवश्यक मानते हैं। सरनामी प्रवासी भारतीय द्विभाषी हैं। वे डच और हिंदी बोलते हैं। उनके काव्य में हिंदी की कई बोलियों और डच के शब्द मिलते हैं। प्रवासी भारतीय साहित्यकारों ने अपने काव्य के माध्यम से हिंदी सीखने-पढने की आवश्यकता पर बल दिया है। उन्हें अपनी भाषा, संस्कृति तथा भारतभूमि के प्रति लगाव है, प्रेम है। इस कारण भारत के बाहर विदेश में उन्होंने भाषा – संस्कृति –जीवन मूल्यों को रेखांकित कर अपनी अलग पहचान बरकरार रखी है। अतः सूरीनाम में हिंदी साहित्य के विकास में विवेच्य साहित्यकारों का योगदान महनीय है। हिंदी भाषा की सुरक्षा एवं सम्मान के लिए वे निरंतर प्रयत्नशील हैं।

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36.

## विमर्शोन्मुख संस्कृति एवं 'गर्भनाल' ई-पत्रिका

- डॉ. भाऊसाहेब नवनाथ नवले

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## प्रास्ताविक :

21 वीं सदी सूचना प्रौद्योगिकी एवं तकनीकी आविष्कारों की दृष्टि से विमर्शोन्मुख सदी के रूप में विशेष उल्लेखनीय रही है। जहाँ एक ओर साहित्य में विमर्श की अभिव्यक्ति बेबाक रूप से मिलती है, वहाँ दूसरी ओर मुद्रित तथा इलैक्ट्रॉनिक पत्र-पत्रिकाओं ने भी सामाजिक विमर्शों को अभिव्यक्ति देकर सामाजिक प्रतिबद्धता का निर्वाह पर्याप्त मात्रा में किया हुआ दिखाई देता है। अंतर्जाल पर प्रकाशित प्रवासी भारतीयों की ई-पत्रिका 'गर्भनाल' में विमर्श के विभिन्न पहलू दृष्टिगोचर होते हैं। साहित्यिक विमर्श, दलित विमर्श, आदिवासी विमर्श, स्त्री विमर्श, युवा विमर्श आदि के साथ-साथ अन्य विमर्शों के रूप में प्रवासी रचनाकार विमर्श, पत्र-पत्रिकाओं में जनचेतना की अभिव्यक्ति, पुरुष विमर्श, नवलेखक विमर्श तथा अध्यात्मिक विमर्श जैसे विमर्शों की पहल 'गर्भनाल' प्रवासी भारतीयों की मासिक पत्रिका में हुई। प्रातिनिधिक विमर्शों का जिक्र यहाँ किया जा रहा है-

**गर्भनाल पत्रिका में स्त्री विमर्श :** वर्तमान संदर्भ में या बदलते जीवनगत संदर्भ एवं परिवेश ने नारी विमर्श के नारी मुक्ति, स्वातंत्र्य, अस्तित्व, अस्मिता से संबंधित नारों को व्यापक धरातल पर प्रस्तुत किया है।

माया एंजेलो विन्सटन की अंग्रेजी रचना का हिंदी अनुवाद गोविन्द प्रसाद बहुगुणा ने 'मैं फिर भी उठ खड़ी हूँ' शीर्षक की काव्य रचना के साथ किया है। प्रस्तुत रचना में उन्होंने नारी शक्ति की वैश्विक आवाज को वाणी दी है। वह कहती है-

"क्या तुम मुझे बिल्कुल टूटी चुकी देखना चाहते हो ?  
सिर झुकाये, आँखे नीचे किये हुए

टपकते हुए आंसुओं की तरह ढलते कंधे लिए हुए  
अपनी दिल दहलानेवाली चीख पुकार से बेहाल।"1

द्रष्टव्य काव्य पंक्तियों से स्पष्ट होता है कि

जहाँ भारतवर्ष में महिला सदियों से पुरुष प्रधान संस्कृति का शिकार रही है। वहाँ दूसरी ओर आज वही स्त्री समाज को व्यापक एवं वैश्विक स्तर पर आवाहन कर रही है। वह अपनी दयनीय अवस्था को पुरुष को देखने का अवसर नहीं देना चाहती है। वह डटकर पुरुषी मानसिकता का विरोध कर रही है। वह स्त्री कहती है, मैं भले ही इतिहास की दृष्टि से उपेक्षित रही हूँ, सदियों से मुझे दबाने की कुचलने की साजिश की जा रही है, लेकिन कवि की स्त्री कहती है वह फिर नयी उम्मीद के साथ उठकर खड़ी होने की बात ठान लेती है। 'गर्भनाल' प्रवासी भारतीयों की मासिक पत्रिका में स्त्री संवेदना को व्यापक धरातल पर अभिव्यक्ति मिली है। कहानी, कविता, विचार तथा अन्यान्य स्तंभों के माध्यम से भी स्त्री संवेदना उभकर दिखती है।

गर्भनाल पत्रिका में प्राप्त आदिवासी विमर्श :

'गर्भनाल' प्रवासी भारतीयों की पत्रिका ने यथासमय आदिवासी विमर्श की पहल भी अपने स्तंभों के माध्यम से की हुई दिखाई देती है। मनीष हरिराम गिरधाणी समजाशास्त्र से जुड़े हुए रचनाकार हैं। आँखों देखी स्तंभ के अंतर्गत मनीष ने 'अल्हडता और उल्लास का 'भोंगर्या हाट' शीर्षक आलेख प्रकाशित हुआ है। इस आलेख में रचनाकार ने 'भोंगर्या हाट' उत्सव का जीवंत चित्रण किया है। लेखक का अनुभव है कि "आदिवासी संस्कृति की इस अनूठी बानगी के बीच आधुनिकता ने भी अपना रंग जमा रखा है। 'भोंगर्या हाट' सभी ग्रामीण अपने पूरे सांस्कृतिक परिधानों के साथ उपस्थित होते हैं।"2 प्रस्तुत आलेख के अध्ययनोपरांत कहा जा सकता है कि गर्भनाल ने सांस्कृतिक विरासत आदिवासियों की संस्कृति को व्यापक मंच देने की कोशिश की है। आदिवासी भले ही नाम से आदिवासी है लेकिन अपने सांस्कृतिक पर्व एवं उत्साह के माध्यम से उन्होंने भारतीय संस्कृति की विशिष्टता को दूर-दराज तक पहुँचाया है। आदिवासी

विमर्श की मांग की दृष्टि से 'गर्भनाल' में पर्याप्त पहल होना जरूरी लगता है।

### गर्भनाल पत्रिका में चित्रित युवा विमर्श :

राष्ट्र की नींव अर्थात् आधारशीला के रूप में युवाओं का दायित्व एवं महत्त्व अनन्यसाधारण दिखाई देता है। किसी भी देश तथा राष्ट्र के उज्ज्वल भविष्य की कामना युवाओं को केंद्र में रखकर ही की जा सकती है। जब भी लड़का अपने परिवार के साथ स्वयं को शेयर करने की बात करता है तो अक्सर उसे नजरअंदार किया जाता है। परिणाम ऐसे लड़के आत्महत्या तथा आत्मघाती प्रवृत्ति के शिकार बन जाते हैं। कविता शर्मा का सुझाव है कि " लड़कों को भी मजबूत भावनात्मक सहारे का एहसास करवाया जाये। परिवार, स्कूल में उनकी बातें सहानुभूति के साथ सुनी और समझी जाएँ, उनकी संगत, दोस्ती, लड़कियों के प्रति उनके आकर्षण को समय रहते समझा जाये।" उ कहना सही होगा कि जहाँ युवाओं से अनेक उम्मीदें हम करते हैं, वहाँ हमें उसी आकांक्षा के साथ युवाओं को भी समझने की आवश्यकता प्रतीत होती है। संक्षेप में कहना सही होगा कि 'गर्भनाल' प्रवासी भारतीयों की ई-पत्रिका में युवा विमर्श की पहल पर्याप्त मात्रा में हुई।

### गर्भनाल पत्रिका में चित्रित जनचेतना :

साहित्य का मुख्य उद्देश्य समाजकेंद्री होता है। साहित्य जनता को चेतित कर, उन्हें अपने अधिकार, अस्तित्व तथा न्याय की लड़ाई के लिए तत्पर होने की ओर संकेत करता है। 'गर्भनाल' प्रवासी भारतीयों की मासिक ई-पत्रिका ने भी जनचेतना की पुरजोर हिमायत की है। पत्रिका के जनचेतनान्मुख परिदृश्य के कारण ही वह देश-विदेश के पाठक तथा हिंदी प्रेमियों के जबान की पत्रिका बन गई है। कविता, कहानियाँ, लघुकथा, विचार तथा अन्यान्य स्तंभों के माध्यम से 'गर्भनाल' ने जनचेतना को पर्याप्त मात्रा में बढ़ावा दिया हुआ दिखाई देता है। विचार स्तंभ के अंतर्गत प्रकाशित डॉ. सुरेश चंद्र जैन का वैचारिक आलेख 'उपकार करें, स्वस्थ रहें' समाजोन्मुखी चेतना की हिमायत करता है। मनुष्य की चाहत सुख-सुविधाओं से युक्त जीवन जीना ही है।

### गर्भनाल पत्रिका में प्राप्त पुरुष विमर्श :

सामान्य तौर पर प्रचलित दलित, आदिवासी, बाल, प्रवासी, युवा तथा स्त्री विमर्श से हर कोई परिचित है। आज पुरुष विमर्श की माँग हो रही है। अन्य

विमर्शों तक तो ठीक है, लेकिन पुरुष विमर्श का दावा भी कभी-कभी हास्यास्पद बन जाता है। 'मैं एक पिता हूँ' रचना में मोनिका शर्मा ने पिता अंतस संवेदना को इस प्रकार प्रस्तुत किया है -

"अल-सुबह घर से निकलना

कुछ तिनकों की तलाश में, एक नीड़ सहेजने की  
अस में, ताकि सांझ ढले जब लौटूँ तो गुडिया,  
मुनिया और छोटू, सबके चेहरे पर हो

खिलखिलाहट" 4

स्पष्ट है कि एक पिता दिन रात अपने परिवार के लिए किसी प्रकार का काम करने के लिए तैयार रहता है। वह सुबह उठकर घर से जल्दी निकलकर श्याम काम के पूरे होने पर घर लौटता है। लौटते समय उसे अपने बेटों का घर की ओर आकर्षित करना और उस पिता के पास खिलौनों का होना एक पिता के लिए आवश्यक लगता है। कहा जा सकता है कि अन्य विमर्शों की तुलना में पुरुष विमर्श की पहल कम मात्रा में हुई है। वैसे देखा जाए तो विमर्श के मानदंडों की दृष्टि से पुरुष विमर्श व्यापक विमर्श के रूप में अभिव्यक्ति की मांग करता है।

### गर्भनाल में प्राप्त अध्यात्मिक विमर्श :

'गर्भनाल' प्रवासी भारतीयों की मासिक पत्रिका ने अध्यात्म और साहित्य को समन्वयात्मक दृष्टि से परखने का प्रयास किया हुआ दिखाई देता है। यह अकेली मासिक पत्रिका है जिसमें साहित्यिक विधा, समसामयिक संदर्भ, वैचारिक आलेख आदि के साथ-साथ अध्यात्मिक पहल भी हुई है। अध्यात्मिक पहल के अंतर्गत पत्रिका में महाभारत, गीतासार तथा रामायण पर आधारित प्रश्नोत्तरी दी है। अध्यात्मिक पहल का उद्देश्य संपादक महोदय की दृष्टि से भारतीय संस्कृति की विरासत को तथा वैचारिक एवं समाजोन्मुखी पहल को अंतर्जाल तथा पत्रिका के माध्यम से दूर-दराज तक पहुँचाना ही लगता है। आजकल हर कोई अपने मोबाइल की ओर आंखें लगाया हुआ दिखाई देता है। अध्यात्मिक ज्ञान पाने की लालसा नई पीढ़ी में मानों लुप्त होती जा रही है। पत्रिका के संपादक ने अध्यात्मिक पहल करके सभी प्रकार के पाठक वर्ग को सोचने के लिए मजबूर किया है।

सार रूप में कहा जा सकता है कि 'गर्भनाल' प्रवासी भारतीयों की मासिक पत्रिका ने अध्यात्मिक विमर्श की अच्छीखासी पहल के कारण भी देश-विदेश के पाठकों को अपनी ओर आकर्षित किया है।

गर्भनाल में प्राप्त बाल विमर्श :

हिंदी साहित्य में कुछ मात्रा में बाल साहित्य अवश्य मिलता है। लेकिन समस्या की गंभीरता को देखने के पश्चात हम इस निष्कर्ष पर पहुँचते हैं कि बाल विमर्श साहित्य के केंद्र में हो। 'गर्भनाल' प्रवासी भारतीयों की मासिक पत्रिका ने बाल विमर्श को केंद्र में रखकर लिखी गई रचनाएँ तथा आलेखों को विवेच्य अवधि में प्रकाशित किया है। बीनू भटनागर का संबंध मनोविज्ञान से रहा है। लेकिन हिंदी साहित्य के प्रति उनकी रुचि भी विचारणीय प्रतीत होती है। 'सीखना कुछ मुश्किलें' शीर्षक के आलेख में उन्होंने सीखने की प्रक्रिया और बालमनोविज्ञान को केंद्र में रखा है। आशा मोर अनाथाश्रम के बच्चे की वाणी की उदासीनता को इस प्रकार अभिव्यक्त करती है –

“खेलने को खिलौने भी हैं,

बहुत सारे हमउम्र दोस्त भी हैं

पर यहाँ नहीं है, मेरे माता-पिता

इसीलिए यह घर हमें अच्छा नहीं लगता।”<sup>5</sup> बच्चे की उक्त व्यथा इस ओर संकेत करती है कि माता-पिता का प्रेम अनन्यसाधारण होता है। अनाथाश्रम में भले ही सभी प्रकार की सुविधाएँ दी जाती हैं। लेकिन इन बच्चों को जिंदगीभर माँ के ममत्व से वंचित एवं उपेक्षित रहना पड़ता है। कवयित्री आशा मोर समाज के सुधी जन से उम्मीद एवं आकांक्षा रखती है कि जो माता-पिता निष्ठुर बनकर अपने बच्चों को दुनिया से परिचित होने से पहले ही बालक को कहीं कूड़े-कचरे में फेंक स्वयं का बड़प्पन अपने आप में जताने लगते हैं। 'गर्भनाल' मासिक पत्रिका ने साहित्यिक पहल को तो बढ़ावा दिया ही है। लेकिन अपेक्षित किंतु उपेक्षित विमर्शों को प्रस्तुत कर सामान्य पाठकों को सोचने के लिए मजबूर किया है। उम्मीद है कि ये विमर्श व्यापक रूप में अभिव्यक्त होंगे।

**गर्भनाल में ब्लॉगिंग विमर्श :**

अंतर्जालीय संदर्भ में ब्लॉग की अपनी अनन्यतम

पहचान रही है। जनचेतना का सशक्त माध्यम के रूप में ब्लाग जगत ने हिंदी साहित्य एवं हिंदी पाठकीय भूख को पर्याप्त मात्रा में तुष्ट करने की कोशिश की हुई दिखाई देती है। 'गर्भनाल' प्रवासी भारतीयों की पत्रिका ने ब्लॉग चर्चा स्तंभ के तहत हिंदी ब्लॉग तथा ब्लॉगों की जानकारी उपलब्ध करायी है। 'गर्भनाल' द्वारा की गई 'ब्लॉग विमर्श' की पहल अपने आप में मौलिकता की पर्याप्त हिमायत करती है। दूसरा सबसे महत्त्वपूर्ण पक्ष यह है कि ब्लॉग के कारण नवलेखकों को अपनी अभिव्यक्ति के लिए सशक्त खुला मंच मिला है, जिससे वे अपने मन की भड़ास तथा दबी हुई आवाज को दूसरों के साथ साझा कर रहे हैं। ब्लॉग परिचय के कारण हिंदी प्रेमी तथा अध्येता को ज्ञानार्जन का अच्छा अवसर मिल रहा है।

**निष्कर्ष :**

संक्षेप में कहा जा सकता है कि प्रवासी भारतीयों की मासिक पत्रिका 'गर्भनाल' ने विमर्शोन्मुख संस्कृति की पहल अपने स्तर के अनुरूप यथोचित ढंग से की हुई दिखाई देती है। पत्रिका के आकार से लघु होने के बावजूद भी विभिन्न प्रकार के विषयों को सहजने का प्रयास संपादक तथा प्रकाशक की ओर से किया हुआ दिखाई देता है। स्त्री विमर्श तथा जनचेतना की दृष्टि से 'गर्भनाल' का हिंदी साहित्य की दृष्टि से योगदान नकारा नहीं जा सकता। साहित्य की पारंपरिक विधाओं तथा विमर्श के पहलुओं से हटकर 'गर्भनाल' में विविध स्तंभों के माध्यम से विचारों का तथा भावों का विवेचन-विश्लेषण हुआ है। ब्लॉगिंग विमर्श, बाल-विमर्श तथा अध्यात्मिक विमर्श पाठकों को सोचने के लिए मजबूर करते हैं।

**संदर्भ संकेत :**

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## भूमंडलीकरण और नारी साहित्य – “अपना आसमान” – डॉ. उषा यादव

प्रा. दत्तात्रय महादेव साळवे  
(हिन्दी विभाग)

सहकार महर्षी शंकरराव मोहिते-पाटील महाविद्यालय,  
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**प्रस्तावना :**

भूमंडलीकरण की प्रक्रिया में पुरी दुनिया एक हो जाती है। सन 1990 से 1991 के बाद जो धारा विकसित हुई उसका नाम ही वैश्विककरण, उदारीकरण अथवा भूमंडलीकरण है। वैश्विककरण से संपूर्ण विश्व दुनिया को एक सूत्र में पिरोने का कार्य करता है। यह एक ऐसी योजना है जो विविध प्रकार के एकत्रिकरण की सर्वसाधारण योजना है। इसका आरंभ सर्व प्रथम 1985 में अमेरिका के भाषा विद्व 'थियोडर लेविट' ने अपने ग्रंथ में किया है। वैश्विककरण यह आर्थिकीकरण की प्रक्रिया है। इस युग में गाँव कसबे का ग्रामीण साहित्य विकसित ही नहीं हो सकता तो वह विश्व के साहित्य सृजन सम्मान प्राप्त करने का आधार है। साहित्यानिर्माण की जिम्मेदारी का यह परिणाम हो गया है कि, आज के मनुष्य की संवेदनाएँ सूख गई तो भावनाओं का अंत हुआ। आज के लोगों के विचार मरे हुए देखने को मिलते हैं। अर्थात् स्थानीय को वैश्विककरण का साथ देने का मूल उद्देश्य है। वैश्विककरण के कारण सांस्कृतिक बदलाव अधिक मात्रा में देखने को मिलता है। इस बदलाव से मनुष्य के बीच में होनेवाले विभिन्न भेदों को त्याग कर सभी मानव जाति के मत भेदों को भूलकर उसे त्यागकर पुरे मानव जाति में बंधुभाव रखकर सब मिलकर उन्नति करेगा तो दुनिया एक परिवार की तरह सुंदर बन जायेगी तभी “वसुधैव कुटुम्बम्” की कामना पुरी हो जायेगी।

**भूमंडलीकरण** – षब्द और बड़ा अक्षरों में बनाया गया अर्थ और विकास : भूमंडलीकरण को अंग्रेजी भाषा में ग्लोबलाइजेशन कहते हैं। तो उसे ही हिन्दी में “वैश्विकीकरण” अथवा “भूमंडलीकरण” कहते हैं। “मराठी” में इसे जागतिकीकरण कहते हैं। इस वैश्विकीकरण की शुरुवात 20 वर्ष से पहले शुरुआत हो रही है। इस शब्द की शुरुआत 'थियोडर लेव्होर'

1985 में की। मगर इस का प्रयोग ही उपयोग में लाया गया है। साथ ही 1991 के बाद सभी देशों में प्रचलित हुआ। इसके कारण नये नये कंपनियों की शुरुवात हुई जिसके कारण देश का औद्योगिक विकास होने के लिए योगदान मिला औद्योगिकरण से अनेक तकनीक का विकास हुआ। इसके कारण ही घंटों में होनेवाला काम मिनटों में होने लगा। मनुष्य के लिए आवश्यक सुख सुविधाएँ उपलब्ध होने लगी। और धीरे-धीरे मनुष्य इस सुख सुविधाओं के अधीन रहने लगा। वैश्विककरण का मनुष्य के जीवन पर, समाज, देशों आदि पर अधिक परिणाम हुआ।

**भूमंडलीकरण – लाभ और हानि :-**

वैश्विकीकरण के कारण बाजारवाद और उपभोक्तावाद का आरंभ हुआ। हमारे खान-पान, रहन-सहन सब में परिवर्तन हुआ। मनुष्य मनुष्य के बीच जो रिश्ता था वह दूर चला गया। इसके कारण ही मानवीय संबंध कभी खिंचे गए तो कभी ढीले पड़ गये। वैश्विकीकरण का असर सिर्फ जीवन पर ही नहीं तो हमारे भाषाओं। पर भी पडा है। जिसके कारण हमें नए-नए शब्दों का समावेश भाषा में हुआ है। वैश्विकीकरण के कारण बाजारवाद को अधिक महत्व प्राप्त हो चुका है। हर कंपनी अपना उत्पाद बढ़ाकर बेचने के काम में लगी है। यह उत्पाद बढ़ाये हुए माल को पहुँचाने के लिए विभिन्न हाथ कांडों को अपनाता पडता है। विज्ञापन कंपनी उत्पाद माल बाजार-ग्राहक तक आते-आते भाषा तो बिगडती है। इसके कारण ही भाषा में विभिन्न विदेशी शब्दों का प्रयोग होता आ रहा है। जैसे पिझा बर्गर मंच्यूरियन आदि। विज्ञापन के समय मिश्रभाषा का प्रयोग होता जा रहा है। दूरदर्शन और विज्ञापन की भाषा अंग्रेजी बन गई है। इस वैश्विकीकरण के कारण समाचार पत्रों में अनेक प्रकार इंग्लीश विज्ञापन, तस्वीरे हमें देखने को मिलते हैं। साथ ही इसके कारण ही

कंप्यूटर, इंटरनेट, ई-मेल, इ-कॉमर्स, टेलीफोन आदि सुविधाओं के द्वारा दुनियाँ की अंतराल, व्यक्तियों के बीच के अंतराल को मिटा दिया है। वैश्विकरण का प्रसार जादा मात्रा में उपग्रह चैनलों, दूरदर्शन के कार्यक्रमों से हो रहा है। ऐसा कार्यकरनेवाला पुरस्कर्ता आज वैश्विकरण के विकास के आगे देशभक्ति, राष्ट्रियता आदि को गौन मानने लगे हैं। मनुष्य सिर्फ भाषा ही नहीं सीखता तो उस भाषा के माध्यम से संस्कृति को भी सीखता है। मगर वैश्विकरण के दौर में कंप्यूटर, इंटरनेट के कारण हमारी राष्ट्रभाषा हिन्दी दूषित होती जा रही है। इसे बचाना हमारा फर्ज है। इसका कारण यह नहीं है कि, हम वैश्विकरण को त्याग दें। हम अपनी राष्ट्रीय एकता को खतरे में न डालें या कोई विदेशी भाषा हमारे एकता का आधार न बन जाय।

**भूमंडलीकरण और नारी साहित्य :-** 'अपना आसमान' – डॉ. उषा यादव लिखित 'अपना आसमान' यह प्रसिद्ध कहानी है। इस कहानी में यह बताया है कि मनुष्य ने अपने जीवन में कभी हार नहीं मानना चाहिए। मनुष्य को अपने में जीवन अनेक समस्याओं का सामना करना पड़ता है। उन्हें जीवन यापन करते समय अगर को कोई कठिनाई अथवा को कोई समस्या आयी तो उसे न डरकर, बीना घबराकर उस समस्याओं का, कठिनाइयों का सामना करना चाहिए। इस समस्याओं में से एक नया मार्ग ढुँडकर अपना जीवन सुंदर बनाने का प्रयास करना चाहिए। तभी तो आपका जीवन सफल हो जायेगा। नहीं तो आप जीवन में कामयाब नहीं हो पायेंगे।

प्रस्तुत कहानी में 'मधुमती' नामक लडकी को तीन बहने थी। चतुर्थ नंबर की सबसे छोटी बहन 'मधुमती' है। 'मधुमती' की तीनों बहनों ने अपने जीवन पर तरस खाकर घर के तीसरे मंजिल की और से छल्लोंग मारकर आत्महत्या कर दी। मधुमती ने इन तीनों बहनों के आत्महत्या के बारे में कभी नहीं सोचा था। मगर इन तीनों बहनों ने सहजता के साथ इस दुनिया को नहीं छोड़ा। इन चारों बहनों के। 'विनोद' नामक एक भाई है जिनकी शादी तीन साल पहले 'दिक्षा' नामक लडकी के साथ हुई है। 'दिक्षा' यह नये जमाने, नये विचारों वाली लडकी है। 'दिक्षा' चार-चार ननदों की सेवा करने में इतनी रुचि नहीं है। 'दिक्षा' जब इस घर में नयी आयी थी तभी उन्होंने अपना रंग नहीं दिखाया था मगर जब इन्हें एक साथ जुड़वा दो बच्चों होते हैं तभी इनकी ऐंट निराली ही बन जाती है। 'दिक्षा' अपने

साँस-ससूर को ताना मारते समय कहती है कि, "आप तो मरकर उपर चले गए। यह बवाल हमारी जान को रोने के लिए छोड़ गए। एक न दो पुरी चार है। इन्हें पार लगाने में हमारी तो जिन्दगी तबाह हो जाएगी।" पृष्ठ 50 अपनी भाभी अपने मामा-पिताको कुछ भी बोलते हैं यह बात चार बहनों को अच्छी नहीं लगी। मगर अपने भाई के सुखी संसार में कोई बाधा, कठिनाइयों पैदा न हो जाय इसीलिए भाभी ने कही हुई बात चारों बहनों अपने विनोद भाई को पता लगाने नहीं देती। भाई तो हमेशा कमाने के लिए बाहर ही जाता है। अपने भाभी की बात इस तीनों बहनों को एक जहर के समान लगी। इतनाही नहीं तो आधुनिकाल कल की नये जमाने की भाभी अपने ननद को कहानी लैकी, सास-ससूरने एक साथ-साथ तीन-चार मोहरों की थैली छोड़कर चले गये। इन चारों को न रूप न गुण है। हमें तो पेट पालने का पडा है। इन चारों के शादी के लिए कितना दहेज लगेगा। भाभी की यह बातों को सुनकर तीनों बहनोंने छतपर जाकर तीसरे मंजिल से छल्लोंग मारकर खुदखुशी की। भाई विनोद अपनी छोटी बहन मधुमती को कहना कि तुम हमेशा उन सभी बहनों के साथ होते हुए यह ऐसा करने में क्या आवश्यकता थी। हम तो इनके शादी के बारे में सोच ही रहा था। मधुमती अपनी तीन बहनों की खुदखुशी के बारे में भाई को कुछ नहीं बताती। भाभी इन तीनों के बारे में बात खोल देती तो मरी हुई तीनों बहने वापस आती। अपनी तीनों बहनों का कर्मकांड समाप्ती के बाद मधुमती अपने हाथ में जोड़ी वस्त्र लेकर घर से बाहर निकालती है। कई कि.मी. अंतर जाने के बाद वह एक कॉलोनी में जाकर एक भव्य कोरी भी घण्टी बजाने के कारण उसे एक गृहस्वामिनी के रूप में पहचाना। 'मधुमती' 'देवव्रत' को मिलने गई। ताकि उनके घर में तीन बच्चों और एक बुढ़ी वृद्ध माँ की देखभाल करने के लिए एक नौकरानी की आवश्यकता है। देवव्रत के यहाँ चाय, नास्ता होने के बाद देवव्रत मधुमती कहती है कि, "बेटी शायद तुमने उस विज्ञापन को ठिक तरह से पढा नहीं है। मैंने स्पष्ट माँग की है कि मुझे पैतिस से पचास वर्ष के बीच भी आयुवाली महिला चाहिए।" 2 पृष्ठ 51 तभी मधुमती कहती कि आप आयु के बारे में बंधन मन डालना आप को जो कुछ काम होगा वह मैं करने के लिए तैयार हूँ। तभी देवव्रत कहता है कि, तुम तो स्कूल की लडकी हो मेरे यहाँ तीन शरारती बच्चे, एक चीड-चीडी बिमार माँ इन सभी को संभालने का



कौशल्य आपके पास नहीं है। तभी मधुमती चह पुरा करने की हमी भरती है। वह अपने को काम करने का मौका पाती है। इससे यकिन होता है कि आज के जमाने में एक छोटी सी स्कूल की लडकी को कितना आत्मविश्वास साथ ही छोटी आयु में बडी जिम्मेदारी लेने के लिए वह तैयार होती है। वह किसी भी कठिन काम को करने के लिए तैयार होती है।

लडकी मधुमती अपने तीनों बहनों की आत्महत्या की कहानी देवव्रत को सुनाती साथ ही तीनों बहनों ने भाई-भाभी के यहाँ रोटी के खातीर जीवन जीने के बदले खुदखुशी करने की पुरी कहानी लडकी देवव्रत को सुनवाती है। उसी समय देवव्रत मधुमती को कहता है कि, अगर मैं आपने यह नौकरी नहीं देता तो क्या उन तीनों बहनों की तरह आप खुदखुशी करेंगे? तभी मधुमती देवव्रत को कहती कि अगर मैं उस तीनों के जिन्दगी की तरह सोचती तो उसी रातमें तीनों के बदले चारों लडकियों की खुदखुशी की वार्ता सभी को मालुम हो जाती। तभी देवव्रत मधुमती को आगे क्या करने का इरादा है? तभी एक छोटी लडकी होकर अपने हिमाल से सोयकर कहती कि, मैं छोटे बच्चे की दिमाख च्युशन ले लूँगी। कई और नौकरी भी तलाश करूँगी और कुछ अगर नौकरी नहीं मिली तो मेहनत, मजदूरी करूँगी करेंगे लेकिन उन तीनों की तरह नहीं मँरूँगी। या नहीं भीख की माँग करूँगी। साथ ही अपने भाभी के देहरी के भीतर अपमान की रोटियों तोड़ूँगी। इस बात से यकिन होता है कि आज के जमाने में एक छोटी सी लडकी अपने जीवन में आये हुए कौन सी भी मुसीबतों का सामना करने के लिए तैयार हुई है। वह किसीपर अश्रित रहने के लिए पैदा

नहीं हुई है। वह अपना जीवन यापन करने के लिए नौकरी, मेहनत, मजदूरी करने को तैयार है। वह अपने आप को आत्मबल बढ़ाने का प्रयास करती है। अंतमें देवव्रत को मधुमती लडकी कहती है कि, "मुझे उडने के लिए आसमान की तलाशना है 'अपना आसमान।' 3 पृष्ठ 53 एक छोटी उम्रमें लडकी की इतनी जोश इतनी तैयार देखकर देवव्रत खामोश हो जाता है और उसे लेकर उनके भाई को मिलवाना चाहता है ताकि, ऐसे लडकी को आज से ही अपने घर में नौकरी को लगवानेवाला है।

**निष्कर्ष :-**

इससे यकिन होता है कि, आज के नये जमाने में ऐसे कई लडकियाँ है कि वह अपने जीवन में कोई भी समस्या आने पर नहीं डरती। अपने तीनों बहनों ने जो किया उनके बदले में वह जिंदा रहकर एक अलग कुछ करके दिखाने की हिम्मत लाती है। वह कभी अपने जीवन में हार नहीं मानती। वह इतनी होशियार बनी है कि, अपने जीवन को निडर भाव से 'सुजलाम सुफलाम' बनाने का प्रयास करती है। वह परिस्थिति से डरकर हिम्मत के साथ उनका सामना खुले आसमान में उडने की चाह मन में भर देती है।

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38.

## हिंदी साहित्य एवं संस्कृति के संवर्धन में अनुवाद की भूमिका

एस.के.आतार

हिंदी विभाग,

आर्ट्स अँड कॉमर्स कॉलेज, नागठाणे.

### सार

भारतीय साहित्य में अनुवाद की प्राचीन परंपरा रही है। हिंदी में देश के विभिन्न तथा विश्व की अनेक भाषाओं के साहित्यिक तथा साहित्येतर कृतियों के अनुवाद हुए हैं। जिनमें साहित्य, इतिहास, दर्शन, धर्म आदि विभिन्न क्षेत्रों की अनेकानेक रचनाओं का समावेश है। साहित्यिक कृतियों के संदर्भ में हम विचार करेंगे तो इनमें विशेषतः आधुनिक काल में कई कृतियों का हिंदी में अनुवाद देखने को मिलता है। हिंदी अनुवाद साहित्य को हम मुख्य रूप से दो भागों में विभाजित कर सकते हैं भारतीय भाषाओं और विदेशी भाषाओं में से अनूदित हिंदी साहित्य। वर्तमान में भूमंडलीकरण के कारण पूरा विश्व 'ग्लोबल विलेज' बन चुका है। वैश्वीकरण के कारण तथा नये नये जनसंचार माध्यमों के अविष्कार के कारण अनुवाद की महत्ता, उपादेयता अधिक बढ़ गई है। वैश्वीकरण के चलते 'आंतरराष्ट्रीय संस्कृति', 'विश्व साहित्य' या 'विश्व संस्कृति' जैसी अवधारणाएँ अनुवाद के कारण और मजबूत होगी। 'यसुधैव कुटुंबकम्' की अवधारणा को और मजबूती मिलेगी। भविष्य में भी निश्चित रूपसे अनुवाद और अनुवादक का महत्त्व और अधिक बढ़ जाएगा। सृजनात्मक साहित्य के साथ साथ अनूदित साहित्य ने भी हिंदी साहित्य जगत

को समृद्ध करने में अपना योगदान दिया है। बहु भाषिक भारत देश में सभी भाषाओं के साहित्य के भीतर सदभावना का माहौल बनाने के हेतु अनुवाद की अत्यंत आवश्यकता है। हिंदी साहित्य एवं संस्कृति के संवर्धन में अनुवाद ने निश्चित रूपसे अपनी महती भूमिका निभाई है।

### हिंदी अनुवाद साहित्य:

भारतीय साहित्य में अनुवाद की प्राचीन परंपरा रही है। हिंदी में देश के विभिन्न तथा विश्व की अनेक भाषाओं के साहित्यिक तथा साहित्येतर कृतियों के अनुवाद हुए हैं। जिनमें साहित्य, इतिहास, दर्शन, धर्म आदि विभिन्न क्षेत्रों की अनेकानेक रचनाओं का समावेश है। साहित्यिक कृतियों के संदर्भ में हम विचार करेंगे तो इनमें विशेषतः आधुनिक काल में कई कृतियों का हिंदी में अनुवाद देखने को मिलता है। हिंदी अनुवाद साहित्य को हम मुख्य रूप से दो भागों में विभाजित कर सकते हैं-

### भारतीय भाषाओं के संदर्भ में :

संविधान की अष्टम अनुसूची में उल्लेखित भाषाओं के साहित्य का हिंदी में अनुवाद हो चुका है जिसकी अपनी एक परंपरा है जिनमें विशेष रूप से कुछ लेखक एवं उनके कृतियों का नामोल्लेख करना उचित होगा। संस्कृत के महान कवि

कालिदास के महान नाटक 'विक्रमोर्वशीयम्' का हिंदी अनुवाद विष्णू प्रभाकर दवारा, तो रायबहादुर लाला सीताराम ने 'मेघदूत' का हिंदी अनुवाद किया है। मराठी के प्रथम जानपीठ पुरकार प्राप्त लेखक वि.स.खांडेकर के प्रसिद्ध उपन्यास 'ययाति' का हिंदी अनुवाद मोरेवर तपस्वी ने किया हुआ है। इसके साथ साथ मराठी के अनेक ग्रंथों का हिंदी में अनुवाद हो चुका है। गुजराती के पन्नालाल पटेल का 'मणला जीव' नामक कृति 'जीवी' शीषक से हिंदी में अनूदित हुई है, तो उडिया लेखिका प्रतिभा राय क 'जानाशानी' नामक कृति शंकरलाल पुरोहित दवारा हिंदी में 'द्रोपदी' नाम से अनूदित हुई है। इसके साथ साथ तमिल की 'जानरथम', तेलुगु की 'पदमाकर', कन्नड की 'हयवदन', आदि कृतियों का हिंदी में अनुवाद हो चुका है। इस प्रकार भारत की प्रमुख भाषाओं की कतिपय साहित्यकृतियों का हिंदी में अनुवाद संपन्न हुआ है। संविधान की अठम अनुसूची में उल्लेखित भाषाओं के साहित्य का हिंदी में अनुवाद अधिक मात्रा में होना सांस्कृतिक सौहार्द के लिए आवश्यक ही नहीं अपितु अनिवार्य है क्योंकि 'विविधता में एकता' यह विशेषता लिए हुए 'विविधता वाले इस देश में जहाँ दो दर्जन से ज्यादा भाषाएँ अपने साहित्यिक समृद्धि एवं संपदाओं के साथ अलग अलग भौगोलिक दायरे में बंटी हुई है उसमें अनुवाद ही एक मात्र ऐसा माध्यम दिखता है जिसके द्वारा इस सांस्कृतिक

एवं साहित्यिक विषमता की गहरी खाई को पाटा जा सकता है "

#### विदेशी भाषाओं के संदर्भ में:

विदेशी भाषाओं में मुख्यरूप से अंग्रेजी, रूसी आदि भाषाओं के साहित्य कृतियों का हिंदी अनुवाद देखने को मलता है जिनमें भारतेंदु हरिश्चंद्र ने शेक्सपियर के 'मर्चेंट आफ वेनिस' का 'दुर्लभ बंधु', आ.रामचंद्र शुक्ल ने जोसेफ एडिसन के 'प्लेजर्स आफ इमोजिनेशन' का 'कल्पना का आनंद', श्रीधर पाठक ने ओलिवर गोल्डस्मिथ के 'द हर्मिट' का 'एकांतवासी योगी', प्रेमचंद ने टालस्टाय के कुछ कृतियों का, उर्दू उपन्यास फसान-ए-आजाद का आदि अनुवाद शामिल हैं।

नामवर सिंह के संपादन में रूसी कविताओं के अनुवाद का संकलन प्रकाशित हुआ है। दिनकर ने डा. डी.एच. लारेन्स की कविताओं का हिंदी अनुवाद किया है। इसके साथ साथ भीम साहनी, राघेय राघव, निर्मल वर्मा, कुंवर नारायण, मोहन राकेश, राजेंद्र यादव, विष्णु खरे, बाबू कार्तिकी प्रसाद खत्री आदि जैसे कई साहित्यकार, अनुवादक ने दुनिया की प्रमुख भाषाओं की साहित्य कृतियों का हिंदी में अनुवाद किया हुआ दृष्ट्य होता है। गोपीनाथन एम एम ने शेक्सपियर के तीन नाटक का हिंदी अनुवाद किया है। मथुराप्रसाद चौधरी ने सन 1950 में 'मैकबेथ' का हिंदी अनुवाद किया। बाबू रामकृष्ण वर्मा ने उर्दू और अंग्रेजी के कई उपन्यासों का अनुवाद हिंदी में हुआ है। अंग्रेजी आत्मकथाओं में चार्ली चैप्लिन, चार्ल्स डार्विन

आदियों की आत्मकथाओं का सूरज प्रकाश ने हिंदी अनुवाद किया है। इसके साथ साथ रूसी साहित्यिक एंटेन चेखव के 'द ओरेटर' का विजय शर्मा ने अनुवाद किया है। प्रवासी भारतीय साहित्यकार प्रो.हरिशंकर आदेश ने संस्कृत,अंग्रेजी आदि भाषाओं की अनेक कृतियों का हिंदी अनुवाद किया है। नोबेल पुरस्कारप्राप्त लेखक वी एस नायपाल की अनेक पुस्तकों का पेंगुइन ने हिंदी में अनुवाद प्रकाशित कराया है। इसके साथ बुकर पुरस्कार प्राप्त अरविंद अडिगाके 'व्हाइट टाइगर', चेतन भगत,विक्रम चंद्रा के उपन्यास 'द सेक्रेड गेम्स' का और दस लाख की तादाद में बिकनेवाले अंग्रेजी के युवा लेखक रविंद्रसिंह की 'आय टू हेड एलवस्टोरी' का 'एक प्रेम कहानी मेरीभी' शीर्षक से हिंदी अनुवाद आ चुका है। इसके साथ साथ अनिता देसाई, अरुंधती राय,आमिष आद अंग्रेजी लेखकों की पुस्तकें हिंदी में अनूदित हो चुकी हैं।

कविताओं के संदर्भ में हम देखते हैं कि अंग्रेजी के प्रसिद्ध लेखक डी एच लॉरेन्स की कविताओं का रामधारीसिंह 'दनकर' द्वारा 'आत्माकी आँखें' नाम से अनुवाद हुआ है। तो हेराल्ड पिटर की कुछ कविताओं का व्योमेश शुक्ल द्वारा हिंदी अनुवाद हुआ है। दर्शन के क्षेत्र में चीनी दार्शनिक लाओत्सेकी 'ताओ ते चिंग' का, प्लेटोक्रीटो,अपलाजी,द रिपब्लिक का, एपिट्यूस के विचारों का हिंदी में अनुवाद डा आलोक कुमार ने किया है। हिंदी में अन्य भाषाओं की साहित्य कृतियों का अनेकानेक साहित्यकारों,अनुवाद कोने हिंदी अनुवाद करके हिंदी साहित्यको समृद्ध किया

है। बांग्लादेशी लेखिका तसलिमा नसरीनकी कुछ कविताओं का उत्पल बॅनर्जी द्वारा हिंदी अनुवाद हुआ है। रूसी लेखक अलेक्झान्दर पुश्कीन की कविताओं का अनिल जन विजय ने अनुवाद किया है। फयोदर त्यूत्चेव्हका वरयाम सिंहद्वारा हुआ है। इसके साथ साथ अर्जेंटिना, अंगोला, चेक, इरानी,लिबिया, नॉर्वे,यूनानी,फ्रान्सीसी,स्पैनिश,तुर्की, इराक, जापानी,जर्मन, चीन,ब्राजील,नेपालीआदि यों की कविताओं का अनुवाद हिंदी में देखने को मिलता है।

#### अनुवाद और साहित्य एवं संस्कृति समृद्धि :

अनुवाद और साहित्य एवं संस्कृति समृद्धि के बारे में डा.ऋषभदेव शर्मा कहते हैं "अनुवाद किसी भी भाषा व साहित्य के आंतरिक बहुआयामी प्रणाली में ही बदलाव ला देता है जिससे उस भाषा का ढाँचा और मुहावरा तक बदल जाता है। मानना होगा की पिछले डेढ़ सौ वर्षों में हिंदी के साथ भी ऐसा ही हुआ है।

अनुवाद के कारण 'विश्वनागरिक'की अवधारणा संवर्धित होती है। डा.शिबन कृष्णरैना के विचारानुसार "अनुवाद कर्म राष्ट्रसेवा का कर्म है। यह अनुवादक ही है जो दो संस्कृतियों, राज्यों,देशों एवं विचारधाराओं के बीच सेतु का काम करता है। और तो और यह अनुवादक ही है जो भौगोलिक सीमाओं को लाँघकर भाषाओं के बीच सौहार्द,सामंजस्य एवं सदभाव को स्थापित करता है तथा हम एकात्मता एवं वैश्वीकरण की भावना से ओत प्रोतकर देता है। इस दृष्टि से यदि अनुवादक को समवयक, मध्यस्थ,

संवाहक, भाषाई दूत आदि की संज्ञा दी जाए तो कोई अत्युक्ति न होगी।”

मौलिक, सृजनात्मक हिंदी साहित्य लेखकों ने हिंदी भाषी क्षेत्रकी संस्कृति को अपनी कृतियों में अभिव्यक्त किया ही है या करते ही है लेकिन अन्य भाषा भाषी क्षेत्रकी साहित्य कृतियां हिंदी में अनूदित होने से वहाँ की संस्कृति का परिचय हिंदी जगत को होता है अर्थात् दो संस्कृतियों को जोड़ने का, उन में सौहार्द, सदभावना बनाने का कार्य एक सेतु के रूप में अनुवाद ने किया है।” अनुवाद से अन्य समाज, चाहे वह ग्रामीण हो या शहरी, आंचलिक हो या नागरी, स्वदेशी हो या विदेशी, की सभ्यता और संस्कृति से परिचय पाना सुलभ होता है।”

धर्म एवं दर्शन, साहित्य, विज्ञान, शिक्षा, वाणिज्य आदि संस्कृति के विभिन्न पहलुओं का अनुवाद से अभिन्न संबंध रहा है। सांस्कृतिक परिप्रेक्ष्य में हम विचार करेंगे तो “भारतीय साहित्य के केवल स्वातंत्र्योत्तर कालीन अनुवाद में बंकिम शरत, रविंद्र, प्रेमचंद, निराला, नागार्जुन, महाश्वेता, वैकम, मुहम्मद बसीर, शिवराम कारत, यू.आर. अनंतमूर्ती, केसव रेडडी, पन्नालाल पटेल, सुमितराम, भालचंद्र नमाडे, कर्तारसिंह दुग्गल आदि की रचनाओं के विभिन्न भारतीय भाषाओं में हुए अनुवाद को देखकर राष्ट्रीय फलक पर देखकर सांस्कृतिक सौहार्द की जीतनी स्पष्ट छवि बनती है उसका सारा श्रेय अनुवाद कार्यको ही जाता है।”

अभी हालही के कुछ वर्षोंमें हम देखते हैं कि स्टीव्ह जॉन्स की आमकथा अंग्रेजी में प्रकाशित होते ही एक महीने के

भीतर उसका हिंदी अनुवाद आया था या फिर स्पैनिश लेखक मारिये बर्गास लोसा को नोबेल मिलने के बाद एक महीने के भीतर उसकी कृतियों का भी हिंदी अनुवाद आ चुका था | यह अच्छे संकेत हैं लेकिन इसका मात्रा बढ़नी आवश्यक है |

**निष्कर्ष:** भूमंडलीकरण के कारण पूरा विश्व ‘ग्लोबल विलेज’ बन चुका है। वैश्वीकरण के कारण तथा नये नये जनसंचार माध्यमोंके अविष्कार के कारण अनुवाद की महत्ता, उपादेयता अधिक बढ़ गई है। वैश्वीकरण के चलते ‘आंतरराष्ट्रीय संस्कृति’, विश्व साहित्य’या ‘विश्व संस्कृति’ जैसी अवधारणाएँ अनुवाद के कारण और मजबूत होगी | ‘यसुधैव कुटूंबकम्’ की अवधारणा को और मजबूती मलेगी। भविष्य में भी निश्चितरूपसे अनुवाद और अनुवादक का महत्त्व और अधिक बढ़ जाएगा। सृजनात्मक साहित्य के साथ साथ अनूदित साहित्य ने भी हिंदी साहित्य जगत को समृद्ध करने में अपना योगदान दिया है। बहुभाषिक भारत देश में सभी भाषाओं के साहित्य के भीतर सदभावना का माहौल बनाने के हेतु अनुवाद की अत्यंत आवश्यकता है। हिंदी साहित्य एवं संस्कृति के संवर्धन में अनुवादने निश्चितरूपसे अपनी महती भूमिका निभाई है।

**संदर्भ :**

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4. अनुवाद की सामाजिक भूमिका, रीतारानी पालीवाल
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39.

“भूमंडलीकरण, निजीकरण और उदारीकरण से प्रभावित हिंदी उपन्यास”  
(दौड़, ब्रेक के बाद, मुन्नी मोबाईल, ग्लोबल गाँव के देवता,  
उपन्यास के विशेष संदर्भ में )

सागर रघुनाथ कांबले

शोधछात्र

ग्राम—वाघवे, तहसिल—पन्हाळा,  
जिला—कोल्हापुर।

सारांश :-

‘भूमंडलीकरण’ शब्द ‘ग्लोबललायजेशन’ का हिंदी रूपांतर है। ‘भूमंडलीकरण’ 1990 के बाद की देन है। स्वतंत्रता प्राप्ति के तुरंत बाद भारत ने मिश्रित अर्थव्यवस्था की नीति को चुना जिसके अंतर्गत सरकार ने विकास का मार्ग अपनाया। समस्याओं जैसे बदली कीमतें, पर्याप्त पूँजी की कमी, धीमा विकास आदि ने भारत के पिछड़ेपन के संकट को बढ़ा दिया। परिणामस्वरूप भारत में ‘भूमंडलीकरण’ की प्रक्रिया तेज करने तथा अंतर्राष्ट्रीय संस्थाओं विश्व बैंक और अंतर्राष्ट्रीय मुद्रा कोष के सुझाव के अनुसार अपने बाजार खोलने को विवश किया। निजी क्षेत्र को कई प्रतिबंध से मुक्त कर दिया गया। ‘भूमंडलीकरण’ ने हमारे आर्थिक जगत को प्रभावित करने के साथ ही सामाजिक, सांस्कृतिक, राजनीतिक, साहित्यिक जगत को भी प्रभावित किया है। आज के समय में ‘भूमंडलीकरण’ पर चर्चा हो रही है, किंतु उस यथार्थ को सशक्त प्रभावशाली और मार्मिक रूप में अभिव्यक्ति देने का श्रेय जाता है, ‘दौड़’ (ममता कालिया), ‘ब्रेक के बाद’ (अलका सरावगी), ‘ग्लोबल गाँव के देवता’ (रणेंद्र), ‘मुन्नी मोबाईल’ (प्रदीप सौरभ), आदि उपन्यासों को है।

मूल शब्द ‘भूमंडलीकरण’ :-

‘भूमंडलीकरण’ शब्द में ‘भू’ का अर्थ होता है — ‘भूमि’ और ‘मंडलीकरण’ का अर्थ हुआ समाहित करना। अर्थात् संपूर्ण ‘भूमंडल’ का एक साथ हो जाना।

मूल शब्द ‘उपन्यास’ :-

‘उपन्यास’ शब्द ‘उप’ तथा ‘न्यास’ के योग से बना है, जिसका अर्थ है—‘समीप’। इस प्रकार ‘उपन्यास’ का शाब्दिक अर्थ है — ‘समीप’ रखी हुई वस्तु। इसका

आशय यह है ‘जीवन के समीपस्थ प्रतीत होने वाली कृति।’

भूमिका :-

‘भूमंडलीकरण’ नब्बे के बाद की देन है। अंग्रेजी के ‘ग्लोबललायजेशन’ शब्द के लिए हिंदी में ‘भूमंडलीकरण’ शब्द प्रचलित है। यह शब्द बीसवीं सदी के अंतिम दशक में व्यापक रूप से प्रयोग में आया है। 1991 सोवियत संघ के विघटन के बाद अमरिका के नेतृत्व में बहुराष्ट्रीय कम्पनियों ने दुनिया के, खासतौर पर तीसरी दुनिया के बाजार पर कब्जा जमाना शुरू किया तो इसे ‘भूमंडलीकरण’ का नाम दिया गया। यह व्यवस्था सशक्त पूँजीवादी प्रतिष्ठानों, यानी बहुराष्ट्रीय कंपनियों और उनके केंद्र के सबल केंद्र अमरिका के हातो की रक्षा का माध्यम बनी हुई है। संसार को एक करने को एक करना चाहते हैं, बाकी ‘भूमंडलीकरण’ का बीजारोपण है।

भूमंडलीकरण के प्रमुख क्षेत्र :-

1. उदारीकरण — उदारीकरण का अर्थ है, औद्योगिक और सेवा क्षेत्र की विभिन्न गतिविधियों से संबंधित नियमों में ढिल देना और विदेशी कंपनियों को घरेलू क्षेत्र में व्यापारिक और उत्पादन इकाइया लगाने हेतु प्रोत्साहित करना।

2. निजीकरण — निजीकरण के माध्यम से निजी क्षेत्र की कंपनियों को उन वस्तुओं और सेवाओं के उत्पादन की अनुमति प्रदान की जाती है। जिनकी पहले अनुमति नहीं थी।

आज ‘भूमंडलीकरण’ का अर्थ है, सारी दुनिया को एक ही रंग में रंगना या फिर विविधताओं को समाप्त कर एकरूपता लाना। सारे संसार में एकरूपता प्रदान करने के नाम से जो नए आर्थिक, सामाजिक

परिवर्तन आए उसी का नमूना 'भूमंडलीकरण' हैं। आज जिस संदर्भ में 'भूमंडलीकरण' की चर्चा गर्म हुई है, वह अमरिकी पूँजीवाद वाली प्रणाली के अभिन्न रूप से जुडी हैं। वैसे तो इस जादू के पिटारे को खोलते समय इस बात की तथाकथित घोषणा की गई थी की इस प्रक्रिया के तहत वैश्विक रूप से असमानता में कमी आएगी। यह संसार में शिक्षा, रोजगार, तथा व्यापार को मजबूती प्रदान करेगा और आपसी सहभागिता बनेगी, पर वर्तमान परिदृश्य पर दृष्टिपात करे तो यह दावा पूर्णतः खोखला और दोहरा चरित्र का परिणाम करने जैसा है। यशपाल जी का मानना है कि, "भूमंडलीकरण" का अर्थ यह नहीं है, कि यह सब लोगों के लिए बराबर हैं। इसमें 'वसुधैव कुटुम्बकम्' जैसी बात बिल्कुल नहीं हैं। 'भूमंडलीकरण' एक स्वेच्छाकारी प्रक्रिया है। जिसमें नियमों का पालन हमें करना पड़ेगा और हम सबको उसके पीछे चलना पड़ेगा। ये यह भी तय करेगी की हमारी स्थितियों कैसी होंगी। उन्हें कैसे होनी चाहिए।" 1 "भौगोलिक सीमाओं के समाप्त होने, घरेलू बाजारों को नियंत्रित मुक्त किए जाने और विज्ञान और संचार टेक्नॉलॉजी के चमत्कारी अविष्कारों ने विश्व के छोटे-बड़े राज्यों को आपस में इस तरह जोड़ दिया है की, विश्व 'ग्लोबल व्हिलेज' में परिवर्तित हो गया है। 'भूमंडलीकरण' ने हमारे आर्थिक जगत को प्रभावित करने के साथ ही सामाजिक, सांस्कृतिक, राजनीतिक, साहित्यिक जगत को भी प्रभावित किया है।

वह निम्नप्रकार हैं—

### 1. राजनीतिक प्रभाव :-

'भूमंडलीकरण' सभी प्रकार की गतिविधियों को नियमित करने की शक्ति सरकार के स्थान पर अंतर्राष्ट्रीय संस्थानों को देता है, जो अप्रत्यक्ष रूप से बहुराष्ट्रीय कंपनियों द्वारा नियंत्रित होते हैं। जब एक देश किसी अन्य देश की व्यापारिक गतिविधियों के साथ जुड़ा होता है, तो उस देश की सरकार उन देशों के साथ अलग-अलग समजोते करती हैं। अब अंतर्राष्ट्रीय संगठन जैसे विश्व व्यापार संगठन सभी देशों के लिए नियमावली बनता है और सभी सरकारों को यह नियम अपने-अपने देश में लागू करने होते हैं। इसके साथ ही 'भूमंडलीकरण' कई सरकारों की निजी क्षेत्र की सुविधा प्रदान करने हेतु कई विधायी नियमों को बदलने के लिए विवश करता है। सरकारें कामगारों के अधिकारों की सुरक्षा करनेवाले और पर्यावरण

संबंधी कुछ नियमों को हटाने पर विवश हो जाती हैं।

### 2. सामाजिक – सांस्कृतिक प्रभाव :-

'भूमंडलीकरण' पारिवारिक संरचना को भी बदलता है। अतीत में संयुक्त परिवार का चलन था। अब इसका स्थान एकाकी परिवार ने ले लिया है। हमारी खान – पान की आदतें, त्योहार, समारोह भी काफी बदल गए हैं। जन्मदिन, महिला दिवस, फास्टफूड की बढ़ती संख्या और कई अंतर्राष्ट्रीय त्योहार 'भूमंडलीकरण' के प्रतीक हैं। 'भूमंडलीकरण' का प्रत्यक्ष प्रभाव हमारे पहनावे में देखा जा सकता है। समुदायों के अपने संस्कार, परंपराएँ और मूल्य भी परिवर्तित हो रहे हैं।

### 3. आर्थिक प्रभाव :-

'भूमंडलीकरण' से अन्य देशों से पूँजी, नवीनतम प्रौद्योगिकी और मशीनों का आगमन होता है। उदाहरण के लिए भारत का समूचा सूचना प्रौद्योगिकी उद्योग विकसित देशों में प्रयोग किए जाने वाले कम्प्यूटरों और दूर संचार यंत्रों के प्रयोग करता है। लगभग 15 वर्ष पहले यह अकल्पनीय था। भारत के कुछ संस्थानों के इंजीनियर स्नातकों की अमरिका और युरोप के कई देशों में बहुत मांग है। कई देशों में सरकारों के पास प्राकृतिक संसाधनों का स्वामित्व होता है और वे पुरी दक्षता से जन-हित में उनका उपयोग करती हैं और लोगों को विभिन्न सेवाएँ उपलब्ध कराती हैं। 'भूमंडलीकरण' सरकारों को संसाधनों का निजीकरण करने के लिए प्रोत्साहित करता है, जिससे लाभ कमाने की दृष्टि से संसाधनों का शोषण होता है और कुछ लोगों के हाथों में पैसा इकट्ठा हो जाता है। निजीकरण उन लोगों को भी वंचित रखता है जो इन संसाधनों का उपयोग करने के लिए खर्च करने की क्षमता नहीं रखते।

हिंदी साहित्य में लगभग पिछले दो दशकों से 'भूमंडलीकरण' पर चर्चा हो रही है, किंतु उस यथार्थ को सशक्त प्रभावशाली और मार्मिक रूप में अभिव्यक्ति देने का श्रेय जाता है, 'दौड़' (ममता कालिया), 'ब्रेक के बाद' (अलका सरावगी), 'ग्लोबल गॉव के देवता' (रणेंद्र), 'मुन्नी मोबाईल' (प्रदीप सौरभ), आदि उपन्यासों को।

### 1. 'भूमंडलीकरण' और 'दौड़' उपन्यास :-

'दौड़' यह 88 पन्ने का लघु उपन्यास 'ममता कालिया' ने लिखी है। यह उपन्यास हमारे समक्ष कुछ मजबूत समस्याओं और सवाल को उपस्थित करते हैं। 'भूमंडलीकरण, उदारीकरण, निजीकरण ने 21 वीं सदी

में युवाओं के सामने सपनों की एक अलग और नई दुनिया का द्वार खोल दिया है। इसकी वजह से नए ढंग के रोजगार और नोकरियों उपलब्ध हो गई हैं। बहुराष्ट्रीय कंपनियों ने रोजगार के नए अवसर प्रदान करने के साथ – साथ बाजारतंत्र, और उपभोक्तावादी संस्कृति को जन्म दिया है। युवाओं ने इस नए दौर में नए तंत्र पर सवार होकर सफलता तो खूब कमाई है। पर मानवीय संबंध और आपसी रिश्ते इनसे कहीं छूटकर बहुत दूर चले गए हैं। पवन, सघन, अभिषेक और सटैला इसी भूमंडलीकरण के दौर के बहुराष्ट्रीय कम्पनियों से पुडे हुए पात्र हैं। पवन के माता – पिता दो पुत्र होते हुए भी बुढ़ापे में अकेले जीने को मजबूर हैं। हताश और निराश माता पिता के ये उद्गार मन को कचौटे बिना नहीं रहते “ऐसा ही पता होता तो पच्चीस बरस पहले परिवार नियोजन क्यों करते। होने देते चार-छह बच्चे। एक न एक तो पास रहता।” 2 भूमंडलीकरण की एक उपज उपभोक्तावादी संस्कृति है। जिसमें हमारी संस्कृति के लिए कोई स्थान नहीं है। पवन माता-पिता से कहता है, “पापा मेरे लिए शहर महत्वपूर्ण नहीं है, कैरिअर है।..... मैं ऐसे में रहना चाहता हूँ जहाँ कल्चर नहीं कन्जुमर हो। मुझे संस्कृति नहीं उपभोक्ता संस्कृति चाहिए तभी मैं कामयाब रहूँगा।” 3 इसी प्रकार यह उपन्यास हमारे समक्ष भूमंडलीकरण से प्रभावित समस्या और सवाल इन पात्रों के माध्यम से हमारे सामने रखते है।

## 2. भूमंडलीकरण और 'ब्रेक के बाद' उपन्यास:-

यह उपन्यास 'अलका सरावगी' ने लिखा है। यह उपन्यास कार्पोरेट जगत की वैचारिकता और षोखाधडी को प्रस्तुत करता है। उपन्यास में कार्पोरेट जगत की चकाचौध के बीच देश की एक तिहाई जनता का 'कुत्ते' की तरह जिंदगी बिताते हुए दिखाया है, जो देश की सबसे बड़ी त्रासदी है। मार्केटिंग में उच्च पद पर स्थित एकजीकेटिव्ह को प्रमुख चरित्रों के रूप में प्रस्तुत करते हुए अलका सरावगी ने उपन्यास की विषयवस्तु उत्तर आधुनिकतावादी व्यक्ति से जोडी है। के. वी. गुरुचरण उर्फ गुरु और भट्ट ऐसे ही चरित्र है जो 'ग्लोबल लाईजेशन' के इस समय में ग्लोबल सपनों को बेचते हैं। यह सपने मध्यवर्गीय समाज पर हावी हो रहे है और देश की तीस करोड निम्न-मध्यवर्गीय जनता का जीवन इन सपनों को प्राप्त करने के सपनों में ही समाप्त हो जाता है। सपनों की आभासी दुनिया का सच सामने आता है, जब ग्लोबल और आंतरिक

सपनों की टकराहट होती है। दूसरी तरफ 'बाजारवाद' व्यक्ति को केवल एक वस्तु के रूप में देखता है, जो मात्र अपना उत्पाद बेचने से मतलब रखता है। मानवीय संवेदना किसी प्रकार वस्तुवादी दृष्टि में परिवर्तित हो रही है उसका एक दस्तावेज बनकर यह उपन्यास पाठक के सामने आता है। गुरु का रहस्यमय जीवन उपन्यास के अन्य पात्रों में जिज्ञासा और भ्रम का मायाजाल बनाते हैं, जिसमें विचारधाराएँ स्वाहा हो जाती है और उनको करारी चोट मिलती है। इर्षा मुक्त प्रेम मे किसी तीसरे का सहज स्वीकार करते हुए प्रेम का जो रूप इस उपन्यास में प्रस्तुत किया गया है वह न केवल प्रेम की परंपरावादी विचारधाराओं से मुक्ति दिलाता है बल्कि नारीवादी विमर्श को भी प्रस्तुत करते हुए नारी की पूर्ण स्वतंत्रता की घोषणा भी करता है।

## 3. भूमंडलीकरण और 'ग्लोबल गाँव के देवता' उपन्यास :-

यह उपन्यास रचनाकार 'रणेंद्र' ने लिखा है। इस उपन्यास में आदिवासी समाज को ही केंद्र में रखा गया है। जो आज सर्वाधिक शोषित समाज है। विस्थापन की त्रासदी 'भूमंडलीकरण' का एक परिणाम है। विस्थापन की प्रक्रिया से किसी समाज को केवल भौगोलिक परिवर्तन ही नहीं होता, बल्कि उसके साथ ही उस समाज का सांस्कृतिक स्वरूप का भी परिवर्तन होता है। रचनाकार ने 'इस जन-जाती की संघर्ष गाथा के माध्यम से दुनिया के अनेक भागों में फैले हुए आदिवासियों के संघर्ष की पडताल की है। झारखंड आदिवासी के संघर्ष से अलग नहीं है क्योंकि उन्हें भी आधुनिकता के ठेकेदारों ने असहिष्णु और बर्बर कहकर कुछ इसी तरह मौत के घाट उतारा था। इन घटनाओंके माध्यम से आदिवासी लोगो के जीवन में किस तरह से भूमंडलीकरण का प्रभाव दिखाई देता है। इसे इस उपन्यास में दर्शाया गया है।

## 4. भूमंडलीकरण और 'मुन्नी मोबाईल' उपन्यास:-

'मुन्नी मोबाईल' प्रदीप सौरभ की लिखी हुई उपन्यास है। आनंद भारती उपन्यास का एक मुख्य पात्र है जो एक पत्रकार है और जिसकी पैनी, खोजी और निर्भिक कलम देश, समाज के घटित घटनाओं को शब्दबद्ध करती चली जा रही है। उपन्यास के केंद्र में 'मुन्नी मोबाईल' की कथा है। मुन्नी मोबाईल, जिसके लिए उपन्यासकार शुरु में ही कह देता है, “जो पढी नहीं है, लेकिन कढी फुल-फुल है।” 4 जो आनंद भरती के यहाँ झाडू-पोछा करती है, और जिसे वह



किसी तरह हस्ताक्षर करना सिखलाता है। ‘मुन्नी मोबाईल, जिसका असली नाम बिंदु यादव है, वह बिहार के बक्सर जिले से आकर दिल्ली के सीमावर्ती उपनगर के एक गाँव में रहती है। क्रमशः उपर की सीढियाँ चढ़ती और भटकती हर तरह के ढाँव-पेच में वह माहिर होने लगती है और प्रभुतासंपन्न स्थानीय ठेकेदारों, पुलिस थानों से लडती-झगडती है। उपन्यास के पात्र जिस उपभोक्त ग्लैमर और विलासिता के मारक, आकर्षक, अर्थप्रधान देशकाल में जी रहें हैं, वहाँ रास्तों, फैसलों के सही गलत, नैतिक-अनैतिक होने पर सोचने की फुरसत किसी को नहीं है। बस आगे दौडते चले जाना ही यहाँ जीवन की एक मात्र मंशा है। इस प्रकार इन पात्रों, परिस्थितियों पर भूमंडलीकरण का प्रभाव दिखाई देता है।

अंतः भूमंडलीकरण का प्रभाव विश्व में सर्वत्र देखा जा सकता है। विश्व के एक भाग के लोग अन्य भाग के लोगों के साथ आंतरक्रिया कर रहे हैं। निःसंदेह इस प्रकार के व्यवहार की अपनी समस्याएँ होती है। लेकिन हमें इसके उज्वल पक्ष की ओर देखना चाहिए और हमें अपने लोगों के हित में काम करना चाहिए।

**निष्कर्ष :-**

‘भूमंडलीकरण’ की प्रक्रिया में देश एक दूसरे पर परस्पर निर्भर हो जाते हैं और लोगों के बीच की दूरिया घट जाती हैं। एक देश अपने विकास के लिए दूसरे देशों पर निर्भर करता है। उनकी परस्पर निर्भरता केवल वस्तुओं के उत्पादन और वितरण तस ही सीमित नहीं हैं। वे एक दूसरे से शिक्षा, कला और साहित्य के क्षेत्र में भी प्रभावित होते हैं। देशों और लोगों के बीच व्यापार, निवेश, यात्रा, लोक संस्कृति और अन्य प्रकार के नियमों से अंतर्क्रिया ‘भूमंडलीकरण’ की दिशा में एक कदम है।

**संदर्भ ग्रंथ :-**

1. यशपाल :- अक्षर पर्व, मार्च 2004
2. ममता कालिया :- दौड
3. प्रदीप सौरभ :- मुन्नी मोबाईल
4. मधुमती पत्रिका :- नवम्बर, 2007, पृष्ठ, 34, 35, 36
- 5- [www.anubhuti.com](http://www.anubhuti.com)
- 6- [www.sahityakunj.com](http://www.sahityakunj.com)

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## आधुनिकीकरण और ग्रामीण भारत में सामाजिक एवं सांस्कृतिक परिवर्तन

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भारतीय समाज मुख्य रूप से तिन विभागों में विभाजित है. पहला-नगरीय समाज, दूसरा-ग्रामीण समाज एवं तीसरा-आदिवासी समाज. इन तिनोमें से नगरीय समाज परिवर्तनवादी माना जाता है तथा आदिवासी एवं ग्रामीण समाज परंपरागत माने जाते हैं किन्तु विभिन्न कारकों के परिणाम स्वरूप ग्रामीण एवं आदिवासी समाज में भी परिवर्तन हो रहे हैं. मूलतः परिवर्तन समाज का नियम है और आदिवासी एवं ग्रामीण समाज इससे परे नहीं है. ग्रामीण समाज में जिन कारकों के परिणाम स्वरूप परिवर्तन की गति बढी है उनमें आधुनिकीकरण प्रमुख है.

आज का युग औद्योगिकीकरण का युग है. वर्तमान समय में नगरीकरण की प्रवृत्ति विश्व के सभी देशों में बढ रही है. इस प्रवृत्ति के कारण आधुनिकीकरण की बढोतरी हो रही है. वास्तविकता यह है की आधुनिकीकरण की प्रक्रिया औद्योगिकीकरण तथा नगरीकरण की गतिशीलता, रहन-सहन एवं जीवनयापन का उच्च स्तर, सभ्यता के विकास एवं दृष्टिकोण की विशालता आदि बातों से संबंधित है. यह सभी तत्व पश्चिमी जगत में जन्म लेकर विश्व के अन्य देशों में फैले हैं. इसी कारण आधुनिकीकरण को पश्चिमीकरण का परिणाम कहा जाता है. आज के युग में आधुनिकीकरण का प्रभाव ग्रामीण भारतीय समाज पर भी साफ तौर पर देखा जा सकता है. प्रस्तुत शोधनिबंध के माध्यम से आधुनिकीकरण के कारण भारत के ग्रामीण

समाज में हुए सामाजिक एवं सांस्कृतिक परिवर्तनों को जानने का प्रयास किया गया है. इस शोधनिबंध में शोधकर्ता ने तथ्य संकलन हेतु तथ्य संकलन की दुय्यम सामग्री का प्रयोग किया है, जिनमें संदर्भ ग्रंथ, इंटरनेट प्रमुख हैं.

### आधुनिकीकरण का अर्थ

आज आधुनिकीकरण का अर्थ साधारणतः आर्थिक प्रगति, औद्योगिक उन्नति एवं तकनीकी विकास माना जाता है और इसे पश्चिमीकरण के संदर्भ में देखा जाता है किन्तु आधुनिकीकरण की अवधारण इससे व्यापक है. आधुनिकता, आधुनिकतावाद एवं आधुनिकीकरण यह सभी अवधारण भिन्न हैं. आधुनिकता शब्द सोचविचार के एक दृष्टिकोण को परिभाषित करता है, आधुनिकतावाद शब्द समाज की एक विशिष्ट दशा या स्थिति को परिभाषित करता है, जब की आधुनिकीकरण समाजमें गतिशीलता बनाए रखनेवाली प्रक्रियाको परिभाषित करता है.

आधुनिकीकरण के सामान्यरूप से दो पक्ष हैं पहला- भौतिक और दुसरा अभौतिक. भौतिक पक्ष में शिक्षा, ज्ञान, विज्ञान, यातायात एवं संचार के साधनों का विकास, यांत्रिकीकरण, औद्योगिकीकरण, आर्थिक प्रगति आदि का समावेश होता है जब की अभौतिक पक्ष में विवेकशीलता, उदारता, विविधता, स्वतंत्रता, धर्मनिरपेक्षता, सामाजिक न्याय, व्यक्ति की प्रतिष्ठा आदि का समावेश होता है.

आधुनिकीकरण को परिभाषित करते हुए **लर्नर** कहते हैं की, 'आधुनिकीकरण की प्रक्रिया का संबंध उन दशाओं के निर्माण से है जिनमें कोई समाज व्यक्तिगत क्रियाओं एवं संस्थागत संरचना की दृष्टि से विभेदीकृत हो जाता है और उनमें विशेषीकरण बढ़ जाता है.'

**एम. एन. श्रीनिवास** ने 'Social Change in Modern India' में लिखा है, 'अंग्रेजी राज्य के फलस्वरूप भारतीय समाज और संस्कृति में परिवर्तनों को आधुनिकीकरण से संबोधित किया जाता है. यह शब्द प्रौद्योगिकी, संस्थाएं, विचारधारा, मूल्य आदि विभिन्न स्तरों पर होने वाले परिवर्तन को आत्मसात करता है.'

उपर्युक्त परिभाषाओं से स्पष्ट होता है की आधुनिकीकरण से समाज तथा संस्कृति में परिवर्तन होता है

### सामाजिक परिवर्तन

सामाजिक परिवर्तन के अंतर्गत मुख्य रूप से दो तथ्यों का अध्ययन किया जाता है.

१. सामाजिक संरचना में परिवर्तन
२. संस्कृति में परिवर्तन

सामाजिक परिवर्तन की परिभाषा:

**मेकायबर एवं पेज** ने Society ग्रंथ में लिखा है, ' सामाजिक संबंध में आए हुए परिवर्तन को सामाजिक परिवर्तन कहते हैं.'

**किन्गले डेविस** के अनुसार सामाजिक परिवर्तन का तात्पर्य समाज की संरचना एवं प्रकार्यों में परिवर्तन है.

**हेंरी जोन्सन** ने कहा है की मूल अर्थों में सामाजिक परिवर्तन का अर्थ संरचनात्मक परिवर्तन है.

उपर्युक्त परिभाषाओं से स्पष्ट होता है की सामाजिक परिवर्तन एक व्यापक अवधारण है, जिसमें सामाजिक, सांस्कृतिक, आर्थिक, नैतिक, भौतिक आदि सभी क्षेत्रों में होने वाले किसी भी प्रकार के परिवर्तन को सामाजिक परिवर्तन कहा जा सकता है. सांस्कृतिक परिवर्तन सामाजिक परिवर्तन में अंतर्भूत होता है. आधुनिकीकरण से

समाज में विवेकवादी, वैज्ञानिक दृष्टिकोण बढ़ता है, मूल्यव्यवस्था, न्यायव्यवस्था, प्रशासन आदि में तार्किकता बढ़ती है, जिसके परिणामस्वरूप समाज में सामाजिक एवं सांस्कृतिक परिवर्तन को बढ़ावा मिलता है. भारतीय ग्रामीण समाज में आधुनिकीकरण के साथसाथ सामाजिक एवं सांस्कृतिक परिवर्तन की गति बढ़ी है.

### भारतीय ग्रामीण समाज में सामाजिक एवं सांस्कृतिक परिवर्तन

भारतीय ग्रामीण समाज परंपरागत समाज मन जाता है किन्तु आधुनिकीकरण के प्रभाव स्वरूप ग्रामीण भारत के विभिन्न क्षेत्रों में सामाजिक एवं सांस्कृतिक परिवर्तन हुए हैं. उन्हें निम्न रूप से कुछ मुद्दों के आधार पर स्पष्ट किया जा सकता है.

#### अ) विवाह :

स्वतंत्रता के बाद भारत में अनेक कानूनी परिवर्तन विवाह के संबंध में हुए हैं. युवा और शिक्षित वर्ग कम आयु में विवाह करना अनुचित समजते हैं. विवाह निश्चिती हेतु युवक-युवतियां अपने विचारों की अभिव्यक्ति करने लगे हैं. अंतरजातीय विवाह की संख्या गाँव में भी बढ़ रही है. रजिस्टर्ड विवाह अब गाँव में भी हो रहे हैं. इन सभी परिवर्तनों के साथसाथ परंपरागत तरीकों से भी विवाह बड़ी संख्यामें होते हैं

#### ब) परिवार :

भारत में परिवार का परंपरागत रूप जो संयुक्त परिवार रहा है उसमें आधुनिकीकरण एवं अन्य कारणों से परिवर्तन आया है. नाभिक परिवारों की संख्या बढ़ रही है. कापडिया के अध्ययन के अनुसार पुनाके आसपास के कस्बों एवं गावों ने नाभिक परिवारों की संख्या बढ़ी है. परिवार में महिलाओं का स्थान बदल रहा है. परिवारों में व्यक्तिवादी दृष्टिकोण बढ़ रहा है

#### क) जाती और सम्बन्ध प्रथा :

जाती प्रथा परंपरागत ग्रामीण समाज की विशेषता मानी जाती थी किन्तु आधुनिकीकरण के प्रभाव से व्यक्ति के जीवन में

जाती का स्थान दुब्यम हो गया है. औद्योगीकरण के प्रभाव से जाती अनुसार परंपरागत व्ययसाय बंद हो गए हैं. जजमानी प्रथा लुप्त हो रही है. परंपरागत अछुतता के विचारों में परिवर्तन आया है. परंपरागत गाँव का नेतृत्व कुलीन जातियों के हातों पे रहता था किन्तु पंचायतराज व्यवस्था के कारन निम्न जातियों के व्यक्ति गाँव का नेतृत्व कर रहे हैं. सभी जाती के व्यक्ति के शिक्षा ले रहे है.

### ड) भौतिक सुविधा :

आधुनिकीकरण की एक महत्वपूर्ण देन यह है की इसके कारन भौतिक सुविधाएं बढी है और इसका प्रभाव भारत के ग्रामीण समाज पर भी हुआ है. यातायात के साधन, दूरसंचार के साधन, इलेक्ट्रोनिक उपकरण, दवाइयां, इंटरनेट, पेहराव, रोजमर्रा के जीवन में उपयुक्त किये जाने वाले साधन आदि में आधुनिकीकरण के कारन परिवर्तन आया है.

इसके आलावा शिक्षा, राजनीति, ग्रामीण धर्म, नैतिक मुल्येव्यवस्था आदि में भी आधुनिकीकरण के परिणाम स्वरूप परिवर्तन हुआ है.

**निष्कर्ष :** प्रस्तुत शोधनिबंध के आधार पर कुछ महत्वपूर्ण निष्कर्ष निम्न स्वरूप में रखे जा सकते है.

1. आधुनिकीकरण से भारत के ग्रामीण समाज में सामाजिक एवं सांस्कृतिक परिवर्तन हुए है.
2. आधुनिकीकरण के कारन ग्रामीण भारत में परिवार एवं विवाह में परिवर्तन आया है.
3. आधुनिकीकरण के परिणाम स्वरूप ग्रामीण जातिव्यवस्था, राजनीति एवं धर्म में परिवर्तन हुआ है.
4. आधुनिकीकरण के साथसाथ ग्रामीण भारत में परम्पराएँ भी अपने स्थान पर टिकी हुई है, उनमे धीमी गति से परिवर्तन आ रहा है.

आधुनिकीकरण से भारतीय ग्रामीण समाज में सामाजिक एवं सांस्कृतिक परिवर्तन हो रहे है, किन्तु इसके साथ यहाँ परम्परागत दृष्टिकोण भी देखने को मिलाता है जातिव्यवस्था, निम्न जीवनस्तर, महिलाओं की समस्याएँ यहाँ देखने को मिलाती है.

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3. सिंह जे. पी., 'आधुनिक भारत में सामाजिक परिवर्तन', PHI Learning Pvt. Ltd. 2016
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41.

## भारतीय साहित्य के आधुनिक प्रवाह

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हिंदी साहित्य के आधुनिक काल का प्रारंभ १९९० से माना जाता है, किन्तु इस युग के साहित्य का बीजवपन उससे भी पहले ५० वर्ष हो चुका था, जिसका पल्लवन लगभग भारतेन्दु के समय से हुआ। इस युग में विविध प्रकार का व्यापक साहित्य निर्माण हुआ। विशेषतः गद्य साहित्य जीवन के यथार्थ का चित्रण का विषय बन गया था। इस काल का हिंदी साहित्य विषय और शैली की दृष्टि से भिन्न है। आधुनिक हिंदी साहित्य की सबसे महत्वपूर्ण घटना- 'खड़ीबोली हिंदी का सशक्त माध्यम, जिसमें गद्य और पद्य की उचित अभिव्यक्ति हो सकती है। गद्य के विभिन्न रूपों का इसमें प्रचलन हुआ।

“हिंदी साहित्य विविध आयामी साहित्य है। उसमें कथा साहित्य, नाट्य साहित्य, निबंध, काव्य वह तो उसके विविध आयाम हैं जिनको हम विभिन्न विधाओं के नाम से जानते हैं परन्तु हर आयाम के या विधा के दावतों में विभिन्न विषयों पर व्यापक विमर्श एवं उसका अपना आन्तरिक बल है। अगर हम कहें कि 'आयाम उसका आकाश है और विमर्श उसका अवकाश' तो यह कुछ गलत नहीं होगा ऐसा मुझे लगता है।

### उपन्यास साहित्य :

आधुनिक काल में विकसित गद्य विधाओं में उपन्यास का महत्वपूर्ण स्थान है। हिंदी उपन्यास के विकास का श्रेय अंग्रेजी और बंगला उपन्यासों को दिया जा सकता है। क्योंकि हिंदी में इस विधा का श्री गणेश अंग्रेजी एवं बंगला उपन्यासों की लोकप्रियता से हुआ। आ. द्विवेदी ने 'सरस्वती' पत्रिका में लिखा था कि "उपन्यास के प्रचलन, विकास एवं सृजन का श्रेय पश्चिमी देशों के लेखकों को ही है।" जिनसे प्रेरणा लेकर हिंदी साहित्य साहित्य साहित्य में भी उपन्यास की रचना की जाने लगी।

हिंदी उपन्यास साहित्य के विकास क्रम के तीन चरण हैं

- ✽ प्रेमचंद पूर्व हिंदी उपन्यास

✽ प्रेमचंदकालीन हिंदी उपन्यास

✽ प्रेमचंदोत्तर हिंदी उपन्यास

✽ प्रेमचंद पूर्व हिंदी उपन्यास

प्रथम चरण यह हिंदी उपन्यास का प्रारंभिक एवं यह विधा अपना स्वरूप ग्रहण करने का प्रयास कर रही थी। इस काल में लिखे गए उपन्यास प्रधानतः सुधारवादी एवं उपदेशवादी प्रवृत्ति से परिचालित थे। और उनका मुख्य उद्देश्य मनोरंजन ही माना जा सकता है। हिंदी के प्रथम मौलिक उपन्यासों में श्रद्धाराम फिल्लौरी (भाग्यवती-१८७७) एवं श्रीनिवासदास (परीक्षागुरु १८२२) इनके अतिरिक्त इस काल में सामाजिक, ऐतिहासिक, तिलस्म, जासूरी उपन्यासों की रचना अधिक हुई। जिनका जनजीवन से कोई प्रत्यक्ष संबंध नहीं था। द्वितीय चरण में प्रेमचंद अपनी महान प्रतिभा के कारण युगप्रवर्तक रूप में जाने जाते हैं। वस्तुतः सही अर्थों में उन्होंने ही हिंदी उपन्यास शिल्प का विकास किया। उनके उपन्यासों में पहली बार सामान्य जनता की समस्याओं की कलात्मक अभिव्यक्ति की गयी थी और जनजीवन का प्रामाणिक एवं वास्तविक चित्र पाठकों को देखना सुलभ हुआ। अपने महान उपन्यासों के कारण वास्तव में 'उपन्यास सम्राट' की पदवी पाने के अधिकारी सिद्ध हुए। इनके उपन्यासों में राष्ट्रीय आंदोलन, कृषक समस्या, मानवतावाद, भारतीय संस्कृति, शोषण, विधवा विवाह, अनमेल विवाह, दहेज प्रथा, आदि विविध विषयों से संबंधित कथाएँ लिखी हैं। प्रेमचंद ने हिंदी कथा साहित्य को 'मनोरंजन' के स्तर से उपर उठाकर जीवन के साथ जोड़ने का काम किया। तृतीयचरण प्रेमचंद के उपरांत हिंदी साहित्य किसी एक निश्चित दिशा की ओर अग्रसर नहीं हुआ अपितु उसकी विविध धाराएँ अनेक दिशाओं की ओर प्रवाहित हुआ- मनोचित्रलेखनवादी, साम्यवादी, ऐतिहासिक, आंचलिक, प्रयोगवादी उपन्यास आदि प्रवाह देखे जा सकते हैं।

### कहानी साहित्य

हिंदी गद्य विधाओं में 'कहानी' सबसे सशक्त विधा बनकर विकसित हुई है। आज कहानी के पाठक अन्य सभी विधों की तुलना में सर्वाधिक हैं। यही कारण है की पत्र-पत्रिकाओं में कहानियों की मांग सर्वाधिक है। 'उपन्यास' और 'कहानी' दोनों में ही 'कथा' तत्त्व विद्यमान होता है, अतः प्रारंभ में लोगों की यह धारणा थी कि उपन्यास और कहानी में केवल आकार का ही भेद है, किन्तु यह धारणा अब निर्मूल हो चुकी है। वास्तव में कहानी में जीवन के किसी एक अंग या संवेदना की अभिव्यक्ति होती है जबकि उपन्यास में जीवन की समग्रता का अंकन किया जाता है। हिंदी के प्रसिद्ध कवि एवं कथाकार अज्ञेय के अनुसार "कहानी एक सूक्ष्मदर्शी यंत्र है जिसके नीचे मानवीय अस्तित्व के दृश्य खुलते हैं।" कहानी की विकास यात्रा -

- ✽ पूर्व प्रेमचंद युग - सन १९०० से १९१६ ई.
- ✽ प्रेमचंद युग - सन १९१६ से १९३६ ई.
- ✽ उत्तर प्रेमचंद युग - सन १९३६ से १९५० ई.

प्रेमचंद युग के पश्चात हिंदी कहानी साहित्य में अनेक प्रवृत्तियाँ प्रस्फुटित हुईं जिन्होंने कहानी साहित्य में अनेक प्रवृत्तियाँ प्रस्फुटित हुईं जिन्होंने कहानी साहित्य धारा को मुख्यतः दो भागों में विभाजित कर दिया।

१. प्रेमचंद परम्परा को आगे बढ़ानेवाली धारा
२. मनोविश्लेषण सिद्धान्त के आधार पर रची जानेवाली धारा।

प्रेमचंद की 'कफन', 'नशा', 'बड़े भाई साहब', 'पूस की रात', और 'मनोवृत्तियाँ' आदि कहानियों से प्रेरणा प्राप्त करके और पाश्चात्य दार्शनिकों प्रायड, एडलर और युग के दर्शन से प्रभाव ग्रहण करके आगे बढ़नेवाली दूसरी कहानी साहित्य धारा के लेखकों में जैनेन्द्र, इलाचन्द्र जोशी, और 'अज्ञेय' प्रमुख कहे जा सकते हैं।

आज की कहानी जीवन की जटिलता प्रसंगानुकूलता को अभिव्यक्ति देने का सशक्त माध्यम बन रही है। इसलिए यह इसने शिल्प के पुराने चौखटों को दोड़ दिया है। यह अपनी बलवता और विविधता में नये-नये चिन्तन को आत्मसात कर रही है, आधुनिकता से साक्षात्कार करा रही है। इसलिए शायद बार बार इसे नया नाम और रूप धारण करना पड़ रहा है।

- ✽ नयी कहानी
- ✽ अकहानी-
- ✽ सचेतकहानी
- ✽ समान्तर कहानी

### ✽ सक्रिय कहानी ✽ लघु कहानी

लघुकहानी भी एक अन्दोलन का रूप धारण कर रही है। इस संदर्भ में मृणाल पाण्डे का यह कथन अत्यन्त सार्थक बन पड़ा है "कहना न होगा कि घटपटी, हँसोड या आक्रमक, चाचाल और तुरंग ये कहानियाँ उस भारी पाठक वर्ग में पर्वोत्स लोकप्रिय हैं, जो साहित्य से कोकाकोला की तरह तुरन्त फुर्ती और तरवारट पाना चाहता है। पर मुझे लगता है कि ऐसी 'इन्स्टेन्ट' कहानियाँ जो अभी खबर है, अभी कहानी; हमारे समय के पूरे साहित्य पर पड़ते एक भारी खतरे की घोटक है।"<sup>१</sup>

हिंदी कहानी के इतिहास पर दृष्टि डालने से ज्ञात होता है कि इन दिनों 'समकालीन' अथवा 'समसामयिक' शीर्षक के अंतर्गत ही कहानी की चर्चा की जा रही है। अब यह नाम कब तक चलेगा यह देखना अभी श्रेय है। समकालीन कहानी स्वतंत्रता के पश्चात आज एक ऐसे बिन्दु पर खड़ी है जहाँ वह जीवन एवं उसके विविध आवाजों से समग्रतः जुड़ गई है। चाहे वह अकहानी हो, सचेत कहानी हो, समान्तर कहानी हो, या सक्रिय कहानी हो, किन्तु जीवन सापेक्षता की एकमात्र विशेषता का अन्तः सूत्र उन्हें एक माला में ही पिरो लेता है।

### दलित साहित्य :

दलित साहित्य याने दलित जीवन और उसकी समस्याओं को केंद्र में रखते हुए साहित्यिक आंदोलन से है जिसका सूत्रपात 'दलित पैथर' से माना जा सकता है। दलितों को हिंदू समाज व्यवस्था में सबसे निचले पायदान पर होने कारण न्याय, शिक्षा, समानता तथा स्वतंत्रता आदि मौलिक अधिकारों से भी वंचित रखा गया। उन्हें अपने ही धर्म में अछूत वा अस्पृश्य माना गया। दलित साहित्य की शुरुवात मराठी से मानी जाती है। जहाँ 'दलित पैथर' आंदोलन के दौरान बड़ी संख्या में दलित जातियों से आए रचनाकारों ने आम जनता तक अपनी भावनाओं, पीड़ाओं, दुखों -दुःखों को लेखों, कविता, निबन्धों, जीवनीयों, कटाक्षों, व्यंग कथाओं आदि के माध्यम से पहुँचाया।

### अवधारणा :-

दलित साहित्य कौन लिख सकता है? यह प्रश्न मराठी से ज्यादा हिंदी में अधिक उठा। प्रमुख दलित साहित्य कारोंने कहा कि चूंकि सवणों ने दलितों की पीड़ा को भोगा नहीं, इसलिए वे दलित साहित्य नहीं लिख

सकते. हालांकि यह मत ज्यादा दिनों तक नहीं टिका। अंत में इस बात पर राय बनी नजर आई कि दलित साहित्य ८० और ९० के दशकों में उभरा एक साहित्यिक आंदोलन जिसमें प्रमुखता से दलित समाज में पैदा हुए रचनाकारों ने हिस्सा लिया और इसे अलग धारा मनवाने के लिए संघर्ष किया।<sup>112</sup>

ओम प्रकाश वाल्मीकि की 'जुड़न', कौशल्या वैसंती की आत्मकथा 'दोहरा अभिप्राय' आत्मकथाएँ अपने दलित जीवन का चित्रण करनेवाली दलित आत्मकथाएँ हैं।

डॉ. धर्मवीर की बृहदाकार और आक्रमक आलोचना पुस्तक 'प्रेमचंद की नीली आँखें', डॉ. तेजसिंह की अम्बेडकरवादी साहित्य की अवधारणा, डॉ. श्रीराज सिंह बच्चन का कहानी संग्रह 'भरोसे की बहन', मोहन नै मिश्रा का उपन्यास 'जखम हमारे' डॉ. तुलसीराम की आत्मकथा 'मुर्दहिया'।

कैलाशचंद्र चौहान का 'सुबह के लिए' आरोही प्रकाशन दिल्ली से प्रकाशित उपन्यास। वाल्मीकि समाज पर केन्द्रित इस उपन्यास में गाँव भी है और शहर भी। विषयवस्तु की नवीनता के साथ-साथ उपन्यास उन्पीड़न के विविध रूपों की शिनाख्त के लिहजे से भी उल्लेखनीय हैं। उपन्यास की भाषा सहजता के साथ-साथ मार्मिकता और गहराई को सफलता से व्यक्त करने के कारण ध्यान खींचता है।

रत्नकुमार द्वारा लिखित कहानी संग्रह 'दलित समाज-की कहानियाँ', अनामिका प्रकाशन, नई दिल्ली, से प्रकाशित है। प्रस्तुत कहानी संग्रह में उनका कथाकार-आलोचक दोनों रूपों को देखा जा सकता है। यानि जहाँ एक ओर इसमें 'आखेट' 'चपड़ासन' विपर सूदर एक कीने' और 'खेत' जैसी कहानियाँ शामिल हैं। दलित कविताओं के लेखकों एवं पाठकों की रुचि बढ़ती जा रही है, गुजराती कवि प्रवीण गढ़वी की कविताओं का हिंदी अनुवाद 'कवि की आवाज' इस शीर्षक से हुआ है। इस संग्रह की ज्यादातर कविताएँ गांधी और अम्बेडकर की मान्यताओं और उनके द्वारा दुनिया को बदलने के लिए गए प्रयासों पर केन्द्रित हैं। प्रस्तुत कविता संग्रह में दोनों महापुरुषों की तुलना का कोई प्रयास है और न ही टकरावों की कोई झलक इसमें मिलती है। इज कुमार गंगानिया का 'एक वक़्त की रोटी', मुसाफिर बैठा का पहला काव्य संग्रह 'बीमार मानस का गेह' वंग उनका सबसे बड़ा हथियार है, जो संग्रह की अधिकांश कविताओं

में दिखाई देती है। 'मन की भाँगल कोर' शीर्षक जिसमें कवि ने बड़े आत्मिय रंग और संवेदनात्मक भाषा में माँ, पिता, बेटी तथा अन्य अपने परिवार जनों और परिवेश को याद किया गया है। वंग और आक्रोश से दूर मार्मिकता में पगी हुई ऐसी कविताएँ दलित साहित्य में अन्यत्र दुर्लभ हैं।

सुरेश चंद का पहला कविता संग्रह 'हम उन्हें अच्छे नहीं लगते' यह इनका पहला कविता संग्रह है लेकिन एक मंझे कवि होने का साक्ष्य है। इसमें उत्पीड़न के विविध रूपों (जाति-वर्ग-जेंडर इत्यादि) से एक साथ संघर्ष करने पर बल दिया गया है। लेकिन इससे भी महत्वपूर्ण बात यह है कि सपाट नारेबाजी का सरल रास्ता छोड़कर कविने सघन संवेदना का धरातल ही अपनी सर्जना के लिए चुना है। इस में कविने अमूर्त चक्रव्य की बजाएँ की लेखक ने जीवन प्रसंगों के चित्रों के माध्यम से अपनी बात कहने की कोशिश की है।

दलित लेखकों की एक कतार निर्मित होती दिख रही है, जिन्हें अपनी जिम्मेदारी का बखूबी अहसास है, वह जीवन से जुड़े गंभीर प्रश्नों पर वैचारिक स्पष्टता के साथ ही अन्य उत्पन्न समूहों के प्रति संवेदनशीलता को इन लेखकों की विशेषता के रूप में चिन्हीत किया जा सकता है। यह एक आशाप्रद संकेत है।

#### आँचलिक साहित्य :

सन १९५० से १९६० के दशक में हिंदी उपन्यास साहित्य में एक नये रूप का साहित्य हमारे सामने आया है जिसे 'आँचलिक उपन्यास' कहा गया। १९५४ में प्रकाशित फणिश्वरनाथ रेणू का 'मैला आँचल' हिंदी साहित्य में आँचलिक उपन्यास की परंपरा को स्थापित करने का पहला सफल प्रयास है। हालांकि नागार्जुन ने रेणू से पहले लिखना शुरू किया। उनके 'रतिनाथ की चाची' (१९४९) 'बलचनमा' (१९५२), 'नई पौध' (१९५३) और 'बाबा बटेसनाथ' (१९५४) में भी आँचलिक परिवेश का चित्रण हुआ है। जैसे देखा जाए तो १९२५ में प्रकाशित शिवपूजन सहाय के 'देहाती दुनिया' में भोजपुरी जनपद का चित्रण बहुत ही मनभावन तरीके से हुआ है। हम मान सकते हैं कि आँचलिक उपन्यास परंपरा का यह पहला उपन्यास है। साथ ही १९५२ में प्रकाशित शिवप्रसाद रुद्र का 'बहती गंगा' भी इस श्रेणी में रखा जा सकता है। अन्य आँचलिक उपन्यासों में उदयशंकर भट्ट के 'सागर, लहरों और मनुष्य' (१९५५), रांधेय राघव के 'कब तक पुकारूँ' (१९५८) और 'मुर्दों का टीला', देवेन्द्र सत्याधी के 'ब्रह्मपुत्र' (१९५९) और 'दूध छाछ', राजेंद्र

अवस्थी के 'जंगल के फूल, शैलेश मटियानी के 'हौलदार' (१९६०), रामदरश मिश्र के 'पानी की प्राचीर', शिवप्रसाद सिंह के 'अलग अलग चैतरणी', श्रीलाल शुक्ल के 'राग दरबारी', अमृतलाल नागर के 'बूंद और समुद्र' (१९५६), बलभद्र ठाकूर के 'मुक्तावली', हिमांशु श्रीवास्तव के 'लोहे के पंख' राही मामूम राजा के 'आधा गांव' मनोहर चौहान के 'हिरना सांवरी' केशव प्रसाद मिर के 'कोहबर की शर्त', शैरवप्रसाद गुप्त के 'गंगा-मैया', विवेकी राय के 'जिंदगीनामा', 'मितरो मरजानी', जगदीश चंद्र के 'कभी न छोडे खेत' बलवंत सिंह के 'शतचोर और चांद' आदि में और रेणू के भी अन्य उपन्यास जैसे 'परती परिकथा' (१९५८), 'जुलूस', दीर्घतपा, 'कलंक मुक्ति', व 'पलटू बाबू रोड' में भी अंचल विशेष के सजीव चित्र प्रस्तुत है।

प्रसंगवश यह भी यदि करते चले कि अंग्रेजी लेखिका 'मारिया एडवर्ड' (१७६८-१८४९) का आंचलिक उपन्यास कारों की श्रेणी में सबसे पहले नाम लिया जाना चाहिए, जिनकी कृति 'कासल रैकन्ट' (१८००) में आयी थी। पर रेणू जी का 'मैला आंचल' वस्तु और शिल्प दोनों स्तरों पर सबसे अलग है। इस में एक नए शिल्प में ग्रामीण-जीवन को दिखलाया गया है। इस उपन्यास की सबसे बड़ी विशेषतः यह है कि इसका नायक कोई व्यक्ति (पुरुष-स्त्री) नहीं है, पूरा का पूरा अंचल ही इसका मूल नायक है। और दूसरी विशेष बात यह है कि मिथिलांचल की पृष्ठभूमि पर रहे इस उपन्यास में उस अंचल की जनभाषा विशेष का अधिक से अधिक प्रयोग किया गया है। इसकी खूबी यह है कि यह प्रयोग इतना सार्थक है कि वह वहां के लोगों की इच्छा-आकांक्षा, रीति-रिवाज, उत्सव-त्यौहार, सोच-विचार को पूरी प्रामाणिकता के साथ पाठक के सामने उपस्थित करता है।

फणीश्वरनाथ रेणू कहते हैं- 'यह है मैला आंचल, एक आंचलिक उपन्यास'<sup>१३</sup>  
आदिवासी साहित्य :

२० सदी के अंतिम दशक में आर्थिक उदारीकरण की नीतियों से तेज हुई आदिवासी शोषण की प्रक्रिया के प्रतिरोधस्वरूप आदिवासी अस्मिता और अस्तित्व की रक्षा के लिए राष्ट्रीय स्तर पर पैदा हुई रचनात्मक ऊर्जा का परिणाम ही आदिवासी साहित्य है। इस दशक में स्त्रियों, किसानों, दलितों, आदिवासियों और जातीयताओं की 'नई एकजुटता' ने ऐसी मांगें और मुद्दे उठाए जो स्थापित

सैद्धांतिक व राजनीतिक मूलाधारों के माध्यम से आसानी से समझे और मुलझाए नहीं जा सकते। बंचितों के शोषण के खिलाफ उठ खड़ी हुई मुहिम में सामाजिक राजनीतिक आंदोलन के अलावा साहित्यिक आंदोलन ने भी बहचड़कर हिस्सा लिया है। स्वीवादी साहित्य और दलित साहित्य उसी का प्रतिफल कह सकते हैं।

आदिवासी लोक में साहित्य विविध कला माध्यमों का विकास तथाकथित मुख्यधारा के पहले हो चुका था लेकिन वह जो साहित्य सृजन किया गया था वह मूलतः मौखिक ही रहा है। जंगलों में रहने के बाद भी इस समाज ने इस परंपरा को नचरत जारी रखा है। यह साहित्य जनभाषा में होने के कारण एवं सरकार द्वारा दी जानेवाली सूविधाओं से जैसा आदिवासी समाज उपेक्षित रहा है वैसे ही आदिवासी साहित्य भी। आज भी अनगिनत देशज भाषाओं में आदिवासी साहित्य रचा जा रहा है लेकिन अधिकांश साहित्य से हमारा संवाद अभी शेष है। इस साहित्य का भूगोल, समाज एवं भाषा भी संदर्भ शेष साहित्य से उसी तरह अलग-थलग है जैसा स्वयं आदिवासी समाज। यह सच है कि लंबे अनुभव, निकट संपर्क और संवेदनशीलता के बिना प्रामाणिक अभिव्यक्ति संभव नहीं है। वह साहित्य निर्माण प्रक्रिया में है इसलिए नये आव्याम के रूप में आकार ले रहा है। हर आंदोलन एवं साहित्य को आगे बढ़ाने में एकाधिक साहित्यिक पत्रिकाओं की भूमिका रही है जिसमें-

- \* युद्धरथ आम आदमी - हजारीबाग, दिल्ली
- \* अरबली उद्दोष-उदयपुर
- \* झारखंडी भाषा साहित्य, संस्कृति अखंडा-रांची
- \* आदिवासी सत्ता-दुर्ग, छत्तीसगढ़ आदि।

शुरुवाती दौर में इस साहित्य को छापने की रुचि इन पत्रिकाओं नहीं दिखाई लेकिन जैसे ही इसकी बढ़ती स्वीकारोक्ति के साथ ही इन पत्रिकाओं में आदिवासी जीवन को जगह मिलने लगी है। साथ ही छोट पत्रिकाओं में आदिवासी लेखकों को पर्याप्त जगह भी मिल रही है। कुछ मुख्य धाराओं की पत्रिकाओं ने आदिवासी साहित्य को आगे बढ़ाने में मदद की

- \* समकालीन जनमत- २००३
- \* दस्त- २००४
- \* कथाक्रम- २०१२
- \* इस्पतििका- २०१२ आदि।

आदिवासी रचनाकारों ने आदिवासी अस्मिता और अस्तित्व के संघर्ष में कविता को मुख्य हथियार बनाया है।



आदिवासी लेखन में आत्मकथात्मक लेखन केंद्रीय स्थान नहीं बना सका, क्योंकि स्वयं आदिवासी समाज 'आत्म' से अधिक समूह में विश्वास रखता है। आज आदिवासी साहित्य विविधताओं से भरा पड़ा है। कविता, कहानी, उपन्यास, नाटक सभी प्रमुख विधाओं में आदिवासी और गैर-आदिवासी रचनाओं ने आदिवासी जीवन समाज की प्रस्तुति की है।

**निष्कर्षतः** भारतीय साहित्य परंपरामें और भी आयाम हैं जिनमें आधुनिकीकरण, उदारिकरण, भूमंडलीकरण, औद्योगिकीकरण और नारी विमर्श जो सिर्फ भारत में ही दिखाई देता है। विश्व के अन्य साहित्य में नहीं। इन आयामों के कुछ एक आयामोंको प्रस्तुत आलेख में लिखने का प्रयास किया गया है। वैसेतो आज हिंदी साहित्य के सभी आयाम अपने विकास रथ पर सवार है। उसमें दिन ब दिन वृद्धि हो रही है। साहित्य अमूल्य है और वह समाज का दर्पण है। लेकिन इस दर्पण पर कभी-कभी कोहरा छा जानेपर दर्पण में जीस प्रकार अपना प्रतिबिंब ठिक से दिखाई नहीं देता वैसेही इन आयामों की छबी कभी कभार इस समाज में दिखाई नहीं देती। इन आयामों के द्वारा वह अपना अस्तित्व समाज को दिखाना चाहते है ऐसा मुझे लगता है।

#### संदर्भ सूची :

- १) हिंदी साहित्य के विविध आयाम, साहित्य नित्य, कानपुर पृष्ठ-१४
- २) दलितसाहित्य - मुक्तज्ञानकोश विकिपीडिया से
- ३) मैला आंचल की भूमिका - फणीश्वरनाथ रेणू ,

42.

## भारतीय संस्कृति : परंपरा से आधुनिकता त

डॉ. प्रकाश राजाराम मुंज  
संशोधक विद्यार्थी, कोल्हापुर

भारत संस्कृति-प्रधान देश है। उदारता, दया, करुणा, प्रेम, परोपकार, भाईचारा और मर्यादा भारतीय संस्कृति की मुख्य विशेषताएँ हैं। यहाँ की संस्कृति आज भी अपने मूल स्वरूप, अस्मिता और परंपरा को अक्षुण्ण रखी हुई है। परंपरा से प्राप्त विचार, मूल्य, कला, शिल्प, वस्तु संस्कृति के अंग हैं। परंपरा के अंतर्गत समाज द्वारा स्वीकृत व्यवहार है। इस व्यवहार के अंतर्गत दार्शनिक मान्यताएँ, धार्मिक विश्वास, लोक-रीतियाँ, कानून, नैतिक नियम, ज्ञान-विज्ञान तथा विश्वास आदि सम्मिलित हैं। आधुनिकता के संदर्भ में देखा जाए तो भारतीय संस्कृति के निर्माण में योगदान देनेवाले इन पारंपरिक मान्यताओं में परिवर्तन आते रहे हैं।

### परंपरा और आधुनिकता का संबंध

परंपरा और आधुनिकता एक-दूसरे के पूरक हैं। 'वर्तमान पीढ़ी अपने समकालीन मूल्यों को ग्रहण करती है और वही मूल्य वह पीढ़ी आने वाले पीढ़ी को देती है। इस प्रवाह में उन मूल्यों का मूल रूप ज्यों का त्यों नहीं रहता, उसका कटा-छटा रूप आने वाली पीढ़ी को मिलता है। इस संक्रमण प्रक्रिया में उस मूल्य के पुराने विचार नए संदर्भ में बदलकर परिवर्तित होते हैं। इस तरह पुराने मूल्य परंपरा के नाम से पहचाने जाते हैं और उसका कटा-छटा नया रूप आधुनिकता में आ जाता है।' सामाजिक परंपराओं का आशय किसी समूह की संस्कृति के उस आंतरिक पक्ष से है, जो भाषा के माध्यम से अर्थ, मूल्यों, विश्वासों, भावनाओं, मनोवृत्तियों या रूख और सोचने, अनुभव करने तथा क्रिया की अन्य विधियों के माध्यम से मौखिक प्रतीकों के रूप में एक पीढ़ी से दूसरी पीढ़ी को हस्तांतरित हो जाते हैं।

व्यक्ति और समाज की विकास प्रक्रिया को भी आदिकाल, मध्यकाल और आधुनिक काल में नापा जाता है। अधुना + ठत्र् + इक अक्षरों से आधुनिक शब्द बना है और इसी शब्द में 'ता' भाव का प्रत्यय जुड़ने से 'आधुनिकता' शब्द बन गया है। हिंदी विश्वकोश में आधुनिक का अर्थ 'प्राचीन, नया, हाल में ही पैदा होनेवाला, अर्वाचीन' १ है। असल में आधुनिकता का मूल शब्द लैटिन भाषा के 'मोडो' से बना है, इसे अंग्रेजी में 'मॉडर्न' कहा जाता है, जिसका अर्थ 'नूतन, नवीन, नया, अभिनव, अर्वाचीन, आजकल का, वर्तमान काल का, नए जमाने का' २ है। दरअसल आधुनिकता में नएपन का भाव निहित है। यह शब्द पुरानी गलत मान्यताओं को खंडित कर नई मान्यताओं को स्थापित कर रहा है। समय के साथ कदमताल कर रहा है। प्रतिदिन नई-नई प्रवृत्तियों को जन्म दे रहा है। 'वर्तमान में आधुनिकता और नवीनता आ जाती है और भविष्य? एक आशा, एक अनुशासन, एक सम्भावना, एक इंतजार, वर्तमान भी, परिणति-यह सब कुछ उसमें भरा है। वर्तमान की देहली पर खड़े होकर भूत और भविष्य दोनों ओर देखा जा सकता है।' अतः उक्त परिभाषा के आधार पर आधुनिकता को वर्तमान का लेखा-जोखा कहा जा सकता है।

### आधुनिकता की परिभाषा एवं स्वरूप :

आधुनिकता अपरिभाष्य है। इसका स्वभाव घंचल और घतूर करतूरी मृग की भाँति है। आधुनिकता का स्वरूप जो कल था, वह आज रहेगा या जो आज है वह भविष्य में रहेगा ऐसा दावा नहीं किया जा सकता। कल की बातों को आज नया मानने की प्रवृत्ति आधुनिकता में नहीं है। अतः आधुनिकता

का स्वरूप शाश्वत रूप से परिवर्तनशील है। हम जब कोई फैशनेबल कपड़े पहने लड़के या लड़की को देखते हैं, तब कहते हैं कि 'देखा कितने मॉडर्न लड़के जा रहे हैं!' लड़के का लड़की की तरह बाल बढाना, कानों में बाली पहनना, टॉप जीन्स पहनना और लड़की का बाल कटवाना, छोटे-छोटे कपड़े पहनना और फैशनेबल रहना आधुनिकता का प्रतीक माना जाता है। 'खान-पान, रहन-सहन आदि के कारण जीवन पद्धति में जो परिवर्तन आता है वह व्यक्ति को आधुनिक बना सकता है पर आधुनिकता से सम्पन्न नहीं। आधुनिकता का संबंध तो तभी पूरा होगा, जबकि उसकी जीवन-दृष्टि बदले' अतः बाह्य प्रक्रिया के साथ आधुनिक बनने की प्रक्रिया अंतर्प्रक्रिया में भी निहित है, जो हमें आधुनिकता से परिपक्व बनाती है। क्या महात्मा गांधी रहन-सहन, कपड़े-लत्तों से मॉडर्न थे? नहीं, लेकिन वे आधुनिक थे क्योंकि उनके आचार-विचार, मान्यतावादी दृष्टि आधुनिकता से परिपूर्ण थी, जो उनको समाज को ऊंचाई तक पहुंचाती थी। स्पष्ट है कि यह आधुनिकता महज बाह्य आचार पर ही नहीं, बल्कि मन के संस्कार पर भी निहित है। 'मन के संस्कार का आशय है दृष्टि जो मध्ययुगीन रुढ़ियों और अंधविश्वासों से नाता तोड़कर आधुनिकतम ज्ञान के आलोक में तर्क और विवेचना की कसौटी पर जीवन के व्यापार को परखती है और स्वयं अपने विवेक से किसी निष्कर्ष पर पहुंचती है' ३ यही व्यापक दृष्टि आदमी को विकास और प्रगति की ओर ले जाती है उसे आधुनिकता मानना उचित होगा। आधुनिकता एक विशिष्ट शैली है, जो जीवन जीने की कला सिखाती है। यह अधिकतम व्यक्ति सापेक्ष है। इसके दो पक्ष हैं- एक आचार और दूसरा विचार। विचार पक्ष में व्यक्ति की परंपरा के प्रति अपने तर्क-वर्तिक से किया जाने वाला चिंतन और वही चिंतन कृतिपक्ष में लाना आचार है जो व्यवहार से जुड़ा हुआ है। आधुनिकता के दो पक्ष की तरह दो प्रमुख घटक या स्रोत भी हैं- एक व्यक्ति और दूसरा समाज। व्यक्तियों के समूहों से समाज बनता है। इन्हीं

व्यक्तियों का प्रभाव समाज पर रहता है। व्यक्ति में स्त्री और पुरुष दो घटक हैं। समाज शहरी और ग्रामीण परिवेश में विभाजित है। शहर में नगर और महानगर निहित होते हैं। ग्रामीण में ग्राम के साथ-साथ पहाड़ी और आंचलिक प्रदेश शामिल हैं। इन स्रोतों के आधार पर आधुनिकता व्यक्ति, समाज और भौतिक वातावरण के बदलावों को व्यक्त करती है। फिर भी आधुनिकता प्रमुखतः भौतिकता से ज्यादा एक तरह की संश्लिष्ट विचार-पद्धति पर रोक लगाती है जिसका विकास कुछ अस्तित्ववादी दार्शनिकों और साहित्यकारों ने समकालीन विचार पद्धति के रूप में किया है। 'आधुनिकता एक प्रक्रिया का नाम है। यह प्रक्रिया अंधविश्वास से बाहर निकलने की प्रक्रिया है। यह प्रक्रिया नैतिकता में उदारता बरतने की प्रक्रिया है। यह प्रक्रिया बुद्धिवादी बनने की प्रक्रिया है।' ४ जो मनुष्य के विचारों के साथ-साथ आचरणों को व्यापक दृष्टि प्रदान करती है। हिंदी के समीक्षक देविशंकर अवरथी ने आधुनिकता को मूल्य मानने के अलावा एक प्रक्रिया माना है। 'जिसके मूल में वैज्ञानिक दृष्टि है, जो समसामयिक जीवन को उसकी गति के रूप में आत्मसात करती है।' ५ स्पष्ट है कि आधुनिकता के मूल में वैज्ञानिक दृष्टि है। आलोचक डॉ. रमेश कुन्ताल मेघ के अनुसार 'आधुनिकता कोई दर्शन या कल्पलोक नहीं है, बल्कि बहुविध विचारधाराएँ हैं जो संस्कृति में समाज एवं सभ्यता को प्रक्षेपित करती हैं। इसलिए हम आधुनिकता को 'विचार-विधि' तो कह सकते हैं।' ६ इस प्रकार आधुनिकता एक बौद्धिक प्रक्रिया होने के साथ-साथ एक अन्वेषण भी है। दूसरे शब्दों में आधुनिकता विभिन्न प्रभावों से उत्पन्न एक चेतना है जिसको निरंतरता के अंतर्गत रखा जा सकता है। समय की गति को कोई विराम नहीं है। आज हम जिस क्षण का अनुभव कर रहे हैं, उसका बीज अतीत के क्षण में छिपा रहता है और प्रत्येक युग का समाज अपने समय की आधुनिक स्थिति और प्रवृत्ति से जुझता रहता है। आधुनिक मनुष्य समय की गति के साथ कदमताल करता हुआ अपने युग के

पूर्ववर्ती मूल्यों से टकराता है, अपने समय से टकराता है। इस तरह आधुनिक शब्द काल, विशेषण और नूतन दृष्टि (विचार) के अर्थ का द्योतक है।

### आधुनिकता उदय की पृष्ठभूमि :

पंद्रहवीं सदी के उत्तरार्ध में कई यूरोपीय नाविकों ने नयी भौगोलिक जगहों की खोज की, जिसके कारण ज्ञान की सीमाएँ विस्तृत हो गईं और व्यापार में वृद्धि हो गई। यातायात के साधन निर्माण होने लगे और मनुष्य के जीवन का आरंभ गतिमान हो गया। नए भौगोलिक स्थानों के आविष्कार के कारण मानवीय दृष्टिकोण विशाल बन गया। पृथ्वी गोल है, सप्रमाण सिद्ध होने के कारण पृथ्वी के आकार संबंधी पुरानी मान्यताओं का न्हास हो गया। धर्म संस्था के संकेत गलत सिद्ध हुए। परिणाम स्वरूप धर्म संस्था के प्रति लोगों की श्रद्धाएँ कम हुईं। यह पृष्ठभूमि आधुनिकता बोध के निर्माण में सहायक हो गई।

इसके अतिरिक्त फ्रेंच राज्यक्रांति ने विश्व को स्वतंत्रता, समता तथा बंधुता के उपहार दिए और प्रतिपादित किया कि मनुष्य पैदायशी स्वतंत्र है और इस स्वतंत्रता का कोई हरण नहीं कर सकता। इन मूल्यों द्वारा मनुष्य सही अर्थों में आधुनिक बन गया है। दूसरी ओर रशियन क्रांति के जनक कार्ल मार्क्स ने पहली बार दुनिया के सामने आर्थिक विषमता को वैज्ञानिक ढंग से विश्लेषित किया और बताया कि आर्थिक विषमता का कारण वर्ग संघर्ष है-वर्ग संघर्ष को टालने के लिए मार्क्स ने वर्गविहीन समाज की कल्पना रखी और इसे प्राप्त करने के लिए शोषितों के संगठन की आवश्यकता महसूस की। "आधुनिकता को आज हम जिस आशय में लेते हैं विश्व में इसका उदय यूरोप की औद्योगिक क्रांति का परिणाम है। भारत में इसका सिलसिला सन् १८५० के आसपास माना जा सकता है।" ७ इस आधुनिकता का सिलसिला हमेशा आगे भी जारी रहेगा, क्योंकि आधुनिकता के जन्म की बात करना ही अटपटा-सा है जो शाश्वत है जो अनादि है।

नवीनता शब्द का अर्थ है-नया, नव, नूतन, अभिनव। अंग्रेजी में इसे रिसेंट, फ्रेश, मॉडर्न तथा ओरिजनल कहा जाता है। नवीनता का अर्थ नया, हाल ही में आया हुआ, मौलिकता या ताजगी है। अतः नवीनता पुरानों से भिन्न है। वह पुरानों से पुनर्संस्कारित और परिवर्तित है। परिवर्तन सृष्टि का नियम है।

आज का नया कल पुराना हो जाता है। जो नया है वह पूरी तरह से पुरानी मान्यताओं से भिन्न नहीं होता। इसमें भी पुराने तत्त्व थोड़ी-बहुत मात्रा में होते हैं। डॉ. देवराज ने नवीनता का एक तत्त्व माना है। आधुनिकता और नवीनता का अंतर स्पष्ट करते हुए डॉ. देवराज लिखते हैं- "नयी सीमाएँ विस्तृत हैं-आधुनिकता की संकीर्ण। आधुनिकता का संबंध केवल वर्तमान से है, आज से है, जबकि नया किसी भी युग और स्थान का हो सकता है। आधुनिक समसामयिकता को प्रकट करता है, नये से अभिप्राय परिवर्तन से है वह आधुनिक है। नए में आधुनिकता शामिल है। जिस प्रकार नया गतिशील है, वह बदलते समय के साथ बदलते मूल्यों को आत्मसात करते परिवर्तित दृष्टिकोण का वहन करता है" ८ प्रस्तुत कथन से यह स्पष्ट होता है कि आधुनिकता परिवेश से जुड़ी है और नवीनता उस परिवेश के बदलाव से और यही बदलाव है आधुनिकता। अतः नवीनता शब्द में मौलिकता है। आधुनिकता में वही मौलिकता प्रकट होती है जो बदलाव, परिवर्तन, पुनर्संस्कारित मूल्यों को प्रकट करती है। अतः नवीनता शब्द ने आधुनिक दृष्टि धारण की है। आधुनिकता की अगली कड़ी उत्तर आधुनिकता है। वर्तमान में जो घटित-घटना है, वह आज के लिए आधुनिक है लेकिन कुछ दिनों के बाद घटित होनेवाली घटनाएँ उत्तर आधुनिक है। उदा. टेस्ट ट्यूब बेबी, चंद्र का परिभ्रमण, मंगल का शोध आधुनिक कार्य है और चंद्र पर निर्माणकार्य करने, मनुष्य की आयु बढ़ाने के लिए औषधियों का निर्माण करने का प्रयास उत्तर आधुनिक कार्य है। जब इन

कार्यों को सफलता मिलेगी, तब कल यही कार्य आधुनिकता बन जाते हैं।

निष्कर्ष रूप में कह सकते हैं परंपरा और आधुनिकता एक-दूसरे के पूरक हैं। आधुनिकता एक गतिशील प्रक्रिया है, बल्कि परंपरा उस गतिशीलता को उचित दिशा की ओर ले जाने की दृष्टि से सचेत करती रहती है। आधुनिक रुढ़िगत परंपराओं को तोड़-मरोड़कर, वैज्ञानिक सोच के आधार पर नए मूल्यों को प्रदान करती है। यह मूल्य तत्कालीन परिस्थिति के लिए भले ही अनुकूल हो, लेकिन भविष्य के लिए उपयोगी साबित होंगे, ऐसा कहा नहीं जा सकता। इन मूल्यों में काल स्थिति के अनुसार बदलाव आ सकता है। अंत में आधुनिकता वर्तमान स्थिति के लिए प्रगतिशील प्रक्रिया ही मानी जाएगी। अतः परंपरा हमारे जीवन पर रखा अभिन्न अंग है, लेकिन

आधुनिकता हमारा जमीन से ऊपर उठाया हुआ कदम है।

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43.

**‘आंध’ आदिवासी लोकगीत: त्यौहार गीतों के विशेष संदर्भ में**

विश्वनाथ महादु देशमुख  
विभाग प्रमुख, हिंदी विभाग,  
राजाराम महाविद्यालय, कोल्हापुर।

**भूमिका :**

विश्वपटल पर आज आदिवासियों की संख्या हर देश में पाई जाती है। अमरिका, रशिया, फ्रान्स, जर्मनी, चायना आदि विकसित देश तथा अफ्रिका, इंडोनेशिया, वेस्ट इंडिज, भारत, नेपाल, बंगला देश, श्रीलंका आदि अविकसित देशों में अपनी संस्कृति, परंपरा को संभालते हुए जीवनयापन कर रहे हैं। अन्य समाज की तुलना में आदिवासियों की जीवन जीने की पद्धति भिन्न है।

भारत में आदिवासियों की संख्या विश्व के किसी भी देश की तुलना में अधिक है। सन 2001 की जनगणना के अनुसार देश में आदिवासियों की संख्या 85.57% लक्ष्य बताई गई है। भारत के वनों, पर्वतों, दुर्गम प्रदेशों में आदिवासियों के अस्तित्व को पाया जाता है। मूल निवासी के रूप में अपनी संस्कृति, परंपरा और सामाजिक नीति नियमों का पालन करते हुए जीवन जी रहे हैं।

लोकसाहित्य में लोकगीतों को विशेष महत्व होता है। ‘त्यौहार’ को मनाना आज हर समाज का अपना एक धर्म बन गया है। यह परंपरा प्राचीन काल से चली आ रही है। आदिवासी जनसमुदाय भी इसे हर्ष के साथ मानते हैं।

**‘आंध’ आदिवासी परिचय :**

विद्वानों के मतानुसार महाराष्ट्र में आदिवासियों की संख्या 47 के आस-पास मानी गई है। गोंड, प्रधान, कोलाम, भिल्ल, आंध, मड़िया, नागा, वारली, कोकणी आदि प्रमुख हैं। आदिवासी जनजातियों में ‘आंध’ समाज का एक विशेष स्थान है। आंध का अस्तित्व महाराष्ट्र, आंध्रप्रदेश, मध्यप्रदेश में पाया जाता है। महाराष्ट्र के विदर्भ, मराठवाडा तथा आंध्रप्रदेश के आदिलाबाद और निर्मल जिलों में इनकी संख्या देखी जाती है।

हिंगोली, मुदखेड, माहुर, किनवट, पुसद, निर्मल तथा आदिलाबाद के वनों, जंगलों, पर्वतों की गोद में इनका जीवन फलता-फूलता रहा है। इनकी बस्तियों को विशेष नामों से जाना जाता है। जैसे- ‘वाड़ी’, ‘दरी’। वाड़ियों और दरियों में ‘आंधों’ की 20-25 झोपड़ियाँ होती हैं। ये सभी समुह में रहकर सामाजिक नीति-नियमों का पालन करते हुए अस्तित्व को बनाए हुए हैं। आधुनिक प्रभाव, संस्कृति से दूर रहकर प्रकृति में जीवन बिता रहे हैं।

**‘लोकसाहित्य’ परिचय :**

नगरों और शहरों से दूर किसी ऐसे स्थान पर जहाँ अनपढ़ता, अशिष्टता, गंवारू

भाषा का अवलंब करनेवाला समूह दृष्टिगत होता है, वहां 'लोक' परंपरा का निर्वाह किया जाता है। इनकी आवश्यकताएँ कम होने से तथा अपनी परंपरा संस्कृति का जतन करने से यह परंपराएँ अब इनकी नीति-नियमावली बन गई है। इनकी परंपराओं में लोकसाहित्य की विभिन्नता दिखाई देती है। लोकसाहित्य का आत्मा लोकगीतों में होता है। 'लोकगीत' ही अशिष्ट समाज की संस्कृति का परिचायक है। पीढ़ी-दर-पीढ़ी लोकसाहित्य मौखिक स्तर पर संक्रमित होता रहता है। लोकसाहित्य को जीवित रखने का कार्य मुख्यतः स्त्रियों के माध्यम से होता रहा है। भारतीय संस्कृति में स्त्रियों का महत्व अनन्य साधारण है।

आदियासी समाज में स्त्रियाँ मंगल कार्यों में सबसे आगे होती हैं। उनके संस्कृति की झलक उनके गाये गये अनेक गीतों से होती रहती है। आरंभ से ही स्त्रियों का महत्व लोकसाहित्य के दृष्टि से महत्वपूर्ण रहा है। आदियासी समाज 'प्रकृति' देवता के उपासक माने गये हैं। 'प्रकृति' को स्त्री के रूप में माना गया है। सौंदर्य का प्रतीक स्त्री होने से प्रकृति और स्त्री रूप दोनों को समानता प्रदान की गई है। इसकारण वह जीन शब्दों में गाती है, रोती है, हँसती है, खेलती है उन सबको लोकसाहित्य के अंतर्गत रखा जा सकता है।

नाना-नानी, बूढ़े-बुजुर्ग रात के समय कथा-कहानियाँ सुनाते हैं। गांव में अपने लाडले-लाडली को सुलाते समय लोरियाँ गाती हैं। गांव में शाम के समय हास्य नाट्य की झलक दिखाई जाती है। यह लोग दिनभर

आपस में वार्तालाप करते समय मुहावरों और कहावतों का प्रयोग करते हैं। ये सभी गीत, कथा-कहानियाँ, नाट्य, लोकसुभाषित लोकसाहित्य के ही अभिन्न अंग हैं।

अपने दैनिक व्यवहार करते समय इनका स्वभाव सरल होता है। जीवन साधारण और आचार-विचार, रहन-सहन सहज स्वाभाविक होता है। यह लोग आडम्बर और कृत्रिमता से कोसो दूर होते हैं। प्रकृति की गोद में पले-बड़े होने से देवी-देवताओं पर इनका विश्वास अधिक होता है। इसलिए इनका व्यवहार करने का तरीका सीधा और सरल होता है। मन की थकान मिटाने तथा मन को आनंद देने के लिए यह शाम के समय लोकसाहित्य के विभिन्न रूपों को प्रकट करते हैं। ये लोग एकत्र आकर मन के भावों को स्वरों में बद्ध करके कुछ वाद्यों के साथ गाने लगते हैं, यही उनका अपना मधुर मौखिक साहित्य है, लोकसाहित्य।

वर्तमान समय में जो साहित्य निर्माण हो रहा है उससे यह साहित्य कोसो दूर है। आज का साहित्य रुढ़ियों और वादों में जकड़ा हुआ है। किन्तु यह साहित्य स्वाभाविकता, स्वच्छंदता तथा सरलता का प्रतीक है। वह साहित्य उतना ही स्वाभाविक है जितना जंगल में खिलने वाला फूल, उतना ही स्वच्छंद जितना आकाश में उड़ने वाली चिड़ियाँ, उतना ही सरल तथा पवित्र जितना गंगा की बहती धारा। ये लोग स्वच्छंद मन से निर्मल हृदय से अपनी संस्कृति का गान करते हैं। परंपरा से आ रही रुढ़ि, संस्कृति, परंपरा का जतन

कर वह निधि अगली पीढ़ी को संक्रमित करती है।

### 'आंध' आदिवासी त्यौहार गीत :

'आंध' आदिवासी समाज के त्यौहार की अलग-अलग झाँकियाँ दृष्टिगोचर होती हैं। त्यौहारगीतों की प्राचीन परंपरा समाज में देखी जाती है। वर्तमान युग में अन्य समाज के संपर्क में आने के कारण 'आंध' समाज में परिवर्तन देखा जाता है। उनके विभिन्न गीतों पर भी इसका परिणाम देखा जा सकता है। सबसे अधिक प्रभावित उन 'आंध' लोगों को किया है जो नगरों में रहते हैं। वनों, जंगलों में रहनेवाले 'आंध' पर यह प्रभाव कम मात्रा में दृष्टिगोचर होता है। फिर भी परंपरा का निर्वाह कम नहीं हुआ है।

त्यौहार गीतों को खुलकर गाने का प्रमुख स्थान 'आंध' स्त्री को ही जाता है। यह मूलतः धार्मिक वृत्ति की होने के कारण त्यौहार को अपने परंपरा के अनुरूप मनाती है। शायद उसकी इसी धारणा के कारण आंध समाज की परंपरा आज भी जीवित है। उनके गीतों के द्वारा ही आंध आदिवासी की संस्कृति का दर्शन हमें पग-पग होता है। आंध समाज अन्य भाषा-भाषी समाज के संपर्क में आने के कारण उनके साथ अपनी परंपरा के अनुसार चले आ रहे लगभग सभी त्यौहार वह मनाते हैं।

### आखाड़ी:

'आंध' समाज में आषाढ में आनेवाली आखाड़ी, नागपंचमी, पोंगल, दीपावली, रंगपंचमी, गुडीपाडवा आदि त्यौहार मनाएँ

जाते हैं। इनमें से कई त्यौहार ऐसे हैं जिनके गीत मिल पाना दुर्लभ है। अन्य समाज का प्रभाव 'आंध' पर पड़ने के कारण वह अपनी मूल संस्कृति को भूल गएहोंगे। इसी कारण आज जीतने गीत 'आंध' स्त्री गाती है उन गीतों को संभालकर सुरक्षित रखना आवश्यक है।

आषाढ के मास में आनेवाला नई नवेली दुल्हन के लिए 'आखाड़ी' पहला त्यौहार होता है। नई नवेली दुल्हन अपने ससुराल जाती है। पहली बार वह अपने पति के घर जाती है। वहाँ जाकर उसे बार-बार अपने माता-पिता, भाई-बहन की याद आती है। परंतु यह अपने मायके नहीं जा सकती। वह आषाढ में आनेवाले आखाड़ी की राह देखती है। आखाड़ी के दो दिन पहले वह अपने पिता या भाई की राह देखती है। उसकी यह व्याकुलता उसके गीतों के द्वारा स्पष्ट होती है –

"कामून माझा भाऊ आनीखीन आला नाई  
माझी त सासुवाई मला कामतच लावी  
येणार बाई संभूराजा मला घोडा गाडी

घेऊन ती जाईल आनंदात माझ्या घरात" (संकलन)

इस प्रकार वह अपनी मनोदशा का चित्रण करती है। अपने सास के संदर्भ में विचार व्यक्त करती है। ससुराल में नई बेटियाँ अपने मायके को बार-बार याद करती हैं। वह अपने भाई को संभूराजा कहती हैं। अपने भाई के प्रति उसके मन में सन्मान है। उसका भाई उसे मायके लाता है। यहाँ आकर वह सभी लोगों से मिलती है। 'आखाड़ी' के त्यौहार पर उसे नये कपड़े दिये जाते हैं।



**नागपंचमी:**

ससुराल गई हुई विवाहित बेटियाँ आखाडी के समय अपने मायके नहीं आ पाती तब उन्हें नागपंचमी के त्यौहार के लिए लाया जाता है। 'आंध' समाज में नागपंचमी का त्यौहार महत्वपूर्ण माना जाता है। 'नाग' को 'आंध' स्त्री भाई का प्रतीक मानती है। वह अपने ससुराल से मायके अपने भाईयों से मिलने जाती है। वह अपने सगे भाई के साथ-साथ नागदेवता से भी मिलती है। 'आंध' समाज में भाई-बहन का नाता प्राचीन काल से चला आ रहा है।

वह मायके आकर अपने सखियों के साथ झूला झूलती है। साथ ही अपने सखी को ससुराल की कहानी सुनती है। नीम के पेड़ को या लकड़ियों को जमीन में गड़ाकर जिसे 'डीकी' कहा जाता है। उस पर झूला बांध दिया जाता है। झूले पर झूलती हुई युवतियाँ गीत गाकर आसमान की ओर ऊंचे पैंग लगाती है। झूलेपर वह इतना तन्मयता से झूलती है कि उस कारण उसके हाथ पर छाले पड़ जाते हैं। मायके का लाड-प्यार उसे हाथ पर पड़े छाले का दर्द भुला देता है। वह कहती है -

“माझ्या घरी ग पावणे  
वहिणीचे पति माझे मेहुण्याचे नाते  
महि राही बंद झाली  
मुरलीच्या नादान गुंग मला आली  
रस्त्यावर रयलाखांब रे  
गाई च्या खुरा मध्ये मला दिसे चांद रे  
पंचमीचा सण रे गवळ्या नागावरी,  
बासरी वाजे छान रे” (संकलन)

इसप्रकार वह अपनी भावनाओं को व्यक्त करती है। गीतों का गान करते करते वह झूले की गति भी बदाने लगती है। इसतरह अपनी सखी के साथ बिताया हुआ वह क्षण उसके लिए महत्वपूर्ण बन जाता है।

**पोंगल:**

'आंध' समाज में पोंगल का महत्वपूर्ण स्थान है। 'पोंगल' के पहले दिन बैल की पूजा की जाती है। उसी श्याम के समय बैलों का विवाह संपन्न कराने हेतु अक्षदा (विवाह के समय दूल्हा-दुल्हन पर मंगलचरण के समय डाले जानेवाले चावल, ज्वार के बिज) का वितरण किया जाता है। 'पोंगल' के दिन सुबह उनका विवाह कराना होता है। पहले दिन श्याम के समय अक्षदा का वितरण करते हुए 'आंध' लोग बैल के कान में (भोजन की थाली बजाकर) कहते हैं-

“आज आक्सीदा घ्या  
उदया लगनला या (संकलन)

विदर्भ में यही बात वह बैल के कान में इस प्रकार कही जाती है-

“आज आक्सीदा घ्या  
उदया जेवायाला या” (संकलन)

पोंगल के दिन सभी लोग अपने-अपने बैलों को सजाकर वाडी के हनुमानजी के मंदिर की ओर बढ़ते हैं। वहाँ जाकर बैलों का विवाह लगाया जाता है। विवाह के समय गीत गाया जाता है -

“थोर सरावन माझ्या  
आला पोळ्याचा सण  
आला पोळ्याचा सण,

बसवराजाचे लग्न  
दिवस रायला तीसरा प्रहर  
नंदी येठ्या आखरावर  
हाती घेठनिया दोर,  
नंदी येठ्या घरोघर'(संकलन)

इसप्रकार बैलों के प्रति अपनी श्रद्धा को व्यक्त किया जाता है। हनुमान जी के मंदिर की प्रदक्षिणा का पहला अधिकार 'वाडी' के प्रमुख व्यक्ति का होता है। वह अपने बैल सबसे आगे दौड़ाता है। उसके पीछे अन्य लोग अपने बैल लेकर जाते हैं। हनुमान जी के मंदिर को पाँच फेरें लेने के बाद वे अपने घर चले जाते हैं। अंत में सभी लोग एक दूसरे के हाथ जोड़कर मंगल भावना प्रकट करते हैं।

इसप्रकार वह दिन 'वाडी' के लोगों के लिए आनंदमय होता है। बैलों के साथ दिनभर खेत पर श्रम करनेवाला उस दिन उसके साथ प्यार जताता है।

#### दीपावली:

अन्य समाज की तरह 'आंध' समाज में दीपावली के अवसर पर विशेष कार्यक्रम का आयोजन किया जाता है। दीपावली के समय सभी बेटियों को मायकेलाया जाता है। मीठे पदार्थ बनाएँ जाते हैं। सुबह घर के सभी सदस्य स्नान करने के बाद बने पदार्थ का आस्वाद लेते हैं। नये कपडे खरीदे जाते हैं।

दीपावली के दिन बहन अपने भाई को तिल और हल्दी मिलाकर बनाया गया उबटन लगाती है। खांट पर उसे नहलाया जाता है। खांट के चारों पैरों पर दीए रखे जाते हैं। बहन अपने भाई की स्नान होने के पश्चात आरती

उतारती है। वह दिन बहन-भाई के दृष्टि से महत्वपूर्ण माना जाता है। एखाद नवविवाहिता अपने मायके जा नहीं सकती। उसे मायके से लेने के लिए कोई नहीं आता तब वह दुखी हो जाती है -

“आला सन दीपावलीचा मन रहिना  
बाई माझा भाऊ- भसा नेया येईना  
माहेरच मामकुल बहीणीच चवथ मूल  
वाटकड पाहून बाई मन रहिना  
बाई माझा भाऊ- भसा नेया येईना”(संकलन)

इसप्रकार वह अपने मन की वेदना व्यक्त करती है। उसे बार- बार अपने मायके की याद आती है।

यह दिन सभी परिवारों के लिए खुशी का दिन होता है। 'वाडी' में बाहर गाँव गए अन्य 'आंध' लोग 'दीपावली' के लिए आते हैं। एक-दूसरे को मिलकर अपनी खुशी का इजहार करते हैं।

#### होली:

धूप के महीनों में अनेवाली होली 'आंध' समाज में विशेष रूप से मनाई जाती है। 'वाडी' में उसे मनाया जाता है। पुरुष अपने मित्र- परिवारों के साथ मदिरापान करने में जुट जाते हैं तथा स्त्रियाँ अपने घर के आस-पास की स्त्रियों के साथ रंग लगाती हैं। होलीके समय अनेवाले 'पलाश' के वृक्ष के फूलों से रंग बनाया जाता है। घर के छोटे बच्चे जंगल में जाकर इन फूलों को लेकर आते हैं। चूल्हे पर उबलते पानी में फूलों को डालकर उसका रंग बनाया जाता है।

'वाडी' में 'आंध' लोग श्याम के समय 'दंडारन' का आयोजन करते हैं। 'दंडारन' एक ऐसा नृत्य होता है जो गाँव के कुछ खास लोग ही करते हैं। इसकी शुरुवात 'गण' से होती है-

“पाव रे गणराया

पाव रे गणराया

मंगलमूर्ती गण मोरया” (संकलन)

इसतरह 'दंडारन' को आगे बढ़ाया जाता है। वह दिन सभी के लिए खुशी का दिन होता है। 'दंडारन' में गीतों के साथ-साथ हास्य-व्यंग्य भी होते हैं। 'होली' के त्यौहार के समय बच्चे एकत्र आकर गाली-गलौच करते हैं। मुँह पर हाथ रखकर चिल्लाते हैं। ये बच्चे 'वाडी' के हर घर के सामने जाकर शक्कर की माला (घाटी) मांगते हैं-

“ताय ताय तायो

घाटी देना बायो” (संकलन)

इसप्रकार वह घाटी मांगकर उसे होली में डाल देते हैं। बची हुई (घाटी) सभी बच्चे मिल-बांटकर खाते हैं।

### निष्कर्ष :

लोकसाहित्य में स्त्री की भूमिका महत्वपूर्ण होती है। लोकसाहित्य परंपरा पीढ़ी-दर-पीढ़ी संक्रमित होती रहती है। विश्व के हर देश में त्यौहार को विशेष स्थान है। आदिवासी समाज भी इसे उत्साह के साथ मनाता है। 'त्यौहार' में स्त्री को विशेष स्थान होता है। 'आंध' जनजाति भी इससे अलग नहीं है।

आखाडी, नागपंचमी, श्रीयाल, पोंगल, दशहरा, दीपावली और होली आदि त्यौहार 'आंध' आदिवासी जनजाति में विशेष रूप से मानते हैं। त्यौहार के माध्यम से समाज के एकरूपता का दर्शन होता है।

### संकलन सूची एवं संदर्भ ग्रंथ सूची :

1. तांबारे शांताबाई, श्रमगीत (ग्राम- धानोरा, तहसिल- किनवट, जिला- नांदेड)
2. तांबारे सुदाम, श्रमगीत (ग्राम- धानोरा, तहसिल- किनवट, जिला- नांदेड)
3. भुरके पंचफुलाबाई, व्रत गीत (ग्राम- इंजेगाव, तहसिल- किनवट, जिला- नांदेड)
4. साबळे जनाबाई, जन्म गीत (ग्राम- धिव गव्हाण, तहसिल- कळमनुरी, जिला- हिंगोली)
5. हुरदुके सखाराम, विवाह गीत (ग्राम- आमदरी, तहसिल- भोकर, जिला- नांदेड)
6. हागवणे तुकाराम, श्रमगीत (ग्राम- कोरटा, तहसिल- उमरखेड, जिला-यवतमाळ)
7. वानोळे गयाबाई, देवी-देवता गीत (ग्राम- वानवाडी, तहसिल- हदगाव, जिला- नांदेड)
8. मिरासे टोपाजी, देवी-देवता गीत (ग्राम- धानोरा, तहसिल- किनवट, जिला- नांदेड)
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10. डॉ. राजेश धनजकर, मराठवाड्यातील आंध जमातीचे लोकसाहित्य (नांदेड, अनुराधा प्रकाशन: प्रथम संस्करण 2013) पृ. 336

## 44.

## मानवीय सहसंबंधों की रिक्तता का चित्रण 'तापसी' उपन्यास में

सुपर्णा गं. संसुध्दी

जयसिंगपुर कॉलेज, जयसिंगपुर

## शोध आलेख का सारांश

वृंदावन की विधवाओं के नरकतुल्य जीवन के गहरे अध्ययन के बाद कुसुम अंसल ने यह उपन्यास लिखा है। बंगाल से आयी या खदेड़ दी गई विधवाओं का दर्दीला यथार्थ 'तापसी' के माध्यम से व्यक्त हुआ है।

वृंदावन की विधवाओं के रूप में तापसी के माध्यम से एक प्रश्न हमेशा गहराता रहेगा कि धर्म के नाम पर विधवाओं का जीवन दाँव पर लग जाना है। वह अपनी अस्मिता खोकर पुरुषद्वारा ही नहीं औरतोंद्वारा भी प्रताड़ित होती है। ऐसे अनाचारों की कहानी जो अभिशप्त जीवन जीने के लिए मजबूर विधवा तापसी मानवीय चेतना पर दस्तक देती है। अमानवीयता को बढ़ावा देनेवाली अंबिका, जयमाला जैसी स्त्रियाँ मजबूर विधवाओं का शोषण किस कदर तक करती है इसे देखकर रोंगटे खड़े हो जाते हैं। परिस्थिति की मजबूरी में आदमी दिन-ब-दिन कितना असुरक्षित होता जा रहा है इसका एहसास होता है। आपसी संबंधों की रिक्तता, मानवीयता की भावना में आयी दरारें इन मासूम जिंदगियों को खत्म कर रही है।

## प्रस्तावना :

साहित्य जीवन का साक्ष्य है। 1975 के पश्चात हिंदी साहित्य में बदलती परिस्थितियों का यथार्थ चित्रण हो रहा है। 21 वीं सदी के उपन्यासकारों ने अपने युगीन परिवेश की बदलती तस्वीर उपन्यास की कथावस्तुद्वारा कथित की है। आज के जीवन की विसंगति, विडंबनाओं को तथा गतिमान जीवन के बहुआयामी कोणों को उपन्यासकारों ने बड़ी सूक्ष्मता से, गहराई से चित्रित किया है। अनुभव के स्तर पर इन रचनाओं से विभिन्नता और यथार्थ का ऐसा चित्रण किया है जिससे रोचकता एवं प्रभावात्मकता बढ़ रही है। नारी विमर्श, दलित विमर्श, उपभोक्ता प्रवृत्ति, खुले यौन संबंध का चित्रण, आतंक, हिंसा आदि विषयों का चित्रण समकालीन उपन्यासों में हो रहा है।

नारी की स्थिति में आया बदलाव, विद्रोह की

भावना का चित्रण तथा आपसी संबंधों की रिक्तता के कारण मासूम तापसी की व्यक्तिरेखा कुसुम अंसल के उपन्यास में ऐसी चित्रित हुई है कि पाठक की विचारधारा झकझोर उठती है।

वृंदावन की विधवाओं के नरकतुल्य जीवन के गहरे अध्ययन के बाद कुसुम अंसल ने यह उपन्यास लिखा है। बंगाल से आयी या खदेड़ दी गई विधवाओं का दर्दीला यथार्थ 'तापसी' के माध्यम से व्यक्त हुआ है। तापसी कलकत्ते के पास बोलपुर के अनाम बस्ती में अपने माने हुए चाचा के साथ रहती थी। रखाल काका ने उसे रातोंरात उसकी माँ के पास से उठा लिया ना होता तो वह भी पाठशाला में पढ़ने की जगह पैरों में घुँघरू बाँधकर नाच रही होती। तापसी वेश्यापुत्री थी। बचपन में ही माँ द्वारा त्यागी लड़की थी। चाचा, जतिनदा और कनिकादी उसकी शादी धनवान किंतु बुढ़े मजूमदार से करा देते हैं। नरेन मजूमदार अपने पति होने का हक उसपर आजमाना चाहता है। तापसी पर शारीरिक एवं मानसिक अत्याचार होते रहते हैं। "मार खाती...बेहोश होती... में आती तापीस.... शिकारी के चंगुल में फँसी चिड़ियासी फड़फड़ाती तापसी।" तापसी विद्रोह करती है। इसका नतीजा बुढ़े नरेन मजूमदार की मृत्यु के पश्चात उसके नाम कुछ भी नहीं रखते। अस्तित्वहीन सत्रह वर्षीय तापसी को दूर के रिश्तेदार विधवा जीवन जीने के लिए मजबूर कर वृंदावन छोड़ देते हैं। श्री राधाकृष्ण विधवा आश्रम में उसे दाखिल कर लिया जाता है। वृंदावन के विधवा आश्रम में वह मन मसोसकर जीती रहती है। आश्रम की अध्यक्ष अंबिका की मनमानी, कड़ा अनुशासन, दान में भ्रष्टाचार से तापसी अच्छी तरह परिचित होती है। आश्रम की अन्य औरतें, नूराबाई, मरियम ये सब मजबूरी में अंबिका देवी के अत्याचार को सहती रहती है। आश्रम का काल कोठरी जैसा परिवेश, "जहाँ ये विधवाएँ अपनी सभी क्षमताएँ, संवेदनाएँ खोकर वह अपाहिज की तरह कोई भी काम करने के लिए मजबूर हैं। उन्हें

कुछ भी करना पड़ता है। छः घंटों के जाप के अतिरिक्त वेश्यावृत्ति, भीख या उससे भी गिरे हुए कार्य जो आश्रम की अध्यक्ष की इच्छा या घृणा पर आधारित होते हैं। "वृंदावन के मठ, महंतों के कारनामों को भी यहाँ चित्रित किया गया है। धर्म के ठेकेदार, पंडे पुरोहित, मठाधीशों के जीवन का खुलकर पर्दाफाश किया है।" 2 भगवे वेश के पीछे साधु किस हद तक विधवाओं पर अत्याचार करते हैं और कैसे-कैसे कुकर्म होते हैं यह तापसी देखती है, सहती है। इसके खिलाफ वह विद्रोह करना चाहती है परंतु पकड़ी जाती है उसपर बरौता भयानक अत्याचार करती है।

जयमाला के कारण वह फिर एकबार जी उठती है। बी.ए. परीक्षा के पश्चात जी मॅट की परीक्षा पास करने के लिए जयमालाजी के साथ दिल्ली आती है। दिल्ली में जयमालाजी की भतीजी वसुंधरा के कारण तापसी में बदलाव आता है। पहले से कॉन्फीडेंट और पॉलिशड, सुंदर और सलोनी बन जाती है। इन्हीं दिनों बचपन का दोस्त मलय उसके सामने शादी का प्रस्ताव रखता है परंतु तापीस कहती है, "मेरे लिए क्या सहानुभूति। मेरा तो यह होना ही था। विधवा से, परछाईयों से शादी कोई नहीं करता मलय।" 3

जयमाला के कारण वह न्यूयॉर्क में कार्नेल विश्व विद्यालय की फेलोशिप प्राप्त होने का पत्र पाकर दिल्ली में आती है। यहाँ पर उपन्यास में ऐसा परिवर्तन आ जाता है जिससे आज के दिनों में मानवता किस कदर नीचले स्तर पर आई है, यह देखकर रोंगटे खड़े हो जाते हैं। न्यूयॉर्क जाने का सपना देखनेवाली तापसी अस्पताल में पाई जाती है जिसे बताया जाता है कि उसका अपेंडिक्स का ऑपरेशन हुआ। जब की सच्चाई उसे अंत में पता चलती है कि उसकी किडनी ट्रान्सप्लांट कर दी गई है वसुंधरा को। इसमें तापसी की सहेली नंदिता भी सम्मिलित है। इससे तापसी टूट जाती है। नंदिता उसे एक हजार रुपये के साथ

कलकत्ते की ट्रेन में बिठा देती है। गाड़ी से उतरते समय उसके ऑपरेशन किए गए पेट की पट्टी पर कोई नुकीला कोना घुस जाता है। घाव कच्चा होने के कारण पेट फट जाता है। रक्तस्राव अधिक होने से तापसी वहीं दम तोड़ देती है। उपन्यास का अंत दुःखमय है। तापसी की आत्मिक पीड़ा छटपटाहट का करुण दृश्य इसमें प्रस्तुत है। वृंदावन की विधवाओं के रूप में तापसी के माध्यम से एक प्रश्न हमेशा गहराता रहेगा कि धर्म के नाम पर विधवाओं का जीवन दाँव पर लग जाना है। वह अपनी अस्मिता खोकर पुरुषद्वारा ही नहीं औरतोंद्वारा भी प्रताड़ित होती है। ऐसे अनाचारों की कहानी जो अभिशप्त जीवन जीने के लिए मजबूर विधवा तापसी मानवीय चेतना पर दस्तक देती है। अमानवीयता को बढ़ावा देनेवाली अंबिका, जयमाला जैसी स्त्रियाँ मजबूर विधवाओं का शोषण किस कदर तक करती है इसे देखकर रोंगटे खड़े हो जाते हैं। परिस्थिति की मजबूरी में आदमी दिन-ब-दिन कितना असुरक्षित होता जा रहा है, इसका एहसास होता है। बचपन से ही तापसी का शोषण होता है, जिन पर वह भरोसा करती है उनकेद्वारा ठगी जाती है। धर्म के नाम पर विधवाओं को कितनी यातनाएँ सहनी पड़ती हैं। विधवा केवल पीड़ाओं की चीख है। आपसी संबंधों की रिक्तता, मानवीयता की भावना में आयी दरारें इन मासूम जिंदगियों को खत्म कर रही हैं। इस तरह प्रस्तुत उपन्यास में वृंदावन की तापसी के माध्यम से लेखिका ने आज के जीवन का एक विद्रूप सत्य हमारे सामने प्रस्तुत किया है। विधवाओं के जीवन की असुरक्षा का प्रश्न वृंदावन के पवित्र धर्मस्थल पर एक भद्दा दाग है। उनके जीवन में मानवीय संबंधों की कटुता के अलावा कुछ भी नसीब नहीं होता।

**संदर्भ :-**

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2. वही, पृ. सं. 009
3. वही, पृ. सं. 196

45.

बदलते मूल्यों का साहित्य में प्रतिबिंब  
(डॉ. राजबीर सिंह धनखड़ कृत उपन्यास 'चाल जमाने की' का संदर्भ)

लवप्रीत'

शोध-छात्रा, हिन्दी-विभाग,  
गुरु नानक देव विश्वविद्यालय,  
अमृतसर।

डॉ. सुनील कुमार''

असिस्टेंट प्रोफेसर  
हिन्दी-विभाग  
गुरु नानक देव विश्वविद्यालय अमृतसर।

राजबीर सिंह धनखड़ हरियाणा प्रान्त के एक प्रतिभाशाली साहित्यकार हैं। 'चाल जमाने की' राजबीर धनखड़ का पहला हरियाणवी उपन्यास है। इस उपन्यास का कथ्य पारिवारिक विघटन है। इसमें लेखक ने ग्रामीण समाज में संयुक्त परिवार की प्रथा को दर्शाया है जिसमें घर के मुखिया के आदर की परम्परा थी परन्तु आधुनिक समय में लोगों का दृष्टिकोण भौतिकवादी होने के कारण यह परम्परा खत्म हो गई है। इस उपन्यास में समाज में गिरते जीवन-मूल्यों को प्रस्तुत किया गया है। इसमें युवा वर्ग के एक-दूसरे के प्रति आकर्षण को रेखांकित किया है। इसमें बुजुर्ग उपेक्षा को भी दर्शाया गया है, इसलिए यह कहा जा सकता है कि 'चाल जमाने की' उपन्यास समाज में जीवन मूल्यों के विघटन पर आधारित है।

मनुष्य एक सामाजिक प्राणी है और समाज में व्यवस्थित रूप से जीवन व्यतीत करने के लिए उसका मर्यादा में रहना आवश्यक होता है परन्तु जब मनुष्य अपनी मर्यादाओं का उल्लंघन करता है तब उसे बहुत से दुष्परिणामों का सामना करना पड़ता है। यहाँ लेखक ने धनसिंह की बेटी द्वारा अपने कथन को स्पष्ट किया है—

"हाँ या छोरी परगनैट होगी। आपणी शर्म खातिर इब करवाया सै इसका अबोरशन। फेर तै भाई बात हद तै आगे बढ़री सै। ज्याहें तै मैं बस इब इसका रिश्ता कारणा चाहूँ सूँ। जितणी भी जल्दी हो सकै उतणी जल्दी अर तूँ इस बात का खास ध्यान रखयो।" गाँव में रहते हुए भी धनसिंह अपनी बेटी को अच्छी

शिक्षा के लिए गाँव के स्कूल में पढ़ने के लिए भेजता है परन्तु उसकी बेटी स्कूल में पढ़ती नहीं अपितु वहाँ किसी लड़के के साथ शारीरिक सम्बन्ध बनाती है और गर्भवती हो जाती है। यह सुनकर धनसिंह बहुत दुखी होता है और चुपचाप अपनी बेटी का गर्भपात करवा देता है ताकि किसी को भी इस बात का पता न चले और उसकी बेटी का रिश्ता कहीं अच्छी जगह पर हो जाए। लेखक ने यहाँ मास्टर प्यारे लाल और कविता के माध्यम से अपनी बात को स्पष्ट किया है— "मास्टर जी घणी दूसरयां के सोचण की चिन्ता ना करणी चाहिए। दुनिया का तै बेरा ना किस-किस के बारे में के-के सोचै सै। न्यू कहकै कविता नै मास्टर प्यारेलाल के गले आपणी बांह डाल दी वा गुरु अर शिष्या के सम्बंध नै भूलगयी ज्यबै तै कहया करै ..... आशक आन्धा हो सै।" मास्टर प्यारेलाल जब कविता को समझाते हैं कि वह उनकी शिष्या है और समाज कभी भी उनके प्रेम संबंधों को मान्यता नहीं देगा। तब कविता उससे यह कहती है कि हमें समाज के बारे में नहीं अपने बारे में सोचना चाहिए। उसके पश्चात् वह प्यारेलाल के साथ प्रेम संबंध बनाती है और अपनी मर्यादाओं का उल्लंघन करती है— "मास्टर जी कविता का कमरे में पढ़ण का मतलब समझग्या अर फेर भी वो डरता ए डरता कमरे के भीतर गया। बस फेर के था दो जवान दिल मिलण तै जो होया करै वो सब होग्या। इसकी गेल्यां उण दोनंआ में जन्म मरण के कसमे वादे भी होण लागगे। कुछ भीना तांहि उणके आपसी संबंध बणे रहे।" कविता मास्टर प्यारे लाल की

ओर पूरी तरह आकर्षित हो जाती है और वह चाहती है कि मास्टर से वह अकेली कमरे में पढ़े ताकि वह उसे अपने मनोभावों को बता सके। गुरु और शिष्य की मर्यादाओं को भूलकर जब वह मास्टर प्यारेलाल को अपने मन की बात बताती है कि वह उससे प्रेम करती है तब मास्टर उसकी यह बात सुनकर उसकी ओर आकर्षित हो जाता है।

वृद्धावस्था की समस्या मनुष्य के जीवन की सबसे बड़ी समस्या है। क्योंकि इस अवस्था में मनुष्य की शारीरिक कमजोरी और असमर्थता का भाव भीतर ही भीतर वृद्धों को खोखला बनाते रहते हैं क्योंकि जब उनके अपने बेकार और असमर्थ समझकर उनसे दूर रहते हैं और उनका अपमान करते हैं तब उन्हें अपनी असमर्थता के भाव अधिक अकेलापन महसूस करवाते हैं जिस कारण वे दिन-प्रतिदिन अपने जीवन से दूर होते जाते हैं। यहाँ राजबीर सिंह धनखड़ ने रामसिंह के पिता के द्वारा अपने कथन को स्पष्ट किया है— “या अड़चन सै अक याडै बाबू एकला रहगा इसकी रोटी कुण पोवैगा। तन्नै तै कोए न कोए बहाना चाहिए ना करण खातिर, ना तै मेरे आण तै पैल्यां भी तै इसकी रोटी कोए पोया ए करदा होगा। अर जै तन्नै नाय चालणा तै मेरे तैं बोलण की जरूरत नी, निर्मला मुंह फेर कै चुपचाप बैठगयी।” निर्मला जब रामसिंह को शादी के बाद कहीं बाहर घूमने जाने के लिए कहती है तब रामसिंह उसे यह कहता है कि अगर हम बाहर चले जाएंगे तो पिता जी को खाना कौन बनाकर देगा उसकी यह बात सुनकर निर्मला उसे यह कहती है जब वो इस घर में नहीं थी तब भी तो उनका खाना बनता था ऐसा कहकर वह राम सिंह से कहती है कि वह उसे कहीं बाहर जरूर लेकर जाए चाहे उसके पिता का खाने के लिए भोजन मिले या ना मिले। यहाँ लेखक ने हैडमास्टर के द्वारा अपने कथन को स्पष्ट किया है— “यू काम करया जो करया अर ऊपर तैं ज्यब मन्तै न्यू कहा अक तन्नै मेरे तैं पूछे बिना बैंक म्हां तैं पीसे क्यूं कढ़वा लिये तैं बोल्या तेरे तैं के पूछणा था मन्नै पीसा की जरूरत थी ज्याहें तैं कढ़वा लिये। फेर मन्नै पूछयाअक इतणे पीसया की तन्नै कित जरूरत थी तै आपणा एक टका सा जवाब दे दिया अक इब सारे काम तेरे तै के बताऊँ। तन्नै आपणी दो बखत की रोटी खाणी सै खाए जा। मैं तै आगे शर्मादा बोलयाए कोन्या अक इसकै कती शर्म नहीं सै बेरा ना इब यू के कह देगा।” होक्कम सिंह और मांगेराम दोनों अपनी

संतान द्वारा पीड़ित हैं और वे लोग एक-दूसरे को अपना दुख बताते हुए कहते हैं कि आज की नौजवान पीढ़ी अपने बड़े-बुजुर्गों का ना तो कोई सम्मान करते हैं और ना ही उनका कोई लिहाज करते हैं। मांगेराम मास्टर जी को बताता है कि जब से रामसिंह का विवाह हुआ है उसका सारा ध्यान केवल अपनी पत्नी पर रहता है और वह उसकी हर बात मानता है जबकि अपने पिता से ना तो वह बात करता है और ना ही उसकी तरफ ध्यान देता है। तब मास्टर उसे यह बताता है कि उसके पुत्र ने तो धोखे के साथ उससे उकसे सारे पैसे ले लिए और जब उसने उन पैसे के बारे में पूछा तब वह उसे साफ कह देता है कि उसे उन पैसे की जरूरत थी इसलिए उसने उसके पैसे खर्च किए। इतना कहकर उसका बेटा उसे यह भी कहता है कि उसकी जरूरत केवल दो समय की रोटी है वह केवल उसी पर ध्यान दे। अन्य बातों पर ध्यान देने की उसे आवश्यकता नहीं है— “इसके होक्के नै भी याडे लहन्डा कड़ा कर राक्खा सै। जिसनै कोए काम ना सै तै चालो मास्टर मांगेराम धैरे होक्का तै मुफत का पीकै आवेंगे। आज आग बुझगी थी। बसके था होक्के की चिल्म ठाकै सारी गाल म्हां हान्डया पर किसै कै होम्के की आग ना पाई। और लोग के इसकी तरियां मूर्ख सैं अक सारी हाण आग, राक्खे जा अर आपणे गोस्यां नै न्यूस मुफत म्हां फूके जां। के इसतै होक्का पीए बिना नहीं रहया जान्दा। या बात तै तू अंजाके पूछ उस आपणे बाप तै। राम सिंह आपणे बाबू धोरै जाकै उसतै कहण लाग्या — तू म्हारी इज्जत का क्यूं मलियामेट करण पै तुलर्या सैं।” निर्मला को ससुर का होक्का पीना बिल्कुल पसंद नहीं था क्योंकि उसके साथ होक्का पीने के लिए उसके मित्र भी उनके घर सुबह ही आ जाते हैं और शाम तक वहीं बैठे रहते हैं। जिस कारण वह चाहती है कि उसका ससुर होक्का पीना छोड़ दे और वह उसके होक्के की आग में पानी डालकर उसे बुझा देती है। मांगेराम अपने होक्के में आग डालने के लिए पड़ोसियों के घर गोबर लेने जाता है परन्तु वहाँ से भी निराश होकर लौट आता है और तब वह रामू से एक बीड़ी मांगकर पी लेता है और मांगेराम की बहू उसकी इसी बात को बढ़ा-चढ़ा कर अपने पति के सामने बोलती है ताकि उसका पति अपने पिता को होक्का पीने से मना कर दे। यहाँ राजबीर सिंह धनखड़ ने मांगेराम की बहू के द्वारा अपनी बात को स्पष्ट किया है— “मांगेराम ज्यब होक्का पीवै तै ६

जुम्मा भीतर जान्दे उसकै खांसी उठण ल्यागज्या। एक आधी बै निर्मल के जी म्हं आवै तै, पाणी दे दे। अर ऊपर तै डाट और मौर अक नाय उटदा है यू पीणा के जरूरी सै। पीणा छोड़ दे। बहू की या बात सुण कै मांगेराम के मन म्हें विचार घुमण लागदे अक मन्नै ज्यब यू छोरा होया तै कितणे प्यार तै इसका नाम राम सिंह धर्या था। ..... यू छोरा तै राम की तरियां बाबू के आदेशां नै ..... सेवा कर्या करैगा। या होरी सै मेरी सेवा। छोरे नै तै आपणे नशे ए तै फुर्सत कोन्या वो आपणे बाबू की क्युकर पूछै। या बन्नौ उसतै भी दो चन्दे ऊपर लिक्डगी। या इसा कर री सै अमना तै टैम पै कोए लता चाल धोणा, ना टैम पै टिकड़ा पो कै देणा। इब बता मेरी हालत के आप लते धोण की सै। यैं दोनू बीर मर्द तै मन्नै बेगाना लारे सैं।" रामसिंह के विवाह के पश्चात् उसकी पत्नी उसके बीमार एवं बूढ़े पिता की उपेक्षा करती है। वह उसके बीमार होने पर भी उसको पानी देना उचित नहीं समझती बल्कि उसे अकेले रहने पर मजबूर करती है जिस कारण राम सिंह का बूढ़ा पिता अपना सारा काम स्वयं करता है। उस पर मांगेराम को और भी दुख पहुँचता है जब उसका बेटा सब कुछ भूलकर केवल नशे में ही डूबा रहता था। यही कारण था कि अपनों के बीच होते हुए भी मांगेराम खुद को अकेला व अजनबी समझने लगा था— "इसी ए काच्ची—पाक्की रोटी देन्दी अर वै भी रो पीट कै। बुढ़े की इसी हालत होगी अक एक दिन उसका पेट धोती म्हें ए लिक्डग्या। इब पेट लिमडे पाच्छै मांगेराम नै सोच्या जै इब तं छोरे नै या निर्मला वै जगावैगा तै ..... कहैगे अक यू बूढ़ा रात नै भी ना पड़ण देन्दा। मेरे लतयां नै तै बेरा ना धोवैगे अक ना। इसतैं आच्छा तै मैं आपणी धोती अर इन दूसरे लत्यां नै आपै धो ल्याऊं सूं जोहड़ म्हं जाकै। एक बै ज्यब पैल्यां भी इसा होया था तै छोरे नै तै थोड़ा बहोत सिगवा दिया था पर बहू नै तै कली हाथ ना लाया था। उसनै तै जणूं मेरे म्हें बास आवै सै। मास्टर मांगेराम इसी बात सोचकै आपणे लत्यां नै धोण खातिर जोहड़ पै चलया गया।" रामसिंह की पत्नी अपने बूढ़े ससुर के प्रति कोई जिम्मेदारी ठीक से नहीं निभाती थी। वह ना तो उसे ठीक प्रकार से खाना बनाकर देती थी और ना ही पहनने के लिए उसे साफ कपड़े देती थी जिस कारण मांगेराम को अपना सारा काम खुद करना पड़ता था। रामसिंह के दिन रात नशे में रहने के कारण मांगेराम को सदैव उसकी चिंता रहने लगी

जिस कारण मांगेराम का स्वास्थ्य और भी बिगड़ गया। संयुक्त परिवार प्रणाली भारतीय समाज की पहचान है क्योंकि हमारे भारतीय समाज में दो-दो पीढ़ियां एक साथ आदर—सम्मान एवं प्रेम के साथ रहती थी। परन्तु आधुनिक युग में भोगवादी सभ्यता, औद्योगीकरण और विदेशी संस्कृति के प्रभाव के कारण हमारे समाज में दिन—प्रतिदिन पारिवारिक सम्बन्धों का विघटन हो रहा है। राजबीर धनखड़ ने यहाँ राम सिंह के पिता के माध्यम से अपनी बात को स्पष्ट किया है— "राम सिंह आपणै बाबू धोरे गया अर उसतैं मुम्बई जाण की तै पूछी कोन्या सीधा एक कह दिया अक बाबू कहाल हाम मुम्बई जारे सैं उल्टे एकैक सप्ताह म्हें आज्यांगे। वो बेचारा के कह था ज्यब उसतैं किसै नै कुछ पूछी ए ना।" आज हमारे भारतीय समाज में पारिवारिक सम्बन्धों के विघटन का मुख्य कारण यही है कि आज की नौजवान पीढ़ी अपने बड़े—बुजुर्गों का आदर सम्मान नहीं करती है और अपनी मर्यादाओं को भूलकर जो उनका मन करता है वही कार्य करती है। विवाह के पश्चात् रामसिंह अपनी पत्नी निर्मला के साथ अकेले ही घूमने का निश्चय कर लेता है। वह अपने पिता से इस बारे में कोई बात नहीं करता है बल्कि एक दिन अपने पिता के पास जाकर वह उसे सीधा बोल देता है कि वह अपनी पत्नी के साथ एक सप्ताह के लिए बाहर घूमने के लिए जा रहा है— "आजकहाल गामां म्हें बहू—बाहूआं तै कै जेठ—सुसरे तैं कोए काम कहणा हो तै सीधा कोएसा—कोएसे तैं नहीं कहवैगा, किसै बालक का नाम लेकै कहैगे काम नै। मतलब यू अक ऊं तै वै बोले जा पर उस बालक के नाम नै टेलीफोन बणा ले सैं। इब निर्मला नै मांगेराम की बात तै सुण ली अक वो मेरे तै चा बणाण की रह सै। पर टालगी काना पर कै। यू बूढ़ा तै न्यूअ बोहके जागा। मैं याड़े किस—किस की चा बणाऊं।" मांगेराम मास्टर को कहता है कि आजकल के बच्चे परिवार में एक साथ रहते हुए भी परिवार के बड़े सदस्यों का ना तो कहना मानते हैं और ना ही अपने बड़े—बुजुर्गों का कोई लिहाज करते हैं। अपितु उनका सदैव यही प्रयत्न रहता है कि वे लोग परिवार से अलग ही रहें ताकि परिवार के अन्य सदस्यों का उन्हें कोई काम ना करना पड़ जाए। मांगेराम जब अपनी बहू को दो कप चाय बनाने के लिए कहता है तब निर्मला को उसकी यह बात अच्छी नहीं लगती और वह अपने ससुर को उल्टा—सीधा बोलना शुरू कर देती है— "एक दिन ज्यब बुढ़े मांगेराम नै निर्मला तै



रोटियां के बारे में फूँकी तै निर्मला तड़तड़ा कै पड़ी जुकर कहा करै अक वा हान्डी का छो बरोली पै तारै। इब वा दुखी तै रह घर के काम में अर वा आपणा छो तारै बुढ़े पै। वा मांगेराम तै बोल्यी—अक तन्नै तै सारी हाणा आपणे पलारां की पड़ी रह सै। और घर का कोए काम हाम करै अक ना करै ? इस बुढ़े नै तै भूख भी दुनियां तै न्यारी लागै सै। बेरा ना इस बुढ़े नै राम कद ठावैगा।” निर्मला को जब भी अकेले घर का काम करना पड़ता था तो उसे बहुत ही गुस्सा आता था। जिस कारण वह किसी के साथ ठीक प्रकार से बात नहीं करती थी। निर्मला का ससुर जब उसे यह कहता है कि उसे भूख लगी है और वह खाना चाहता है तब उसे बहुत गुस्सा आता है और वह कहती है कि मैं इस घर का काम कर करके थक गई हूँ यहाँ सभी का काम उसे अकेले ही करना पड़ता है कोई भी उसके साथ घर के कामों में उसकी मदद नहीं करता। वह अपना सारा गुस्सा अपने ससुर पर निकाल देती है। वह अपने ससुर को यह कहती है कि उसे केवल अपने कामों से ही मतलब है कोई उसकी चिंता नहीं करता और ऊपर से उसका ससुर हमेशा उसे खाना ही मांगता रहता है। ना जाने कब उसकी मृत्यु होगी और वह उसके खाने से छुटकारा पाएगी। यहाँ राजबीर सिंह धनखड़ ने भतेरी के माध्यम से अपने कथन को स्पष्ट किया है— “न्यू बोली मन्नै तेरे पलोरे—लार पोण का काम कोन्या और भी घर का धन्धा पीटणा पड़ै सै। आपतै क्याएं कै हाथ लान्दी ए ना ऊपर तै इसनै रोटी भी गर्म—गर्म चाहिए। म्हारे तै ना हो यू तेरी सो मै मर्जी हो तै खा अर ना खाणा हो तै ना खा।” सुरेन्द्र की पत्नी अपनी सास को अपने परिवार का सदस्य ही नहीं मानती है बल्कि वह अपनी सास को उन पर पड़ा हुआ बोझ मानती है जिस कारण वह कभी भी अपनी सास का कहना नहीं मानती और ना ही उसका कोई काम करती है।

आज के भारतीय समाज में दिन—प्रतिदिन नैतिक मूल्यों का पतन हो रहा है उसका सबसे बड़ा कारण यह है कि आज लोग अपने पुराने मूल्यों और संस्कृति को पूरी तरह भूल गए हैं। जिस कारण लोग अपने परिवार के सदस्यों का निरादर करने में लज्जा महसूस नहीं करते हैं। राजबीर सिंह धनखड़ ने महेश के माध्यम से अपने कथन का स्पष्टीकरण दिया है— “उनके प्यार नै देख कै सोनिया नै आपणे साथ राखैगा कदे गाम में नहीं जावैगा। उसकी अच्छी सी

नौकरी मैं लगवा द्यूंगा। इब आजकहाल के माहौल की तरियां महेश भी दूसरे नौजवानां की तरियां आपणे ए फायदे नै देखण लाग्यां उसनै सोच्यां याडै मन्नै नौकरी अर छोकरी दोवूं चीज मिलण लागंरी उड़ै गाम में जाकै मन्नै के करणा सै। नौकरी लागै पाच्छै जै बाबू मेरे धोरै रहणा चाहवैगा तै आज्यागा ना तै रहे जांगा गाम में। उसकी तै इब वाए बात सै अक आज मर्या कहाल दूसरा दिन।” रामसिंह अपने बेटे को शहर पढ़ने के लिए भेजता है वहाँ उसे सोनिया के साथ प्रेम हो जाता है और वह उससे शादी करने के लिए उसके पिता से बात करता है परन्तु सोनिया का पिता प्रभु उसे नौकरी का लालच देता है और उससे यह कसम ले लेता है कि वह शादी करके अपने गाँव ना जाकर यहाँ उनके पास रहेगा उसकी इस बात में महेश को अपना फायदा भी नजर आता है। वह अपने पिता के बारे में बिलकुल नहीं सोचता कि वृद्धावस्था में उसका पिता अकेले गाँव में कैसे रहेगा। और वह सोनिया के पिता को यह वचन दे देता है कि वह विवाह के पश्चात् सोनिया को लेकर गाँव में अपने पिता के पास नहीं जाएगा। “महेश नै उसका अच्छे से डाक्टर धोरै इलाज करवाया। राम सिंह आपणा ठीक होग्या। रामसिंह कै दवाइयां तै घणा फर्क तै उड़ै आपणे बेटे के धोरै रहण तै पड़्या। उड़ै ठीक होए पाच्छै सोनिया नै महेश तै कहा इब यू ठीक होग्या सै इब तू इसनै घरां घाल दे। घरां यू किसके ..... रहेगा। उड़ै फिर बीमार हो ज्यागा। याडै रहणा ..... के अच्छा लागै सै। दूसरे लोग भी के सोचेंगे अक इणका बाप तै इसा गाम का सै। देख मन्नै एक बै कहदी कै तै इणनै राखू कोन्या। फेर इसकी या खाट उड़ै गैरिज में गेर दे।” महेश विवाह के पश्चात् शहर में ही अपनी पत्नी के साथ रहना आरम्भ कर देता है जबकि गाँव में उसके पिता की कोई देखभाल करने वाला नहीं होता है जिस कारण वह बीमार हो जाता है और गाँव के लोग उसकी बीमारी को देख महेश के पास शहर छोड़ जाते हैं। जब उसका पिता ठीक हो जाता है तब महेश की पत्नी उसे यह कहती है कि वह उसे अपने साथ नहीं रखना चाहती है। वह अपने पिता को या तो गाँव वापिस छोड़ आए या फिर उसे गैरिज में रहने के लिए कमरा दे दे। महेश अपनी पत्नी के कहने पर अपने पिता को गैरिज में रहने के लिए छोड़ आता है। राजबीर सिंह धनखड़ ने पंचायत के माध्यम से अपनी बात को स्पष्ट किया है। “उस मास्टर नै याडै

बुलाले अर उस ताहि करदें अक कै तै एक हपते के भीतर-भीतर आपणा तबादला करवा कै और कितै चल्या जा अर ना ..... इस गाम नै छोड़कै चल्या जा। मास्टर प्यारे लाल को स्कूल म्हें तै बुलाकै उस पंचायत नै पैल्यां तै त्यार करया होड फ़ैसला सुणा दिया। अर गेल्यां-गेल्यां प्यारे लाल तैं बता दिया अक जै उसनै इस फ़ैसले पै अमल नी करया तै तन्नै इसके बहोत बुरे परिणाम भुगतणे पड़ैगे।” कविता के घरवालों को जब मास्टर प्यारे लाल और उसके प्रेम का पता लगा तब उन्होंने उनके प्रेम का विरोध किया और पंचायत बुलाकर सारा दोष मास्टर प्यारे लाल पर लगा दिया क्योंकि कविता का पिता यह नहीं चाहता था कि उसकी बेटी पर कोई भी किसी तरह का आरोप लगाए। उसी गाँव का वासी होने के कारण पंचायत ने भी सच्चाई जाने बिना ही रामलाल का साथ देते हुए मास्टर प्यारे लाल को एक हपते के अंदर स्कूल बंद करके गाँव से जाने का आदेश दे दिया।

प्रत्येक युग में मनुष्य समाज में अपने मान-सम्मान को बनाए रखने के लिए कुछ भी कर सकता है जिस कारण वह अपनी मर्यादाओं में रहने का प्रयत्न करता है ताकि वह सम्मानपूर्वक समाज में अपना जीवन व्यतीत कर सके परन्तु जब भी मनुष्य ने अपनी मर्यादाओं के बाहर जाकर कोई भी कार्य किया है समाज ने सदैव उसका निरादर ही किया है। राजबीर सिंह धनखड़ ने कविता के माध्यम से अपने कथन को स्पष्ट किया है- “म्हारी तू क्यूं इज्जत आबरो खोण पै ल्यागरी सै। तेरे बाबू नै तेरे रिश्ते खातिर कितै बात कर राख्खी सै उस एक रिश्तेदार के जरिये, छोरे आल्यां तै। उणनै हाम के जवाब देंगे। अर जै तेरी इस बात का तेरे बाबू ने बेरा पाटज्यांगा तै वो तै शर्मा के मारे घर तैं बाहरै मुंह दिक्खाण जोगा ना रहवै। यै तैं ऊँ भी आपणे खानदान की घणी एक शर्म मानै सै।” कविता जब अपने माता-पिता को यह कहती है कि वह मास्टर प्यारे लाल से प्रेम करती है और उसी से विवाह करना चाहती है। तब उसकी माँ उससे यह कहती है कि मास्टर के साथ उसका विवाह करके समाज में अपना सम्मान खराब नहीं करना चाहते। इसलिए वे उसका विवाह वहाँ करेंगे जहाँ उन्होंने उसका रिश्ता पक्का किया है क्योंकि अगर वह अब उन लोगों को रिश्ते से मना करेंगे तब समाज में उनकी प्रतिष्ठा खत्म हो जाएगी। लेखक ने कविता के माता-पिता के माध्यम से अपनी बात को स्पष्ट किया

है- “वा या जै पंचायत हो अर उसमें छोरी नै भी बुलावै तै तू नाट जाइये अक पंचायत म्हं छोरी बुलाण तै तैं सारे गाम की इज्जत खण्डज्यागी। म्हाराप तै जित रिश्ता हो रया सै वो भी टूट ज्यागा।” रामलाल की पत्नी उससे यह कहती है कि अगर पंचायत ने कविता को वहाँ फ़ैसले के दौरान बुला लिया तो सारे गाँव में उनकी बड़ी बदनामी होगी और फिर लोगों को यह भी पता चल जाएगा कि उनकी बेटी का मास्टर के साथ प्रेम चल रहा था और ऐसा होने के कारण उसका राम सिंह के साथ रिश्ता भी टूट सकता है इसलिए तुम पंचायत के सदस्यों से इसके बारे में पहले ही बात कर लो ताकि भरी सभा में वे लोग इस बारे में ज्यादा बात ना करके जल्दी अपना फ़ैसला सुना दें। “सोच राख्खया सै। तम उस मास्टर का तै नामै ना ल्यो मेरे आगे अक तन्नै अर इस छोरी नै मेरी इण मूच्छयां नै तलै नै करवाण का ठेका ले राख्खया सै। मूच्छया पै मरौड़ी देन्दे होड रामलाल नै कहया। इब चारा तै के सै तम तै लुगाई सो आपणा पल्ला गेर कै लिकड़ जाओगी गाल म्हें कै तमनै को के कह सै। मुश्किल तै मर्द माणस की हो सै ना जिसनै लोगां तै सारी हाण आख्यं मिलाणी पड़ै सै।” कविता के प्रेम के बारे में पता लगने के बाद उसकी माँ भी यही चाहती थी कि उसका विवाह मास्टर के साथ हो जाए क्योंकि वह सरकारी नौकरी करता था और इसके लिए वह कविता के पिता से बात करती है परन्तु कविता का पिता इस रिश्ते से इंकार कर देता है क्योंकि उसका मानना है कि अगर प्यारेलाल के साथ अपनी बेटी का रिश्ता करेगा। उसे मांगेराम के बेटे के साथ अपनी बेटी कविता का रिश्ता तोड़ना पड़ेगा और ऐसा करने से पूरे गाँव में उसकी बेइज्जती हो जाएगी।

प्रत्येक युग में समाज के अपने रीति-रिवाज होते हैं और परिस्थितियों के अनुसार जब इन रीति-रिवाज में बदलाव नहीं आता तब यही रीति-रिवाज जड़ बन जाते हैं और मनुष्य की इनमें अतिशय श्रद्धा अंधविश्वास का रूप धारण कर लेती है। पतासों के माध्यम से राजबीर सिंह धनखड़ ने अपने कथन को स्पष्ट किया है- “मेरी भाभी सावित्री, राजकुमार की बहू नै ज्यब मेरा बाबू मरया दौरे पड़ण लागगे। हामने सोच्या-इसका दिल कमजोर सै ज्याहे तै याडै रोवा-रयाट म्हं इसके दौरा पड़ज्या सै ज्याहे तै वा हामनै आपणै भाई गेलयां सोनीपत भेज दी अक उडै या इस रोवा-रयाट तैं भी बची रहगी। अर उडै

हस्पताल म्हं कुछ दिवाई भी दिला देंगे। उस मेरे भाई नै उस तांहि डाक्टर धोरै दवाई दिवाई पर उस दवाई तैं कुछ ना फर्क लाग्या। उसकै तै या भूल-प्रेतां आली बीमारी। वै फेर ल्याए एक आच्छे से स्याणे ने। उस बेचारे स्याणे नै ना तै घणे लटोटर करे। वा आपणे ६ गोरै बिठाकै बस मंत्र पढ़े था। उसै तै वै आत्मा बुलाकै पकड़ ली।” कविता की माँ उसके पिता को यह बताती है कि वह डाक्टरी इलाज से ठीक नहीं हो सकती। इसका इलाज तो कोई ओझा ही कर सकता है परन्तु उसका पिता उसकी इस बात पर विश्वास नहीं करता है फिर वह उसे अपनी भाभी सावित्री के बारे में बताती हुई कहती है कि उसकी भाभी को भूत-प्रेत वाली बीमारी हो गई थी और फिर किसी ओझा ने मंत्रों को पढ़कर उसकी बीमारी को ठीक किया था।

“पतासों मुसलमान के धोरै गई तै उसने एक गिलास म्हें कुछ पाणी पढ़कै दे दिया अर कुछ लाल मिर्च पढ़कै दे दी। उसनै कह्या अक इस पाणी नै तै वो पाणी प्यान्दे ए कविता है प्या दियो अर इण मिर्चा

की उसनै घूमणी दे दियो जै कोए ओपरी पराई माया होगी तै चली जागी।” कविता की बीमारी का ईलाज जब कोई डाक्टर नहीं कर पाता है तब उसकी माँ यह सोचती है कि शायद कविता को कोई भूत-प्रेत वाली बीमारी हो गई है जिस कारण वह ठीक नहीं हो रही है। इसी कारण वह किसी मुसलमान ओझा को अपने घर लेकर आती है तांकि वह कविता की बीमारी का इलाज कर दे। तब वह ओझा कविता की माँ को मंत्रयुक्त पानी और लाल मिर्च देकर जाता है और उसे यह कहकर जाता है कि इस पानी को पीने से और लाल मिर्च की घूमणी देने से उसके अंदर से भूत-प्रेत निकल जाएगा।

उपर्युक्त विचारों के आधार पर हम यह कह सकते हैं कि उपन्यास में नये मूल्यों ने पुराने मूल्यों को खंडित किया है जिस कारण आज के सामाजिक परिवेश में पारिवारिक विघटन, बुजुर्ग उपेक्षा, मूल्यहीनता आदि समस्यामूलक विभिन्न पक्षों का चित्रण लेखक ने अपने उपन्यास में किया है।

46.

## भूमंडलीकरण और हिंदी उपन्यास

आण्णासो विलास जाधव  
महावीर महाविद्यालय, कोल्हापूर

## सारांश –

वर्तमान में भूमंडलीकरण का सर्वत्र प्रभाव देखने को मिल रहा है । भूमंडलीकरण ने दुनिया को छोटा कर दिया है । आज विश्व एक गाँव बन गया है । देश, समाज, परिवार कोई भी इससे अप्रभावित नहीं है । भूमंडलीकरण ने भिन्न भिन्न देशों, संस्कृतियों, समाजों एवं क्षेत्रों को एक दुसरे को आदान प्रदान के माध्यम से प्रभावित कर रहे है । जिससे एक नई विश्व संस्कृति का उदय हुआ है । हिंदी साहित्य जगत पर भी भूमंडलीकरण का गहरा प्रभाव हुआ है ।

## प्रस्तावना –

वैश्विकीकरण, निजीकरण, भूमंडलीकरण, उदारीकरण यह सारे शब्द आम तौर पर एक अर्थों में प्रयुक्त किए जाते है । वास्तव में इन शब्दों में थोडा बहुत अंतर है । अंग्रेजी में भूमंडलीकरण को ग्लोबलायझेशन कहा जाता है । इसके लिए वैश्विकीकरण यह शब्द की पुरस्कृत है । भूमंडलीकरण याने एक समान हो जाना । याने विश्व के सारे लोग एक होकर विश्व के कल्याण के लिए जूट जाएँगे । लेकिन इसका अर्थ सभी ने अलग अलग लिया है । जो देखो अपने फायदे के लिए एक दूसरे को दाँव पर लगाने का तुला हुआ है ।

आज भूमंडलीकरण का प्रभाव समाज, साहित्य, संस्कृति पर निश्चित रूप से पड रहा है । यूँ तो हमारी भारतीय संस्कृति में वसुधैव कुटुंबकम् वर्षों से बसा है । भूमंडलीकरण से 21 वी शताब्दी में वैश्विक गाँव बनते जा रहे है । भूमंडलीकरण और मुक्त अर्थव्यवस्था से तकनीक का विस्तार जोरों से हो रहा है । जिससे संस्कृति सबसे प्रभावित हो रही है । संस्कृति का स्वरूप स्थानिय न रहकर भूमंडलीय हो गया है । भूमंडलीकरण के कारण बाजारवाद पनप रहा है । इन्सान की पहचान उपभोक्ता के रूप में हो रही है । जिससे उपभोग मूलक संस्कृति निर्माण हो रही है ।

यह युग मुक्त अर्थव्यवस्था का युग बन गया

है । सूचना प्राद्योगिकी और तकनीकी क्रांति के माध्यम से वर्तमान पूजीवाद विश्व बाजार या भूमंडलीय बाजार की अवस्था में पहुँच गया है । तकनीकी क्रांति ने पूँजी निर्माण की गति को तेज किया है । भूमंडलीकरण की इस प्रक्रिया के साथ हिंदी भाषा का स्वरूप व प्रवृत्ति भी बदली है ।

भूमंडलीकरण से सामाजिक, सांस्कृतिक, आर्थिक और राजनीतिक परिवर्तन हुआ है । साहित्य भी इससे अछुता नहीं रहा । हिंदी साहित्य पर भी इसका गहरा प्रभाव हुआ है । हिंदी साहित्य में पिछले कुछ सालों से इसपर चर्चा हो रही है । लेकिन दौड, एक ब्रेक के बाद, ग्लोबल गाँव के देवता इन उपन्यासों में इसके बारे में विशेष रूप से चर्चा कि गयी है ।

दौड यह एक छोटासा उपन्यास है । लेकिन अनेक समस्याओं हमारे सामने प्रस्तुत करने का काम ममता कालिया ने किया है । यह एक काफी लोकप्रिय और चर्चित उपन्यास है । भूमंडलीकरण ने इक्कीसवी सदी में युवाओं के सामने सपनों की दुनिया रखी है । जिससे उन्हें नई नौकरियों, रोजगार उपलब्ध हो रहे है । इन कंपनियों ने रोजगार के साथ बाजारतंत्र और उपभोक्तावादी संस्कृति को भी जन्म दिया है । दस कहानी का नायक पवन एम.बी.ए. के बाद अपने माँ बाप से दूर अहमदाबाद नौकरी के लिए मल्टिनेशनल कंपनी से जुडता है । और अलग ही दुनिया में चला जाता है । जहाँ उसके माँ-बाप लिए कोई जगह नहीं है । उसका छोटा भाई सखन भी इंजिनियरिंग की पढाई पुरी करके विदेश जाता है । आज के वैश्विकीकरण के युग में पारिवारिक संबंध रिश्ते-नाते, मानवीयता, संवेदना, आत्मीयता, नैतिकता, परंपरा यह मानवीय मूल्य अर्थहीन बनते जा रहे है इसका यह उदाहरण है ।

एक ब्रेक के बाद यह अलका सरावगी लिखित उपन्यास है । कार्पोरेट जगत की कथावस्तु का आधार लेते हुए बुना हुआ यह उपन्यास है । यह उपन्यास

कार्पोरेट जगत की तमाम मान्यताओं, विडम्बनाओं और धोखों से गुजरता है। इसमें के.व्ही. शंकर यह एक पात्र है। जिसकी आयु रिटायर की हो चुकी है। लेकिन नौकरियों उसका चक्कर काट रही है। शहर का सबसे ज्यादा पैसा कमानेवाला कन्सल्टंट है। उसका करियर सफल है पर सार्थक नहीं है। मल्टिनेशनल कंपनी का एक्जीक्यूटिव गुरुचरण राय के बातों को सुनता रहता है। गुरुचरण मध्यप्रदेश में उसकी कंपनी ने खरीदी खदानों का रिपोर्ट तैयार कर रहा था। किंतु इसी बीच वह गायब होता है और उसकी मृत्यु होती है। उसने लिखी डायरी से पता चलता है की एक दिन रात के समय पुलिस ने आकर पुरा गाँव उजाड़ दिया। वहाँ के लोगों को वहाँ से हकाल दिया। और उनकी उपजाऊ जमीन एस.इ.झेड. के नामपर उनसे छिनकर बेघर किया गया। उन जमीनों पर अब फॅक्टरियाँ खोली जानेवाली है। इसी उपन्यास का भट्ट नाम का एक पात्र है जा कार्पोरेट की दुनिया के छलावे से त्रस्त है। भट्ट आज की युवा पीढ़ी का प्रतीक है, जिसकी प्रतिभा से यह कंपनियों करोड़ों रुपये कमाती है लेकिन उसका उपयोग होनेपर उन्हें फेंक देती है। वास्तविक यह कार्पोरेट जगत की कहानी न बनकर सारे भारत की कहानी बन रही है।

ग्लोबल गाँव के देवता यह रणेंद्र जी का उपन्यास यह। यह उपन्यास झारखण्ड की असुर जनजाति के संघर्षों का बयान करता है। आज हर कोई विश्व को गाँव बनाने की बात कर रहा है लेकिन असल गाँव की ओर कोई नहीं देख रहा है। गाँव

विलुप्त होते जा रहे हैं। स्कूल टीचर की नौकरी पा चुके एक घुन्ना की पोस्टिंग पहाड़ी गाँव में होती है। जहाँ बॉक्सरॉड की माइनिंग सालों से चल रही है। बड़ी कंपनियों मुनाफा कमाने की होड़ में आदिवासी गाँवों में खनन तेजी से करती है। इन्हीं गढ़ों में पानी भरने से मच्छर पलते हैं, महामारी फैलती है, लोग मरते हैं। पर भरपाई की बात आती है तो यह कंपनियों खामोश रहती है। भूमंडलीकरण के युग में कंपनियों न रोजगार के अनेक मार्ग खोल दिए हैं। लेकिन यह कंपनियों सिर्फ मुनाफा कमाना यहाँ तक ही सिमित रह गई है। इसका यहाँ चित्रण इस उपन्यास में किया है।

**निष्कर्ष :-**

निष्कर्ष के रूप में हम कह सकते हैं कि भूमंडलीकरण से वसुधैव कुटुंबकम् ही संकल्पना तो निर्माण हो रही है। सारा विश्व एक जगह आ रहा है। लेकिन यह भूमंडलीकरण ऐसी स्थितियों उत्पन्न कर रहा है, जिनमें मानवी मूल्य, आदर्श, प्रथा एवं परंपराएँ आदि सारी चीजे लुप्त हो रही हैं। अपनी मिट्टि, अपनी सभ्यता, अपनी संस्कृति से लोग काफी दूर चले जा रहे हैं। जन्म देने वाले माता पिता अपनी संतानों की सफलता से प्रसन्न होने के बजाय भयभीत और स्वयं को असुरक्षित समझ रहे हैं।

**संदर्भ :-**

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47.

### साहित्य और संस्कृति के संवर्धन में अनुवाद की भूमिका

प्रिया प्रधुम्न पाटील.

शोधार्थी - जैन विद्या शोध संस्थान, कोल्हापूर

वर्तमान युग में अनुवाद की महत्ता और उपयोगिता केवल भाषा और साहित्य तक ही सीमित नहीं है, वह हमारी सांस्कृतिक, माध्यम है। दूरध्वनि, दूरचित्रवाणी, इलेक्ट्रॉनिक पत्राचार जैसे प्रसारमाध्यमों के कारण विश्व अतिनिकट हो गया है। मानव की एकता को बढ़ाने की आवश्यकता बढ़ रही है। साहित्य अखिल विश्व मानव को एकत्व का अनुभव करानेवाला माध्यम है। इस समय अनुवाद जैसे भावनिक सेतु-बंध की उपादेयता परिलक्षित होती है।

डॉ. के. पी. शहा कहते हैं की, "अनुवाद है, एक भाषा में प्रकट विचारों का सहज भाषांतर है। अनुवाद एक विज्ञान है, कला है और कौशल भी है। जीवन के हर क्षेत्र में - साहित्य, न्याय, विधि संसद विज्ञान तकनीकी, अनुसंधान, वाणिज्य एवं व्यापार - पत्रकारिता, धर्म और अध्यात्म का अनुवाद के बिना मानव विकास का अधूरापन दिखाई देगा। भिन्न भिन्न भाषा विज्ञान साहित्य तथा संस्कृति का परस्पर परिचय करना विभिन्न मानव समुदायों की अपनी अपनी विशेषताओं का परिचय प्राप्त करना विश्व का एक हृदय बनाने का प्रयत्न करना एकता का बोध करना अनुवाद के द्वारा ही संभव है।

भारत में अनुवाद परंपरा की परम्परा प्राचीन काल से ही चली आती है पर स्वातंत्र्योत्तर युग में इसका आवश्यकता और सार्थकता अधिक सक्षम हुई। भारत बहुभाषी देश

है। इन सारी भाषाओं को सीखना जनसामान्य के बूते की बात नहीं राष्ट्रीय एकत्मकता के लिये इन भारतीय भाषाओं के साहित्य का आदान-प्रदान आवश्यक है ये कार्य अनुवाद से ही संपन्न हो सकता है। आजकल अनुवाद के पाठ्यक्रम ने बहुत से महाविद्यालयों और विश्वविद्यालयों में अपना स्थान जमा लिया है इसलिए इस विषय से संबंधित पुस्तकों की मांग भी बढ़ती जा रही है। हिंदी राष्ट्रभाषा राजभाषा एवं संघ भाषा का स्थान विभूषित कर रही है।

#### अनुवाद - परंपरागत तथा आधुनिक दृष्टिकोण

अनुवाद के प्रति परंपरागत दृष्टिकोण इसका कारण धार्मिक अंधश्रद्धा था। परंपरागत रुढ़िवादी कट्टर पंथी लोग धर्मग्रंथों का अनुवाद करना पाप मानते थे। समय के साथ साथ जब विभिन्न प्रकार के धर्मग्रंथों के अनुवाद होने लगे तब विद्वानों के दृष्टिकोण में धीरे धीरे परिवर्तन होने लगा आधुनिक काल में साहित्य की अन्य विधाओं की तरह अनुवाद को रचनात्मक विधा माना जाने लगा। अनुवाद एक सांस्कृतिक सेतु है। इस प्रकार विश्व में आज अनुवाद केंद्रिय स्थिति में है। विसर्वा सदी अंतराष्ट्रीय संस्कृति की शताब्दी है।

#### अनुवाद - स्वरूप, परिभाषा

**स्वरूप** - अनुवाद एक साहित्यिक विधा है उसे सेकण्ड हॅण्ड साहित्य मानते हैं। विसर्वा शताब्दी भी कहा गया है। सम्प्रेषण के नये माध्यमों के अविष्कारों ने "वसुधैव कुटुम्बकम्" की उपनिषदीय कल्पना को साकार बना दिया है।

भारत जैसे बहुभाषा-भाषी राष्ट्र में परस्पर अनुवाद की तो आवश्यकता है ही, लेकिन विश्व-भाषाओं में भी अनुवाद की अनिवार्यता है।

मूलतः किसी एक भाषा में व्यक्त विचारों को दूसरी भाषा में व्यक्त करना बड़ा ही कठिन कार्य है, क्योंकि प्रत्येक भाषा अपना अलग अलग अंदाज होती है, अनुवाद मानव की मूलभूत एकता का व्यक्ती चेतना एवं विश्वचेतना के अद्वैत का प्रत्यक्ष प्रमाण है। विश्व संस्कृति के निर्माण की प्रक्रिया में विचारों के आदान-प्रदान का बड़ा हाथ रहा है और यह आदान-प्रदान अनुवाद के माध्यम से ही संभव हो सका है।

#### परिभाषा

अनुवाद संबंधी सिद्धांतों पर स्वतंत्र ग्रंथों का लेखन वस्तुतः बिसवीं शताब्दी में प्रारंभ हुआ इसी शताब्दी के दौरान साहित्यिक और भाषा वैज्ञानिक पत्रिकाओं में अनुवाद पर लेखों का प्रकाश प्रारंभ हुआ और अनुवाद संबंधी प्रतिकार्य प्रारंभ हुआ विभिन्न कालों में विद्वानों ने अनुवाद को तरह तरह से परिभाषित करने का प्रयास किया है।

अनुवाद शब्द का प्रयोग प्राचीन है। यह शब्द वैदिक वाङ्मय में भी उपलब्ध है। संस्कृत साहित्य में अनुवाद के पर्याय के रूप में अनुवाद और अनुवचन जैसे शब्दों का प्रयोग भी मिलता है। हिंदी में अनुवाद का अर्थ एक भाषा की दूसरी भाषा में प्रस्तुति किया गया है। आज अनुवाद उर्दू भाषा - फारसी के तरजुमा और अंग्रेजी के Translation शब्द का हिंदी रूप पर्याय है।

**अनुवाद : महत्व एवं प्रयोजन -**

अनुवाद एक प्रकार की मधुकर वृत्ति है अनुवाद का सबसे बड़ा क्षेत्र परस्पर बातचीत का है। बातचीत में जब हम अपनी मातृभाषा से भिन्न भाषा में बोलते हैं बातचीत क्षेत्र के बाद पत्राचार का क्षेत्र अनुवाद का विस्तृत कार्यक्षेत्र है। पत्राचार व्यापार में कार्यालय में न्यायालय में सर्वत्र होता है। संचार के माध्यमों में अनुवाद का प्रयोग अनिवार्यता से होता है रेडिओ दूरदर्शन एवं समाचार पत्र इन में मुख्य हैं आकाशवाणी भारत में प्रचलित प्रमुख 25 भाषाओं में रोज प्रसारित करती है। विश्व के श्रेष्ठ साहित्य का परिचय अनुवाद के द्वारा ही प्राप्त हो सकता है। अंतराष्ट्रीय संबंध अनुवाद का सबसे महत्वपूर्ण क्षेत्र है। आधुनिक युग में विज्ञान, समाज-विज्ञान, साहित्य आदि अनेक विषय सीखे और सिखाये जाते हैं।

यहाँ कहा जाता है कि अनुवाद की उपादेयता बहुमुखी है। साहित्यिक आदान प्रदान, भाषाभिवृद्धि व्यापक जीवनानुभूति अभिव्यंजनशैली साहित्य की नई विधाओं का प्रणयण की प्रेरणा, भावनात्मक एकता आदि अनेक रूपों में अनुवाद का महत्व एवं प्रयोजन सिद्ध हुआ है।

#### सफल अनुवाद का तत्त्व -

सफल अनुवाद संबंधी चर्चा के तीन पहलू हैं  
1) व्यक्ति सापेक्ष 2) संदर्भ सापेक्ष 3) व्यक्ति संदर्भ निरपेक्ष

व्यक्ति सापेक्ष का संबंध अनुवाद के साथ है। संदर्भ सापेक्ष का संबंध अनुवाद किसके लिए, किसलिए और किस माध्यम से आदि से है। व्यक्ति संदर्भ निरपेक्ष पहलू के अंतर्गत पाठ की आंतरिक विशेषताएँ आती हैं। सफल अनुवाद

जितना संभव हो उतना शाब्दिक तथा जितना आवश्यक हो उतना स्वतंत्र होना चाहिए सफल अनुवाद के दो आयाम होते हैं।

1) वर्णनात्मक 2) तुलनात्मक  
वर्णनात्मक में अच्छे अनुवाद की बात होती है तो तुलनात्मक में बेहतर अनुवाद की बात होती है।

### कंप्यूटर अनुवाद (यंत्रानुवाद)

बिसवीं सदी में अनुवाद की बढ़ती माँग को पूरा करने के लिए यंत्रों की सहायता लेने लगे डिजिटल कंप्यूटर का उपयोग सर्वप्रथम रूस में इ.स. 1939 में हुआ और 31 जुलाई 1944 को विश्व का पहला कंप्यूटर अनुवाद प्रदर्शन मास्को में हुआ। जीवन के प्रत्येक क्षेत्र में कंप्यूटर का प्रयोग हो रहा है। अनुवाद के क्षेत्र में भी उसका प्रयोग किया जा रहा है हिंदी में कंप्यूटर के लिए संगणक शब्द का प्रयोग प्रचलित हुआ माशीन अनुवाद में की बातें महत्वपूर्ण होती हैं डिजिटल कंप्यूटर सिर्फ निर्देशों का पालन करने के लिए बनाया गया है कंप्यूटर अनुवाद का प्रत्येक क्षेत्र विशाल है पर आज इसका उपयोग क्षेत्र में किया जा रहा है और कंप्यूटर कोई जादूगर या मनावैज्ञानिक नहीं है वह एक मशीन है।

### अनुवाद एक साधन -

अनुवाद मनुष्य की सहज स्वाभाविक प्रक्रिया है आधुनिक युग में मानव एक दुसरे पर निर्भर होता है वह अकेला कुछ में समर्थ नहीं होता। अनुवाद की स्थिति कुछ इसी प्रकार की होती है इसी कारण अनुवाद करने के लिए अनुवाद को अन्य बाह्य साधनों की सहायता लेनी पड़ती है। जिसमें प्रमुख अनुवाद सामग्री

विशेषज्ञों से साक्षात्कार तकनीकी शब्दाव यांत्रिक साधन - संगणक आदि

### साहित्य संबंधी अनुवाद की समस्याएँ और समाधान -

डॉ. भ. ह. राजूरकर और डॉ. राजाराम बोरा कहते हैं की, "अनुवाद मानव सभ्यता के साथ ही विकसित एक ऐसी तकनीक है जिसका अविष्कार मनुष्य ने बहुभाषिक स्थिति की विडम्बनाओं से बचने के लिए किया था।" साहित्य साहित्यिक अनुवाद के प्रसंग में यह अत्यंत महत्वपूर्ण है कविता के अनुवाद को लेकर काफी विवाद हो रहा है। कविता का अनुवाद करना बहुत कठिन तो है, किंतु वह असंभव है। काव्यअनुवाद असंभव नहीं लेकिन कठिन है। काव्यनुवाद सिर्फ कवि ही कर सकता है। डॉ. आदिनाथ सोनटक्के कहते हैं की, "काव्य को "जैसा का तैसा" समान अनुवाद की अपेक्षा करना गलत है काव्यनुवाद करते समय अनुवादक को स्रोत भाषा और लक्ष्य के शब्दों का अर्थ की विभिन्न मुहावरों के साथ व्याकरण की पूरी समझ होनी चाहिए।"

### काव्यनुवाद की प्रमुख समस्याएँ -

शब्द विषयक, छंद विषयक शैली विषयक, अलंकार विषयक काव्यविम्ब नाटक का दो तत्व है - कथातत्व एवं शिल्प तत्व। साहित्यिक विषयों के अनुवाद में काव्यनुवाद तथा नट्यानुवाद की अपेक्षा कथात्मक साहित्य का अनुवाद सरल होता है।

### साहित्येतर विषयों के अनुवाद की समस्याएँ और समाधान -

साहित्येतर अनुवाद की समस्याएँ साहित्यानुवाद की समस्याओं से काफी भिन्न



है। क्योंकि साहित्यानुवाद का संबंध भाषा की सरचना एवं रूप से होता है वहाँ वैज्ञानिक विषयों का अनुवाद प्रायः विषय वस्तु पर आधारित होता है। अर्थात् साहित्य की सामग्री प्रायः शैलीप्रधान होती है। साहित्येतर सामग्री के अनुवाद में मुख्यतः दो प्रकार की समस्याएँ होती हैं

1) वैज्ञानिक एवं प्रयोगिकीय सामग्री 2) मानविकीय समाजशास्त्रीय विषयों का सामग्री, स्वतंत्र भारत में अंग्रेजी के स्थान पर हिंदी का प्रयोग होता रहा और इसी कारण कार्यालयीन हिंदी अनुवाद का क्षेत्र व्यापक हुआ बैंकिंग क्षेत्र में हिंदी का प्रयोग हिंदी संवर्ग के अधिकारियों / अनुवादकों तक सीमित है।

#### उपसंहार-

भारत की विविधता में एकता का स्वर प्राचीन काल से सुनाई देता है। इस एकता के स्वर निरंतर बल देने का कार्य अनुवाद कला ने किया है। परस्पर साहित्यिक परिचय से राष्ट्रीय समंजस्य की भावना संवर्धित होती है इससे भाषा एवं साहित्य समृद्धि के कार्य में भी योगदान मिलता है। विश्व में अनेक भाषाएँ बोली जाती हैं जिनमें राष्ट्र का चिंतन निहित होता है और अनुवाद ही वह सशक्त एवं एक मात्र माध्यम है की जिसकी सहायता से उस राष्ट्र के साहित्य संस्कृति ज्ञान-विज्ञान को समजा जा सकता है।

आज विश्व साहित्य विभिन्न भाषाओं विचारों और मान्यताओं के प्रभावी आदान-प्रदान पर बल देता है देशों की वैचारिकता और भाव भूमी एक दुसरे से दूर नहीं रही कलात्मक क्षमता और सृजन से मनुष्य भौगोलिक

व्यवधान को समझ कर रहा है उसका इतिहास बोध अधिक उदबुध है आज विश्व शान्ति मानवीय चिंतन की रचनात्मक पर आधारित है। ज्ञान की कोई एक भाषा नहीं होती जैसे भारत बहुभाषी राष्ट्र है इन सभी भाषाओं को आत्मसात करना किसी एक व्यक्ति के लिए संभव नहीं है, परंतु अनुवाद के द्वारा सभी भाषाओं और बोलियों में अभिव्यक्त संस्कृति एवं सभ्यता का ज्ञान प्राप्त किया जा सकता है। अतः अनुवाद वह सेतु है और इसे आज सर्व मानवीय अनुशासन कहा जाता है।

#### संदर्भ ग्रंथ सूची :-

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## 48.

## लोकप्रिय साहित्य : अवधारणा और स्वरूप

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इसमें कोई शक नहीं है कि संचार माध्यमों पर हो रहा लेखन एक प्रकार का नयापन लेकर आ रहा है। कहीं कहीं यह साहित्य की दुनिया में तोड़-फोड़ भी कर रहा है। चाहे वह फेसबुक पर किया जाने वाला लेखन हो या तरह तरह के ब्लॉगों का लेखन। कभी कभी भड़ास निकालने वाला लेखन भी सोशल मीडिया पर खूब दिखाई देता है। यह भी एक प्रकार का लोकप्रिय लेखन है, पर यह एक खास वर्ग के बीच ही संचरित हो पाता है। जाहिर है आज लोकप्रिय साहित्य का स्वरूप बदल रहा है। आधुनिक हिन्दी साहित्य के प्रारंभिक स्वरूप को देखें तो उपन्यास, कहानियों की दुनिया में दैवकीनन्दन खत्री और किशोरी लाल गोस्वामी के नाम लोकप्रिय उपन्यासकारों में शामिल हैं। उन्होंने जासूसी, तिलस्मी, एय्यारी विषयक उपन्यास लिखे हैं। उस समय कहा गया था कि इनके उपन्यास पढ़ने के लिए लोग हिन्दी सिखे थे। यह लोकप्रिय साहित्य का सकारात्मक पक्ष था। जब साहित्य की मुख्यधारा में नए नए प्रयोग चल रहे थे, विचारधाराओं के द्वन्द्व से जीवन को मूल्यांकित करने का प्रयास चल रहा था तब भी लोकप्रिय साहित्य की धारा चलती रही। आज भी ऐसा साहित्य रचा जा रहा है, मगर उसे गंभीर साहित्यप्रेमी समाज में सस्ता तथा बिकाऊ साहित्य के रूप में अभिव्यक्त करते आए हैं। आज गंभीर साहित्य पर प्रायः यह आरोप लगता है कि उसके पाठक निरंतर कम हो रहे हैं। स्पष्ट है कि आज का गंभीर साहित्य नया पाठक वर्ग पैदा करने में समर्थ नहीं है। आज युवाओं की रुचि बदल रही है या कहें कि वह गंभीर साहित्य से विमुख हो जा रहा है। इसका मतलब यह नहीं है कि गंभीर साहित्य वास्तविकताओं को चित्रण करने में सक्षम नहीं है या इस इक्कीसवीं सदी के युवा मानसिकता को आकर्षित करने में सक्षम नहीं है। बल्कि आज की इस तकनीकी दुनिया में ढेरों वैज्ञानिक उपकरणों के होते हुए मुद्रित माध्यमों में उन्हें कुछ आकर्षक नहीं लगता। यही कारण है कि गंभीर साहित्य के पाठकों

की संख्या घट रही है।

आमतौर पर माना जाता है कि जो साहित्य और कला व्यापक जनसमुदाय के बीच सहज रूप में ग्राह्य और स्वीकार्य हो वह लोकप्रिय है। सरलता, सहजता और सुबोधता आदि ऐसे साहित्य के अनिवार्य गुण हैं। व्यापक जनसमुदाय के बीच कोई साहित्य केवल सरलता और सुबोधता के कारण लोकप्रिय नहीं होता। इसमें कोई शक नहीं है कि संचार माध्यमों पर हो रहा लेखन एक प्रकार का नयापन लेकर आ रहा है। कहीं कहीं यह साहित्य की दुनिया में तोड़-फोड़ भी कर रहा है। चाहे वह फेसबुक पर किया जाने वाला लेखन हो या तरह तरह के ब्लॉगों का लेखन। कभी कभी भड़ास निकालने वाला लेखन भी सोशल मीडिया पर खूब दिखाई देता है। यह भी एक प्रकार का लोकप्रिय लेखन है, पर यह एक खास वर्ग के बीच ही संचरित हो पाता है।

सही अर्थों में साहित्य का मुख्य प्रयोजन मानवीय संवेदना का विस्तार और प्रचार-प्रसार करना है। साहित्य मनुष्य को मनुष्यता का पाठ पढ़ाता है। वह व्यक्ति को व्यक्तिगत से सार्वजनिक करता है। हमारे अन्दर की मनोदशा को विस्तार देता है। साहित्य के आरंभ में संस्कृत के विद्वानों ने साहित्य के तीन प्रयोजन बताए हैं— यश प्राप्ति, अर्थ प्राप्ति, स्वांतः सुखाय। बाद के कुछ चिंतकों ने लोकहित, व्यवहार ज्ञान आदि को भी साहित्य का प्रयोजन स्वीकार किया। इन विद्वानों के बताए प्रयोजनों को आधुनिक संदर्भों में जोड़कर देखें तो बहुत सारी नई बातों का पता चलता है। यह सवाल साधारण है कि कोई साहित्यकार रचना क्यों करता है ? इसका कोई सटीक उत्तर नहीं है। प्रत्येक रचनाकार का अपना लक्ष्य होता है। यश की प्राप्ति किसी भी साहित्यकार का लक्ष्य हो सकता है, परंतु केवल यश प्राप्ति ही साहित्य का उद्देश्य नहीं है। संस्कृत विद्वान यश की प्राप्ति को साहित्य का प्रयोजन स्वीकार करते हैं, परंतु आज के संदर्भों में देखें तो बहुत सारे साहित्यकारों

ने अपनी अभिव्यक्ति की लालसा को जीवित रखने के लिए भी साहित्य की रचना करते आए हैं। महान रचनाकार कभी भी यश के लिए नहीं लिखता है। यह अलग बात है कि उसकी रचना की प्रासंगिकता उसे यश देने का कार्य करती है। यश की प्राप्ति कोई बुरी बात नहीं है, किंतु अपने साहित्य में सामाजिकता को बनाए रखना बहुत आवश्यक है। लोकप्रियता कोई अवगुण नहीं है, लेकिन बिना साधना और मेहनत के लोकप्रियता की चाह रखना कोई अवगुण से कम नहीं। आलोचक मैनेजर पाण्डेय का कहना है कि— “कोई साहित्य केवल सरलता एवं सुबोधता के कारण लोकप्रिय नहीं होता। लोकप्रियता कला या साहित्य की ही विशेषता नहीं है, वही साहित्य व्यापक जनता के बीच लोकप्रिय होता है, जिसमें जनजीवन की वास्तविकताएँ और आकांक्षाएँ सहज सुबोध रूप में व्यक्त होती हैं। इसलिए लोकप्रियता का संबंध साहित्य के रूप के साथ साथ उसकी अंतर्वस्तु, उस अंतर्वस्तु में मौजूद यथार्थ चेतना और उस यथार्थ चेतना में निहित विश्वदृष्टि से भी होता है।” जिसे लोकप्रिय कला और साहित्य कहा जाता है उसकी बाजार और पाठकों, दर्शकों के बीच लोकप्रियता का मुख्य कारण उसका विशेष रूप है। लोकप्रिय कला और साहित्य का रचनाकार अपना उद्देश्य जानता है और अपने पाठकों, दर्शकों की आकांक्षाओं को भी पहचानता है। वह चाहे फिल्म निर्माता हो, नाटककार तथा निर्देशक हो, चित्रकार हो या साहित्यकार हो, अपने दर्शकों, पाठकों की रुचि, मांग और जरूरत के अनुरूप कला और साहित्य का निर्माण करता है। इसी से उसके विषय का चुनाव और रचना का रूप निर्धारित होता है। लोकप्रिय लेखक ऐसे विषयों को लेता है जो जनमानस में पहले से किसी न किसी रूप में मौजूद हो।

लोकप्रिय साहित्य का सबसे अधिक विस्तार उपन्यास के क्षेत्र में हुआ है। यह कहना उचित होगा कि समाजशास्त्रीय अर्थ में लोकप्रियता की धारणा उपन्यास से ही जुड़ी हुई है, इसलिए उपन्यास लोकप्रिय साहित्य का पर्याय बन गया है। आधुनिक काल में प्रेस, प्रकाशन और पत्र-पत्रिकाओं के विकास के साथ उपन्यास का विकास जुड़ा हुआ है और उसकी लोकप्रियता का प्रसार भी। लोकप्रिय उपन्यासों के अनेक रूप हैं। इनमें प्रमुख हैं— ऐय्यारी और जासूसी, रहस्य और रोमांच के उपन्यास आदि। ऊपर से सामाजिक लगने वाले उपन्यास भी लेखन की पद्धति और प्रभाव की दृष्टि से लोकप्रिय

उपन्यास हो सकते हैं। लोकप्रिय उपन्यासों में गद्य शैली और भाषा की सहजता का विशेष महत्व है। ऐसे उपन्यासों में शैली संबंधी प्रयोगों के लिए बहुत कम छूट होती है और भाषा की साहित्यिकता नहीं चल सकती। हिन्दी के लोकप्रिय उपन्यासकारों में देवकीनन्दन खत्री के उपन्यासों की लोकप्रियता से सब परिचित हैं। उनके उपन्यासों की लोकप्रियता का एक बड़ा कारण उनकी भाषा है। खत्री जी की भाषा के बारे में आचार्य रामचन्द्र शुक्ल ने लिखा है कि— “उन्होंने ऐसी भाषा का व्यवहार किया है जिसे थोड़ी हिन्दी और थोड़ी उर्दू पढ़े लोग भी समझ लें। उन्होंने साहित्यिक हिन्दी न लिखकर हिन्दुस्तानी लिखी।”

साहित्यकार कोई भी हो उसकी इच्छा यह हमेशा रहती है कि जो उसके द्वारा जो रचना रचा जा रहा है उसका एक पाठक वर्ग हो और उसका मूल्यांकन भी हो। वही साहित्य उत्तम होता है जो अधिक से अधिक लोगों तक पहुँचता है। अच्छे साहित्य का प्रयोजन ही उसके विस्तार से पूरा होता है। साहित्यकार चाहे कितना भी अंतर्मुखी हो उसका साहित्य विस्तार चाहता है। मध्यकाल में संत कवियों की कविता को धार्मिक उपदेश कहकर उनकी अवहेलना की गई लेकिन उनका प्रयोजन सिर्फ भक्ति का प्रचार नहीं था, बल्कि निराश और हताश जनता को ईश्वर का आधार प्रदान कर उनको जाग्रत करना रहा है। इस संबंध में विश्वंभर दयाल गुप्ता का कहना है कि— “कला, कला के लिए या साहित्य मात्र साहित्यिक रचना के लिए एक मिथ्या धारणा है। कबीर, तुलसी आदि भी अपनी वाणी को जनता तक पहुँचाने का लोभ संवरण न कर सके। उनके मन भी जन-मन को परिष्कृत करने की आकांक्षा रही।” अतः साहित्यकार की रचना पाठक की अपेक्षा रखती है।

लेखकों की एक पिढ़ी ऐसी भी थी जो साहित्यिकता और लोकप्रियता दोनों स्तरों पर खरी उतरती है, उनकी रचनाएँ उस समय के कटु यथार्थ को उतनी ही बखुबी से पेश करती हैं। पाण्डेय बेचन शर्मा ‘उग्र’ ऐसे ही लेखकों में एक हैं। बाद में लोकप्रियता को व्यावसायिकता के साथ जोड़ा जाने लगा। इस समझ ने साहित्य और साहित्यकारों को दो खेमों में बांटने का काम किया। इससे सर्वाधिक नुकसान साहित्य के उद्देश्य को लेकर हुआ। साहित्य के केन्द्र में जो गरीब किसान, मजदूर या पददलित थे, वे साहित्य से गायब होने लगे इससे साहित्य का आभिजात्य स्वरूप

सामने आया। प्रेमचन्द अंतिम बड़े लेखक हैं जिन्होंने किसान, मजदूरों की समस्याओं को उन्हीं के भाषा में कहा है। बाद के तमाम बड़े लेखक मध्यवर्गीय समस्याओं को उठाने वाले लेखकों के रूप में ही सामने आये। इन्हें पढ़ने वाले भी मध्यवर्गीय लोग ही थे। यह सही है कि साहित्य पहले भी निम्नवर्ग के लिए सर्वसुलभ न था। इस विभाजन ने जिस नए साहित्य का जन्म दिया उसे लोकप्रिय साहित्य कहा जा सकता है। आज जरूरत इस बात की है कि लोकप्रिय साहित्य के लोकप्रिय अंश को हम स्वीकारें लेकिन वस्तु बन कर नहीं चेतन रूप में। लोकप्रिय रूपों के उन्हीं तत्वों को प्राथमिकता दी जाए जो अनिवार्य जीवनमूल्यों का सृजन करें, क्योंकि ये रूप सिर्फ जनता के मनोरंजन का माध्यम न होकर, उनके आचार-विचार को प्रभावित करने वाला एक माध्यम भी है। लोकप्रिय साहित्य की लोकप्रियता उसके अधिकाधिक पाठकों पर निर्भर करती है, इसलिए ऐसे में यह और भी अधिक चुनौतिपूर्ण हो जाता है। हमें यह नहीं भुलना चाहिए कि लोकप्रिय साहित्य का सीधा संबंध व्यापक स्तर पर अधिकतम जनसमुदाय तक अपनी विराट पहुँच का होना है और इसी के चलते यह आज सबसे सस्ता, सबसे आसान और सबसे सरल माध्यम बन गया है। ये साहित्य हमें आनन्द तो प्रदान करते हैं, लेकिन दृष्टि नहीं। उनका आकर्षण पाठकों को अपनी ओर खींचता है और बाजार इस खेल में उनका साथ देता है।

लोकप्रिय साहित्य ऐसा साहित्य है जिससे उनकी साहित्यिक आवश्यकताएँ भी संतुष्ट हो और उनकी थकान भी दूर हो। ऐसे में यही लोकप्रिय साहित्य उनकी साहित्यिक और मानसिक आवश्यकताएँ पूरी करता है। साधारण बोलचाल की भाषा, रोचक कथा प्रवाह इसकी लोकप्रियता का मूल कारण है। देवकीनन्दन खत्री के शब्दों में कहें तो इसे बिना किसी कोशग्रंथ की सहायता लिए आसानी से पढ़ा और समझा जा सकता है।

हिन्दी में साहित्य के नाम पर जो कुछ छपता और बिकता है उस सब को एक साथ देखा जाए तो साहित्य संसार की विविधता और जटिलता सामने आयेगी। प्रकाशन और बिक्री की दृष्टि से विचार किया जाए तो यह समझते देर न लगेगी कि केवल गंभीर साहित्य ही साहित्य की दुनिया की एक मात्र वास्तविकता नहीं है, तथाकथित लोकप्रिय साहित्य भी एक वास्तविकता है। इस विचित्र सच्चाई से सब परिचित हैं कि संख्या की दृष्टि से सबसे अधिक छपाई और बिक्री लोकप्रिय

साहित्य की होती है। प्रेमचन्द के 'गोदान' या फणीश्वर नाथ रेणु के 'मैला आंचल' के भारत में अब तक प्रकाशित सभी संस्करणों की प्रतियों की कूल संख्या पांच लाख न होगी जब कि गुलशन नन्दा के उपन्यास 'झील के उस पार' का पहला संस्करण ही पांच लाख प्रतियों का छपा था। पत्रिकाओं की ओर देखें तो मालूम होगा कि 'माया' और 'मनोहर कहानियाँ' हिन्दी की सबसे अधिक छपने और बिकने वाली पत्रिकाएँ हैं। इसका मतलब यह भी है कि गंभीर साहित्य के पाठकों की संख्या से लोकप्रिय साहित्य के पाठकों की संख्या बहुत अधिक है। लोकप्रिय साहित्य के पाठक सभी वर्गों के लोग होते हैं। इतने बड़े पाठक समुदाय की उपेक्षा करके साहित्य पर बात करना बेमानी है। लोकप्रिय साहित्य हिन्दी के साहित्य संसार की समग्रता की एक ऐसी सच्चाई है जिसके अस्वित्त्व को अस्वीकार करना भ्रम में जीना है। वह अच्छा है या बुरा, आवश्यक है या अनावश्यक, समाज के लिए हानिकारक है या लाभकर ये सवाल विचारणीय हैं। जब से साहित्य दरबार से निकलकर बाजार की वस्तु बना तब से संपूर्ण साहित्य व्यापार बाजार से संचालित होने लगा है। पूंजीवादी समाज व्यवस्था में साहित्य का गंभीर और सतही, कलात्मक और लोकप्रिय कोई भी रूप बाजार के दृश्य और अदृश्य प्रभावों से बच नहीं पाता। आम तौर पर कलात्मक साहित्य और लोकप्रिय साहित्य पूर्णतः परस्पर विरोधी लगते हैं। आम धारणा यही है कि वे दोनों साहित्य के दो छोर हैं। लेकिन साहित्य के इतिहास की छानबीन की जाए तो ऐसी स्थितियाँ भी मिलती हैं जहाँ कलात्मक साहित्य और लोकप्रिय साहित्य के बीच एकता भी दिखायी देती है। दूसरे देशों के अनेक महान लेखकों ने अपनी प्रसिद्ध रचनाओं के निर्माण में लोकप्रिय साहित्य के कुछ तत्वों की मदद ली है। विश्व साहित्य में ऐसे भी उदाहरण मिलते हैं जहाँ लोकप्रिय साहित्य के किसी रूप का रचनात्मक उपयोग करते हुए महत्वपूर्ण साहित्य लिखा गया है। लोकप्रिय साहित्य का सबसे बड़ा जाना-पहचाना रूप जासूसी उपन्यास हैं। अमेरिका के एडगर एलेन पो और आर्जेण्टिना के बोर्खेज ने जासूसी कथाशिल्प में कलात्मक कथा साहित्य लिखा है।

कलात्मक या गंभीर साहित्य से लोकप्रिय या सतही साहित्य के संबंध का दूसरा रूप वहाँ दिखाई देता है जहाँ कलात्मक साहित्य को तरह तरह के तरीकों से लोकप्रिय साहित्य बनाकर बेचा जाता है। इस प्रक्रिया में प्रायः कृतियों के ऐतिहासिक संदर्भ,

सर्जनात्मक विवेक और ज्ञानात्मक मूल्यों की उपेक्षा करके उन्हें सरल रूप में पाठकों के सामने पेश किया जाता है। सरल बनाने की प्रक्रिया में कला का सरलीकरण होता है और प्रचार और मनोरंजन उसका लक्ष्य बन जाता है। यह प्रक्रिया संस्कृति के सभी रूपों पर लागू होता है। भारतीय साहित्य के इतिहास की 'रामायण' और 'महाभारत' जैसी महान कृतियाँ सरल और बाजारु बनकर बेचने की प्रक्रिया का शिकार हुई हैं। आधुनिक काल में एक ओर इन कृतियों के आधार पर उनसे प्रेरणा और कथा लेकर अनेक सार्थक नयी कृतियों की रचना हुई तो दूसरी ओर धार्मिक प्रचार और व्यावसायिक लाभ के लिए 'रामायण' और 'महाभारत' में से उपन्यास बना रहे हैं। आज टेक्नोलॉजी के अभूतपूर्व विकास के कारण कला को बाजार की वस्तु बनाकर बेचना अधिक आसान हो गया है। आजकल महान साहित्यिक कृतियों को बाजारु वस्तु बनाने का सबसे बड़ा साधन टेलिविजन आ गया है।

कलात्मक साहित्य से लोकप्रिय साहित्य के संबंध पर विचार करते समय यह भी याद रखना उचित है कि साहित्य की अवधारणा ऐतिहासिक प्रक्रिया की उपज है, इसलिए इतिहास प्रक्रिया में साहित्य की अवधारणा भी बदलती रही है। लेखन का जो रूप एक समय साहित्य के अंतर्गत माना जाता था वह बाद में साहित्य से बाहर आ गया। इसके ठीक विपरीत जो कभी साहित्य में शामिल नहीं था वह बाद में साहित्य मान लिया गया। चन्द्रकांता, चन्द्रकांता संतति और भूतनाथ आदि उपन्यासों के लेखक देवकीनन्दन खत्री कभी हिन्दी के सर्वाधिक लोकप्रिय उपन्यासकार थे। बाद में एक ओर प्रेमचन्द और दूसरी ओर छायावाद के आने के बाद साहित्य की अवधारणा बदली और उपन्यास की भी अवधारणा बदली तो आलोचकों ने देवकीनन्दन खत्री को उपन्यासकार मानने से इन्कार कर दिया। शुक्ल जी ने लिखा है कि – "देवकीनन्दन खत्री ने अपने उपन्यासों के माध्यम से हिन्दी साहित्य को असंख्य पाठक दिए, लोगों को हिन्दी सिखने की प्रेरणा दी, अनेक नवयुवकों को हिन्दी का लेखक बनाया।" लेकिन साथ ही शुक्ल जी ने यह भी लिखा है कि – "उनके उपन्यास घटना प्रधान कथानक या किस्से हैं जिनमें जीवन के विविध पक्षों के चित्रण का कोई प्रयत्न नहीं, इससे ये साहित्य कोटि में नहीं आते।"

जाहिर है आज लोकप्रिय साहित्य का स्वरूप बदल रहा है। आधुनिक हिन्दी साहित्य के प्रारंभिक

स्वरूप को देखें तो उपन्यास, कहानियों की दुनिया में देवकीनन्दन खत्री और किशोरी लाल गोस्वामी के नाम लोकप्रिय उपन्यासकारों में शामिल हैं। उन्होंने जासूसी, तिलस्मी, एय्यारी विषयक उपन्यास लिखे हैं। उस समय कहा गया था कि इनके उपन्यास पढ़ने के लिए लोग हिन्दी सिखे थे। यह लोकप्रिय साहित्य का सकारात्मक पक्ष था। जब साहित्य की मुख्यधारा में नए नए प्रयोग चल रहे थे, विचारधाराओं के द्वन्द्व से जीवन को मुल्यांकित करने का प्रयास चल रहा था तब भी लोकप्रिय साहित्य की धारा चलती रही। आज भी ऐसा साहित्य रचा जा रहा है, मगर उसे गंभीर साहित्यप्रेमी समाज में सस्ता तथा बिकाऊ साहित्य के रूप में अभिव्यक्त करते आए हैं। आज गंभीर साहित्य पर प्रायः यह आरोप लगता है कि उसके पाठक निरंतर कम हो रहे हैं। स्पष्ट है कि आज का गंभीर साहित्य नया पाठक वर्ग पैदा करने में समर्थ नहीं है। आज युवाओं की रुचि बदल रही है या कहें कि वह गंभीर साहित्य से विमुख हो जा रहा है। इसका मतलब यह नहीं है कि गंभीर साहित्य वास्तविकताओं को चित्रण करने में सक्षम नहीं है या इस इक्कीसवीं सदी के युवा मानसिकता को आकर्षित करने में सक्षम नहीं है। बल्कि आज की इस तकनीकी दुनिया में ढेरों वैज्ञानिक उपकरणों के होते हुए मुद्रित माध्यमों में उन्हें कुछ आकर्षक नहीं लगता। यही कारण है कि गंभीर साहित्य के पाठकों की संख्या घट रही है। वैसे भी आज के तेजी से भागते समय में इतनी फुरसत किसे है कि थोड़ा बैठे, पढ़ें और चिंतन-मनन करें। यही कारण है कि पिछले कुछ समय से हिन्दी के बड़े प्रकाशक भी गंभीर साहित्य के बजाय लोकप्रिय साहित्य के छापने और उसके प्रचार-प्रसार में अधिक जोर देते दिख रहे हैं। प्रश्न यह है कि इस प्रकार का साहित्य गंभीर साहित्य के सामने चुनौती खड़ा कर रहा है, आखिर इस नए तरह के साहित्य का उद्देश्य क्या है ? यह हमारे सामने एक विचारणीय प्रश्न है।

**संदर्भ ग्रंथ :**

1. साहित्य के समाजशास्त्र की भूमिका, मैनेजर पाण्डेय
2. साहित्यिक निबंध, गणपतिचन्द्र गुप्त
3. साहित्य का समाजशास्त्र, डॉ. विश्वंभर दयाल गुप्ता
4. साहित्य की वैचारिक पृष्ठभूमि, डॉ. राजेन्द्र मिश्र
5. प्रेमचन्द : समाज, संस्कृति और राजनीति, संपादक-अच्युतानन्द

49.

## हिंदी साहित्य में नारी : परंपरा से आधुनिकता तक

वसुंधरा उदयसिंह जाधव

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**भाषा साहित्य में स्त्री का प्रवेश कैसे हुआ यह देखते वक्त इस सत्य को झूठला नहीं सकते कि पहले साहित्य के निर्माण में पुरुष का हाथ रहा है। किंतु इस क्षेत्र में नारी सहयोग की उपेक्षा नहीं की जा सकती। भारत में अर्धनारी नटेश्वर का रूप विकसित हुआ। अर्थात् पुरुष आधा नारी बने और नारी आधा पुरुष। तभी तो वे एक-दूसरे को अच्छे तरीके से समझ सकेंगे। लेकिन पुरुष वर्चस्वता से यह रूप सिर्फ आभासी ही रहा। प्रत्यक्ष रूप से स्त्री को देवी या दासी के रूपों में देखा गया। भारतीय सामाजिक मानसिकता उसे मनुष्य का दर्जा देने के लिए अनिच्छुक रही।**

भारतीय समाज ने पुरुष को सर्वोत्तम माना है और स्त्री को पुरुष की छाया के रूप में स्वीकारा है। वैदिक काल में स्त्री की स्थिति ठीक थी। लेकिन मध्यकाल तक आते-आते उसका स्थान गिरता गया। उसके सारे अधिकार छीन लिए गए। स्त्री किसी भी प्रकार के स्वातंत्र्य के लिए योग्य नहीं है। उसे किसी न किसी के अधीन ही रहना चाहिए यह विचार रुढ़ होता गया। और भारतीय समाज में स्त्री जीवन पुरुष की छाया की रहा। समाज जीवन के समान साहित्य क्षेत्र में भी स्त्री पुरुष से अच्छादित ही रहा। उसके साहित्यिक योग को अन्धकार में रखने का प्रयत्न किया गया।

हिंदी साहित्य के इतिहास को हम देखें तो भारत में ऐतिहासिक परिस्थिति के साथ-साथ राजनीतिक, सामाजिक, धार्मिक, आर्थिक परिस्थितियों में परिवर्तन

आ गया। इस परिवर्तन से नारी जीवन भी प्रभावित हो गया।

### राजनीतिक परिस्थिति का नारी जीवन पर प्रभाव

अठारहवीं शताब्दी भारत में युगांतकारी सिद्ध हुई। इससे पूर्व मुगल शासकों में कट्टर सांप्रदायिकता थी। इससे भारतीय जनजीवन प्रभावित था। अठारहवीं शताब्दी में मुगल साम्राज्य का पतन, विदेशी शासन का भारत में आगमन हुआ। ब्रिटिश काल में अंग्रेजों ने धर्म और संस्कृति के प्रचार-प्रसार का आरंभ किया। इस राजनीतिक स्थिति का नारी जीवन पर प्रभाव पड़ा।

शताब्दियों से परदे के पीछे कठोर नियंत्रणों से पीड़ित नारी पहली बार नारी शिक्षा के कारण नारी स्वतंत्रता के बारे में सोचने लगी। ब्राह्म समाज, आर्य समाज ने नारी के व्यक्तिगत और सार्वजनिक अधिकार का समर्थन किया। महात्मा गांधीजी के सत्याग्रह-असहकार आंदोलन में नारी को राजनीति में सक्रिय सहभाग के लिए प्रोत्साहित किया।

### सामाजिक परिस्थिति का नारी जीवन पर प्रभाव

अंग्रेजी सभ्यता के संपर्क से भारतीय समाज जीवन में धीरे-धीरे परिवर्तन आ गया। हजारों सालों से नारी अन्याय, अत्याचार का शिकार बनी है। नारी शोषण के बारे में डॉ. अमर ज्योति ने कहा है, "अनादि काल से नारी जाति समाज में चहुँमुखी शोषण का शिकार बनी रही है।" नारीशोषण से स्त्री को मुक्त करना है तो स्त्री शिक्षा आवश्यक है यह समाज सुधारकों ने पहचान लिया था। जब समाजसुधार होगा

तो समाज नारी की स्थिति भी बदलेगी। इसलिए अनेक समाज सुधारकों ने बालविवाह, पर्दाप्रथा, अछुतापन आदि सामाजिक कुरीतियों का उन्मूलन करने का प्रयत्न किया। और धीरे-धीरे नारी की स्थिति में परिवर्तन होने लगा।

#### धार्मिक परिस्थिति का नारी जीवन पर प्रभाव :

भारत में स्त्री की स्थिति संबंधी दो अलग-अलग मतप्रवाह हैं। मनु ने स्त्री स्वतंत्रता पर बंधन लगाये थे। मनु ने कहा है कि, 'स्त्री कभी स्वतंत्र नहीं रह सकती बचपन में उसे पिता के आधीन, युवावस्था में पति के आधीन और वृद्धावस्था में पुत्रों के आधीन रहना चाहिए।' इस प्रकार स्त्री को पारतंत्र्य में रखनेवाला मनु एक जगह कहता है, - 'जहाँ नारियों की पूजा होती है, वहाँ देवता वास करते हैं।'

याने भारतीय समाज में स्त्री को एक तो देवी के रूप में या दासी के रूप में स्वीकारा। राजनीतिक, सामाजिक परिवर्तन के साथ धार्मिक परिवर्तन आया। स्वामी दयानंद सरस्वती के द्वारा आर्य समाज की स्थापना हुई। आर्य समाज ने धर्म और धार्मिक अंधविश्वासों की छानबीन करके समाज को सुधार के मार्ग के सन्मुख रखा।

नवीन सुधारवादी संप्रदाय के कारण मानव धर्म ही युगधर्म माना जाने लगा। हिंदू धर्म ने पति में जो जो देवत्व को त्यागकर पुरुष को पुरुष रूप में ग्रहण करने का निश्चय किया। पुरुष भी अब उसे मनुष्य के रूप में स्वीकारने लगा।

#### आर्थिक परिस्थिति का नारी जीवन पर प्रभाव :

नारी दुर्दशा का प्रमुख कारण आर्थिक पारतंत्र्य ही है। आर्थिक पारतंत्र्य के कारण ही नारी को बालविवाह, परंपरागत रुढ़ियों, अंधविश्वास जैसी कुरीतियों का सामना करना पड़ा। स्त्री के आर्थिक स्वतंत्रता के बारे में प्रभा खेतान ने कहा है कि, 'मुक्ति की पहली शर्त है कि स्त्री आर्थिक रूप से स्वावलंबी

हो। यदि इस शर्त को कोई औरत पूरा कर ले तो वह अपनी जिंदगी की आधी से अधिक लड़ाई जीत लेती है।'

इसलिए स्त्रीशिक्षा और आर्थिक स्वतंत्रता स्त्री मुक्ति के लिए महत्त्वपूर्ण है। औद्योगिकरण से आर्थिक स्थिति में परिवर्तन आया। पुरुष की तरह स्त्री भी रोजगार के लिए घर से बाहर निकलने लगी। धीरे-धीरे आर्थिक स्वातंत्र्य के कारण नारी की स्थिति में परिवर्तन आने लगा।

भारतीय संस्कृति तथा परंपरा से आधुनिक काल तक नारी जीवन में काफी परिवर्तन आ गया। स्त्री मुक्ति के इस प्रवाह का प्रभाव साहित्य में भी दिखाई देता है। हिंदी के अनेक साहित्यकारों ने परंपरा से स्त्री पर होनेवाले अन्याय अत्याचार को साहित्य के माध्यम से अभिव्यक्त किया है।

#### हिंदी कहानी में नारी :

कहानी विधा से मनुष्य बड़ी सहजता से अपनी भावनाओं को तथा विचारों को व्यक्त कर सकते हैं। डॉ. गरिमा जैन ने कहानी के बारे में कहा है, 'समकालीन कहानियाँ समाज में मानवतावादी मूल्यों का दर्शन कराती हैं और व्यवस्था के विरुद्ध जन चेतना जगाने की दिशा में पहला करती हैं।'

१९७५ के पश्चात् साहित्य क्षेत्र में 'फेमिनिज्म' (पश्चात्य संकल्पना) का प्रभाव दिखाई देता है। स्त्री को केंद्र में रखकर स्त्री और पुरुष लेखकों ने अनेक कहानियाँ लिखीं। हिंदी कथासाहित्य में श्रीमती राजेंद्र बाला घोष उर्फ बंग महिला महत्त्वपूर्ण स्थान रखती हैं। कामकाजी नारी की समस्याएँ, तनावग्रस्त, मानसिकता, स्त्री-पुरुषों के बदलते संबंध, पुनर्विवाह, अविवाहित नारी के प्रश्न, असफल दाम्पत्य जीवन, पति-पत्नी के अहं के टकराव में पिसता बच्चों का जीवन आदि अनेक विषयों पर उपन्यास लिखे। उसमें प्रमुखतः से कृष्णा सोबती, मृदूला गर्ग, मञ्जू भंडारी,

मैत्रेयी पुष्पा, प्रभा खेतान, नासिरा शर्मा, शिवानी, रजनी परिकर आदि हैं।

कृष्णा सोबती में 'डार से बिछुड़ी' में अनमेल विवाह की समस्या को व्यक्त किया है। मृदूला गर्ग ने 'मैं और मैं' कामकाजी महिला का शोषण तो 'उसके हिस्से की धूप' में नारी को अपनी इच्छा के अनुरूप अपने जीवन को सार्थक बनाने की स्वतंत्रता चाहिए ये स्पष्ट किया है। मालती जोशी ने 'सहचारिणी' में दांपत्य संबंधों में फैली विषमता को व्यक्त किया है। तो मन्नू भंडारी का 'आपका बंटी' उपन्यास पति-पत्नी के अलगाव से बच्चों पर होनेवाले परिणाम को दिखाता है। प्रभा खेतान का उपन्यास 'छिन्नमस्ता' नारीयातना और विद्रोह को व्यक्त करता है।

इस प्रकार उपन्यासकारों ने नारी के अनेक प्रश्नों को अपने उपन्यासों नारी के प्रश्नों को वाणी देने का किया है। अपने उपन्यासों के माध्यम से हिंदी नाटक में नारी-महिला लेखिकाओं ने कहानी और उपन्यास विधा में जितना लेखन किया है उतना नाटक विधा में नहीं। महिला नाटककारों में मन्नू भंडारी, मृदूला गर्ग, कुसुम कुमार, शोभना भूटानी आदि उल्लेखनीय हैं। 'साठोत्तरी' नाटक के बारे में डॉ. रघुनाथ देसाईजी ने कहा है कि, उनकी 'दुलाईवाली' हिंदी की प्रथम कहानी मानी जाती है। १९६० के बाद अनेक लेखिकाओं ने अनेक विषयों पर कहानियाँ लिखीं। उन्होंने - नारी जीवन का एक भी पैलू अछुता नहीं रखा। उसमें मैत्रेयी पुष्पा, ममता कालिया, राजी सेठ, मालती जोशी, मंजूल भगत, मन्नू भंडारी, मृदूला गर्ग, नासिरा शर्मा, अलका सरावगी आदि महत्त्वपूर्ण हैं।

मैत्रेयी पुष्पा ने 'रास' कहानी में ग्रामीण स्त्री का चित्रण किया है। मैत्रेयी जी ने इस कहानी द्वारा अपने पैरों पर खड़ी रहनेवाली, नई सोच की नारी का चित्रण करके नया अध्याय आरंभ किया। मैत्रेयी पुष्पा

के साथ ममता कालिया की 'जिंदगी सात घण्टे बाद की', राजी सेठ की 'अंधे मोड़ से आगे', मालती जोशी की 'टाई अक्षर प्रेम का' आदि कहानियों के माध्यम से कामकाजी नारी की विभिन्न समस्याओं को व्यक्त किया है। तो मंजूल भगत की कहानी 'खोज' द्वारा 'स्व' को तलाश करने का प्रयास है। मन्नू भंडारी ने 'सय' कहानी द्वारा महानगरीय जीवन में कामकाजी अविवाहित युवतियों की मानसिकता व्यक्त की है।

इसप्रकार कहानियों में परंपरा से आधुनिकता तक भूमंडलीकरण के कारण बदलता समाज जीवन व्यक्त हुआ। प्राचीन मूल्यों का जहास तथा नये आधुनिक मूल्यों से हो रही घूटन भी अनेक कहानियों में दिखाई देती है।

#### हिंदी उपन्यासों में नारी :

हिंदी साहित्य में स्त्री को केंद्र में रखकर लिखे जानेवाले उपन्यास की लंबी परंपरा है। प्रेमचंद के उपन्यासों में सशक्त नारी पात्रों का चित्रण है। स्वातंत्र्योत्तर काल में आया जीवन मूल्यों का परिवर्तन उपन्यास में भी दिखाई देता है। महिला उपन्यासकारों ने "साठोत्तरी युग में समाज के विभिन्न वर्गों, स्तरों, क्षेत्रों से आई हुई महिला नाटककारों ने अपने अनुभवों, भोगी हुई जिंदगी को कलात्मक एवं यथार्थ ढंग से नाट्यसाहित्य में अभिव्यक्त किया है।"

उसमें मन्नू भंडारी 'बिना दीवारों के घर' नाटक के माध्यम से पति-पत्नी के तनाव को व्यक्त किया है। शान्ति मेहरोत्रा ने 'ठहरा हुआ पानी' नाटक के माध्यम से प्रौढ कुमारी समस्या को व्यक्त किया है। 'एक और दिन' नाटक द्वारा रिश्तों का खोखलापन और नई और पुरानी पीढ़ी के मूल्यों की टकराव व्यक्त की है। इसप्रकार स्वातंत्र्योत्तर काल में संघर्षरत विद्रोही नारी का चित्रण महिला नाटककारों ने अपने नाटकों में किया है।



**हिंदी आत्मकथा और नारी :**

हिंदी साहित्य में आत्मकथा लेखन की शुरुवात आधुनिक काल में पहले पहल तो पुरुष रचनाकारों की आत्मकथाएँ प्रकाशित हुईं। बीसवीं सदी के अंतिम दो दशकों में स्त्री अपने दुःखों को व्यक्त करने लगी। फिर भी आत्मकथा इस विधा में कमही महिला साहित्यकारों ने लेखन किया है।

कृष्णा अग्रिहोत्री की आत्मकथा 'लगता नहीं दिल मेरा', मैत्रेयी पुष्पा ने 'कस्तुरी कुंडल बसे' को आत्मकथा न कहते हुए आत्मकथात्मक उपन्यास कहा है। कुसुम अंसल की 'जो कहा नहीं गया', पद्मा सचदेव की 'बुंद-बावड़ी' ये आत्मकथाएँ प्रकाशित हो चुकी हैं। प्रभा खेतान की आत्मकथा 'अन्या से अनन्या' के साथ मन्नु भंडारी की 'एक कहानी यह भी' यह आत्मकथात्मक कृति प्रकाशित हुईं। तो मैत्रेयी पुष्पा की आत्मकथा का दूसरा भाग 'गुडिया भीतर गुडिया' प्रकाशित हुआ।

मन्नु भंडारी ने अपनी आत्मकथा में अपने सांसारिक जीवन को पाठकों के सामने उजागर किया। मैत्रेयी पुष्पा ने 'गुडिया के भीतर गुडिया' के माध्यम से दिल्ली के संपादकों और लेखक समुदाय को बेनकाब कर दिया है। प्रभा खेतान ने 'अन्या से अनन्या' बनने की कहानी अपने आत्मकथा में बताई है।

**निष्कर्ष :**

प्राचीन काल में नारी स्थिति पर हम विचार करें तो आदिम काल में स्त्री पुरुष के इतनी अधीनस्त नहीं थी। लेकिन कृषि युग के आगमन से मनुष्य को स्थिरता मिल गई। खेती के लिए ज्यादा मनुष्यबल की आवश्यकता से संतति को महत्त्व मिला। पुरुष में स्वामित्व की भावना उपजी और स्त्री का शोषण शुरु हुआ। स्त्री को एक तो देवी या दासी के रूप में स्थान मिला। धार्मिक कार्यों से उसे दूर रखा गया। समाज में उसकी स्थिति गिरने लगी। मनु ने तो स्त्री को बचपन में

पिता के आधीन, युवावस्था में पति के आधीन और वृद्धावस्था में पुत्रों के आधीन रहना चाहिए ऐसा कहा है। बालविवाह, पर्दाप्रथा, विधवा की दयनीय स्थिति के कारण समाज में स्त्री का स्थान गिरता ही गया।

ब्रिटीशकाल में भारतीय समाज जीवन पर परिणाम हुआ। अंग्रेजों ने धर्म, शिक्षा भारतीय संस्कृति का प्रचार प्रसार करना शुरु किया इससे समाज में स्त्री जीवन में परिवर्तन हुआ। स्वातंत्र्योत्तर काल में स्त्री संविधानिक समानता मिल गई। शिसा रोजगार और वैयक्तिक जीवन में भी समान अवसर पाने का अधिकार मिल गया।

सन १९७५ के बाद साहित्य क्षेत्र में फेमिनिज्म (पाशात्य संकल्पना) का प्रभाव दिखाई देता है। पुरुष सत्ताक समाज व्यवस्था में सदियों से सहते आए बंधनों का, अत्याचारों का एहसास स्त्री को होने लगा। नवचेतना और जागृति के इस युग में समाज के शिक्षित नवयुवक ने स्त्री को दासी नहीं तो सहयोगिनी के रूप में देखना आरंभ किया। साहित्य के कहानी, उपन्यास, नाटक, आत्मकथा आदि विधाओं के माध्यम से परंपरा से आयी स्त्री विषयक मानसिकता अपने लेखन के द्वारा बदलने का प्रयत्न साहित्यकार कर रहे हैं। स्त्री रचनाकार अपने साहित्य द्वारा स्त्री प्रश्नोंको वाणी देने का प्रयत्न कर रही है।

**संदर्भ ग्रंथ :**

- १) नारी अस्मिता - हिंदी उपन्यासों में - डॉ. सुदेश बत्रा
- २) नारी प्रश्न - सरला माहेश्वरी
- ३) स्त्री उपेक्षित - प्रभा खेतान
- ४) समकालीन हिंदी कहानी और २१ वीं सदी की चुनौतियाँ - संपादक डॉ. इंदुमती सिंह
- ५) हिंदी - मराठी नाटकों में नारी - डॉ. रघुनाथ देसाई
- ६) महिला उपन्यासकारों के उपन्यासों में नारीवाद दृष्टि - डॉ. अमर ज्योति
- ७) अन्या से अनन्या - (आत्मकथा) डॉ. प्रभा खेतान

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## बदलते मूल्यों का साहित्य में प्रतिबिंब

मिनाक्षी विजय नकाते

शोधार्थी - जैन विद्या शोध संस्थान, कोल्हापुर

**प्रस्तावना :-**

भारतीय संस्कृति मानव समाज की अमूल्य निधी है। भारतीय संस्कृति विश्व की संस्कीतियों में से प्राचीनतम है। भारत वर्ष में अनेक संस्कृतियों का संगम है। इसकी संस्कृति में अनेक धर्मों, सम्प्रदायों और जातियों की महत्वपूर्ण योगदान रहा है। साहित्य किसी देश, समाज या व्यक्ति का सामायिक समर्थक नहीं बल्कि सार्वदेशिक और सार्वकालिक नियमों से प्रभावित होता है। प्राकृतिक रहस्यों से चकित होना तथा प्राकृतिक सौन्दर्य को देखकर पुलकित होना मानवमात्र के लिए समान है। अतएव साहित्य में साधना और अनुभूति के समन्वय से समाज और संसारसे ऊपर सत्य और सौन्दर्य का चिरन्तन रूप पाया जाता है। इसी कारण साहित्यकार चाहे वह किसी भी जाति, समाज, देश और धर्म का हो अनुभूति का भाण्डार समान रूप से अर्जित करता है। साहित्य ऐसा ज्ञान है जो मानव को सर्वतोभद्र,सर्वांगपूर्ण और सुखी स्वाधीन बनाने के लिए मुख्य साधन है। हिन्दी - जैन - साहित्य का परिशीलनमें साहित्यका विवेचन करते हुए लेखक कहते हैं - 'साहित्य का

सृजनलोक कल्याण के लिए होता है। लोक तक पहुँचने के लिए बोलचाल की भाषा को साहित्य का माध्यम बनाया जाता है।' साहित्य संसार से अछूता नहीं रहता इसलिए साहित्य को समाज का दर्पण या आइना कहा जाता है।

भारत की संस्कृति ऋषि एवं कृषि प्रधान रही है। सदियों से ऋषि, महापुरुष, संत, साधु महात्मा आदि घूम-घूमकर जन जीवन में अध्यात्म, नैतिकता, करुणा, प्रेम, मैत्री आदि संस्कारो एवं मूल्यों का संप्रेषण तथा पल्लवन करते रहे हैं। इससे व्यक्ति की चेतना का परिष्कार,जीवन मूल्यों का विकास, स्वस्थ समाज के निर्माण का क्रम आगे बढ़ता रहा हैं। लेकिन उसमें भी उतार चढ़ाव आते रहते हैं। जैन संस्कृति और जीवनमूल्य में डॉ.समणी ऋजुप्रजा जैन साहित्य और संस्कृति के बारे में कहती हैं - हमारे देश पर भी शत्रुओं का आक्रमण हुआ, अंग्रेजों ने हमपर शासन किया। परिणाम स्वरूप उनकी संस्कृति हम पर हावी हो गई और हम अपनी संस्कृति और जीवन के उन्नत मूल्यों से दूर होते चले गए। फलस्वरूप सहिष्णुता सौहार्द, सह-अस्तित्व एवं प्रेम की जगह असहिष्णुता,

विद्वेष और सांम्प्रदायिकता ने अपना स्थान बनाया। समाज में जीवन मूल्यों के प्रति भारी गिरावट आई।

### **जीवनमूल्य :-**

जीवनमूल्य और साहित्य में महादेवी वर्माजी ने मूल्य को परिभाषित करते हुए का कि " वास्तव में थोड़े से सिध्दांत में जो मनुष्य को मनुष्य बनाते हैं, हम उन्हीं को जीवनमूल्य कहते हैं। जीवनमूल्य मानव को अधिक से अधिक व्यवस्थित बनाते हैं। " मूल्य मानव जीवन में कई प्रकार से कार्यान्वित होते हैं। जैसे - वैयक्तिक, पारिवारिक, सामाजिक, राजनीतिक, धार्मिक आदि। इन जीवनमूल्यों से मानव को सुख-शांती मिलती है। उनमें से थोड़े जीवनमूल्यों की चर्चा हम यहाँ करते हैं।

### **वैयक्तिक जीवनमूल्य :-**

परिवार समाज का एक अंग है। परिवार में ही व्यक्ति का पालन-पोषण होता है। परिवार से ही व्यक्ति को समाज, देश के बारे में ज्ञान प्राप्ति होती है। पारिवारिक जीवन मूल्य के अंतर्गत परिवार के सदस्यों, उनकी भावनाओं, उनकी समस्याओं पर चिंतन मनन किया जाता है। किसी भी इन्सान के जीवन में मूल्यों के आधारपर अच्छा - बुरा या सही - गलत की परख की जाती है। इन्सान के जीवन की सबसे पहली पाठशाला उसका अपना परिवार ही होता है। उसके बाद उसका

विद्यालय, जहाँ से उसे शिक्षा हासिल होती है। परिवार समाज और विद्यालय के अनुरूप ही एक व्यक्ति में सामाजिक गुणों और मानवीय मूल्यों का विकास होता है।

### **सामाजिक जीवनमूल्य :-**

समाज में रहने के कारण मनुष्य को सामाजिक नीति - नियमों का पालन करना आवश्यक होता है। बदलते परिस्थितियों के अनुसार शिक्षण पध्दति में भी परिवर्तन आ रहे हैं। विशेष रूप से शहरी शिक्षण व्यवस्था में बहुत तीव्र गति से बदलाव आ रहे हैं। आधुनिकता जागतिकीकरण तथा विदेशी संस्कृति के प्रभाव के कारण आज परिवार विखर रहे हैं। पति - पत्नी अपने अहंकार में ही रहते हैं। उसका परिणाम बच्चों पर पड़ रहा है। समाज में आज यह समस्या सामान्य बन गयी है। हमारे पारिवारिक, सामाजिक जीवनमूल्य, आदर्श अपने महत्त्व को खो रहे हैं।

### **धार्मिक जीवनमूल्य :-**

मनुष्य के जीवन में धर्म का अत्यंत अधिक महत्त्व है। धर्म के कारण व्यक्ति में श्रद्धा, संस्कार आदि मूल्य समाहित होते हैं। धार्मिक मूल्यों के अंतर्गत धर्म, आत्मा, परमात्मा, मोक्ष आदि विषयों के बारे में विचार विमर्श किया जाता है। हमारे संविधान में 'धर्मनिरपेक्षता' को हमारी नीति का अंग माना गया है। वास्तविक 'धर्मनिरपेक्षता' शब्द

ही भ्रामक है क्योंकि कि भारतीय परम्परा के अनुसार हम धर्म से निरपेक्ष नहीं रह सकते। धर्मनिरपेक्षता का अर्थ मात्र इतना ही हो कि राज्य किसी विशेष धर्म का प्रचार नहीं करे, तब तक तो ठिक है, लेकिन इसका अर्थ धर्म से विमुख हो जाना कदापि नहीं है।

### हमारे स्थायी जीवनमूल्य :-

आधुनिक युग में स्वामी विवेकानंद ने प्राचीन शिक्षा-पद्धति का नवीन प्रस्तुतीकरण किया। उन्होंने कहा कि शिक्षा मात्र उन सूचनाओं का संग्रह नहीं है जो ठूस-ठूसकर हमारे मास्तिष्क में भर दिये जायें और जो वहाँ निरंतर जमे हुये रहते हैं। हमें जीवन का निर्माण, मनुष्यता का निर्माण व चरित्र का निर्माण करनेवाले विचारों की आवश्यकता है। अर्थात् मनुष्य के शरीर, मन, बुद्धि व आत्मा का पूर्ण विकास करना शिक्षा का उद्देश्य होना चाहिए।

'श्रमण' इस त्रैमासिक शोध पत्रिका के जैनागम में भारतीय शिक्षा के मूल्य इस लेख के अंतर्गत दुलीचंद जैन कहते हैं अध्ययन के द्वारा व्यक्ति को ज्ञान और चित्त की एकाग्रता प्राप्त होती है। वह स्वयं धर्म में स्थिर होता है और दुसरो को भी स्थिर करता है। सच्ची शिक्षा प्राप्त न करने के पाँच कारण बताये गये हैं- अभिमान, क्रोध (कषाय), प्रमाद रोग और आलस्य। ये दुर्गुण आज हमारे समाज में बढ़ रहे हैं जो शिक्षा प्राप्ति में बाधाक है।

आज अगर जीवन के मूल्यों के बारे में बात करें तो लगता है कि जैसे मजाक उड़ाया जा रहा है। आम धारणा है कि कलयुग में इन मूल्यों पर चल पाना संभव नहीं। अक्सर जब मूल्यों की बात आती है तो हम कहते हैं कि सच्चाई, वफादारी, ईमानदारी, माता-पिता का आदर आदि ही जीवन के मूल्य हैं। मूल्य यानी जीवन के रास्ते को तय करने के लिए कुछ मुलभूत आधार। मूल्यों का महत्व बताते हुए डॉ. वैद्यनाथ प्रसाद वर्मा कहते हैं-बुद्धि, विवेक, सदगुण, साहस, सद्भावना तथा सरल जीवन और उच्च विचार इन गुणों के विकास के लिए हमें तदनु रूप शिक्षा-व्यवस्था निर्माण करनी होगी अन्यथा मानव मूल्यों का कभी भी विकास नहीं होगा। मानव मूल्यों का -हास एक दिन समस्त मानवता के विनाश का कारण भी हो सकता है।

### नैतिक शिक्षा की आवश्यकता :-

हमारी भारतीय संस्कृति में सदैव ही नैतिक मूल्यों की अवधारणा पर विशेष बल दिया गया है। मनुष्य का चरित्र तभी तक है जब तक उसमें नैतिकता व चारित्रिक दृढता है। चरित्रविहिन व्यक्ति को मृत के समान बताया गया है। इस चरित्र बल की प्राप्ति हेतु नैतिक शिक्षा अनिवार्य है क्योंकि नैतिक मूल्यों की अवधारणा ही चरित्र बल है।

आज वर्तमान में व्यक्ति तथा समाज में साम्प्रदायिकता, जातीयता, भाषावाद,

क्षेत्रीयवाद, हिंसा की संकीर्ण कुत्सित भावनाओं व समस्याओं के मूल में उत्तरदायी कारण है मनुष्य का नैतिक और चारित्रिक पतन अर्थात् नैतिक मूल्यों का क्षय एवं अवमूल्यन। नैतिकता मनुष्य के सम्यक जीवन के लिए अत्यंत आवश्यक है। उसके अभाव में मानव का सामूहिक जीवन कठीण हो जाता है। नैतिक मूल्यों का विस्तार व्यक्ति से विश्व तक, जीवन के सभी क्षेत्रों में होता है। व्यक्ति-परिवार, समुदाय, समाज, राष्ट्र से मानवता तक नैतिक मूल्यों की यात्रा होती है। सामाजिक जीवन में तेजी से हो रहे परिवर्तन के कारण उत्पन्न समस्याओं की चुनौतियों से निपटने के लिए समाज में संगठनकारी शक्तियाँ व प्रक्रिया गति पाती है और विघटनकारी शक्तियों का क्षय होता है।

#### पाश्चात्य शिक्षा प्रणाली के दुष्परिणाम :-

हमारे देश को स्वतंत्र हुए कितने साल बित गए लेकिन यह हमारा दुर्भाग्य है कि इतने वर्षों के बाद भी हमने भारतीय शिक्षा के जो जीवनमूल्य हैं उनको अपनी शिक्षा-पद्धति में नहीं ला सके। अभी तो इस जागतिकीकरण के कारण पाश्चात्य शिक्षा-प्रणाली को ही अपनाया जा रहा है। इसका दुष्परिणाम यह हो रहा है कि जहाँ एक ओर देश में शिक्षण-संस्थाओं में निरन्तर वृद्धि हो रही है, जिनमें करोड़ों बच्चे शिक्षा प्राप्त कर रहे हैं, वहीं जीवन-उत्थान के संस्कार हमारे ऋषियों,

तीर्थंकरों एवम् आचार्यों ने जो प्रदान किये थे, वे आज भी हम बच्चों को नहीं दे पा रहे हैं। भारतीय परम्परा के अनुसार शिक्षा मात्र सूचनाओं का भण्डार नहीं है। शिक्षा चरित्र का निर्माण, जीवन मूल्यों का निर्माण है।

आधुनिकता के तेज जीवन में बच्चों को माता-पिता का खयाल रखने के लिए समय नहीं मिल रहा है। वे इतने व्यस्त रहते हैं कि खुद के बारे में सोचने के लिए समय नहीं रहता है। अधिक पैसा कमाने के लालच में अपने परिवार, परिवार के सदस्यों की मानसिकता, उनकी भावनाएँ, इच्छाओं के बारे में सोचने के लिए उसके पास न समय है न संयम। विदेशी संस्कृति के प्रभाव से आज कल वृद्धाश्रमों की संख्या दिनोंदिन बढ़ती जा रही है। संघटित परिवार टूटकर बिखर रहे हैं। आज माता-पिता अपने बच्चों के लिए बोझ बन गये हैं। वृद्धावस्था में माता-पिता की सेवा करना बच्चों का कर्तव्य होता है लेकिन आज के बदलते संदर्भों में इस तरह के आदर्शों के लिए, मूल्यों के लिए कोई स्थान नहीं है। मनुष्य का जीवन यांत्रिक बन गया है।

प्राचीन काल के भारत में पाठशालाओं में धार्मिक शिक्षा के साथ मूल्य आधारित शिक्षा भी जरूरी होती थी। लेकिन वक्त के साथ यह कम होता चला गया और आज वैश्वीकरण के इस युग में मूल्य आधारित शिक्षा तो लगातार घटती जा रही है।

साम्प्रदायिकता, जातिवाद, हिंसा, असहिष्णुता और चोरी डकैती आदि की बढ़ती प्रवृत्ति समाज में मूल्यों के विघटन के ही उदाहरण है। हमारी वर्तमान पिढी जब इतनी अनैतिक व चरित्रविहित हो तो आनेवाली पीढियों का स्वरूप क्या होगा इसकी कल्पना हम सहज ही कर सकते हैं।

आज सूचना तकनीकी (Information Technology) का द्रुतगामी विकास हुआ है। जागतिकीकरण के कारण रेडिओ, टी.वी., कम्प्यूटर, इण्टरनेट आदि द्वारा विश्व का संपूर्ण ज्ञान सहजता से उपलब्ध हो रहा है, लेकिन अगर बालक के चरित्र-निर्माण पर ध्यान नहीं दिया गया तो ये वैज्ञानिक साधन उसे पतित कर सकते हैं। आज विश्व के सर्वाधिक समृद्ध राष्ट्र अमेरिका का एक विद्यार्थी 18 वर्ष की उम्र तक कम से कम 12000 हत्याएं, बलात्कार आदि के दृश्य टी.वी. आदि पर देख लेता है उस विद्यार्थी के कोमल मस्तिष्क पर इसका कितना भयंकर प्रभाव पड़ता होगा? आज यही तकनीक हमारे देश में भी सुलभ हो गयी है। अनेक प्रकार के चैनल व चलचित्र टी.वी. पर प्रदर्शित होते हैं, जो 24 घण्टे चलते रहते हैं। उनमें से अनेक हिंसा व अश्लीलता को बढ़ावा देनेवाले, हमारे पारिवारिक जीवन को विखण्डित करने वाले होते हैं। आज विश्व का बौद्धिक विकास तो बहुत हुआ पर आध्यात्मिक विकास नहीं हुआ। विज्ञान का

भी उपयोग अधिकांशतः विध्वंसक अस्त्रों के सृजन में हो रहा है। ऐसी स्थिति में मनुष्य को सुख और शान्ती कैसे प्राप्त होगी? हमारी वर्तमान शिक्षा इन मूल्यों को छात्रों को नहीं दे रही है।

### **बदलते जीवनमूल्यों पर उपाय:-**

वर्तमान में अत्यंत आवश्यक हो गया है कि पाठ्यक्रमों में नैतिक मूल्यों को समाहित किया जाए तथा विज्ञान और अन्य विषयों की तरह इसे भी पूर्ण महत्व दिया जाए। इसलिए शिक्षण-शाला के अंतर्गत विद्यार्थियों को चरित्र-निर्माण के संस्कार देने होंगे। यदि हम प्रारंभ से ही अपने बच्चों को नैतिक मूल्यों की शिक्षा प्रदान करेंगे तभी भविष्य में हम अच्छे चरित्रवान, कर्तव्यनिष्ठ एवं इमानदार शासक, अधिकारी, अध्यापक व कर्मचारी की कल्पना कर सकते हैं। भावी पिढी को नैतिक रूप से सुदृढ़ बनाना हम सभी का उत्तरदायित्व है। बच्चों को नैतिक मूल्यों से परिपूर्ण करने के लिए यह भी आवश्यक है कि अभिभावकों व शिक्षकों में भी नैतिकता का समावेश हो। यदि शिक्षक ही नैतिक मूल्यों के अनुकरण करते हैं तो उनके छात्र भी उन्हीं का अनुसरण करेंगे।

**उपसंहार :** नई पिढी में सामाजिक एवं नैतिक मूल्यों की निर्बलता पाश्चात्य समाज में अनेक गम्भीर सामाजिक और नैतिक संघर्षों को उत्पन्न कर रही है। आज के अशान्त, उद्विग्न

एवं सांस्कृतिक संघर्ष के युग में हमें ऐसी शिक्षा की अपेक्षा है जिससे हमारे चरित्र में उन उच्च आदर्शों और सदगुणों का समावेश हो, जो सच्ची मानवता की जननी है। मूल्याधिष्ठित शिक्षण के लिए वैज्ञानिक सोच की आवश्यकता है, तर्क की आवश्यकता है। सम्यक् चिंतन और आचरण को जब तक हम अपने जीवन का हिस्सा नहीं बनाते तब तक मूल्यों को समाज में नहीं उतार सकते।

हम दुनिया की सभी सूचनाएं प्राप्त करें, विज्ञान व भौतिक जगत का पूर्ण ज्ञान प्राप्त करें, सारी उपलब्धियां प्राप्त करें, लेकिन इन सबके साथ धर्म के जीवनमूल्यों की उपेक्षा नहीं करें। उस स्थिति में विज्ञान भी विनाशक शक्ति न होकर मानव जाति के लिए कल्याणकारी सिद्ध होगा। भारतीय शिक्षा का आदर्श है-भौतिक ज्ञान के साथ साथ आध्यात्मिक ज्ञान का सम्बन्ध। आध्यात्मिक ज्ञान के विवेचन में जैन शिक्षा के तीन अभिन्न अंग हैं-श्रद्धा, भक्ति और कर्म। सम्यक दर्शन से हम जीवन को श्रद्धामय बनाते हैं, सम्यक ज्ञान से हम पदार्थों के सही

स्वरूप को समझते हैं और सम्यक चरित्र से हम सुकर्म की ओर प्रेरित होते हैं। इन तीनों का जब हमारे जीवन में विकास होता है तभी हमारे जीवन में पूर्णता आती है।

जैन शिक्षा का यही संदेश है कि हम अप्रमत्त बने, संयमी बनें, जागरूक बनें, चरित्र - सम्पन्न बने। तभी हमारे राष्ट्र का तथा विश्व का कल्याण सम्भव है।

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51.

## साहित्य और सिनेमा : अंतःसंबंध

डॉ. संध्या मोहिते

पीडीएफ शोध-छात्रा (हिंदी)

जनसंवाद एवं वृत्तपत्र विद्या विभाग,

डॉ. बाबासाहेब आंबेडकर मराठवाडा विश्वविद्यालय,  
औरंगाबाद

साहित्य में वैचारिक, भावनिक, सामाजिक परिवेश बौद्धिकता एवं काल्पनिकता का समावेश होता है। "साहित्य एक रासायनिक मिश्रण है जिसके निर्माण के तुंतुओं को पृथक करके देखना असंभव है। साहित्य के केंद्र में व्यक्ति प्रतिष्ठित रहता है और स्वयं को अतीत के सांचे में रखकर पहचानना चाहता है। साहित्य का कार्य बोध करा देना नहीं है, आगे बढ़कर आत्मप्रकाश भी देना है – एक ऐसा प्रकाश जो दिन की खुली रोशनी में नहीं मिल सकता – रात्रि में एक टार्च की सहायता से देखने से प्राप्त होता है।"1

साहित्य की तरह सिनेमा भी कुछ इसी तरह का विचार मंथन और प्रेरणा देने का कार्य करता है। सिनेमा समाज के विभिन्न पक्षों पर प्रकाश डालता है। समाज में घटित होनेवाली घटनाओं का तत्कालीन परिणामों का भी सिनेमा में विचार एवं चित्रण होता है।

समय-समय पर साहित्य के आधार पर समाज के मानसिक, भावनिक और बौद्धिक अंगों का, परिवेश का विश्लेषण किया जाता है। सिनेमा के सहयोग से साहित्य भी प्रभावित तथा अधिक लोकप्रिय बनता है। सिनेमा और साहित्य दोनों अभिव्यक्ति के माध्यम हैं। लेकिन दोनों के मुहावरे अलग-अलग हैं। साहित्य में केवल भाषा को ही गूँथा जाता है। उसमें अलंकारों व अतिशयोक्तियों का आधार लेकर साधारण वस्तु को भव्य बनाने की छूट होती है। कैमरे की भाषा साहित्य की भाषा से भिन्न होती है। रविन्द्रनाथ टैगोर ने 1929 में रंगमंच से जुड़े मुरारी भादुडी को लिखा था, "सिनेमा अनुभूतियों की श्रृंखला है। इस गतिमय दृश्य माध्यम की सुंदरता और भव्यता इस बात पर निर्भर करती है कि बिना बोली भाषा ही संपूर्ण अभिव्यक्ति में सक्षम है।"2

**साहित्य और सिनेमा अंतःसंबंध :**

दरअसल साहित्य और सिनेमा का रिश्ता बड़ा

ही जटिल है। सत्यजित राय ने भी अपनी पटकथाओं में श्रेष्ठ साहित्य का जमकर इस्तेमाल किया है। आवश्यक या कल्पनाशील परिवर्तन भी किए हैं। पर अक्सर अपनी रचनाओं को सिनेमा के पर्दे पर बदलते हुए रूप में देखकर नाराज हो जाते हैं। साहित्य और सिनेमा के रिश्ते पर गार्ब्रियल गार्सिया मारकुएस की यह टिप्पणी दिलचस्प है कि मैंने कभी सिनेमा के पर्दे पर किसी अच्छे उपन्यास को बेहतर होते हुए नहीं देखा है पर खराब उपन्यासों पर बनी कई अच्छी फिल्मों में गिरा सकता हूँ।"3

इसका अर्थ यह है कि सिनेमा एक कला है। निर्देशक की सृजनशीलता भी उसे सफल बनाने में सहायक होती है। कई बार अच्छे साहित्यकार की रचना को सिनेमा में न्याय नहीं मिल पाता। लेखक को जो कहना होता है उसकी सही-सही चित्रण दृश्यों द्वारा नहीं हो पाता और उद्देश्य सफल नहीं होता।

इसलिए इस कला के आधार को समझने के लिए संवेदनशीलता की जरूरत होती है।

साहित्य चूंकि 'स्वान्त सुखाय' होता है परंतु वह साहित्य जब सिनेमा में आता है तो व्यावहारिक पक्ष होता है। फिल्म निर्देशक अगर 'स्वान्त सुखाय' तत्व पर कार्य करें तो शायद उनका व्यवसाय नहीं चलेगा यह धारणा होती है। साहित्यकार की कृति को पूरी तरह से न्याय देने का प्रयास जब होता है तब 'तीसरी कसम' का निर्माण होता है। कोई विरला ही यह साहस कर पाता है।

श्रीकृष्ण चोपडा ने भी प्रेमचंद की कृतियों के प्रति न्याय देकर उन्हें श्रद्धांजली अर्पित की। 'हीरा मोती' जो दो बौलों की कहानी पर आधारित थी। जिस अंदाज से प्रेमचंद ने कहानी में पशु और मनुष्य के बीच अपनेपन की डोर बांधी उसी डोर को कोई भी धक्का पहुंचाए बिना कथानक साथ बांध दिया। और दर्शकों



के दिल को भी जीत लिया। बलराज साहनी और निरुपा राय के अभिनय से संपन्न यह फिल्म मूल कहानी की डोर संभाले चलती है।

सत्यजीत राय ने अपनी अधिकांश फिल्में इसी तत्व को साथ में रखकर की और उसमें उन्हें सफलता भी मिली है। साहित्य के आधार पर सिनेमा का निर्माण करते समय निर्देशक का संवेदनशील रचनाकार होना आवश्यक और सहायक सिद्ध होता है। कथानक की आत्मा पहचानना भी आवश्यक गुण है जो हर किसी के पास नहीं होता।

“कुछ विद्वानों के मतानुसार फिल्मों का अर्थशास्त्र निर्माता-निर्देशक और लेखकों को एक स्तर पर समझौता करना ही पड़ता है। साहित्यकार को यहाँ पहुँचकर एक पेशेवर लेखक का रूप धारण करना पड़ता है। मनोहर श्याम जोशी इस तरह के लेखन को रचनात्मकता के खिलाफ मानते हैं। साहित्य के मूल कथानक को चटपटा बनाकर प्रस्तुत करना उसकी आत्मा को मारना जैसा है। ‘बदनाम गली’, ‘बाजार’ जैसी फिल्में समाज की वास्तविकता का बयान जैसा

की वैसा करती है। लेकिन यदि कोई निर्माता या निर्देशक किसी साहित्यकार के कथानक पर फिल्म बनाने के लिए तैयार होता है, स्वाभाविक है कि यह कथानक की आत्मा को पहचाने।”<sup>4</sup>

#### निष्कर्ष :

साहित्य और सिनेमा समाज के अटूट हिस्से हैं। साहित्य को सिनेमा में चित्रित करने के लिए जिस नाटकीय भावों का, संवादों का और मानसिकता का विचार करना पड़ता है उसके लिए संवेदनशील मन और कथानक की आत्मा को समझना जरूरी होता है। सामाजिक सरोकारों की भावनात्मक अभिव्यक्ति भी एक कला है। वैचारिक और भावनात्मक पक्षों का सही संगम जहाँ होता है वहीं पर उत्कृष्ट कलाकृति का निर्माण होता है।

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52.

## समाज और साहित्य पर वैश्विकरण का प्रभाव और चुनौतियाँ

प्रा. ज्योति मुंगल

हिंदी विभाग

यशवंत महाविद्यालय, नांदेड

'वैश्विकरण' आज विश्वस्तर पर गहन चर्चा का विषय बन गया है। इस विषय पर चर्चा करना समय का भी तकाजा है। 'वैश्विकरण' यह शब्द अंग्रेजी के Globalization (ग्लोबलाइजेशन) शब्द का हिंदी रूपांतर है। हिंदी में इसके लिए अनेक पर्याय प्रस्तुत किए जाते हैं। जैसे भूमंडलीकरण, जागतिकीकरण, विश्वायन आदि। मूलतः इस अवधारणा का उदय विश्वबाजार के द्वारा अधिक कारगर बनाने के लिए ही हुआ है। इसे कार्यान्वित करने के लिए पहले 'गैट' (General Agreement on Tariff and Trade) बाद में 'विश्व बाजार संगठन' (World Trade Organization) को बनाया गया। विश्व बैंक और अंतरराष्ट्रीय मुद्राकोष (IMF) जैसी वित्तीय संस्थाएँ वैश्विकरण की प्रक्रिया को कारगर रूप देने में सहयोग कर रही हैं।

वैश्विकरण एकरूपता एवं समरूपता की वह प्रक्रिया है जिसमें संपूर्ण विश्व सिमटकर एक हो जाता है। वैश्विकरण से स्थानीय और वैश्विक लोग एक हो जाते हैं। आज दुनिया तेजी से चल रही है। 1980 का दशक उत्तर आधुनिकता का था तो

1990 का दशक वैश्विकरण का हो गया। इससे भी आगे अब उत्तर वैश्विकरण का युग जारी है। वैश्विकरण पुँजीवादी व्यवस्था का अत्यंत आधुनिक एवं विस्तृत रूप है। वैश्विकरण का सिद्धांत वैश्विक सांस्कृतिक व्यवस्था का अत्यंत आधुनिक एवं विस्तृत रूप है। वैश्विकरण का सिद्धांत वैश्विक सांस्कृतिक व्यवस्था में वैश्विकरण की शुरुआत हुई। यह वैश्विकरण विश्व अर्थ-तंत्र और विश्व-बाजार का निर्माण करने की एक योजना है। जिसमें प्रत्येक राष्ट्र की राजनीति को इसी अर्थतंत्र और बाजार की जरूरतोंके हिसाब से संचलित होना था। इस संचालन में बाधा बन सकनेवाले राष्ट्रों की सहायता से संप्रभुता से निबटने के लिए अमरिका के नेतृत्व में युरोपीय संघ और जापान का शक्तिशाली गठजोड़ कार्यरत है। वास्तव में वैश्विकरण एक बहुस्तरीय प्रक्रिया न होकर एक प्रभुत्वशाली केंद्र का घटक बन जाने का नाम है। वैश्विकरण सही अर्थ में अमरीकीकरण ही है। वैश्विकरण की प्रक्रिया इतनी तेज गति से रफतार पकड़ चुकी है कि केवल 16-17 सालों में ही इसने भारत का चेहरा मोहरा ही बदल दिया है। जीवन के हर एक आयाम को हर हिस्से को

वैश्विकरण ने प्रभावित किया है। फिर स्त्री-पुरुष संबंध इससे कैसे बच सकते हैं? जब हम इन संबंधों पर विचार करते हैं तो यह दिखाई देता है कि परिवर्तन की दिशा प्रगतिशील न होकर प्रतिगामी है। इसका प्रमाण है वैश्विकरण में स्त्री की शोचनीय स्थिती। इस वैश्विकरण ने स्त्री को अधिकाधिक जकड़ा है उसका विस्तार आज साहित्य में दिखाई देता है। वैसे तो पितृसत्ता पहले भी थी पर अब इसका चेहरा बदल गया है। नई पितृसत्ता जन्म ले रही है। कहने के लिए स्त्री पावर युमेन है पर औरत का देह, उसके श्रम, उसकी छवि, उसके सौंदर्य और कमनीयता का किसीभी काल के मुकाबले सर्वाधिक दोहन अब हो रहा है। पितृसत्ता के कुछ नए रूप रचे जा रहे हैं। परंपरा और धर्म के अलावा आर्थिक आधुनिकीकरण और विकास के नाम पर शोषण के नये-नये रूप सामाने आ रहे हैं। 1990 के आसपास देश में उद्योग एवं कृषि के कर्जे चुकाने के लिए तथा आर्थिक संकट दूर करने के लिए हर राष्ट्र ने स्त्री मवेशियों की तरह व्यापार कर अरबों डॉलर रुपये कमाना शुरू किया। आज डॉलर कमाने के साधन के रूप में उसे देखा जाने लगा है। यह व्यापार औरतों के मानवीय, राजनीतिक और नागरिक अधिकारों का हनन करके संपन्न हो रहा है। संयुक्त राष्ट्र ने अनुमान लगाया है की 1998 में 40 लाख औरतों का निर्यात हुआ होगा। इसकी संख्या समय के साथ-साथ बढ़ रही है।

आज की औरत अपने या अपने परिवार के लिए गुलामी नहीं कर रही है,

बल्कि वह पूरे अर्थतंत्र के लिए गुलामी कर रही है। वैश्विकरण और वाजारीकरण ने औरतों के श्रम और देह पर निजी नियंत्रण को सार्वजनिक नियंत्रण में बदल दिया है। 'प्राइवेट' से निकालकर 'पब्लिक' में लाकर उसका वस्तुकरण किया है। उसकी इस स्थिती से स्त्री की मानसिकता में परिवर्तन आया है। बदली हुई उसकी मानसिकता ने स्त्री-पुरुष संबंधों को भी प्रभावित किया है। स्त्री-पुरुष के स्वस्थ संबंध समाज की रीढ़ है। यही जब कमजोर हो जाती है तो किस तरह से परिणाम भूगतने पड़ते हैं, उसे लेखिका मृदुला गर्ग ने अपने उपन्यास 'कठगुलाब' (1996) में अभिव्यक्त किया है।

'कठगुलाब' उपन्यास की नायिका नीरजा को न पुरुष का सौंदर्य आकर्षित करता है न प्रकृति का, और न ही उसे ममत्व बाँध सकता है। नीरजा की इस मानसिकता के लिए कौन जिम्मेदार है? माता-पिता? परिवार? समाजव्यवस्था? इनमें से सभी का मिला-जुला साथ है। यह व्यवस्था धीरे- धीरे नारी के भीतर के लालित्य को समाप्त करती जा रही है। उसके भीतर के रस को सोख रही है। परिणामतः स्त्री मशीन में तब्दील होती जा रही है। यह उपन्यास गहरे आत्मनिरीक्षण का अवसर देकर यह चेतावनी देता है कि नारी को उसर करती जा रही यह सामाजिक व्यवस्था आत्मघाती नहीं तो क्या है? "यह सत्य है कि कुछ नहीं होता और न ही नितान्त सामाजिक। दरअसल व्यक्ति के माध्यम से समाज को और समाज के माध्यम से व्यक्ति

को परखना होता है<sup>1</sup>। मृदुला गर्ग की नीरजा इन बातों का साक्षात् प्रतीक है।

साहित्य में वैश्विकरण का संबंध अनुलनीय है। 'आलोचना' पत्रिका के सहस्राब्दी अंक में 'प्रेमरंजन अनिमेष' की एक छोटी कविता 'हमिद का चिमटा' प्रकाशित है उनकी निम्न पंक्तियाँ दृष्टव्य हैं।

'कविता मेरे लिए तीन पैसे का चिमटा है।

जिसे बचपन के मेले में मोल लिया था मैंने

कि जले नहीं रोटियों सेकनेवाले हाथ

कि दूसरे का दे सकूँ अपने चूल्हे की आग।'

साहित्य की सबसे संवेदनशील विधा कविता को माना गया है। आज का कवि दो पाटों के बीच जी रहा है, एक ओर स्वतंत्रता के बाद बढ़ते हुए सामाजिक-सांस्कृतिक संकट का भयावह परिणाम है। तो दूसरी ओर राष्ट्रीय और अंतर्राष्ट्रीय स्तर पर घटित होनेवाली घटनाएँ हैं। राष्ट्रीय-अंतर्राष्ट्रीय स्तर पर हुकूमशाही में विश्वास करनेवाले लोग हैं, जो अब तक छिपे हुए थे लेकिन आज के संस्कृति का नेतृत्व करने का प्रयास कर रहे हैं जिसमें आम जनता पिसती जा रही है। नागार्जुन कहकर गए -

'मायावी है बड़े घाघ है,

उन्हे न समझो मंद।

तक्षकने सिखलाए उनको

'सर्पनृत्य के छंद

अजी समझ लो उनका

अपना नेता था जयचंद

हितकर के तंबू में अब वे लगा रहे पैबंद।<sup>2</sup>

आज राष्ट्रीय स्तर पर ही नहीं तो सारी मानवता के भविष्य से जुड़ी हुई समस्याएँ जटिल बन गयी हैं। मनुष्य की आस्थाएँ टूट गयी हैं। जिसके कारण हमारे

सामाजिक, सांस्कृतिक परिदृश्य में इतना व्यापक और तेजी से

परिवर्तन हुआ है की, आज कविता को अपने राष्ट्रीय जनवादी और प्रगतिशील मूल्यों की रक्षा के लिए बहुत अधिक संघर्ष करना पड़ रहा है। अमरिकी नेतृत्व में जिस एक धुरवीय विश्वव्यवस्था का उदय हुआ है, वह अन्य देशों की सामाजिक, आर्थिक स्वतंत्रता के साथ ही सांस्कृतिक अस्मिता को खत्म करता जा रहा है।

वैश्विकरण के दौर में विशुद्ध व्यवहार में सभी तर्क, विचार, संवाद और संवेदना आदि सब धरे के धरे रह जाते हैं। हर जगह सूरत (बाह्य सौंदर्य) और सिरत अर्थात् विचार पर भारी पड़ती नजर आ रही है। आज कला और कलाकार बाजार - हाट के विकृत चुंगल में कैसे फँस गए हैं यह वेदप्रकाश जी की निम्न काव्य पंक्ति से उभरता है-

'सोचा था

कुछ तर्क बचाकर ले जाएंगे लेकिन सूरत

बहुत अधिक

सिरत पर भारी

फेंसी रंगोली तक बाजार हाट चुंगल में।'

साहित्य और परिवेश को कभी प्रकट नहीं किया जा सकता। परिवेश की समस्त क्रिया प्रतिक्रियाओं का प्रभाव एवं प्रतिबिंब साहित्य में स्वाभाविक रूप से बढ़ता ही है। साहित्य को परिवर्तन की भनक पहले लगती है। प्रणवकुमार प्रियदर्शी 'अपनी सीमाओं' में कविता में लिखते हैं -

'भूमंडलीकरणीय खुशबू दौड़ में

अपने अस्तित्व का प्रश्न ही

सुरसा के मुख की शान्ति

इतना विशाल हो गया की  
अपने अस्तित्व को बचाने में ही  
जीवन का अर्थ लग जाता है  
बचा खुचा जो भी रहता है  
बुढ़ापे में तब्दील हो जाता है।"

बाजारवाद की चपेट में मानवीय  
जीवन और मानवी के उदात्त मूल्यों का क्रय-  
विक्रय होने की बात तथा व्यक्ति, देश,  
संस्कृति तथा लोकतंत्र जैसी जीवनप्रणाली  
को प्रभावित करने की क्षमता बाजारवाद में  
होने का स्पष्ट संकेत कवि देते हैं।  
गिरिजाकुमार माथूर बाजारीकरण के प्रभाव  
को रेखांकित करते हुए लिखते हैं -

"अर्थ उपनिवेश विनते हैं  
मूल्य बाजारों में विकते हैं  
विक्रय होता आदर्श का  
देश, व्यक्ति का, संस्कृतियों का  
लोकतंत्र भी यहाँ जाल है"

गैट जैसे व्यापार संबंधी समझोते पर  
भारत ने जल्दबाजी में हस्ताक्षर किए और  
अपने आपको नवसाम्राज्यवादियों के चरणों  
पर समर्पित कर लिया। एकांत श्रीवास्तव  
ने अपनी 'हस्ताक्षर' नामक कविता में इस  
स्थीती को अत्यंत सूक्ष्म रूप से शब्दबद्ध  
किया है -

"सिर्फ एक हस्ताक्षर किया जाता है  
और छिन जाती है हमारी ओखे  
कट जाते हैं हमारे हाथ  
सिर्फ एक हस्ताक्षर किया जाता है  
और खो देते हैं हम  
अपना देश"

भूमंडलीकरण ने उपभोक्ता समाज का  
निर्माण किया है। जिसके पास खरीदने की  
क्षमता नहीं वह मनुष्य नहीं है। सामान्य  
जन यहाँ तुच्छ है और क्रय क्षमता

रखनेवाले धनवान प्रतिष्ठित हैं। वैश्विकरण  
का ही परिणाम है कि सामाजिक संबंधों की  
बुनियाद समझा जानेवाला स्नेह और सद्भाव  
कब का विदा हो चुका है, उसके स्थान पर  
अर्थ और स्वार्थ की प्रतिष्ठा कब हुई यह  
कोई नहीं जान पाया।

समाज पर आर्थिक सत्ता प्राप्त कर  
धीरे धीरे राजनीतिक, सामाजिक, सांस्कृतिक,  
साहित्यिक, शैक्षणिक अधिकार को भी प्राप्त  
करने का धोखा अधिक होता है। भारत में  
ब्रिटिश साम्राज्य की स्थापना इसी तरह हुई  
थी इसे हम नजरंदाज नहीं कर सकते।  
आज हम वैश्विकरण के कारण उत्तर  
औपनिवेशिक समाज का संकट झेल रहे हैं,  
जो उत्तरोत्तर बढ़ता जा रहा है। संस्कृति  
और समाज का संकट निरंतर क्षरित होती  
हुई मूल्य-व्यवस्था का परिणाम है। इस  
उत्तर औपनिवेशिक समाज में अपनी पहचान  
निर्मित करनी थी जिसकी कोशिशें आधी -  
अधूरी रही। इतनाही नहीं औपनिवेशिक  
विरासत से ही तमाम समस्याएँ भी जुड़ती  
गयी जिन्होंने सांस्कृतिक जीवन को अधिक  
से अधिक संकटों, चुनौतियों और मुश्किलों से  
भर दिया। पंकज सिंह के अनुसार - "अब  
जो भारतीय सांस्कृतिक चेतना है या साहित्य  
के जो सरोकार हैं, उनमें आजादी के बाद के  
दौर में एक तरह का सांस्कृतिक  
अमरिकीवाद देखने में आया हिंदी में उसके  
कई रूप दिखाई दिए। एक स्वप्न भी था-  
एक नया समाज, एक समतामूलक समाज  
रचने का। इसी के साथ-साथ हिंदी में एक  
तरह का वैचारिक क्षरण आया परंतु धीरे-  
धीरे पिछली आकृतियाँ क्षीण हुई और अब

एक नए किस्म के प्रतिरोध का, विमर्श का स्वभाव हिंदी विकसित कर रहा है। इसमें वैश्विकरण और बाजारीकरण के साथ-साथ उतर आधुनिकता का हस्तक्षेप भी अपने ढंग से हुआ।<sup>3</sup>

गांधी समय विश्व के लिए पुजनीय है। उसी गांधी पर गिरिराज किशोर ने 'पहला रिमिहिया' उपन्यास लिखकर बौद्धिक एवं आर्थिक उपनिवेश को खुला किया है। यानी राजनीतिक गुलामी से हम भलेही मुक्त हो गये हों परंतु बौद्धिक एवं आर्थिक उपनिवेश उदारीकरण, निजीकरण एवं वैश्विकरण के नाम पेरोसा जा रहा है। यहाँ तक कि प्राकृतिक संसाधनों पर भी पूंजीपतियों की दृष्टि गयी है। वीरेंद्र जैन के उपन्यास 'डूब' में बौध बंधने के कारण विस्थापितों की स्थिति दयनीय बनी है। भले ही पंडित जवाहरलाल नेहरू बंधों को आधुनिक देवालय कहते हों, लेकिन देवालियों से मात्र हर तरह का लाभ पुजारियों को होता है। उदय प्रकाश के कहानीसंग्रह 'मोहनदास' में गांधी मूल्यों का पतन दिखाया गया है। भले ही भारत विश्व का सबसे बड़ा लोकतांत्रिक देश है परंतु आज यहाँ की व्यवस्था पूंजीपति, धर्मगुरु एवं बौद्धिक के त्रिपुटी गंठजोड़ पर आधारित है। मल्टी इलेक्ट्रॉनिक मीडिया पर भी बौद्धिकों एवं पूंजीपतियों का वर्चस्व बराबर है। जिस वेग से दलित एवं नारी विमर्श पाँव पसार रहा है उतनी ही वेग से निजीकरण बढ़ रहा है (SEZ) 'सेज़' पर प्रेमचंद ने 'रंगभूमि' उपन्यास उस समय लिखा था। आज के रचनाकार 'सेज़' या 'ग्रेज़' (Green

Economic Zone) का समर्थन करते दिखायी पड़ते हैं। इधर कैलाश बनवासी की कहानी 'बाजार में रामधन' चकाचौंध दुनिया का चित्र खिंचती है तथा मजदूर बेसहारा की बेबसी को भी उजागर करती है। गरीब आज और गरीब होता जा रहा है जबकि धनी वर्ग और धनी बनता जा रहा है।

'संक्रमणकालीन समय में साहित्यिक जिम्मेदारियों और बढ़ जाती हैं। शंकर शेष का नाटक 'एक और द्रोणाचार्य' की परंपरा देखते ही बनती है। अर्थात् साहित्यकार समाजवादी विचारों को विविध विधाओं में जैसे ही लिखते हैं वैसे बौद्धिक तकनीकी एवं पूंजीपति लोक हर तरह का उपनिवेश करके लोकतांत्रिक लेबल के उपर सत्तात्मक पूंजी का व्यापार खड़ा करके एक नयी कठिनाई उपस्थित कर देते हैं। विक्रम सेठ, बी.एस.नाईपाल, नीरद सी.चौधरी, अनिता देसाई, किरन देसाई, अरविंद अडि, सलमान रशदी एवं तसलीमा नसरीन जिन जट्टोजहद का वर्णन करते हैं उससे कहीं ज्यादा विकट संक्रमण वर्तमान समय में दिखायी देता है।<sup>4</sup>

बदलते वैश्विक आर्थिक, सामाजिक, राजनीतिक परिवेश को ध्यान में रखते हुए नारियों में संपूर्ण व्यक्ति स्वतंत्रता के संकेत पुरुषों के ज्यादाती के कारण या आदतन ईस्मत चुगताइ की कहानी 'लिहाफ' आशा सहाय के उपन्यास 'एककिन्नी' से मिलती है। नारी जीवन एक और सहजीवन को उत्तम समझ रहा है तो कुछ ऐसे भी उपन्यास एवं कहानियों के पात्र हैं जो परम्परागत भारतीय जीवन में विश्वास रखते हैं। अभिव्यक्ति के

स्तर पर आज महिला लेखिकाओं ने अपनी-अपनी आत्मकथाएँ लिखकर नारी शोषण के विविध आयामों को उभारने की नई परंपरा उमड़ पड़ी है। इससे भारतीयता की पोल ही खोल दी है। नारी विमर्श के नाम पर जो परोसा जा रहा है क्या समाज के लिए वह उपयोगी है? यह भी एक सवाल ही है? अमृता प्रितम की आत्मकथा 'रसीदी टिकट', मैत्रेयी पुष्पा की आत्मकथा 'गुड़िया भीतर गुड़िया' प्रभा खेतान की आत्मकथा 'अन्या से अनन्या' मन्नु भंडारी की आत्मकथा 'एक कहानी यह भी या अनामिका की आत्मकथा 'दस द्वारे का पीजरा' सब को पढ़ा जाय तो मुकम्मिल नारी जीवन की दास्तान दिखायी देती है।

वैश्विक परिप्रेक्ष्य का 'वसुधैव कुटुंबकम्' में भले ही परिवर्तित कर दिया हो परंतु क्षेत्रीयता (Naativeness) तो कहीं न कहीं दिखायी देती रहेगी। इसीलिए दलित आंदोलन से अलग आदिवासी आंदोलन जोर पकड़ रहा है। फिर भी औद्योगिक एवं शैक्षणिक परिवेश के तहत आदिवासी भी अपने आपको बदलने की कोशिश कर रहे हैं। दलितों एवं शैक्षणिक परिवेश के तहत आदिवासी भी अपने आपको बदलने की कोशिश कर रहे हैं। दलितों एवं आदिवासियों के यहाँ नारी स्वतंत्रता का बखान किया जाता रहा है। जैसे जैसे आधुनिकता उत्तर आधुनिकता का प्रचार-प्रसार बढ़ता जा रहा है वैसे-वैसे अंधविश्वास, जाति-पाँति के बंधन जटिल होते जा रहे हैं। यह भी देखने में आ रहा है कि ब्राह्मणवादी मानसिकता मात्र ब्राह्मणों में ही

नहीं बल्कि उन सभी लोगों में आयी है जो सत्ता एवं पूँजी से जुड़े हैं। बाजारीकरण के कारण साहित्य का वर्तमान परिदृश्य इन दिनों काफी उलझता हुआ है। लेखिका के आपसी संबंधों में दरार और दूरी बढ़ी है आरोप प्रत्यारोप के कारण माहौल और भी प्रदूषित हुआ है। लेखन बहुत हो रहा है लेकिन कुछ अपवादों को छोड़ गुणवत्ता का अभाव है।

वैश्विकरण, निजीकरण, उदरीकरण एवं विश्वगाम के व्यावर्तक लक्षण लोगों को अच्छे लगते हैं। सरकारी क्षेत्र कमजोर पड़ते जा रहे हैं और प्राइवेट सेक्टर आगे आ रहे हैं। इसमें सबसे बड़ी परेशानी गरीबों एवं महिलाओं को है। जिनके हाथ में सत्ता, पूँजी एवं मनोविज्ञान की नब्ज है। वे तो किसी भी स्तर पर जाकर राज्य कर रहे हैं। लेकिन मेहनतकश वर्ग को वैश्विकरण के युग में मेहनत करने के अलावा कुछ नहीं मिला है। शारीरिक मेहनत करनेवालों को भरपूर मजदूरी भी नहीं मिल रही है जिससे हर वर्ग के लोग आत्महत्याएँ कर रहे हैं। साहित्य के सामने वैश्विक स्तर पर हर तरह की चुनौती है। वैश्विकरण से प्रभावित कलाकार अपनी कला का उपनिवेश करके रूपये कमा रहा है। आजकल तो साहित्यकारों को कई पुरस्कार भी मिल रहे हैं। जबकि वाल्मीकी, व्यास, कालिदास, चंद्रवदायी, नरसी मेहता, रैदास, महाप्रभू चैतन्य, कबीर, निराला के समय में इतने पुरस्कारों की व्यवस्था नहीं थी फिर भी कालजयी विश्व साहित्य रचा गया। आज हम साहित्य विश्व स्वराज को साकार करेंगे

तभी वैश्विक परिप्रेक्ष्य में 'वसुधैव कुटुंबकम्' साकार होगा।

वैश्विकरण ने भले ही भारतीय समाज में कुछ मात्रा में आर्थिक परिवर्तन किया हो, लेकिन समाज में समानता की भावना को बड़ी ठेस पहुंचाई है। वैश्विकरण ने अमीरों की संख्या को भी बढ़ाया है और गरीबों की भी। इसने समाज के बाहरी रूप में परिवर्तन किया है, लेकिन अंतरात्मा को और अधिक प्रतिगामी बनाया है। समाज आज वैश्विकरण के कारण अपने आपमें सीमित हो रहा है। परिणामस्वरूप समानता, बंधुता, भाईचारा यह शब्द केवल खोकले बन गए हैं। आज केवल आर्थिक वैश्विकरण हुआ है लेकिन आत्मा का वैश्विकरण नहीं हुआ है। जब तक आत्मा के विकास का वैश्विकरण नहीं होता तब तक 'वसुधैव कुटुंबकम्' की धारणा केवल धोखा है। इस अर्थ और स्वार्थ पर आधारित वैश्विकरण ने भारतीय समाज में भयंकर परिवर्तन किए हैं। कोई भी आदर्श पहले समाज में बनता है, इतिहास उस आदर्श को जिंदा रखता है और वही आदर्श साहित्य में संवेदना के प्राणरस के कारण सक्रीय और सार्थक होता है। आज समाज को निष्प्राण बनाने की प्रक्रिया चालू हो गयी है। पूँजीवादी, साम्राज्यवादी व्यवस्था अपने आप को मानव जाति के विकास का चरमोत्कर्ष मानते हुए इतिहास के अंत की घोषणा कर रही है। कविता के अंत की बात की जा रही है।

आज हम देखते हैं की सच्ची और वास्तविक अनुभूति विरल होती जा रही है।

चारों और छद्मजाल का घना कोहरा छाया है। टूटते हुए मानवीय मूल्यों के बीच आज का कवि परिवर्तन से अधिक बचाव के लिए चिंतित और बेचैन है। कुमार अंबुज की 'सुबह के लिए' इस कविता में भविष्य के लिए कुछ बचा लेने की आवश्यकता पर बल दिया है -

चाँका बरतन के बाद  
माँ ने टैक दिए हैं कुछ अंगारे  
राख से  
थोड़ी सी आँध  
कल सुबह के लिए भी तो चाहिए।'

वैश्विकरण में साहित्य की भाषा परिवर्तित हो रही है। भाषा साहित्य के माध्यम से सारे विश्व में पहुंच रही है, भाषाई बंधनों को तोड़कर शब्दों के आदान-प्रदान नये कलेवर दिशाबोध को समाहित करके भाषा की संरचना की ओर अग्रसर है। वैश्विकरण में विविध भाषी श्रेष्ठ देशों में साहित्य का अनुवाद भी विविध देशों की संस्कृति और दर्शन से परिचित ही नहीं करता बल्कि जीवन के नये संदर्भ हमारे समक्ष रखते हुए, नयी चुनौतियों स्वीकार करने के लिए मजबूर कर देता है। जन्म से लेकर मृत्यु तक से तार नयी टेक्नोलॉजी से जुड़े हैं। साहित्य में भी इसी का प्रतिबिंब देखने को मिलता है। भाषा का मूल रूप बदल रहा है लेकिन शब्दभंडार भी बढ़ रहा है। वैश्विकरण में हिंदी साहित्य और भाषा इन दोनों में अपनी अलग पहचान बनाकर इस विश्व को एक धरोहर में बाँधने का कार्य कर रही है। विश्व की भाषा में तुलना की जाए तो हिंदी ने भी



अपना अलग स्थान जमाया है। भारत के बाहर हिंदी लेखकों की संख्या लगातार बढ़ रही है। इनमें कई रचनाकारों ने तो कविता, कहानी और उपन्यास के क्षेत्र में भी कार्य किया है।

साहित्य के सामने नयी चुनौतियों भी नजर आ रही है। हमारे यहां 75 प्रतिशत जनता ग्रामीण है पर आज साहित्य में अधिकतर शहरी जीवन का चित्रण बढ़ गया है। आज ऐसी कोई नवीन परंपरा या धारा आगे बढ़ती नजर नहीं आ रही है जो प्रेमचंद नागार्जुन की तरह ग्राम्य समाज की प्रतिनिधिक छवि प्रस्तुत करती हो। गाँव के बहाने किसान-मजदूर की कथा प्रेमचंद के यहां ही विस्तृत-परक और सर्वाधिक ऊँचाई पाती है। बाद में नागार्जुन, फणीश्वरनाथ रेणु, शैलेश मटियानी प्रमुख हैं, इनके बाद पिछले कुछ दशकों में संजीव, अरुण, उदयप्रकाश, विजयकांत, चंद्रकिशोर, जैस्वाल, पुन्नी सिंह, महेश कटारे, शिवमूर्ति, ऋषिकेश सुलभ, अखिलेश, मदन मोहन, संजय खाती, भगवानदास मोरवाल, मैत्रेयी पुष्पा, जयप्रकाश कर्दम, जयनंदन एस.आर., हरनोर आदि ऐसे कथाकार सामने आए हैं जिन्होंने अपनी - अपनी कथा - रचनाओं के माध्यम से ग्रामीण समाज के सच को सामने लाने का प्रयास किया है। लेकिन कुछ एक अपवादों को छोड़कर कृषि व्यवस्था और किसानों के जीवन में आ रहे नए-नए संकटों और परेशानियों का सवाल इनके कथासाहित्य में अनुपस्थित है।

वैश्विकरण और बाजारवाद के परिणाम स्वरूप निर्माण हो रही और होनेवाली भयावहता पर बार बार चिंता प्रकट की है किंतु इसके विरुद्ध व्यापक जन-आंदोलन करने के लिए मनोभूमिका तैयार करनेवाली कविता का स्वर अत्यंत क्षीण है। हिंदी कविता अपनी प्रतिबद्धता से कही भी समझौता नहीं करती है। वह कभी भी लूट, शोषण, अन्याय, पूँजीवाद और बाजारवाद के पक्ष में नहीं है। लेकिन उनके विरोध में पहले के कवियों जैसी उग्रता भी नहीं है। वहीं दूसरी ओर साहित्य पढ़नेवालों की संख्या कम होती जा रही है। पठनीयता की समस्या आज बहुत बड़ी समस्या है। ऐसी चुनौतियों से उभरने के लिए साहित्यिक क्षेत्र में प्रयास होने जरूरी है तभी लोकमंगल की भावना यह साहित्यिक उद्देश सही अर्थों में सार्थक भी होगा।

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53.

**भूमंडलीकरण और हिंदी भाषा****प्रा.शिवाजी उत्तम चवरे**

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प्रास्ताविक—

हिंदी विश्वव्यापार एवं वैश्वीकरण की दृष्टि से आज विश्वभाषा बन गयी है। हिंदी भाषा का समुचित प्रयोग साहित्य क्षेत्र के अलावा बैंकिंग, वाणिज्य, व्यवसाय, ज्ञान-विज्ञान आदि जैसे प्रयोजनपरक क्षेत्रों के साथ ही तकनीकी कंप्यूटर के क्षेत्र में भी प्रयुक्त होकर वह विश्वसमुदाय के व्यावसायिक संगठनों की अपनी भाषा बन चुकी है।

वैश्वीकरण पुंजीवादी व्यवस्था का विस्तृत रूप है। वैश्वीकरण से हिंदी भाषा का शब्द-समूह बढ़ गया है। संपर्क भाषा के रूप में वह विश्व में पनप रही है। वैश्वीकरण से हिंदी को अलग स्थान मिला है। वैश्वीकरण ने उसे नये आयाम दिए हैं। उसके स्वरूप और प्रकृति का विस्तार हुआ है। प्रसार माध्यम, इंटरनेट, कंप्यूटर के जरिए वह विश्व में फैली है।

**भूमंडलीकरण का अर्थ —**

वैश्वीकरण को समतल दुनिया का नाम भी दिया गया है जिससे एक देश से दूसरे देश में आवागमन, संपर्क, व्यापार आदि सहज और सामान्य होता है। भूमंडलीकरण के समतल होने से देशों के बीच की आर्थिक, सामाजिक, सांस्कृतिक आदि दीवारें टूट रही हैं। हर प्रकार के वाद का विश्वस्तरीय मानकीकरण का एक तेज़ दौर चल रहा है, प्रतियोगिताओं और उपलब्धियों का दायरा अपनी सीमाओं को तोड़ते हुए पूरी धरती पर फैल रहा है। जिसमें हर तरफ सरल, सहज, सर्वमान्य और सारगर्भित विभिन्न तत्वों व पक्षों की मांग हो रही है। इस प्रकार अति विस्तृत कार्यक्षेत्र मिल जाने से प्रत्येक राष्ट्र अपनी मौलिक सभ्यता, संस्कृति को लेकर उभर रहा है तथा इस सभ्यता और संस्कृति के साथ अपने राष्ट्र की भाषा को अभिव्यक्ति का माध्यम बनाकर अपनी एक मुकम्मल पहचान की फिराक में लगा है। वैश्वीकरण का यह

दौर प्रत्येक राष्ट्र के शक्ति परिक्षण का है। जिसमें अभिव्यक्तियां अपनी महत्वपूर्ण भूमिकाएं निभाएंगी तथा जिस राष्ट्र का संप्रेषण जितना प्रखर और परिस्थितिजन्य होगा वह बाजी उतनी ही सुगम तौर पर उस देश के हाथ होगी। अतएव वैश्वीकरण में भाषाओं की वर्चस्वता की अघोषित व अप्रत्यक्ष लड़ाई जारी है।

**वैश्वीकरण में हिंदी भाषा का स्वरूप —**

भूमंडलीकरण के इस आरंभिक दौर में हिंदी स्वयं को राष्ट्र की बिंदी प्रमाणित करते हुए अपने डेने को हनुमान की तरह विशाल रूप देने में सफलतापूर्वक प्रयत्नशील है। हिंदी की जब भी बात हो तब उर्दू भाषा का जिक्र न हो यह हो नहीं सकता, अतएव भारत और पाकिस्तान दोनों देशों के नागरिकों द्वारा हिंदी भाषा को निरंतर व्यापक और सक्षम आधार दिया जा रहा है। हिंदी की सीमाएं यही आकर खतम नहीं हो जाती हैं बल्कि इसके विकास में द्रविडीयन, तुर्की, फारसी, अरबी, पुर्तगाली और अंग्रेजी भाषाओं का उल्लेखनीय योगदान है। भारत देश की सभ्यता और संस्कृति को इसी प्रकार की भाषा संचेतना सहित आठ सौ वर्षों से कुशलता पूर्वक अभिव्यक्त किया जा रहा है। वैश्वीकरण के वर्तमान दौर में डिजिटल मीडिया द्वारा हिंदी को अफ्रीका, मध्य-पूर्व यूरोप और उत्तरी अमरीका में एक चित्तआकर्षक ढंग से लगातार पहुंचाया जा रहा है। दूसरी ओर बहुराष्ट्रीय कंपनियों दक्षिण एशिया के बाजार में पैठ लगाने हेतु हिंदी की उपयोगिता में उत्तरोत्तर बढ़ोत्तरी करते जा रही है। इन सबके साथ कुशल मानव श्रम, विशेषज्ञों की ज़रूरतें आदि के लिए भी दक्षिण एशिया विश्व को अपनी ओर खींच रहा है। इसका तात्पर्य यह कतई नहीं है कि विश्व में अन्य भाषाएं अलसाई सी हैं बल्कि विश्व में अपने परचम को लेकर हिंदी के साथ अग्रणी कतार में दौड़

लगानेवाली जर्मन, फ्रेंच, जपानी, स्पैनिश और चीनी जैसी प्रमुख भाषाएं भी कदम से कदम मिलाकर एक-दूसरे से आगे निकलने की होड़ में दौड़ रही हैं। एक ताजा भाषाई अनुमान के अनुसार विश्व में कुल छह हजार आठ सौ नौ भाषाएं बोली जा रही हैं जिसमें से 80: भाषाओं को बोलनेवालों की संख्या एक लाख से कम है। इन सभी भाषाओं में हिंदी को सीधे चुनौती देनेवाली भाषा चीन में बोली जाने वाली मँडरीन भाषा है। ज्ञातव्य है कि जनसंख्या की दृष्टि से चीन और भारत को चुनौती दे पाना अन्य देशों के लिए कठिन कार्य है।

विश्व 21 वीं शताब्दी में एक वैश्विक गांव बनते जा रहा है। एक अरब से भी अधिक नागरिकों के भारत देश की तेज गति से विकसित हो रही अर्थव्यवस्था ने, विश्व को अपनी ओर देखने के लिए विवश कर दिया है। हाल ही में जब यह तथ्य उभरा कि दुनिया की 3 हजार भाषाओं और बोलियों का अस्तित्व वर्ष 2045 तक समाप्त हो जाएगा, जिसे सुनकर विश्व की भाषाएं चौंक उठी तथा भारत देश में दबे शब्दों में एक सुगबुगाहट सी चली कि कहीं हिंदी भी तो इन तीन हजार भाषाओं में एक नहीं है। यह एक काल्पनिक भय मात्र है किंतु इससे एक संकेत यह भी मिलता है कि देश में कुछ ऐसे लोग भी हैं जिन्हें हिंदी भाषा की समाप्ति की शंका भी है। जबकि अमरिका में सेंटभल इंटरलीजेंस एजेन्सी की 2005 की सी.आई.ए. वर्ल्ड फैक्ट बुक के अनुसार धरती पर बोले जानेवाली भाषाओं में से हिंदी विश्व की सबसे प्रभावशाली चतुर्थ भाषा है। एक ओर भारत देश के कुछ लोगों का भय है तो दूसरी ओर भूमंडलीय स्तर पर उस भय का निराकरण भी उपलब्ध है। यदि हम पहले भारत के इस मानसिकता का विश्लेषण करें तो नतीजा यही होगा कि बहुत कम लोग हैं जो हिंदी की वर्तमान गति और प्रगति की स्पंदनों का अद्यतन अनुभव कर रहे हों वरना अधिकांशतः लोगों की भाषागत धारणाएं यंत्र-तंत्र, पठन-श्रवण के आधार पर वेताल कथा के समान हैं। हमारे देश में हिंदी निरंतर विभिन्न स्तरों पर स्वीकारी जा रही है। इसके बावजूर भी यह धारणा मानस में घर कर गई है कि— लोग क्या कहेंगे। हमारा देश हिंदी की मानसिकता से अभी भी जूझ रहा है। जबकि विश्व में हिंदी के प्रचार-प्रसार और लोकप्रियता का विश्लेषण परिणाम, हिंदी को एक उर्जापूर्ण भविष्य की ओर ले जा रहा है।

विश्व स्तर पर हिंदी के विस्तार में हिंदी साहित्य की उल्लेखनीय भूमिका है और अभी भी हिंदी साहित्य अपनी भूमिका को बखूबी निभा रहा है। समय के संग भूमिका के तरीके में बदलाव आते जा रहे हैं। हिंदी साहित्य अब तकनीकी से जुड़ रहा है तथा कम्प्यूटर की विभिन्न विधाओं में अपनी उपस्थिति को दर्ज कराते हुए हिंदी बढ़ रही है। हिंदी गद्य विधा में अभिव्यक्ति 'गर्भनाल' आदि जैसी वेब पत्रिकाएं हिंदी साहित्य के बेहतर छवि को निरंतर निखार रही हैं तथा ऐसी कई पत्रिकाओं को विदेशों से एक बड़ा पाठक वर्ग मिला है। जालघर पर अनेकों हिंदी पत्रिकाएं और ब्लॉग हिंदी के महत्व को दर्शाते हुए प्रभावशाली ढंग से प्रचार-प्रसार में लगी हैं। वैश्वीकरण के युग में सूचना और प्रौद्योगिकी के ताल-मेल के बिना हिंदी के विस्तार की कल्पना तक नहीं की जा सकती। अपनी तमाम कठिनाइयों के बावजूद भी हिंदी ने जिस तरीके से प्रौद्योगिक जगत में अपना पैर जमाया है उसकी भूरिभूरि प्रशंसा मुक्त कंठ से जितनी ज्यादा की जाए उतना कम है। कौन लोग हैं जो हिंदी और प्रौद्योगिकी के संगम के लिए उल्लेखनीय भूमिकाएं निभा रहे हैं। निःसंदेह विश्व के विभिन्न देशों में बसे भारतीय और हिंदी प्रेमी, भारत सरकार तथा देश में मुट्ठी भर प्रौद्योगिकी से नाता रखनेवाले हिंदी प्रेमीजन। आज व्यक्ति का मोबाईल नंबर जितना जरूरी हो गया है उतना ही महत्वपूर्ण हो गया इंटरनेट का उसका आई. डी.। कम्प्यूटर से जुड़े रहने से इंटरनेट की दुनिया में हिंदी के फैलते साम्राज्य की नवीनतम जानकारीयां मिलती रहती हैं। प्रसिद्ध सर्च इंजन गूगल के प्रमुख एरिक शिम्ट का मानना है कि अगले पांच से दस सालों में हिंदी इंटरनेट पर छा जाएगी और अंग्रेजी और चीनी के साथ हिंदी इंटरनेट की दुनिया की प्रमुख भाषा होंगी।

#### निष्कर्ष —

वैश्वीकरण के इस दौर में हिंदी भाषा के बदलते स्वरूप को स्वीकारना अनिवार्य है। हिंदी का विकास जनचेतना के आधार पर हुआ है और हो रहा है। हिंदी के समक्ष उभरनेवाली चुनौतियों का सामना करने के लिए उसे हर समय तैयार करना आवश्यक है। यदि हमें हिंदी को वैश्वीकरण के पटल पर पूर्णतः सशक्त रूप में उभारना है तो उसे युग के वैज्ञानिक एवं तकनीकी नियमों के अनुरूप रखना होगा। हिंदी का वर्चस्व बाजार, उपभोक्ता, व्यवसाय और रोजगार की

अन्य अनेक संभावनाओं के साथ बढ़ रहा है। वह शिक्षा, कम्प्यूटर, इंटरनेट, उद्योग, मनोरंजन, चिकित्सा, टेलिफोन, टेलीग्राम, दूरसंचार, विज्ञान, अभियांत्रिकी, शोध, अन्वेषण आदि के माध्यम से पूरे विश्व में फैल रही है। वैश्वीकरण का यह दौर हिंदी भाषा के विकास की दृष्टि से महत्वपूर्ण योगदान सिद्ध हो रहा है

**आधार ग्रंथ :**

1. भगवान सिंह – शुभ्रा
2. डॉ. शशिभूषण सिंहल – हिंदी उपन्यासों की प्रवृत्तियाँ
3. डॉ. विजया पडोडे – जैनद्र के उपन्यास साहित्य में हिंदी
4. शिवकुमार शर्मा – हिंदी साहित्य युग और प्रवृत्तियाँ

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## भारतीय संस्कृति : परंपरा से आधुनिकता तक

डॉ. माधवी बागी

ज्योती कॉलेज, बेळगाव

### भारतीय संस्कृति : एक परिचय

भारतीय मनुष्य एक व्यक्ति नहीं अपितु एक संस्कृति है। मनुष्य एक वंश परंपरा और शाश्वत संस्कृति का संवाहक है। उससे ही भारत की प्रतिष्ठा बनती है। उसी के प्रेम, करुणा, शान्ति, वात्सल्य से भारतीय संस्कृति का बोध होता है। (यजुर्वेद 7.14) से अवगत हुआ है कि "सा प्रथमा संस्कृतिविश्ववारा"। हम विश्व की सबसे प्राचीन संस्कृति के संवाहक हैं। हमारा लगभग दो सौ करोड़ वर्ष पुराना वैभवशाली इतिहास है। संयम, सदाचार, सदभावना, संयुक्त परिवार व सोलह संस्कारों की गौरवशाली परम्परा रखनेवाली भारतीय संस्कृति विश्व की श्रेष्ठतम सार्वभौमिक वैज्ञानिक संस्कृति है।

भारत का विश्व में चक्रवर्ती साम्राज्य था। मध्यकाल में भौगोलिक व सांस्कृतिक विभाजन हुआ और लोग मजहबों में बंद गए। हिन्दू, बौद्ध, जैन, सिक्ख और मुस्लिम आदि अनेक मजहबों को मानने के बावजूद हम सभी के पूर्वज एक थे। रामायण, गीता, बाइबिल, कुरान, गुरु-ग्रन्थ साहित्य, षड-दर्शन, एकादशोपनिषद, जैन आगम ग्रन्थ, बौद्ध ग्रन्थ आदि विविध धर्म ग्रंथों के होने के बावजूद भी सांस्कृतिक विविधताएँ एवं सभ्यताएँ हमें बाँद

नहीं सकती। यही हमारा भारतीय सांस्कृतिक अतीत एवं आधुनिक वर्तमान है।

विराट भारतीय सांस्कृतिक वैभव के होते हुए हमें पाश्चात्य संस्कृति एवं विदेशी नीतियों की आवश्यकता नहीं है। स्वदेश की संस्कृति व सभ्यता तथा स्वदेश की नीतियों में ही स्वदेश हित सन्निहित है। हमारे राष्ट्र को आर्यावर्त, भारतवर्ष, हिन्दुस्तान, इंडिया, हिंद के नाम से जाना जाता है।

### भारतीय संस्कृति की परंपरा का बोध :

संस्कृति Values Of Life है। भारतीय संस्कृति की परंपरा को चिरंतन भावनाओं तथा मन्तव्यों की आधार शिला कही गई है। विशाल भारत राष्ट्र की सांस्कृतिक गरिमा इतिहास के पृष्ठों पर सदैव जीवित है। भारत देश की संस्कृति को समुन्नत कहा जाता है। भारतीय संस्कृति की परम्परा अत्यन्त पुरातन है। ऋषियों, तपस्वियों और कर्मयोगियों की यह पुरुषार्थ गंगा है। ' भारतीय संस्कृति की परंपरा में मातृत्व ' और ' स्थित प्रजता ' इन दो स्थितियों को महत्वपूर्ण समझा जाता है। ये स्थितियाँ भारतीय संस्कृति का अहं अंग हैं।" रामधारी सिंह, दिनकर जी के अनुसार, 'भारतीय संस्कृति की परंपरा आत्मोद्धार की, अपने आप

को मुक्त करने की प्रतिक्रिया है।'

काका कालेलकर के मतानुसार , 'संयम ही संस्कृति की परंपरा का मूल है. विलासिता , निबलता और अनुकरण के वातावरण में संस्कृति का विकास नहीं होता।'

यह ज्ञात रखना आवश्यक है कि हमारी भारतीय संस्कृति 'रुद्राक्ष' की संस्कृति है, पाश्चात्य संस्कृति 'द्राक्ष' की संस्कृति है जिसमें आदमी मदहोश हो जाता है। परंपरागत भारतीय 'रुद्राक्ष' की संस्कृति सत्यम शिवम सुन्दरम की परिचायक है।

### **भारतीय संस्कृति और आधुनिक संस्कृति :** **भारतीय संस्कृति:**

भारत भूमि पर रहनेवाला जन और जन की संस्कृति के सम्मिलन से राष्ट्र का स्वरूप बनता है। संस्कृति के विकास और अभ्युदय के द्वारा ही राष्ट्र की वृद्धि संभव है। भारतीय संस्कृति के सौन्दर्य और सौरभ में ही राष्ट्रीय जन के जीवन का सौंदर्य और यश अंतर्निहित है। संस्कृति व्यष्टिपरक न होकर समष्टिपरक है। संस्कृति समाज और राष्ट्र की सदियों की उपलब्धियों का समुच्चय है। हमारे पूर्वजों ने चरित्र और धर्म -विज्ञान, साहित्य कला और संस्कृति के क्षेत्र में जो कुछ भी पराक्रम किये हैं, उन्हें हम गौरव के साथ धारण करते हैं और उसके तेज एवं प्रभाव को अपने भावी जीवन में साक्षात् देखना चाहते हैं।

भारतीय संस्कृति का मूल आधार धर्म और मानवता का रहा है। इसमें जीवन के

चार पुरुषार्थ निर्धारित किये गये हैं। १. धर्म २. अर्थ ३. कार्य ४. मोक्ष। जीवन के प्रत्येक स्तर पर धर्माचरण को महत्व देना हमारी भारतीय संस्कृति की एक उच्च परम्परा रही है। हमारी संस्कृति में त्याग, प्रेम ,दया, सेवा और मानवतावाद को जीवन का आदर्श माना है। सहिष्णुता, समन्वयकारी परम्परा, देशभक्ति, नैतिकता, नम्रता जो किसी भी महान संस्कृति की बुनियादी शर्त माने जाते हैं वे सभी गुण एवं लक्षण भारतीय संस्कृति में प्रारंभ से ही हैं। हमारी संस्कृति जीवन के समन्वय का सार है।

हिंदी के सर्वश्रेष्ठ उपन्यासकार मुंशी प्रेमचंद के गबन, गोदान, कर्मभूमि, रंगभूमि आदि उपन्यास साहित्य के एक अनमोल देन हैं। उन्होंने अपने उपन्यासों में आदर्श, यथार्थ सहिष्णुता, गांधीवाद, देशभक्ति जैसे मानवीय मूल्यों की प्रतिष्ठापना की है। प्रेमचंद जी ने समस्त उपन्यासों द्वारा यह संदेश दिया है कि, भारतीय संस्कृति में इतनी प्रबलता है कि वह भौतिकवाद की चकाचौंध के महाविनाश को रोक सके। मानव चरित्र ही सात्विक, राजस और तामस प्रवृत्तियों का संमिश्रण है।

### **आधुनिक संस्कृति :**

आधुनिक संस्कृति प्राचीन हिन्दू और मुस्लिम संस्कृति तथा पाश्चात्य संस्कृतियों का समन्वित रूप है। स्व के अहम की वृद्धि और निजी सुख की अभिलाषा आधुनिक संस्कृति के लक्षण हैं। प्रकृति और समस्त विधि - विधाओं का तिरस्कार आधुनिक संस्कृति का

उद्देश्य है। अपनी प्राचीन चिन्तन पद्धति का उपहास, अपने सांस्कृतिक परिवेश से घृणा, परम्परा आक्रमक रवैयों का विकास ब्रेनवाश का परिणाम है। आधुनिक परिवेश में यह प्रवृत्ति बढ़ती जा रही है।

आधुनिक संस्कृति 'स्व - केंद्रित' एवं 'स्वार्थ -केंद्रित' संस्कृति है। अतः सर्वत्र अहम का बोलबाला है। विद्यार्थी में विनय एवं आदर की जगह विद्रोह पनप रहा है। कर्मचारी हड़ताल पर आमादा है। अहम में डूबी सत्ता आतंक एवं भ्रष्टाचार फैला रही है। निजी जीवन में पारिवारिक एकता नष्ट हो रही है, अपनापन मिटता जा रहा है। धन और संपत्ति की संग्रह प्रवृत्ति आधुनिक संस्कृति का अंग है, जो भारतीय संस्कृति के त्याग को दुत्कारता है।

आधुनिक संस्कृति का भारतीय जीवन संस्कारों पर प्रभाव नकारा नहीं जा सकता। आज हम बच्चों का जन्मदिन मोमबत्ती बुझाकर मनाते हैं। विवाह संस्कारों के सर्वाधिक महत्वपूर्ण अंग पूजा -पाठ को शिघ्रता निपटना चाहते हैं। अभिभावकों का सम्मान रखने में उदासीनता दिखाई दे रही है। समग्रतः प्राचीन संस्कृति को आधुनिक संस्कृति में परिवर्तित करने का सिलसिला अबाधि गति से चल रहा है।

#### **परिवर्तित संस्कृति : विविध आयाम :**

भारतीय संस्कृति परम्परा से आधुनिकता तक परिवर्तित हो रही है। संस्कृति के बदलते स्वरूप को विविध संदर्भ में प्रस्तुत करने का मैंने प्रयास किया है।

#### **पारिवारिक व्यवस्था :**

समाज निर्माण में परिवार की भूमिका महत्वपूर्ण होती है। भारतीय परिवारों में माता-पिता को भारतीय संस्कृति का संरक्षक, पोषक और वाहक कहा जाता है। माता-पिता के आपसी संबंधों का प्रभाव स्वाभाविक ही बच्चों पर पड़ता है। भारतीय संस्कार उन्हें विरासत में माता-पिता से मिलते हैं। पाश्चात्य संस्कृति भारतीय संस्कृति पर तेजी से हावी हो रही है। आधुनिक परिवेश में माता-पिता के आपसी संबंधों में आया है। डॉ. देवेश ठाकुर के 'जंगल के जुगनू' उपन्यास के माध्यम से इस बात की प्रचीति मिलती है। उनके कातर-बेल उपन्यास में माता-पिता के आपसी रिश्ते में दरार दिखाई देती है।

भारतीय परंपरागत संस्कृति में संयुक्त परिवार को कल्पना थी। परिवार के बुजुर्ग सदस्य सभी रिश्तों को जोड़कर रखते थे। बरगद के पेड़ की तरह किसी भी डाली को अपने अलग नहीं होने देते थे। उपेन्द्र नाथ अशक की 'सुखी डाली' इस एकांकी के संक्षिप्त परिवार को भारतीय संस्कृति के परंपरा में दिये गये महत्व को उजागर किया गया है। भारतीय पारिवारिक व्यवस्था परंपरा से आधुनिकता तक बदलती नजर आ रही है।

आधुनिक एकल परिवार में रिश्तों का विघटन द्रुतगति से हो रहा है। पति-पत्नी के संबंध के टकराव के कारण उनकी संतानों में असुरक्षिता की भावना पनप रही है। माँ-बाप के प्यार से वंचित होने के कारण संतानों के

मन में कुष्टाए, हीनता की भावना, अकेलेपन की अनुभूति हो रही है। फलतः बच्चे कुसंग में फसकर गुमराह होने के संभावना रहती है। साहित्य में परिवार -विघटन की समस्या वर्णित हो चुकी है।

आधुनिक वातावरण में बदलते परिवेश के साथ-साथ पिता -पुत्र, माँ-बेटी, भाई-बहन इन संबंधों में परिवर्तन देखने को मिल रहा है। इन संबंधों में नकारात्मक स्वर पाया जा रहा है। समाज के लिए यह एक गहरी चिंता का विषय है। वृद्धों के प्रति परिवारों में उदासीनता दिखाई दे रही हैं। परिणामस्वरूप वृद्धाश्रम की संकल्पना आधुनिक वर्तमान स्थिति की आवश्यकता बनी है, यह एक गंभीर चिंतन का विषय बना है।

**स्त्री - पुरुष संबंध :**

वर्तमान युग की बदलती परिस्थितियों से भारतीय स्त्री के परंपरागत स्वरूप में परिवर्तन आये हैं। नारी ने प्रगति की ओर कुछ कदम तो बढ़ाये हैं लेकिन वह अपनी परम्परागत संस्कारशीलता से पूर्णतः मुक्त भी नहीं हो पायी है और उन्होंने पाश्चात्य संस्कृति के जीवन के प्रभाव को पूर्णरूप से आत्मसात भी नहीं किया है। आज के अर्थप्रधान युग में शिक्षित नारी , आर्थिक स्वावलंबन एवं स्वतंत्रता के बोध के कारण परंपरागत पति - पत्नी संबंधों पर प्रश्नचिन्ह लगा है। वह पुरुष के समान हक एवं अधिकार की मांग करनेवाली स्त्रीत्व और स्वत्व के प्रति सजग रहनेवाली नारी बनी है। भारतीय परंपरागत स्त्री का

आधुनिक रूप का अंकन डॉ. देवेश ठाकुर ने शून्य से शिखर तक उपन्यास में किया है।

भारतीय परंपरा की संस्कृति के साथ प्रतिबद्ध रहने हुए शैक्षणिक, आर्थिक, वैचारिक दृष्टि से आज की आधुनिक नारी जागृत हुयी है। फलतः स्त्री-पुरुष संबंधी परंपरागत धारणाएँ एवं मान्यताएँ बदली हुई हैं। विवाह पूर्व प्रेम-सम्बन्ध, यौन-सम्बन्धों में स्वच्छंदता, 'लिव्ह-इन-रिलेशनशिप' का नया दौर आधुनिक जीवन संस्कृति में बढ़ता जा रहा है। अपने प्रेम-संबंधों को मित्रता का नाम देकर बिना विवाह के ही पति-पत्नी के समान जीवन व्यतीत करने को स्त्री -पुरुष दोनों ही गलत नहीं समझते। लेखिका 'चित्रा मुदगल ' की कहानी 'शून्य' में इसका वर्णन है। स्त्री-पुरुष संबंधों की परंपरागत संस्कृति पर हानी हो रही यह आधुनिक पाश्चात्य संस्कृति परिवार और समाज के हितैश्वरियों के सामने एक बड़ी चुनौती बन गयी है।

**युवापीढी तथा शैक्षणिक व्यवस्था :**

भारतीय संस्कृति की वैभवशाली परंपरा रखनेवाली हमारे देश की नयी पीढी दोहरे जीवन - मूल्यों से गुजर रही है। समसामायिक युवापीढी अपनी भारतीय संस्कृति को छोड़ना भी नहीं चाहती और संपूर्ण रूप से पाश्चात्य संस्कृति को अपनाने के लिए भी वह तैयार नहीं है। फलस्वरूप वे विद्धा मन :स्थिति से गुजर रही है। सही-गलत, नीति-अनिती, पाप -पुण्य आदि का फैसल करने में वे सक्षम नहीं हैं। एक ओर



उनके पास अपनी सांस्कृतिक विरासत है तथा दूसरी ओर भोगवाद की चकाचौंध है। इस चकाचौंध में त्याग की चेतना ओझल हुयी है और युवापीढी मूल्यहीनता के अंधेरे कुए में उतर रही है। उनकी भोगवादी मनोवृत्ति से जुडी आकांक्षाएँ उसे चरित्र और नैतिकता के रास्ते से भटका रही है।

भारतीय संस्कृति की परंपरा में शिक्षा का अनन्य साधारण महत्व है। रामायण, महाभारत के योद्धाओं की जानार्जन की परंपरा हमारी शिक्षा -संस्कृति का मूल बीज है। गुरु से शिक्षा एवं ज्ञान अर्जन के लिए वनों में जाकर साधनारत होकर सालोसाल गृहस्थी से अलग रहकर ज्ञान पाने की गुरुकुल परंपरा भारतीय संस्कृति की अनमोल देन है। युवापिढी उचित ढंग से मानव जीवन जी सके ऐसा सक्षम दृष्टिकोण प्रदान करके कार्यक्षमताओं को विकसित करने का लक्ष्य शिक्षा प्राप्ति का हुआ करता था। हमारी शिक्षा प्रणाली का इतिहास एक सदी पुराना है।

आधुनिक शिक्षा -व्यवस्था शिक्षित होने का दंभ ढोनेवाली लोगों का उत्पादन करने वाली निर्जीव मशीन मात्र बनकर रह गयी है, जो प्रतिवर्ष लाखों दिशाहीन नवयुवकों को उगलकर अपने कर्तव्यों की इतिश्री समझ लेती है। आज का आधुनिक शिक्षित, डिग्री प्राप्त किया हुआ युवक अपने आप को सफल जीवन जीने में पराजित और थका-हारा अनुभव करता है। शिक्षा के आज के बदलते हुए स्वरूप को पाकर यह प्रतीत होता है कि

इस आधुनिक शैक्षणिक व्यवस्था में व्यावहारिक ज्ञान, व्यावसायिक ज्ञान एवं शारीरिक श्रम का अभाव है। यह शिक्षा पध्दित चारित्रिक विकास से शून्य, राष्ट्रीय उद्देश्यों की पूर्ति में असफलता प्रदान करनेवाली है।

#### **कृषक व्यवस्था :**

हमारी भारतीय संस्कृति की परंपरा में कृषक का स्थान एक महत्वपूर्ण पहलु माना जाता है। भारतीय किसान सच्चे अर्थों में भारतीय संस्कृति का प्रतिक है। भारत की अर्थव्यवस्था का मूल आधार कृषि ही है। भारत एक कृषि -प्रधान देश है। यहाँ की 75 प्रतिशत जनता का जीवन कृषि पर आधारित है। कृषक के श्रम से उत्पन्न हुए अन्न से ही मानव की जणग्नि शान्त होती है। यह एक विडम्बना है कि दिन -रात कठिन परिश्रम करके दूसरों की सेवा में रत किसान का जीवन अभावों और समस्याओं से ग्रस्त है। अशिक्षा के कारण वे अपने अधिकारों के प्रति सचेत नहीं है, नहीं उनमें विद्रोह की भावना है। प्रेमचंद जी के गोदान उपन्यास में इसका परिचय मिलता है।

भारतीय कृषक का जीवन अनेक अभावों एवं कठिनाइयों से भरा होने के बावजूद भी वह भारतीय संस्कृति के परंपरागत मूल्यों का हृदय से पालन करने की परंपरा रखता है। भारतीय किसान का जीवन सीधा- सादा एवं छल -कपट से दूर रहता है। आधुनिक युग में किसान व्यक्तिगत समस्याओं से घिरा हुआ है।

आज किसान का बेटा किसान न बन कर शहर की ओर भागता है। शहरी वातावरण में स्वयं को वह आधुनिकता के जीवन में ढालना चाहता है।

परंपरागत भारतीय किसान आधुनिकता के परिवेश में पदार्पण करते दिखाई देता है। अभी उसे जागीरदारी और जमींदारी की प्रबल समस्या से मुक्ति मिली है। वह स्वयं खेती का स्वामी बना है। खेती के लिए विद्युतीकरण द्वारा पानी, बिजली, उन्नत बीज, रासायनिक खाद की व्यवस्था तथा राष्ट्रीयकृत बैंको से कम व्याज में ऋण प्राप्ति की सुविधा उपलब्ध हुई है। सांस्कृतिक मूल्यों से अपना जीवन व्यतीत करनेवाला आज का किसान व्यापारी व्यवस्था के कारण प्रताड़ित है। आधुनिक युग में मुनाफाखोरी, कालबाजारी-करण, धोखाधाडी, बड़ी कपनीयो का व्यापार पर कब्जा आदि कई कारणों से आज के किसान की पीछेहाट हो रही है। परिणामस्वरूप हमारे देश में किसान की आत्महत्या के घटनाएँ दिन-ब-दिन बढ़ती जा रही हैं। यह एक देश के सामने गंभीर विषय है।

#### उपसंहार -

भारतीय समाज परंपराओं और रूढ़ियों से बधा हुआ है। आज के आधुनिक युग में सामाजिक व्यवस्था, शैक्षणिक व्यवस्था एवं पारिवारिक संरचना में बदलाव आया है। समुचे परिवेश में आये बदलाव के कारण मानव प्रवृत्तियों में हो रहे परिवर्तन का सूक्ष्मता के साथ निरीक्षण करना आवश्यक बना है।

इंटरनेट, मोबाईल के इस युग में सभी लोग, बच्चे, बुढ़े नई सूचनाएँ तो प्राप्त कर रहे हैं, जिससे वे नई आजीविका चल सके, परंतु जो संवादहीनता की स्थिति पैदा हो रही है, उससे रिश्तों में आत्मीयता खत्म हो रही है।

नई तकनीकी ने आदमी की प्राथमिकताएँ बदल दी हैं। आदमी अपनों के लिए नहीं बल्की अर्थार्जन के लिए जीवन जीता है, इसका अनुभव प्राप्त हो रहा है। तकनीकी के इस युग में जो 'जैनेरेशन गैप' आया है। जिसकी वजह से आज वर्तमान पीढ़ी को पिछली पीढ़ी को कोई भी बात अर्थपूर्ण प्रतीत नहीं होती। नयी पीढ़ी स्व-केंद्रित जीवन यापन कर रही है। विज्ञान और टेक्नॉलॉजी ने हमारे लिए प्रत्येक कार्य एवं अवधारणा को तर्क प्रमाणित बना दिया है। ऐसे में संवेदन हीनता की स्थिति पैदा होना निश्चित है। यही कारण है की युवापीढ़ी को बुजुर्गी की बात एवं संस्कृति की परंपरा के बारे में सुनने का समय नहीं है।

विगत शताब्दी से हमारे देश के भीतर जिस प्रकार परंपरागत संस्कृति की सोय को पीछे रखकर एक आधुनिक मानसिकता का जन्म हुआ है उसके परिणामस्वरूप नारी अपने अधिकारों के प्रति चेतना जाग्रत हुई है। वैदिक काळ में भी नारी पुरुष की अनुगामिनी न बनकर उसकी सहगामिनी बनकर साथ रही है। आज की आधुनिक नारी पुरुषों के समकक्ष अपना दायरा बनाती जा रही है। यह सत्य है की उसे समाज में पुरुष के बराबर अधिकार, सम्मान, स्थान पाने के लिए अत्याधिक संघर्ष

करना पड रहा है। आधुनिक नारी में सहनशीलता तथा कार्यक्षमता का अदभुत सामंजस्य देखने को मिलता है।

समग्रतः वर्तमान पीढ़ी जबतक शाश्वत मूल्यों के प्रति आस्थाशील नहीं होगी तब तक वह अपने जीवन की मंजिल को आत्मसात नहीं कर पायेगी। युवापीढ़ी अपने उज्वल चरित्र की छाप छोड़कर भारतीय परंपरागत संस्कृति के गौरव को अक्षुन्न रख सकती है। अतः परंपरागत भारतीय संस्कृति के जीवनमूल्यों को ग्रहण करके आधुनिक संस्कृति के नये मूल्यों को अपनाकर एक संतुलित, समन्वित मानववादी जीवनदृष्टि हमें अपनानी है। इसी से हम समस्त उलझनों को सुलझा सकते हैं और अपनी भारतीय संस्कृति की प्रतिष्ठा, ऐश्वर्य एवं सुदृढता बढ़ा सकते हैं।

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## “खानदेशातील आदिवासी भिल्ल समाज, संस्कृती व परंपरा”

डॉ. डी.ए. पाटील

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महाविद्यालय शिरपूर जि.धुळे

**प्रस्तावना :-**

आदिवासी संस्कृतीच्या जडणघडणीत निसर्गाचा फार मोठा हातभार लागतो. पारंपारिक पध्दतीने जीवन जगण्यास निसर्गाने आदिवासींची संगत केली आहे. निसर्गाने आदिवासी जीवनाच्या अंगांगावर आपला ठसा उमटविलेला आहे. या अतूट नात्यामुळे डोंगरकपारीतील आदिवासी निसर्गाच्या कुशीत स्वतःला सुरक्षित समजू लागला. या आदिवासींच्या काही परंपरा व संस्कृती ठळकपणे दिसून येतात.

आदिवासी भिल्ल समाजाच्या अनेक जाती पोटजाती आहेत. त्या पुढीलप्रमाणे

भिल्ल गारसीया, ढोली भिल्ल, डुंगरी भिल्ल, नेवासी भिल्ल, तडवी भिल्ल, रावळ भिल्ल आणि मीना भिल्ल इत्यादी.

भिल्ल समाज हा शेती करणारा तसेच पूरक व्यवसाय म्हणून गुरे पाळणे, मासेमारी करणे, शिकार करणे, रोजंदारी, कंदमुळे गोळा करणे, दारू तयार करून ती विकणे इत्यादी व्यवसाय ते परंपरेने करतात. भिल्ली भाषा अनेक आहेत. भिल्लांची भाषा ती भिल्ली. आजची भिल्ली भाषा आर्यवंशीय आहे. भिल्ल लोक आर्य भाषिक नव्हते. त्यांची ध्वनी व्यवस्था व शब्द संग्रहातील काही शब्द यावरून ती स्पष्ट होते. भिल्ली भाषिकांची संख्या 20 ते 25 लाखांच्या जवळपास आहे.

**उद्देश :-**

खानदेशातील भिल्ल समाजाची संस्कृती व त्यांच्या परंपरा व विवाह प्रसंगी त्यांच्यात म्हटली जाणारी गाणी तसेच त्यांच्या देवदेवता याविषयी माहिती व्हावी या दृष्टिकोनातून प्रस्तुत शोधनिबंधाचे विवेचन करण्याचा प्रयत्न केला आहे.

**विवेचन :-**

खानदेशातील भिल्ल हे रंगाने काळे व दणकट असून इतर आदिवासींच्या मानाने ते ठेंगू वाटतात. भिल्ल लोक डोंगर पायथ्याशी व काठावर राहणे पसंत करतात. इतर आदिवासींच्या स्त्रियांप्रमाणेच भिल्ल समाजाच्या स्त्रियांना वेषभूषा व आभूषणांचा मोह त्यांच्यात दिसून येतो.

भिल्ल जमातीतही नाचगाण्यांचे प्रचंड वेड आहे. नृत्यप्रसंगी पुरुषांची रांग व स्त्रियांची रांग वेगवेगळी दिसून येते. आनंदोत्सवाबरोबरच माणसांच्या मृत्यूप्रसंगी देखील भिल्ल नाचगाणं करतात. पांढऱ्या देवी व हिवान्या देव या भिल्लांच्या मुख्य देवता आहेत. देवळाच्या घुमटासारखा आकार व पुढच्या बाजूला दोन बैलांचे तोंड असे पांढऱ्या देवाच्या मूर्तीचे स्वरूप आहे. ही मूर्ती मातीची असते. व शेतात झाडाखाली बसवलेली असते. सातपुड्यातील शिखर देवमोगरा हे असून ते भिल्लांचे तीर्थक्षेत्र आहे. पांढऱ्या देवी व हिवान्या देव ही देवमोगरा मातेची मुल अशी या आदिवासींचा समज आहे. हिवान्या देवीची मूर्ती सुध्दा मातीचीच असते. भिल्लांच्या भाषेत म्हणजे हिव म्हणजे सीमा अर्थात सीमेचे रक्षण करणारा देव म्हणजे हिवान्या देव. हा देव सीमेवर मांडलेला असतो.

दिवाळी व भोंगऱ्या हे आदिवासींचे महत्वाचे सण. वेगवेगळे मुखवटे धारण करून मोराची पिसे पाठीवर व डोक्याला लावून व तोंडाला रंग फासून हे आदिवासी होळीचा सण नाचगाणं करून साजरा करतात. तरुण तरुणींच्या प्रेमोत्सवालाही भिल्लांमध्ये विशेष स्थान आहे. फुलांचे हार धारण करून इच्छित साथीदाराबरोबर तरुण -तरुणींची प्रेमगीते मनमोहक अशीच आहेत.

भिल्ल या आदिवासी समाजात लग्नाच्या अनेक पध्दती आहेत. वधूमूल्य वधुपित्याला देता आले नाही तर भिल्ल नवरदेव सासुरवाडीत घरजावाई म्हणून राहतो. व वधुमुल्य म्हणजेच मुलीला द्यावयाचा हुंडा फिटेपर्यंत सासऱ्याकडे काम करतो. या पध्दतीबरोबरच घरघुसी, सहपयालन, जबरी विवाह अशा इतरही विवाह पध्दती त्यांच्यात समाजमान्य आहेत. भिल्लांच्या विवाह पध्दतीबद्दल भिल्ल समाज व संस्कृतीच्या अभ्यासिका प्रा.पुष्पा गावित यांच्या मते, “सहपयालन या विवाह पध्दतीत मुलगा व मुलगी पळून जाऊन स्वखुशीने लग्न करू शकतात. हा विवाह समाजमान्य आहे.” त्यांचे आईवडील त्या दोघांनाही स्वीकारतात. आदिवासी जमातीचा जर विचार केला तर विशिष्ट काळी ही विवाह पध्दती अस्तित्वात असल्याने आते व मामेभावा

बहिर्गामीमध्ये लग्न करण्याची परंपरा ही प्राचीन काळापासून चालत आलेली आहे.

दुसरी एक विवाह पध्दती म्हणजे घरजावाई किंवा सेवा विवाह पध्दत. यात मुलाकडील परिस्थिती जर कमकुवत असेल तर तो जर वधुमुल्य देऊ शकत नसेल तर अशा परिस्थितीत तो आपल्या सासरी येऊन राहतो व तो तेथील कामे करू लागतो. जोपर्यंत वधूमूल्य तो फेडू शकत नाही तो पर्यंत त्याने तेथेच राहून कामे करावीत असा संकेत असतो.

घरघुशी विवाह पध्दतीत एखाद्या मुलीला मुलगा पसंत पडला तर ती त्याच्याशी लग्न करण्याचा आग्रह धरते. व कितीही विरोध असला तरी ती त्याच्याशीच लग्न करते. आदिवासी ही जात नसून जमात म्हणून ओळखली जाते. खानदेशात आदिवासी भिल्ल जमातीत 5 ते 15 हजार रूपयापर्यंत वधूमूल्य 'देज' देण्याची प्रथा आहे. हा देज मुलाकडून मुलीच्या वडीलांना द्यावा लागतो. इतर जातीमध्ये लाखो रूपयांचा हुंडा घेण्याची प्रथा आहे. गरीब बाप कबूल केलेला हुंडा देऊ शकत नसेल तर तेव्हा कबूल केलेला हुंडा मागण्यासाठी वधूचा छळ होत असेल तर किंवा असा प्रसंग मुलीवर येऊ नये म्हणून आदिवासी मुली लग्न कार्यात गाणी म्हणतात.

“वाहका थोडोजे देजो लेजिरा”

“बेनिले निभाडे ना निभाडे”

हे गीत वडिलांना उद्देशून म्हटले जाते की बाबा लग्नात देज, हुंडा थोडासाच द्या आपल्या मुलीला ते नांदवतात की नाही याची खात्री देता येत नाही म्हणून लग्नात सांभाळूनच खर्च करा नाहीतर तो खर्च वाया जाईल.

भिल्लांच्या बोलीभाषेत स्वातंत्र व समतेचे मूल्य जपणारे एका लग्नागीतात काही भाव दिसून येतो तो पुढीलप्रमाणे

“जोडूले जोडो वेरीते उभी रेजी मा बेना”

“ऊचो निचो बेरीते फेकी देजी मा बेना”

जोडला जोड असेल तरच लग्नाला उभी रहा म्हणून स्वखुशीने तयार हो म्हणजेच वयाची विषमता असेल तर अशा जोडीदाराला नवऱ्याला तू झुगारून दे, नकार दे असे गीत गाणाऱ्या मुली आपल्या भावना व्यक्त करतात. अशाप्रकारे जीवनात स्वातंत्र जपणारे हे गीत आहे. भिल्ल आदिवासी समाजात लग्न कार्यात आणखीही काही गीते म्हटली जातात व त्यातूनच त्यांच्या संस्कृतीचे दर्शन घडते.

“धुये शहेर व तुमजाना”

“भारी हलदी लेके आना”

“तेरी हलदी मे लाडीया डुले”

“पिंजरे मे लाडा डोले”

नवरदेव मुलाला उद्देशून हे गीत म्हटले आहे. धुळे शहरात जाऊन तेथून चांगली हळदी घेऊन या. व त्या हळदीमुळे नवरी शोभून दिसेल व पिंजऱ्यात जसा पोपट शोभतो त्याप्रमाणे नवरदेवही हळदी लावून शोभून दिसेल असे नवरदेव व नवरी हळदी लावल्यानंतर शोभून दिसतील.

“धुये शहर व तुम जाना भारी पोयता लेके आना”

“तेरे पोयता मे लाडीया डुले पिंजरे में लाडा डोले”

“धुये शहर व तुम जाना भारी बाशिंग ले आना”

“तेरे बाशिंग मे लाडीया डुले पिंजरे में लाडा डोले”

धुळे शहरात जाऊन चांगल्या दर्जाचे पोयते म्हणजेच अलंकार घेऊन या व त्यात नवरीही शोभून दिसेल व नवरदेवही शोभेल तसेच तेथून बाशिंग म्हणजे लग्नातील कपाळाला बांधला जाणारा अलंकार घेऊन तो नवरी व नवऱ्या मुलाला बांधून ते त्यातून शोभिवंत वाटतील अशाप्रकारे या लग्न गीतातून भिल्ल लोकांच्या संस्कृतीचे दर्शन आपल्याला घडते व त्यातून लग्न कार्यातील त्यांच्या समाजातील असलेल्या परंपरा स्पष्ट होतात.

**निष्कर्ष :-**

1) भिल्ल हे सामान्यपणे एखाद्या वृक्षाला किंवा पशुला कुलदेवता मानून त्यावरून आपले नामकरण करतात.

2) बाण चालविण्यात व मासे पकडण्याच्या विद्येत ते अतिशय कुशल असून नेम धरण्याची त्यांची कला सर्वश्रुत आहे.

3) शेती हा त्यांचा मुख्य व्यवसाय आहे. काही जमाती वाटमारी करून तर काही शिकार व मासेमारी करून मध, लाकूड विकून आपली उपजीविका भागवितात.

4) भिल्ल आदिवासींच्या भूत प्रेत, जादू, करणी इत्यादींवर विश्वास आहे. अंधश्रद्धेने जगणारा हा समाज अजूनही शिक्षणाचा फारसा प्रसार त्यांच्यात दिसत नाही.

5) आजारपणातही ते औषधोपचार विकल्प म्हणून ते स्वीकारतात.

6) सणवार इत्यादींना भिल्लांच्या जीवनात अनन्यसाधारण महत्व आहे. सणवारांना नवीन कपडे घालून ते नाचगाणं करतात.

**संदर्भ :-**

- 1) लोकसाहित्य शब्द व प्रयोग – डॉ. साहेब खंदारे, प्रतिमा प्रकाशन, पुणे
- 2) लोकसाहित्यशास्त्र संस्कृती दर्शन – डॉ. बापूराव देसाई, मधुराज प्रकाशन, पुणे
- 3) खानदेशातील ग्रामदैवते आणि लोकगीते – सयाजी पगार, का.स.वाणी मराठी प्रगत अध्ययन संस्था, धुळे
- 4) आदिवासींचे लोकसाहित्य – शैलजा देवगावकर,

## 2.

## जागतिकीकरण आणि बारोमास कादंबरी

डॉ.कांचन विजय नलवडे

मराठी विभाग,

छत्रपती शिवाजी कॉलेज, सातारा

## प्रस्तावना :

कादंबरी हा जीवनप्रवाहाबरोबर वाढत जाणारा व सतत बदलत जाणारा असा वाङ्मय प्रकार आज सर्वाधिक वाचकप्रिय होत असलेला दिसून येतो. मराठी कवितेला जशी प्राचीन परंपरा आहे तशी कादंबरीला प्राचीन परंपरा नव्हती. हा वाङ्मय प्रकार अठराव्या शतकात जन्माला आलेला आहे. ऐंशीच्या दशकापासून जागतिकीकरणाची प्रक्रिया गतिमान झाली. महाराष्ट्रामध्ये शिक्षणप्रसारामुळे खेडयापाडयातील मोठया गावातील अठरापगड जातीतील मुले शिकून सवरून शहाणी झाली. जागतिकीकरण, आधुनिकीकरण, सहकारी चळवळ, राजकीय उलथापालथी, आर्थिक सत्ता या सर्वांचा अनुभव शिक्षित झालेल्या नव्या लोकांना येऊ लागला. जीवनाची सर्व क्षेत्रे बदलत गेली. जनमानसावर प्रसारमाध्यमांचा प्रभाव वाढला. जागतिकीकरणामुळे ग्रामीण वास्तवातील विघातक परिवर्तनाने वेग घेतला. भूक, उपासमार, शेतकऱ्यांच्या आत्महत्या, धरणग्रस्तांचे प्रश्न, कृषी व्यवस्थेला ग्रासून टाकत आहेत. आदिवासींचे जीवन अधिक शोषणग्रस्त होत आहे. मानवी अस्तित्वाची निरर्थकता, भय, दहशत, फसवणूक, हतबलता, आत्मकेंद्री वृत्ती, स्वार्थपरायणता, अस्तित्त्वशून्यता, बाजारीकरणाचे आक्रमण, स्त्रीशोषण, माणसाचे एकाकीपण, तुटलेपण हे व्यक्त करीत आज कादंबरी आकार घेताना दिसून येते.

## जागतिकीकरण : (Globalization) अर्थ, व्याख्या व स्वरूप :

1985 नंतर साधारणपणे सर्वच देशात उदारीकरण, खाजगीकरण या संकल्पना महत्त्वाच्या मानल्या जातात. दुसऱ्या महायुद्धानंतर युनो (UNO), गॅट (GAT), नाणेनिधी (IMF) व जागतिक बँक (world Bank) इ. जागतिक संघटना स्थापन करण्यात आल्या. या सर्वांचा उद्देश जगातील विविध राष्ट्रांत, देशांत कोणत्याही अडथळ्याशिवाय विविध व्यवहार, व्यापार एकमेकांशी करावेत म्हणून जागतिकीकरणाची प्रक्रिया सुरू केली. या जागतिकीकरणाचा परिणाम जगातील सर्वच देशांवर होत आहे.

## जागतिकीकरणाचा अर्थ :

जागतिकीकरण म्हणजे देशाच्या राजकीय सीमेबाहेर आर्थिक व्यवहारांच्या व्यापारांचा विस्तार करणे होय. जागतिकीकरणालाच 'वैश्विकीकरण' असेही म्हणतात.

## व्याख्या :

1) श्रवणकुमारसिंग यांच्या मते, 'जागतिकीकरण म्हणजे सर्व राष्ट्रांची एक बाजारपेठ निर्माण करणे व त्या बाजारपेठेत जगातील साधनसामुग्रीचे व भांडवलाचे सुलभ, सहज परिचलन (circulation) निर्माण करणे होय.'

2) प्रा.सी.टी.कुरियन यांच्या मते, 'जागतिक अर्थव्यवस्था म्हणजे विविधता असलेल्या अनेक अर्थव्यवस्थांचा समुच्चय म्हणजे जागतिक अर्थव्यवस्था होय.'

3) मॅलकॉम एस. अँडशियह यांच्या मते, 'जागतिक अर्थव्यवस्था अस्तित्वात आणण्यासाठी किंवा निर्माण करण्यासाठी जागतिक दृष्टिकोन निर्माण करणारी प्रक्रिया म्हणजे जागतिकीकरण होय.'

वरील व्याख्यांवरून हे स्पष्ट होते की, जागतिकीकरणाचा अर्थ व्यापक आहे. जागतिकीकरणाने विविध देशांमधील आर्थिक संबंध उदार बनतात. देशादेशातील उद्योगांमध्ये स्पर्धा वाढते. तंत्रज्ञान, भांडवल, व्यापार, इतर साधनसामुग्रीची देवाणघेवाण हस्तांतरण सुलभ होते. जगात चालणाऱ्या संशोधन व विकासाचा लाभ सर्वच देशांना मिळतो.

## जागतिकीकरण स्वरूप :

जागतिकीकरण याचा अर्थ विश्वात्म होणे, म्हणून 'हे विश्वचि माझे घर', 'वसुधैव कुटुंबकम' अशा संकल्पना प्रचलित झाल्या. या संकल्पनांच्यामागे संपूर्ण मानवजातीचे कल्याण, मानवता अशी उदात्त धारणा आहे. परंतु आज जागतिकीकरण ही संकल्पना पूर्णपणे आर्थिक संज्ञा बनली आहे भारताच्या दृष्टीने विचार केला तर भारतीय अर्थव्यवस्थेवर भारतीय बाजारावर भारतीय विपणन व्यवस्थेवर, बहुराष्ट्रीय कंपन्यांनी उदारीकरणाच्या धोरणाचा आधार घेऊन कब्जा मिळविला आहे आणि

भारताची बाजारपेठ जगासाठी मुक्त करून दिली आहे. जागतिकीकरण म्हणजे आताचा आर्थिक साम्राज्यवादच होय. विकसित देशांना विकसनशील व अविकसित राष्ट्रांवर लादलेली आर्थिक गुलामगिरीच आहे.

1991 ला भारताने गॅट करारावर स्वाक्षरी केली. उदारीकरण, खाजगीकरण व जागतिकीकरणाचे धोरण स्वीकारले. यात आंतरराष्ट्रीय अटी नियम स्वीकारावे लागले आणि त्यातूनच पर्यायाने राजकीय, आर्थिक, सामाजिक, सांस्कृतिक आणि मानसिक गुलामगिरीची प्रक्रिया सुरु झाली. या प्रक्रियेत सेवा, उद्योग, कृषी, बँकिंग, विमा, संचार क्षेत्र, दळणवळण, पर्यटन, मनोरंजन, ऊर्जा, पेट्रोलियम, वितरण, सार्वजनिक बांधकाम, रस्ते, गृहनिर्माण आदी उद्योगांचे खाजगीकरण झाले. आरोग्य, शिक्षण व सामाजिक कल्याण ही क्षेत्रेसुद्धा काबीज करण्याचा प्रयत्न बहुराष्ट्रीय कंपन्यांनी सुरु केला. आपली कृषीव्यवस्था तर अधिकच खिळखिळी झाली. शेतकरी आत्महत्या करू लागलेत. बेरोजगारी वाढते आहे. बी-बियाणे, खतांचे भाव, मालास योग्य भाव न मिळणे, सबसिडीचा प्रश्न, आयात निर्यातीचे धोरण या सगळ्या प्रश्नात आजची शेतीव्यवस्था सापडली आहे. विशेष आर्थिक क्षेत्र (सेझ) ने तर शेती व्यवस्थेचे कंबरडेचे मोडले. बहुराष्ट्रीय कंपन्यांचं एकच ध्येय आहे ते म्हणजे नफा. बहुराष्ट्रीय कंपन्यांच्या या नफेखोरीचा परिणाम आपल्या बाजारपेठांवर झाला. एकूणच काय तर जागतिकीकरणाने आपला आर्थिक, राजकीय, सामाजिक, सांस्कृतिक क्षेत्राचा चेहरामोहराच बदलून टाकला आहे. जागतिकीकरणाने आपल्या व्यवस्थेवर झालेल्या परिणामाविषयी डॉ.सतीश पावडे म्हणतात, शक्तिशाली आणि विकसित देशांनी अविकसित, अल्पविकसित, विकसनशील देशांच्या शोषणातून आपल्या आर्थिक सुधारणांचा मार्ग प्रशस्त केला आहे. दुसऱ्या महायुद्धानंतर युद्धामुळे ज्या महासत्तांचा खजिना रिता झाला, त्याच महासत्तांचे हे आर्थिक कट कारस्थान आहे. नेहरूंच्या नेतृत्वात सुरु झालेल्या लोकशाही समाजवादाचा बळी देऊन भारताने ही नवी आर्थिक गुलामगिरी स्वीकारली. यात सर्वात मोठा फटका बसला तो लोककल्याणाच्या उपक्रमांना पर्यायाने लोककल्याणकारी सरकारच्या आदर्श संकल्पनेला. बाजारी भांडवल व्यवस्थेच्या (Market Capital Economy) चक्रव्यूहात आज आपण सापडलेलो आहोत. जागतिकीकरणाने आपल्याला दिलेली ही सर्वात मोठी जखम आहे.

**जागतिकीकरण आणि ग्रामीण कादंबरी :**

साहित्य आणि समाज याचा फार जवळचा संबंध असतो. समाजात झालेल्या बदलांमुळे साहित्यातही बदल होताना दिसतो. यातील कादंबरी हा साहित्यप्रकार जीवनप्रवाहाबरोबर विकसित होत, परिवर्तित होत जाणारा साहित्यप्रकार आहे. लेखक हा कादंबरीत रेखाटल्या जाणाऱ्या कथानकानुसार, जीवनदृष्टीनुसार घटना, प्रसंग व व्यक्तिरेखांना आकार देत असतो. त्यातूनच संस्कृतीचा समाजजीवनाचा एक मोठा पटच उलगडला जातो. सुरुवातीला मनोरंजनवादी, बोधवादी, अद्भुतरम्य असणारी मराठी कादंबरी सामाजिक, ऐतिहासिक, राजकीय, कौटुंबिक, जीवनवादी, कलावादी, नवमतवादी रूपे धारण करित गेली. जागतिकीकरणाचा अंशतः प्रभाव मराठी कादंबरीवरही पडलेला दिसून येतो. 'जागतिकीकरणाने परिवर्तित होणारी मूल्यदृष्टी मराठी कादंबरी लेखकांनी सरसकट स्वीकारलेली नाही. किंबहुना या प्रक्रियेचा प्रभाव, या प्रक्रियेतील मूल्यहीनता, दिखाऊपणा, नफेखोर स्वार्थी वृत्ती नाकारलेली दिसते'<sup>2</sup>

मराठी ग्रामीण कादंबरी समाजवास्तवाभिमुख जीवनाचा अधिक गांभिर्याने वेध घेऊ लागलेली दिसते. ग्रामीण भागात निर्माण झालेले असंख्य प्रश्नही कादंबरीच्या कक्षेत येऊ लागले आहेत. आनंद यादव यांच्या 'झोंबी' (1987), 'नांगरणी' (1997), 'घरभिती' (1992), 'काचवेल' (1997) इ.ग्रामीण आत्मचरित्रात्मक कादंबरीतून शेतीची आणि ग्रामीण जीवनाची अधोगती आणि ससेहोलपट प्रकट झाली आहे. रा.रं.बोराडे यांनी 'सावट' (1987) या कादंबरीत उच्च शिक्षणामुळे ग्रामीण भागात निर्माण झालेले नवे प्रश्न हाताळले आहेत. 'चारापाणी' (1989) ही मराठवाडयातल्या 1985-86 च्या दुष्काळ परिस्थितीचे चित्रण करणारी कादंबरी प्रसिद्ध झाली आहे. नागनाथ कोत्तापल्ले यांच्या 'उलटा चालीला प्रवाहो' (1985) आणि 'गांधारीचे डोळे' (1985) या दोन कादंबऱ्यांत ग्रामीण समाजातील विविध वृत्ती प्रवृत्तीचे चित्रण येते. राजन गवस यांची 'धिगाणा' ही कादंबरी ग्रामीण भागातील राजकारण आणि नव्याने शिकलेल्यापरंतु बेकार असलेल्या तरुणांच्या व्यथांचे चित्रण करते. 'तणकट' कादंबरीत खेडयातील दलित-सर्वण संबंधातील ताणतणाव शोधण्याचा प्रयत्न केलेला आहे. रंगनाथ पठारे यांची 'टोकदार सावलीचे वर्तमान' (1991) ही कादंबरी महाविद्यालयीन जीवनाचे चित्रण करते. परंतु हे महाविद्यालय ग्रामीण भागातीलच आहे. 'ताम्रपट' (1994) या कादंबरीत नागर संस्कृतीच्या

संपर्काचा ग्रामीण जीवनावर होणारा परिणाम पठारे व्यक्त करतात. विश्वास पाटील यांच्या 'पांगिरा'(1990) या कादंबरीत एका खेड्याचे आर्थिक व राजकीय स्वरूपाचे बदल झाले पण त्यामुळे गावाचे गावपण हरविले हे लेखकाने प्रभावीपणे सांगितले आहे. पुरुषोत्तम बोरकर यांच्या 'मेड इन इंडिया'(1987) या कादंबरीत विकृतीकडे वाटचाल करणाऱ्या ग्रामीण जीवन वास्तवाचे भेदक दर्शन घडते. तर महादेव मोरे यांच्या 'झोंबड'(1990) या कादंबरीत निपाणी भागातील तंबाखू पिकविणारा शेतकरी आणि विडी तयार करणाऱ्या कामगारांच्या प्रश्नावर प्रकाश टाकला आहे. मोहन पाटील यांच्या 'लिगाड' आणि 'खांदेपालट' (1990) या कादंबऱ्या ग्रामीण भागाचे वास्तव चित्रण करणाऱ्या आहेत. तर कृष्णात खोत यांच्या 'गावठाण' (2005) व 'रौंदाळा' या कादंबऱ्यांतूनही ग्रामीण जीवनाचे वास्तव चित्रित केले आहे.

गेल्या 1718 वर्षांच्या काळात मराठी कादंबरी विश्वात आशय, अभिव्यक्ती व शैलीच्या दृष्टीने बदल झालेला दिसतो. जागतिकीकरणामुळे बहुराष्ट्रीय कंपन्यांची आक्रमकता वाढली आहे. ग्रामीण भाग, डोंगराळ भाग अशा कंपन्यांनी औद्योगिकीकरणाने व्यापण्यास सुरुवात केली आहे. त्याबरोबर निर्माण होणाऱ्या वातावरणातील प्रदुषणाने आसपासचे खेडूत व आदिवासीचे जीवन रोगग्रस्त होवू लागले आहे. सेज सिटीमुळे मॉल्स, आऊटसोर्सिंग, कॉल सेंटर, ब्रँडयुद्ध, चंगळवादातून निर्माण होणारा हर एक वस्तूचा कचरा, निर्मितीला व्यापलेली कालबाह्यता, त्यातून उसळणारे जाहिरात युद्ध, आकर्षक मुखवट्यांचे जग, मोबाईल, इंटरनेटच्या संस्कृतीतून वरवरच्या संवादासाठी व वस्तूंच्या बाजारासाठी जवळ आलेल्या पण माणुसकीला पारखे झालेल्या अशा भौतिक प्रगत यांत्रिक जगतात जगणाऱ्या साहित्यिकांना नव्या मूल्यव्यवस्थेच्या जाणिवेची अस्वस्थ करणारच.3 असे मत डॉ.सौ. नलिनी महाडिक यांनी मांडलेले आहे.

जागतिकीकरण, खाजगीकरण, उदारीकरण यामुळे ग्राम संस्कृती व ग्रामजीवन कसे उध्वस्त होऊ लागले आहे. याचे चित्रण सदानंद देशमुख यांनीही आपल्या कादंबऱ्यामधून केले आहे. त्यांच्या 'तहान' या कादंबरीत पाण्याचा ज्वलंत प्रश्न मांडला आहे. तर 'बारोमास' (2002) या कादंबरीत ग्रामीण जीवन संघर्ष, दरिद्री शेतकरी, सुशिक्षित झालेली वैफल्यग्रस्त तरुण पिढी, त्यांच्या जीवनाची झालेली दुर्दशा आत्मियतेने मांडली आहे. बारा महिने शेतात राबणाऱ्या शेतकऱ्यांच्या

वास्तव जीवनाचे दाहक चित्रण या कादंबरीत केले आहे. बारा महिने अठरा काळ शेतात राबणारा शेतकरी कधीच सुखी दिसत नाही. अठरा विश्व दारिद्र्यच त्याच्या नशिबी येत असते. त्याच्या जीवनाची होणारी ससेहोलपट आपल्या मनालाही अस्वस्थ करून जाते.

विदर्भातील 'सांजोळ' या गावातील एकनाथ तनपुरे हा या कादंबरीचा प्रमुख नायक. एकनाथ हा एम.ए.बी.एड. झालेला आहे, परंतु नोकरी मिळत नाही. शेतीतच राहत राहतो. सर्व हालअपेष्टांवर मात करून सहनशीलता अंगी जोपासतो. आपल्या वैयक्तिक आयुष्यात अपयश आले तरी शेतकऱ्यांसाठी लढा देणे. हा एक सनदशीर मार्ग पत्करून स्वतःचा तसेच समाजाचा नैतिकपणे विकास करू पाहतो. पारंपरिक मूल्यांबरोबरच बदलत्या मूल्य विचारांचाही त्याने स्वीकार केलेला आहे. आजच्या मूल्यहीन विषमाधिष्ठित समाजव्यवस्थेत आपली जीवनमूल्ये जोपासणाऱ्या व्यक्तीला संघर्षमय जीवन जगावे लागते. आधुनिक काळाच्या रेट्यांमुळे आधुनिकीकरण, औद्योगिकीकरण, जागतिकीकरण, भांडवलशाहीकरण या सर्वांच्यामुळे खेडेगावात आज असंख्य नवीन समस्या निर्माण झालेल्या आहेत. कास्तकार शेतकरी आर्थिकदृष्ट्या गरीब असले तरी मनाने श्रीमंत आहेत. अडीअडचणीच्यावेळी एकमेकांच्या मदतीसाठी धावून येतात. शंकरतात्यासारखी वडीलधारी व्यक्ती एकनाथच्या कुटुंबासाठी मानसिक आधार देते. सावकाराकडून काढलेल्या कर्जाची परतफेड करणे अशक्य झाल्यामुळे रावसाहेबासारखे कृषिनिष्ठ शेतकरी आत्महत्या करण्यास प्रवृत्त होतात आणि स्वतःचे जीवन संपवून टाकतात. ग्रामीण भागातील शेतकऱ्यांची मुले नोकरी मिळत नाही म्हणून बेरोजगारीचे जीवन जगतात. एकनाथ हा एम.ए.बी.एड. आहे. मधू कृषीपदवीधर आहे. मधूचा मित्र कोणी आयटी झाला आहे.पण पैशावाचून कोणालाही नोकरी लागत नाही. म्हणून हे सारे तरुण एकत्र येतात व 'सोनेरी टोळी' निर्माण करतात. या टोळीतील सारे तरुण गैरमार्गाला लागतात. घरात चोऱ्या करतात. व्यसनी बनतात. वडारपुऱ्यातील वडारी दिवसभर बांधकामासाठी दगड फोडून पैसा कमवतात आणि रात्री हा पैसा दारू पिऊन संपवतात. बळीमामासारखा गरीब शेतकरी सातबारा उतारा मिळविण्यासाठी तलाठ्याकडे चकरावर चकरा मारत असतो. शासकीय अधिकारी या शेतकऱ्यांकडून पैसे घेतल्याशिवाय कोणतीच सरकारी कागदपत्रे देत नाहीत. येथे समाजातील फोफावलेल्या भ्रष्टाचारी प्रवृत्तीचे दर्शन घडते. सुरेश



साठे सारखा दलाल अनेक सुशिक्षित तरुणांना नोकरीचे अमिष दाखवितो आणि उत्तम ठोकरे सारखा पी.ए. लाखो रूपये लुबाडून फरारी होतो. मुगुटराव सारखा मजुरी करून पोट भरणारा मजूर हा शेतकऱ्यापेक्षा सुखी दिसतो.

शेतकऱ्याचा कळवळा असणारे तेजराव खपके शेतकरी संघटना निर्माण करतात. शेतकऱ्यांच्या मागण्यांसाठी उपोषण, चक्का जाम करतात. सतत शेतकऱ्यांसाठी लढा देणाऱ्या तेजराव तात्यांना संघटनेत फूट पडलेली आहे यांची खंत वाटते. याविषयी ते म्हणतात 'आमच्या संघटनेच बी जरा आता वायलच व्हायच्या माग दिसताय. एकनाथ, भावाभावात फूट पडती तशी आता संघटनेतही फाटाफूट पडते वाटते.'<sup>4</sup> ही संघटनेची अवस्था पाहून तेजराव तात्या दुःखी होतात. व्यथित होतात. 'आमचा नेता म्हणतये आपुन सरकारात गेलाबिगर शेतकऱ्याच्या हिताच्या योजना काही राबवू शकत नाही.'<sup>5</sup> येथे संघटनेविषयी असलेली त्यांची सामाजिक बांधिलकी शेतकऱ्यांविषयी वाटणारी कळकळ दिसून येते.

ग्रामीण आणि शहरी संस्कृती, रीतीरिवाज, चालीरिती, रूढी, परंपरा, भिन्न स्वरूपाच्या असतात. हेच लेखकाने शहरी आणि ग्रामीण समाजजीवनाची तुलना करून स्पष्ट करून दाखविले आहे. दत्ता वारे व ममता वारे हे सुशिक्षित दाम्पत्य खेड्यात असूनसुद्धा शहरी पद्धतीने जीवन जगत असते. एकनाथला ग्रामीण जीवनापेक्षा शहरी जीवनाची ओढ असते. म्हणूनच 'अलका' या शहरी मुलीशी तो लग्न करतो. पण नंतर मात्र त्याच्यावर पश्चात्ताप करण्याची वेळ येते.

ग्रामीण समाजाचे प्रश्न, दुष्काळामुळे कृषिसंस्कृतीचा झालेला न्हास, शहरी संस्कृतीचे झालेले आक्रमण, ग्रामीण स्त्रियांच्या व्यथा वेदना येथे अत्यंत मार्मिकपणे व्यक्त झाल्या आहेत. दारिद्र्याच्या दलदलीत

रुतून बसलेला कृषिनिष्ठ शेतकरी, श्रमपटाचाराने गाजलेली शिक्षणव्यवस्था, भपकेबाज श्रीमंतीला भुलून वाममार्गाला लागलेली युवा पिढी, गलेलड्ड व्यापारी वर्ग, सावकारशाही या सर्व सामाजिक प्रश्नांवर लेखकाने प्रकाश टाकला आहे. ग्रामीण जीवन चित्रणाविषयी श्रीकांत बोजेवार लिहितात, श्रामीण भागातील एखाद्या अभावग्रस्त शेतकऱ्याच्या घरात वर्षभर कुणीतरी व्हिडिओ कॅमेरा लावून ठेवावा आणि मग वर्षभर ती 'रिअल टाईम' फिल्म आपण पाहावी असा अनुभव सदानंद देशमुख यांची बारोमास कादंबरी वाचताना येतो.<sup>6</sup> 1990 नंतर जागतिकीकरणामुळे ग्रामीण जीवनात झपाट्याने परिवर्तन झाले आणि ग्रामीण भागातील सामाजिक, सांस्कृतिक, आर्थिक, शैक्षणिक, कृषिव्यवस्था इत्यादी सर्वच क्षेत्रावर त्याचा परिणाम झाला. याचे चित्रण मराठी साहित्यातून झाले आहे. बारोमास या कादंबरीतून लेखकाने ग्रामीण समाजातील धगधगते वास्तव अत्यंत परिणामकारक शैलीत व्यक्त केले आहे. हे सामाजिक वास्तव वाचकांना झपाटून तर टाकतेच, पण विचार करायलाही भाग पाडते.

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## जागतिकीकरणात मराठी भाषा समृद्धीसाठी उपाययोजना

डॉ.पी.एम.जाधव

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## सारांश

आज जीवनाची सर्वच क्षेत्रे जागतिकीकरणाने प्रभावित झालेली आहेत. शिक्षणक्षेत्रांवरही त्याचा प्रभाव मोठ्या प्रमाणात झालेला आहे. शिक्षण प्रक्रियेचा, विद्यार्थ्यांच्या व्यक्तिमत्त्व विकासाचा जागतिक दृष्टिकोनातून विचार होऊ लागला. त्यामुळे शिक्षण प्रक्रियेतून विद्यार्थ्यांमध्ये 'विश्वनागरिक' म्हणून आवश्यक असलेल्या क्षमता आणि कौशल्ये विकसित करण्यावर भर दिला जात आहे. त्यासाठी शिक्षण प्रक्रियेची ध्येये, उद्दिष्टे, अभ्यासक्रम, शिक्षणाचे माध्यम, संस्कारप्रक्रिया यासाठी इंग्रजी भाषेला जागतिक ज्ञानव्यवहाराची व आदान प्रदानाची भाषा म्हणून महत्त्व प्राप्त झाले आहे. परिणामी राजभाषा मागे पडत चालल्या आहेत. महाराष्ट्र राज्याची राजभाषा असलेल्या मराठी भाषेची देखील आज मोठ्या प्रमाणात पिछेहाट होत आहे. संस्कार संचिताचा ठेवा, सांस्कृतिक परंपरांचे जतन, भावनिक विकास, विचार प्रक्रियेचा विकास इत्यादी दृष्टीने मातृभाषा म्हणून मराठीचे महत्त्व अनन्यसाधारण आहे. या दृष्टिकोनातून जागतिकीकरणात मराठी भाषेचे संवर्धन होणे गरजेचे आहे. म्हणून जागतिकीकरणात मराठी भाषा शिक्षणातील समस्या व मराठी भाषा समृद्धीसाठी अपेक्षित उपाययोजना यावर प्रस्तुत निबंधातून प्रकाश टाकण्याचा प्रयत्न केला आहे.

**Key Words :-** जागतिकीकरण, शिक्षण प्रक्रिया, मराठी भाषा, मराठी भाषा समृद्धी, उपाययोजना.

## प्रास्ताविक

जागतिकीकरणात ज्ञानाची क्षेत्रे दिवसेंदिवस विस्तारीत होत आहेत. जागतिकीकरणाचे खरे मूळ जरी आर्थिक असले तरी त्याचा प्रभाव जीवनाच्या सर्वच क्षेत्रांवर पडलेला दिसून येतो. राजकीय, सामाजिक, आर्थिक, सांस्कृतिक, शैक्षणिक इ. क्षेत्रे जागतिकीकरणामुळे आज प्रभावित झालेली आहेत. शिक्षणक्षेत्रांवर या जागतिकीकरणाच्या प्रक्रियेचा प्रभाव अधिक पडल्याचे जाणवते. त्यामुळे ज्ञानाची क्षेत्रे दिवसेंदिवस विस्तारित होत आहेत. तसेच जागतिकीकरणात आंतरराष्ट्रीय स्तरावरील भाषांचा मध्यमभाषा म्हणून वापर होत असल्यामुळे स्थानिक भाषांवर त्याचा विपरीत परिणाम होत असल्याचे जाणवते. मराठी ही आपली राजभाषा आहे. जागतिकीकरणात मराठी भाषा शिक्षणात अनेक समस्या निर्माण होत आहेत. त्यांचा मागोवा घेणे व त्या समस्या दूर करण्यासाठी उपाययोजना निश्चित करणे आवश्यक आहे.

## जागतिकीकरण : संकल्पना

1. "Globalization is a process in which geographic distance becomes a factor of diminishing importance in the establishment and maintenance of cross border economic, political & socio-cultural relations". Rudd Lubbers.
2. A globalized world is one in which political, economic, cultural, social & educational events become more & more multidivercetional but interconnected.

3. जागतिकीकरणाचे जग म्हणजे असे जग की, ज्यामध्ये राजकीय, आर्थिक, सांस्कृतिक, सामाजिक आणि शैक्षणिक घटक बहुव्यापक पण परस्परंशी जोडलेले असतात.

थोडक्यात जागतिकीकरणाचे मूळ जरी आर्थिक क्षेत्रांत असले तरी त्याचा परिणाम जीवनाच्या सर्वच क्षेत्रांवर होत आहे. शिक्षणक्षेत्रावर आणि भाषा शिक्षणावर त्याचा परिणाम अधिक झाल्याचे जाणवते. त्यामुळे आंतरराष्ट्रीय पातळीवर संपर्क भाषांना अधिक महत्त्व आले आणि राज्यभाषांना दुय्यम स्थान प्राप्त होऊ लागले. त्याचा परिणाम भाषा अध्ययन, अध्यापनावर आणि विशेषत्वाने मराठी भाषा अध्ययन अध्यापन व त्याद्वारे होणारे सुसंस्कार, संस्कृती जतन, संवर्धन आणि संकमणाचे कार्य यावर होत असल्याचे जाणवते.

## जागतिकीकरणात मराठी भाषा साहित्याचे महत्त्व

कोणत्याही समाजाची ओळख त्या समाजाची भाषा, धर्म, संस्कृती, तत्त्वज्ञान समाजव्यवस्था, राहणीमान, जीवनमान, प्रथा-परंपरा यावरून होत असते. मराठी भाषा म्हणजे साहित्य, संस्कृती, आचार-विचारप्रवाह, समता, सामाजिक बांधिलकी यांचा सुयोग्य संगम होय. मराठी भाषेचा इतिहास पाहता असे लक्षात येते की, मराठी भाषेला फार मोठी परंपरा लाभलेली आहे. अनेक भाषांना आपल्यामध्ये सामावून घेत-घेत मराठी भाषेने आपले स्वतंत्र अस्तित्व आणि वैभव टिकवून ठेवलेले आहे.

महाराष्ट्राला लाभलेली संतपरंपरा आणि या

संतपरंपरेत उदयास आलेले अभंग, अक्षर वाङ्मय हे मराठीचे वैभव आहे. संत ज्ञानेश्वर, संत तुकाराम, संत सावतामाळी, संत नामदेव, संत चोखामेळा इत्यादी संतानी मराठीतून साहित्य निर्मिती करून या साहित्याच्या माध्यमातून केलेले समाजप्रबोधनाचे कार्य अत्यंत मौलिक आहे. वारकरी संप्रदायाच्या माध्यमातून विविध जाती धर्मातील लोकांना भेदाभेद विसरून एकत्र आणण्याचे कार्य या संतपरंपरेतच झाले आहे. शिवाय समजाला भक्तिप्रवण करण्याचे आणि समाजमनाला आध्यत्मिक बैठक प्राप्त करून देण्याचे कार्य देखील याच परंपरेत झालेले आहे.

'आता विश्वात्मके देवे' या पसायदानातून वैश्विक मानवतावादाची शिकवण मिळते. आपल्या सांस्कृतिक, धार्मिक परंपरा यांचे परिपूर्ण दर्शन मराठी वाङ्मयातून आपणास यथोचित स्वरूपात घडते. मराठी ही संस्काराची भाषा आहे. त्याच प्रमाणे याच मराठी भाषेने संस्कृतीच्या जतन, संवर्धन आणि संक्रमणाचे कार्यही आजपर्यंत अत्यंत चोखपणे पार पाडलेले आहे.

मराठी भाषेतील आजपर्यंत विकसित झालेले साहित्य भारतीय समाजाच्या जडणघडणीची, संस्कृतीच्या जडणघडणीची साक्ष देत आणि पर्यायाने सुसंस्काराच्या मूल्यांची देखील जपणूक करते. म्हणून जागतिकीकरणात मराठी भाषा टिकविणे, तिचे संवर्धन करणे. हा सांस्कृतिक ठेवा जतन करणे व तो पुढील पिढ्यांकडे संक्रमित करणे आवश्यक आहे.

जागतिकीकरणात मराठी भाषा अध्ययन अध्यापनातील आणि मूल्यमापनातील समस्या

## 1. मराठी भाषा अध्ययनातील समस्या

### 1. इंग्रजी माध्यमाकडे वाढता कल

जागतिकीकरणाचा प्रभाव भाषा शिक्षणावर मोठ्या प्रमाणात होत असल्याचे प्रकर्षाने जाणवत आहे. जागतिकीकरणात समाजात इंग्रजीचा प्रभाव वाढत आहे. इंग्रजी न शिकल्यास या जागतिकीकरणाच्या प्रक्रियेत आपण टिकू शकणार नाही. अशी भीती पालक आणि विद्यार्थी यांच्या मनात निर्माण झालेली आहे. त्यामुळे पालकांचा इंग्रजी माध्यमाच्या शाळांकडे कल वाढलेला आहे. मराठी माध्यमांच्या शाळांपेक्षा इंग्रजी माध्यमांच्या शाळांना समाज प्राधान्य देत आहे. त्यामुळे मराठी भाषा शिक्षणाकडे दुर्लक्ष होत आहे.

### 2. उच्च शिक्षणातील इंग्रजीचे महत्त्व

उच्च शिक्षणातील इंग्रजी भाषेचे महत्त्व यामुळे देखील मराठी भाषा शिक्षणाकडे दुर्लक्ष होत असताना

दिसत आहे. उच्च शिक्षणाची माध्यम भाषा इंग्रजी असल्यामुळे आणि सर्व ग्रंथसंपदा, संदर्भसाहित्य इंग्रजीतूनच उपलब्ध असल्यामुळे मराठी भाषा व माध्यमाबाबत उदासीनता मोठ्या प्रमाणात दिसून येत आहे.

### 3. इंग्रजी माध्यमाच्या शिक्षणाबाबतचा गैरसमज

आज इंग्रजी माध्यमातून शिक्षण घेणे हे समाजात प्रतिष्ठेचे मानले जाते. त्यामुळे इंग्रजी माध्यमाच्या शाळांमध्ये मुलांना अत्यंत महागड्या स्वरूपाचे शिक्षण देणारा पालकवर्ग आज संख्येने मोठा आहे. त्यामुळे इंग्रजी माध्यमाचे शिक्षण हे आज प्रतिष्ठेचे लक्ष मानले जात आहे. वास्तविक पाहता मराठी माध्यमातून मिळणाऱ्या शिक्षणातून सुसंस्कार अधिक प्रभावीपणे होतात. याबाबत कुणाचेही दुमत असू नये.

### 4. भावप्रकटीकरण व लेखी अभिव्यक्तीमधील मराठीचे महत्त्व

भावप्रकटनासाठी, लेखी किंवा मौखिक अभिव्यक्तीसाठी शब्दसंग्रह अधिक असणे आवश्यक असते. इंग्रजी माध्यमातील शिक्षणामुळे विद्यार्थ्यांचा मराठी शब्दसंग्रह कमी होत आहे. त्यामुळे भावप्रकटन, अभिव्यक्ती यावरील प्रभत्व कमी होत आहे. त्यामुळे भावप्रकटन, अभिव्यक्ती यावर मर्यादा पडत आहेत. पर्यायाने विद्यार्थ्यांच्या व्यक्तिमत्व विकासावर त्याचा विपरित परिणाम होत आहे. याऊलट मराठी माध्यमातून शिक्षण घेणाऱ्यांची शब्दसंपदा, भावप्रकटीकरणाची पध्दती इत्यादी सरस असल्याचे जाणवते.

## 2. मराठी भाषा अध्यापनातील समस्या

### 1. शिक्षकांचे विषयज्ञान

भाषेचा शिक्षक या नात्याने मराठीचा शिक्षकांचे विषयज्ञान अत्यंत परिपूर्ण असावे. मात्र आज पदवी, पदव्युत्तर स्तरावरील मराठी भाषा, अभ्यासक्रमाचे, शिक्षणाचे व परीक्षापध्दतीचे स्वरूप लक्षात घेता विषयज्ञान अभिवृद्धी, विद्यार्थ्यांमधील स्वयंअध्ययनवृत्ती, अध्ययनशीलता याकडे लक्ष दिले जात नाही. पदवी, पदव्युत्तर स्तरावर मराठी भाषेचा अभ्यास करणारे विद्यार्थी वाङ्मयप्रकार, भाषाशास्त्र, व्याकरण या बाबतीत अपरिपक्व असल्याचे जाणवते. असे अपुरे विषयज्ञान असलेले विद्यार्थी भविष्यात शिक्षक म्हणून कार्य करतात तेव्हा विषयज्ञानाअभावी ते प्रभावी अध्यापन करू शकत नाही.

### 2. शिक्षक प्रशिक्षणाचे स्वरूप

अध्यापन पदवी आणि पदविका स्तरावरील

शिक्षक प्रशिक्षण कार्यक्रमाचे स्वरूप लक्षात घेता या प्रशिक्षणात अध्यापन पध्दती, तंत्रे याविषयीचे प्रशिक्षण दिले जाते मात्र भावी शिक्षकांच्या विषयज्ञान अभिवृद्धीसाठी अभ्यासक्रमात पुरेशी तरतुद नाही. तसेच आज शिक्षक प्रशिक्षणाचे स्वरूप पाहता विलंबाने होणारी प्रवेशप्रक्रिया, प्रशिक्षणाच्या कालावधीत यामुळे अभ्यासक्रमातील विविध प्रात्यक्षिके पूर्ण करतांना अध्यापक विद्यालये आणि महाविद्यालयांची होणारी ओढाताण यामुळे शिक्षक प्रशिक्षणाथर्यांमध्ये अध्यापनाविषयक कौशल्ये, भाषिक कौशल्ये प्रभावीपणे विकसित होत नाहीत. परिणामी परिपूर्ण शिक्षक निर्मितीचे कार्य प्रभावीपणे घडत नाही.

### 3. शिक्षणातील नवप्रवाह आणि नवप्रवर्तनाचा मराठी भाषा अभ्यासक्रमातील समावेशाचा अभाव

आजचे युग हे संगणकाचे, माहिती तंत्रज्ञानाचे युग आहे. त्यामुळे विद्यार्थ्यांमध्ये पारंपरिक भाषिक संस्कार तर करणे आवश्यक आहेतच. उदा. पत्रलेखन, निबंध लेखन, वार्तालेखन, मुलाखतलेखन इत्यादींबरोबरच ई-मेल, ई-कॉमर्स, ई-अध्ययन स्रोतांचा वापर इत्यादी तंत्रज्ञानाधिष्ठित आदानप्रदान प्रक्रिया विषयक कौशल्ये विकसित करण्यासाठी या स्रोतांचा वापर केला जावा. परंतु प्रत्यक्षात मात्र तंत्रविज्ञानाचा मराठी भाषा शिक्षणात पुरेसा वापर केला जात नाही.

### 4. कौशल्याधिष्ठित अध्यापनाचा अभाव

मराठी किंवा इतर कोणत्याही भाषेच्या अध्यापनात श्रवण, भाषण, वाचन, लेखन आणि संभाषण या कौशल्यांच्या विकासासाठी अध्यापन प्रक्रिया कौशल्याधिष्ठित असणे आवश्यक असते. प्रत्यक्षात मात्र अध्यापन प्रक्रियेतून विद्यार्थ्यांमधील या कौशल्यांचा परिपूर्ण विकास साधला जात नाही. परिणामी विद्यार्थ्यांमधील ही भाषिक कौशल्ये अप्रगत राहतात.

### मूल्यमापनातील समस्या

#### 1. सातत्यपूर्ण सर्वकष मूल्यमापनाचा अभाव

शिक्षणाच्या सर्वच स्तरावर सातत्यपूर्ण व सर्वकष मूल्यमापन प्रक्रिया राबविणे आवश्यक आहे. मात्र प्रत्यक्षात या प्रक्रियेची अंमलबजावणी प्रभावीपणे होत नाही. महाविद्यालयीन व विद्यापीठ स्तरावर सातत्यपूर्ण व सर्वकष मूल्यमापन प्रक्रियेचा अभाव जाणवतो. शालेय स्तरावरही भाषिक कौशल्यांच्या विकासाच्या मूल्यमापनात सातत्य जाणवत नाही. त्यामुळे मराठी भाषिक संस्कार व भाषिक कौशल्यांच्या मूल्यमापनात उणिवा जाणवतात.

### 2. परीक्षा पध्दतीचे स्वरूप

प्रचलित परीक्षा पध्दतीमध्ये लेखी अभिव्यक्तीवर अधिक भर दिला जातो. त्यामुळे विद्यार्थ्यांच्या लेखन कौशल्याचेच मोजमाप प्रचलित परीक्षेतून होते. मात्र मौखिक प्रकटीकरण, संवाद कौशल्ये, संभाषण कौशल्ये यांचे मूल्यमापन तितके प्रभावीपणे होत नाही. परिणामी भाषिक कौशल्यांच्या विकासासाठी दुर्लक्ष होते. कौशल्य विकासप्रक्रियेचे मूल्यमापन केवळ प्रक्रियेचा भाग म्हणून पूर्ण करण्याकडे कल असतो. त्यामुळे प्रचलित परीक्षा पध्दतीतून विद्यार्थ्यांच्या भाषिक कौशल्यांचे योग्य मूल्यमापन होत नाही.

### अन्य समस्या

1. महाविद्यालयीन व पदवी स्तरावर मराठीचे स्थान दुय्यम असल्याचे जाणवते. द्वितीय भाषा म्हणून विद्यार्थ्यांना अनेक पर्याय उपलब्ध आहेत. त्यामुळे विद्यार्थी मराठी ऐवजी इतर भाषांना किंवा इतर पर्यायी विषयांना प्राधान्य देतात. जेणेकरून गुणांच्या वृद्धीसाठी त्या भाषेचा किंवा विषयांचा उपयोग होईल. त्यामुळे महाविद्यालयीन स्तरावर मराठी भाषेची प्रथम, द्वितीय भाषा म्हणून निवड करणारे विद्यार्थी तुलनेने कमी असतात.

### 2. इतर माध्यमांमुळे मराठीची होणारी पिछेहाट

आज अन्य माध्यमांच्या शाळांमुळे मराठी भाषा आणि मराठी संस्कृती गुदमरल्यासारखी झाली आहे. जागतिकीकरणात इंग्रजी भाषेचे महत्त्व वाढल्यामुळे मराठी भाषा आणि संस्कृतीचे भवितव्य धोक्यात येत आहे. इंग्रजीच्या वाढत्या प्रभावामुळे इंग्रजी न शिकल्यास आपण मागे पडू अशी भीती विद्यार्थ्यांमध्ये आणि पालकांमध्येही निर्माण होत आहे. त्यामुळे इंग्रजी माध्यमातून शिक्षण घेण्याकडे समाजाचा कल वाढलेला आहे. साहजिकच मराठी भाषा आणि मराठी संस्कृतीची पिछेहाट होतांना दिसत आहे.

### 3. दर्जेदार मराठी साहित्यनिर्मितीचा अभाव

अलीकडच्या काळात साहित्य निर्मितीचा दर्जा तितकासा समाधानकारक नाही. त्यामुळे साहित्यवाचन, साहित्याकडे पाहण्याचा दृष्टिकोन इत्यादी बाबत उदासीनता जाणवत आहे.

### मराठी भाषा संवर्धनासाठी उपाययोजना

मराठी भाषेला जागतिकीकरणाच्या युगात उच्च दर्जा आणि महत्त्वाचे स्थान प्राप्त करून देण्यासाठी आणि मराठी भाषेच्या समृद्धीसाठी खालील उपाय योजने आवश्यक आहे असे वाटते.

### 1. कौशल्य विकासासाठी तंत्रज्ञानाचा वापर

मराठी भाषा शिक्षणात भाषिक कौशल्यांच्या विकासासाठी तंत्रज्ञानाचा वापर मोठ्या प्रमाणात होणे गरजेचे आहे. इंटरनेट, संगणक सहाय्यित अनुदेशन, उत्कृष्ट व्याख्यानांच्या सी.डी., भाषा प्रयोगशाळा, शिक्षकांचे प्रभावी अध्यापन इत्यादीद्वारे ही भाषिक कौशल्ये विकसित करण्यासाठी शिक्षणाच्या सर्व स्तरावर प्रयत्न होणे गरजेचे आहे. यासाठी सर्व शिक्षण संस्थांमध्ये भाषा प्रयोगशाळा निर्माण करणे आणि त्याद्वारे मराठी व इतर सर्वच भाषिक कौशल्ये विकसित करण्यासाठी विशेष प्रयत्न केले जावेत.

2. मराठीला जागतिक भाषेचा दर्जा प्राप्त करून देणे भारताच्या संविधानाने मराठी भाषेस राज्यभाषा म्हणून दर्जा दिलेला आहे. मराठी भाषिक केवळ महाराष्ट्र किंवा भारतातच नाही तर जगातील विविध राष्ट्रांमध्ये वास्तव्य करत आहे आणि त्यांची संख्या भरपूर आहे. म्हणजेच मराठी भाषिकांचा विस्तार आज वैश्विक पातळीवर झालेला आहे. त्यामानाने जागतिक पातळीवर मराठी भाषेस दर्जा प्राप्त झालेला नाही. म्हणून मराठी भाषिकांची जागतिक पातळीवरील संख्या लक्षात घेऊन मराठी भाषेस जागतिक भाषेचा दर्जा प्राप्त करून देण्यासाठी प्रयत्न होणे गरजेचे आहे.

### 3. इंटरनेट विश्वातील मराठीचा समावेश

इंटरनेट, वेब विश्वात आज विविध भाषांमधून ज्ञान, माहिती प्रसाराचे कार्य होत आहे. मराठी भाषेचाही वापर या वेबविश्वात काही प्रमाणात केला जात आहे. मात्र हे प्रमाण अत्यल्प असल्याचे दिसून येते. विविध विषयांवरील लेखनाचे इतर भाषापेक्षा मराठीचे प्रमाण अत्यल्प आहे. तरी वेबविश्वासाठी लेखन करतील अशा विविध क्षेत्रातील मराठी लेखकांना प्रोत्साहन देणे आणि त्यांची गुणात्मकदृष्ट्या संख्या वाढविणे गरजेचे आहे. त्यासाठी प्रोत्साहनपर योजना राबविणे आवश्यक आहे.

### 4. मराठी माध्यमाच्या शाळांची गुणवत्ता वाढविणे

आज इंग्रजी माध्यमांच्या शाळांचे महत्त्व वाढलेले आहे. त्यांचे प्रमुख कारण असे की, मराठी माध्यमांच्या शाळांपेक्षा इंग्रजी माध्यमांच्या शाळांची कार्यपध्दती, अभ्यासक्रम अंमलबजावणीचे स्वरूप उपक्रमांमधील विविधता, उपक्रमांच्या अंमलबजावणीतील दर्जा इत्यादी अधिक दर्जेदार असल्याचे जाणवते. म्हणून जागतिकीकरणाच्या पार्श्वभूमीवर मराठी माध्यमांच्या शाळांचे अभ्यासक्रम अधिक अद्ययावत, आंतरराष्ट्रीय

दर्जाचे असावेत आणि या शाळांमधून मराठी, इंग्रजी, हिंदी अशा सर्व भाषांचे संस्कार प्रभावीपणे व्हावेत. म्हणजे मराठी माध्यमांच्या शाळांची पिछेहाट होणार नाही.

### 5. दर्जेदार शिक्षक प्रशिक्षणाची अंमलबजावणी

गुणात्मक शिक्षणासाठी दर्जेदार शिक्षक प्रशिक्षण कार्यक्रमाने भर देणे गरजेचे आहे. त्यासाठी मुळात स्थानिक विशिष्टांवरच आंतरराष्ट्रीय दर्जाचा आशय शिक्षक शिक्षण प्रशिक्षण अभ्यासक्रमात समाविष्ट करावा. अशा शिक्षक प्रशिक्षण अभ्यासक्रमातून गुणवान शिक्षक निर्मितीची प्रक्रिया प्रभावीपणे व्हावी. मराठी व अन्य भाषा शिक्षणा संदर्भात या अभ्यासक्रमातून भावी शिक्षकांवर भाषिक संस्कार दर्जेदार व्हावेत आणि एकूणच शिक्षक निर्मितीची प्रक्रिया प्रभावीपणे झाल्यास असे शिक्षक जागतिकीकरणाच्या पार्श्वभूमीवर आपले विद्यार्थी जागतिकीकरणातील आव्हाने समर्थपणे पेलणारे असे घडवू शकतील.

### 6. मूल्यमापन पध्दतीची काटेकोर अमलबजावणी

मूल्यमापन प्रक्रियेअंतर्गत लेखी, मौखिक, प्रात्यक्षिक, कृतिप्रधान अशा विविध उपक्रमांचा समावेश असतो. मूल्यमापन प्रक्रिया केवळ कागदोपत्रीच न राहता ती अधिक सातत्यपूर्ण सर्वेक्षण मूल्यमापन प्रक्रिया, आकारिक आणि अंतिम मूल्यमापन प्रक्रिया याअंतर्गत मूल्यमापनाच्या विविध तंत्रे आणि साधनांचा वापर होणे आवश्यक असते. म्हणून मूल्यमापन प्रक्रिया अधिक प्रभावी करण्यावर भर देणे अगत्याचे आहे. मराठी भाषा विकासाच्या मूल्यमापनासाठी विविध तंत्रे आणि साधनांचा वापर व्हावा. आणि सर्व भाषिक क्षमतांचे, कौशल्यांचे योग्य मूल्यमापन करण्यावर भर दिला जावा. तसेच नैदानिक आणि उपचारात्मक अध्यापन तंत्राचा वापर करून विद्यार्थ्यांच्या भाषिक कौशल्य विकासातील कच्चे दुवे वेळीच शोधून हे दूर करण्यासाठी उपचारात्मक अध्यापन तंत्राअंतर्गत उपयुक्त तंत्राचा वापर केला जावा.

### 7. जागतिक स्तरावर कार्य करणाऱ्या मराठी भाषिकांनी मराठी भाषेला जागतिक

ज्ञान भाषेचा दर्जा प्राप्त होण्यासाठी कार्य करावे. जगाच्या विविध भागात विविध प्रकारचे कार्य करणाऱ्या मराठी भाषिक लोकांनी एकत्र येऊन मराठी भाषेला जागतिक दर्जा प्राप्त करून देण्यासाठी प्रयत्न करावेत. त्यासाठी वेबविश्व, इंटरनेट इ. माध्यमातून आपापल्या क्षेत्राशी संबंधित अद्ययावत स्वरूपाचे ज्ञान मराठीतून

प्रसारित करण्याचे कार्य करावे. म्हणजे मराठीला ज्ञानभाषेचा दर्जा प्राप्त होऊ शकेल.

अशा प्रकारे जागतिकीकरणात मराठी भाषेला जागतिक भाषाचा दर्जा प्राप्त करून देण्यासाठी शालेय, महाविद्यालयीन, विद्यापीठीय शिक्षणाबरोबराच इंटरनेट विश्वातही मराठी भाषा प्रसार – प्रचारासाठी मराठी भाषिकांची भूमिका महत्त्वाची ठरणार आहे. एक ज्ञानभाषा, संस्कारभाषा, अध्यात्मिक उन्नतीचे माध्यम, मानवतावादी मूल्यांची जोपासना करणारे माध्यम असलेली मराठी भाषा टिकवून ठेवणे ही आपली सर्वांचीच सामाजिक भागिदारी आहे.

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## 4.

## जागतिकीकरण आणि स्त्रीवादी साहित्य

## डॉ. गीता गवस-बेर्लेकर

सहाय्यक प्राध्यापक,  
मराठी विभाग, गोवा विद्यापीठ,  
गोवा.

सामाजिक, सांस्कृतिक, आर्थिक इ. समाजाच्या सगळ्याच क्षेत्रात उलथापालथ करणारी तसेच समाजव्यवस्थेच्या पारंपरिक चौकटीला आंतर्भाव धक्के देणारी महत्त्वाची प्रक्रिया म्हणजे 'जागतिकीकरण' होय. नव्यदोतर कालखंडात अस्तित्वात आलेल्या आणि प्रभावित झालेल्या या प्रक्रियेने माणसाच्या जगण्याची समीकरणे बदलली. खाजगीकरण, उदारीकरण आणि जागतिकीकरण (खाजगी) या तीन टप्प्यातून ही संकल्पना स्पष्ट होत जाते. जागतिकीकरण आणि स्त्रीवादी साहित्य हा निबंधाचा विषय असल्याने जागतिकीकरणाच्या प्रक्रियेत स्त्रीकडे पाहण्याचा दृष्टिकोन, स्त्रीविषयक भान आणि जागतिकीकरणाची स्त्रीवादासमोरील आव्हाने या अनुशंगाने काही मूलभूत मांडणी करण्याचा प्रयत्न आहे. यासाठी पुढील मुद्द्यांचा प्रामुख्याने आधार घेतला आहे.

1. जागतिकीकरणाचे स्वरूप
2. जागतिकीकरणाच्या प्रक्रियेत स्त्रीविषयक असलेला दृष्टिकोन
3. स्त्रीवादी साहित्याचे स्वरूप
4. कोणत्या आव्हानांना स्त्रीवादाला सामोरे जावे लागेल याचा ऊहापोह

जागतिकीकरण म्हणजे खुलीव्यवस्था, मुक्तव्यापार, नवी बाजारपेठीय संस्कृती थोडक्यात नव्या आर्थिक धोरणाने संपूर्ण समाजव्यवस्थेवर केलेला एकदली अंमल. या प्रक्रियेत विशिष्ट वर्गच पिचला जातो असे नाही तर संपूर्ण व्यवस्थात भरडून निघते. खरेतर मुक्त व्यापाराने मुक्त संस्कृतीला धोका निर्माण होतो आणि मोकळ, आत्मनिर्भर, स्वयंपूर्ण असणारे समाज बंदिस्त होऊ लागतात. त्यामुळे जागतिकीकरणाचे स्वरूप समजून घेणे अपरिहार्य आहे.

जागतिकीकरणाच्या प्रक्रियेत नव्या प्रश्नांना स्त्रियांना सामोरे जावे लागते आहे. या सांस्कृतिक सपाटीकरणाने स्त्रीला कोणत्या रूपात समोर आणले जात आहे, कोणती स्त्रीप्रतिमा समोर येऊ लागली आहे हे लक्षात घेणे गरजेचे आहे. कारण कोणत्याही देशातील स्त्री ही आर्थिक उतरंडत प्रामुख्याने खालच्या स्थानावर राहिल्याने जागतिकीकरणाच्या बदलणार्या समीकरणाला तिला थेटपणे सामोरे जावे लागले आहे.

बाजारीकरणाचे तंत्र स्त्रीचे वस्तुकरण करते. एका बाजूला तिला जो अवकाश मिळवा यासाठीच्या थडपडीला बाजारपेठीय साच्यात बंदिस्त केले जात आहे. हे वेगवेगळ्या माध्यमातून उदाहरणासह स्पष्ट करता येते. जगभरातील स्त्रीविशाला नव्या स्त्रीभानासह जागतिकीकरणाच्या संदर्भात समजून घेणे गरजेचे आहे.

स्त्रीविषयक अशा अनेक प्रश्नांना मिळून त्यातून मूलभूत असे काहीतरी स्पष्ट करणे. स्त्रीच्या नजरेतून जागतिकीकरणाचा संदर्भ समजून घेणे हे मोठे आव्हान स्त्रीवादी साहित्यासमोर आहे. या काळाचा अंतर्विरोध समजून घेत सिध्दांतल मांडण्याची सशक्तता स्त्रीवादी विचारात आहे हे मात्र निश्चित.

'As a woman, I have no country. As a woman, I want no country, As a woman, my country is the whole world'

- Virginia Woolf

**स्त्रीचे** विश्वाशी जोडले जाणे हे अनेक अर्थानी व्यापक पातळीवरचे आहे. समाजव्यवस्थेतील सामाजिक-सांस्कृतिक स्थित्यंतराचा, बदलांचा, त्या-त्या काळातील मानसिकतेला अधोरेखित करणारा स्त्री हा महत्त्वाचा दुवा आहे. कोणत्याही काळातील वास्तवाचे सूक्ष्म पातळीवर भान घेण्यासाठी स्त्रीभानाचा आणि समाजातील स्त्रीच्या स्थानाचा विचार महत्त्वाचा ठरतो.

समाजाच्या वेगवेगळ्या टप्प्यावर समाजपरिवर्तनाला भाग पाडणाऱ्या वेगवेगळ्या प्रक्रिया निर्माण होत असतात. त्या आपले अस्तित्वातही समाजात प्रस्थापित करतात. बरेचदा या प्रक्रियांची झळ विशिष्ट वर्गांलाच बसते तर बरेचदा या

परिवर्तनाच्या प्रक्रियेत सगळी व्यवस्थाच दबळून निघते. अशावेळी समाजातील सामाजिक, सांस्कृतिक, धार्मिक, आर्थिक या सगळ्याच क्षेत्रांचा पुनर्विचार सुरू होतो. या अनुशंगाने १९९० नंतरची महत्त्वाची प्रक्रिया म्हणजे जागतिकीकरण. आर्थिक, सामाजिक, सांस्कृतिक इ. समाजाच्या सगळ्याच क्षेत्रात उलथापालथ करणारी, समाजव्यवस्थेच्या पारंपरिक चौकटीला हादरे देणारी महत्त्वाची संकल्पना होय. नव्यदोतर कालखंडात अस्तित्वात आलेल्या आणि प्रभावित झालेल्या या संकल्पनेने माणसाच्या जगण्याची समीकरणेच बदलली. खाजगीकरण, उदारीकरण आणि जागतिकीकरण (खाजगी) या तीन टप्प्यातून

जागतिकीकरणाची प्रक्रिया स्पष्ट करता येते. मी निबंधासाठी निवडलेला विषय 'जागतिकीकरण आणि स्त्रीवादी साहित्य' हा आहे. जागतिकीकरणात स्त्रीवादी साहित्यासमोरील आव्हाने याच अनुशंगाने मी या विषयाची मांडणी केलेली आहे. त्यामुळे जागतिकीकरणाच्या प्रक्रियेत स्त्रीकडे पाहण्याचा दृष्टिकोन, स्त्रीविषयक भान आणि जागतिकीकरणाची स्त्रीवादी साहित्यासमोरील आव्हाने या अनुशंगाने काही मूलभूत मांडणी करण्याचा माझा प्रयत्न आहे. यासाठी पुढील मुद्द्यांचा आधार घेत मी माझा निबंध मांडण्याचा प्रयत्न केला आहे.

१. जागतिकीकरणाचे स्वरूप
२. जागतिकीकरणाच्या प्रक्रियेत स्त्रीविषयक असलेला दृष्टिकोन.
३. स्त्रीवादी साहित्याचे स्वरूप
४. स्त्रीवादी साहित्याला कोणकोणत्या आव्हानांना सामोरे जावे लागेल याचा ऊहापोह

जागतिकीकरण म्हणजे खुलीअर्थव्यवस्था, मुक्तव्यापार, नवी बाजारपेटीय संस्कृती, नव उदार धोरण शोडक्यात नव्या आर्थिक धोरणाच्या माध्यमातून अतिशय कमी कालावधीत संपूर्ण समाजव्यवस्थेवर एकछत्री अंमल प्रस्थापित करणारी आधुनिक काळातील महत्त्वाची संकल्पना होय. या प्रक्रियेत विशिष्ट वर्गाच नव्हे तर संपूर्ण व्यवस्थाच भरडून निघते आहे. मुक्त व्यापारामुळे स्थिर असणाऱ्या संस्कृतीला धोका निर्माण होतो आहे. केवळ आर्थिक दृष्ट्या मागासच नव्हे तर समाजातील सर्वच स्तर जे धर्मांच्या, परंपरांच्या, संस्कृतिच्या मुशीतून निर्माण झालेले आहेत तेही बंदिस्त होवू लागतात. जागतिकीकरणाचे स्वरूप आणि त्याला होणारा विरोध येथे विचारात घ्यावा लागेल. त्यामुळे अर्थशास्त्र आणि संस्कृती या दोन्ही अंगांच्या आधारे जागतिकीकरणाची प्रक्रिया समजून घेणे महत्त्वाचे ठरते. प्रारंभी या प्रक्रियेकडे एकात्म, परिवर्तनशिलतेच्या अंगाने पाहण्याचा प्रयत्न झाला खरा पण शोडक्याच काळात या प्रक्रियेतील व्यामिश्रता, गुंतागुंत लक्षात येऊ लागली. तसेच आणखी वेगळ्यापद्धतीने सामाजिक स्तरानुसार तिचे विभाजनही झालेले शोडक्याच काळात लक्षात आले. यासंदर्भात गिताली वि. मं. म्हणतात, 'श्रीमंत व गरीब चांच्यातील दरी प्रचंड वाढून जागतिकीकरण म्हणजे श्रीमंतांसाठी अर्थ बाजारपेठेचे जागतिकीकरण तर बाकीच्यांसाठी बेकारी, गरिबी, विस्थापन, हिंसाचार, विषमता आणि चातून निर्माण होणाऱ्या ताणतणावांचे जागतिकीकरण आहे.'<sup>१</sup> यावरून या आर्थिक धोरणाचे स्वरूप पाहता सर्वसामान्य आणि विकासाच्या प्रक्रियेत येऊनही अजूनही त्याच्याविषयीच्या पारंपरिक

मानसिकतेत बदल झालेला नाही असे समाजातील वेगवेगळे गट चांच्या संदर्भात जागतिकीकरणाचा मुद्दा लक्षात घेणे गरजेचे आहे. यात स्त्रीवर्ग महत्त्वाचा ठरतो. समाजातील स्त्रीविषयक दृष्टिकोन, स्त्रीविषयक भान नेमके कोणत्या स्वरूपाचे, जागतिकीकरणात पारंपरिक स्त्री प्रतिमेला धक्का न लावता अतिशय सहजपणे नवी स्त्री प्रतिमा रूजू पाहते तिचे स्वरूप च ऊहापोह, चापाटीमागचा पुरुषप्रधान व्यवस्थेचा दृष्टिकोन, त्यामागचे राजकारण अशा अनेक संदर्भातून स्त्रीवादी साहित्याचा विचार करता येतो.

जागतिकीकरणात एक नवी संस्कृती नव्यानेच उदयास आलेली आहे. उथळपणा, पसरटपणा, सपाटपणा, अनिश्चितता, लवचिकता, निश्चित सिद्धांतनाकडे अजून न पोहचलेली अशी आहे, जिचा आधार बाजारपेटीय व्यवस्था, आर्थिक धोरण आहे, उपभोग्य वस्तूवर भर असे तिचे स्वरूप आहे. पारंपरिक स्त्रीविषयक मानसिकतेला छेद न देता. एक नवी प्रतिमा स्पष्ट होते आहे. जी स्त्रीसमोर अधिक न्यूनतेच्या पातळीवर प्रश्न निर्माण करणारी तसेच स्त्री म्हणून तिच्याकडे अधिक अभावितपणे पाहणारी आहे. खरंतर हा काळ स्त्रीविषयक बदलांना एका विशिष्ट टप्प्यावर आणणारा असला, स्त्रीप्रश्न सोडविण्याच्या दृष्टीने महत्त्वपूर्ण असला तरी या नव्या बाजारकेंद्री व्यवस्थेने अनेक प्रश्न स्त्रीसमोर निर्माण केले आहेत. बाजारपेटीय संस्कृतीला अपेक्षित असणारी स्त्री प्रतिमा समोर आणली जात आहे. महिला सबलीकरणाच्या नावाखाली स्त्रीविषयक जे चित्र उभे केले जात आहे ते विरोधाभास निर्माण करणारे आहे. यासंदर्भात श्रुती तांबे म्हणतात, 'सामाजिक संरचनेतील स्त्री पुरुषांचे विषम स्थान, अधिकारांची उतरंड, सत्तेचा विषम पट यातले काहीही न बदलता स्त्री 'सबल' करता येते. कशी? तिच्या शिक्षणाची पातळी वाढवून, तिला बचत गटाची सदस्य करून, तिला सरकारी योजनांची माहिती देऊन, तिचा सार्वजनिक जीवनातला दृश्य सहभाग, विकासात्मक कामातील भागीदारी वाढवून किंवा तिला ग्रामपंचायतीचे, पंचायत समितीचे नाममात्र सदस्य देऊन?'<sup>२</sup> मला याठिकाणी स्त्रीचा दृश्य सहभाग हा मुद्दा खूप महत्त्वाचा वाटतो. कारण स्त्रीचा व्यवस्थेतील वावर तिला हवा तसा किती आणि कोणत्या प्रमाणात याविषयी संदिग्धता आहे. कारण हा दृश्य सहभाग तिच्या दृष्टीने भासात्मकच आहे. जो या जागतिकीकरणाच्या काळात तयार केला गेला आहे.

आणखी एक मुद्दा येथे अधोरेखित करावासा वाटतो. व्यवस्थेतील मालकी हक्काचा जरी विचार केला तरी सगळ्या क्षेत्रातील सत्ता अजूनही पुरुषप्रधान व्यवस्थेच्या अधिपत्याखाली आहे. स्त्रीविषयक एकाबाजूला



मोकळीकतेचा भास निर्माण करणारे स्वातंत्र्य बहाल केले जात आहे तर दुसऱ्या बाजूला वेगवेगळ्या संदर्भानुसार येणारी बंदिस्तता तशीच टिकविली जाते किंबहुना तिच्यात वाढच होते. म्हणजेच सत्तेच्या केंद्रस्थानी पुरुषाबरोबर स्त्री येत नाही तोपर्यंत मालकीहक्काबाबतचा समतोल राखला जाणे शक्य नाही. थोडक्यात समाजातील स्त्री पुरुष विषमतेची दरी दूर करण्यासाठी स्त्रीला समाजातील समानदर्जा देणे अपेक्षित आहे. पण बाजारपेटीय संस्कृतीत स्त्रीच्या दर्जातच घसरण होताना दिसते आहे. वस्तुरूपात गरज असो वा नसो तिचे प्रदर्शन मांडले जाते आहे.

एकूणच नव्या बाजारपेटीय संस्कृतीत स्त्रीचा माणूस म्हणून नव्हे तर एक उपभोग्य वस्तू म्हणून विचार बळावत आहे. तिचे वाई असणे आणि विशेषतः तिच्या शरीरसौंदर्याचा आधार घेते बाजारपेटीय संस्कृती विकसित करणे एवढाच हेतू दिसतो. यासंदर्भात विद्युत भागवत यांचे मत नोंदविते येते. त्या म्हणतात, 'एकीकडे स्त्रियांच्या वाईपणाचे गूढत्व बाजारपेटीय वापरून त्यांच्या विशिष्टत्वाच्या जाहिराती होतात. तर दुसरीकडे भिन्न समाजगटातील स्त्रिया ज्या बहूविध भूमिका निभावत असतात. त्याकडे दुर्लक्ष केले जाते.'<sup>12</sup> स्त्रीविषयक वास्तव बाजूला करून तिच्या वाई असण्याभोवतीच ही बाजारकेंद्री व्यवस्था तिच्याविषयीच्या कल्पना रचत राहते. जाणिवपूर्वक तिच्या आत्मशोथाला कुठेतरी लगाम घालण्याचा हा प्रकार आहे असे मला वाटते. त्यामुळेच वेगवेगळ्या स्तरातून स्त्रीच्या विकसनाला, तिच्या व्यक्त होण्याला दाबले जाते किंबहुना जाणिवपूर्वक दुर्लक्षिले जाते. तर दुसरीकडे अशा धुसर वातावरणामुळे स्त्री स्वतःही गोंधळात पडते आहे याचा परिणाम म्हणजे स्वतःविषयीच्या भानापासून विचलित होण्याचा प्रकार स्त्रीसंदर्भात दिसतो.

नव्या बाजारपेटीय संस्कृतीतून समोर येणारी स्त्रीप्रतिमा पुढे आणण्यात बाजारपेटीयबरोबर प्रसारमाध्यमांचा खूप मोठा सहभाग आहे. पण यासगळ्यात स्त्रीची पारंपरिक प्रतिमा पुसली जाणार नाही याची दखल प्रत्येक ठिकाणी घेतली जाते आहे. म्हणजे साच्या तोच पण रंग बदलून आकर्षित करण्याचा प्रकार म्हणता येईल. कारण बाजारपेटीय संस्कृतीचे मूलतत्त्वच वस्तूची आकर्षकता, नफा, स्पर्धा हेच आहे. स्त्रीचे तर उघडउघड ही संस्कृती वस्तूकरणच करते. उदा. म्हणून एका जाहिरातीचा उल्लेख करता येईल. एका बाजूला या जाहिरातीत स्त्रीला ऑफिसची बॉस बनविल्या तसेच तिच्या हाताखाली रावणारा पुरुष हा कोणी दुसरी व्यक्ती नाही तर तो तिचा प्रत्यक्ष नवरा आहे. म्हणजे स्त्रीच्या पारंपरिक स्थानाला, स्त्री पुरुषातील असमतोल दर्जाला येथे निश्चितच धक्का दिला आहे. पण दुसरीकडे जी बाब समोर येते ते पाहता मला जे येथे

अधोरेखित करावाचे ते स्पष्ट होईल. इतक्या जबाबदारीच्या पदावर असतानाही ती घरी येऊन आपली पारंपरिक गृहिणीची भूमिका यथासांगपणे पार पाडते हे कुठेतरी विरोधाभास निर्माण करणारे आहे. येथे स्त्रीविषयक मानसिकता जी बनवली जात आहे त्याचा गांभिर्याने विचार स्त्रीवादी साहित्याने करणे गरजेचे आहे. आणखी एक गोष्ट इथे स्पष्ट कराविली वाटते ती म्हणजे, या नव्या संस्कृतीत स्त्रीकडून अपेक्षा वाढलेल्या दिसतात. म्हणजे पूर्वी कुटुंबापुरते परफेक्ट असणे महत्त्वाचे मानले जायचे आज मात्र स्त्री जिथे जिथे म्हणून वावरते मग ते कुटुंब, व्यवसायाचे ठिकाण, तिच्यावावरण्याचे समाजातील कोणतेही क्षेत्र या प्रत्येक ठिकाणी ती परफेक्ट असणे आज गृहित धरले जात आहे. यासगळ्यात तिचा स्त्री म्हणून असणारा विचार कुठेतरी मागे पडतो आहे.

स्त्रीचे मानसिकदृष्ट्या खच्चीकरण करण्याचा हा काळ आहे असे या २५ वर्षातील स्त्रीविषयक हिंसाचाराच्या घटना पाहता म्हणता येईल. स्त्रियांकडून होणाऱ्या पुरुषांबरोल अत्याचाराविषयी बोलले जाते. अशा घटना समाजात घडतात याविषया दुमत नाही पण त्याचे स्वरूप आणि स्त्रीवर होणाऱ्या अत्याचारांचे स्वरूप पाहणे गरजेचे आहे. स्त्रीच्या शरीराचा वापर करून, त्याचं विच्छेदन करून तिच्या अस्तित्वावर घाला घालण्याचा, तिच्या घेतपणे स्त्री असण्यालाच प्रश्नांकित करण्याचा प्रयत्न जसा एखाद्या स्त्रीवर होतो आहे तसा तो एखाद्या पुरुषावर झाला आहे असे माझ्यातरी ऐकीवात नाही. येथेच स्त्रीच्या शरीराकडे पाहण्याचा दृष्टिकोन स्पष्ट होतो. 'स्त्रियांची स्त्रीप्रतिमा आणि स्वतःच्या देहाबद्दलच्या जाणिवेची संकल्पनाच बदलते आणि अगदी अलीकडच्या काळापर्यंत त्यांना जे शिकविले जात होते की, शरीर हे दुर्लक्ष करण्याजोगे असते किंवा ज्याची लाज वाटवी असे असते. तेच शरीर मानसिकतेचा केंद्रबिंदू होते.'<sup>13</sup> समाजात वाढलेला हिंसाचार, बलात्काराच्या घटना यामुळे स्त्रियांचे मानसिक खच्चीकरण होते. यासगळ्या वातावरणामुळे पूर्वी कधी नव्हती इतकी असुरक्षिततेची जाणीव स्त्रियांच्या मनात वाढलेली दिसते. याचा अर्थ असा नव्हे की पूर्वी स्त्री सुरक्षित होती. येथे संदर्भ लक्षात घेणे महत्त्वाचे ठरते. स्त्रीप्रश्नांचे गांभिर्यच नष्ट करून तो बोधट केला जातोय. त्यामुळे स्त्री म्हणून तिचं जगणं अधिक गुंतागुंतीचं आणि अवघड होत आहे. थोडक्यात एकाबाजूला मोकळीकता दिली, स्वातंत्र्य दिलं (संकुचित अर्थाने) नव्याने स्वतःला व्यक्त करण्याची संधी दिली हे जागतिकीकरणाचे स्त्रियांसाठीचे फायदेच आहेत. पण दुसऱ्याबाजूला कधी नव्हती इतकी असुरक्षिततेची भावनाही चांदीस लागली. तिचं वाई असणं गडद केलं जातयं एका वेगळ्या अर्थाने. वर्षानुवर्षे असलेली उदात्त आणि कुर अशी

दोनचं रूपं पुन्हा पुन्हा इसवली जाताहेत. दुसरी महत्वाची गोष्ट म्हणजे बाजारपेठीय संस्कृतीत आपण शोधले जात आहोत या जाणीवेपासूनच स्त्रिया अनभिज्ञ आहेत की काय असे वाटतं. स्त्रीविषयक असणारा विरोधाभास व्यक्त करताना माया पंडित म्हणतात, 'एकीकडे नव्या 'ग्लोबल' जगातल्या शक्ती 'लोकल' जगांच्या अवकाशात आकाशचुंबी सिमेंट कॉंक्रीटची जंगले उभी करताहेत, तर दुसरीकडे लोकल जगातल्या अरण्यात जातींच्या क्षापदांचे कळप अजूनही हल्ला करण्यासाठी दबा धरून बसले आहेत. अस्मिता जागृत झालेल्या लढाऊ चहूजन दलित कष्टकरी स्त्रियांना, नवभांडवलशाही बाजारपेठेत क्रयवस्तू म्हणून लोटत आहेत, तिसरीकडे ती अगणित हव्यासांचे, इच्छांचे मोरपंखी मायाजाल भोवती विणून या वास्तवाकडे पाहणारी विचक्षण नजरही निस्तेज करते आहे.'<sup>4</sup> अतिशय नेमकेपणाने आजचे स्त्रीभान माया पंडित सांगतात.

या सगळ्या गोंधळात पुन्हा स्त्री-पुरुष नात्याचाही थोडासा वेध घेता येईल. या नात्यात कुठेतरी जो पसरटपणा आला आहे. पारंपरिक नातेसंबंध निश्चितच बदलांच्या टप्प्यावर आले असले तरी पारंपरिक मानसिकतेची चौकट तशीच राहते. त्याचबरोबर स्त्रियांबरोबर पुरुषाचीही या व्यवस्थेत टिकण्याची चढाओढ सुरू आहे. खरं तर कधी नव्हे ते जागतिकीकरणात स्त्री आणि पुरुष पिचले जाताहेत एका समांतर कारणाने त्यामुळे दोघांनीही एकासमान पातळीवर परिस्थिती समजून घेणे गरजेचे आहे. ज्यामुळे त्यांच्यातील संवाद समाजाच्या असमतोल दर्जाला छेद देऊ शकेल पण तसे न होता, 'बड्या भांडवलाला आणि देशीविदेशी आर्थिक-औद्योगिक जगाला वाव देणारी ही व्यवस्था रोजच्या जीवनातील प्रत्येक घटकाचे वस्तूकरण करीत जाते. ह्यातून स्त्री - पुरुष विषमता वाढते.'<sup>5</sup> या विषमतेला कमी करणे आणि स्त्री व पुरुष यांच्या व्यवस्थेतील स्थानाला समांतर पातळीवर आणणे गरजेचे आहे. कारण जागतिकीकरणात व्यक्तीच्या ओळखीलाच मारले जाते आणि वस्तूरूपाने तिचे अस्तित्व मान्य केले जाते. याचाही विचार महत्वाचा ठरतो.

जागतिकीकरणात स्त्री विषयक जे रूप समोर येऊ पाहतं आहे ते समजून घेणं गरजेचे आहे. स्त्रीवादी विचारभानाचे जे लक्ष्य होते त्या लक्ष्यापासून स्त्रिया विस्थापित झाल्या आहेत. सांस्थितीला सगळ्यात मोठे आव्हान आहे ते म्हणजे विस्थापित स्त्रीवर्गाला एका विचाराने एका छता खाली आणणे, संघटनात्मक रूप देणे अपेक्षित आहे. भारतीय स्त्रीवाद ही संकल्पना समजून घेताना या सान्या चाबी महत्वाच्या ठरतात. या वास्तवाला एक स्त्री म्हणून कसे सामोरे जावे लागते आहे याचे पडसाद स्त्रीसाहित्यात कसे उमटतात हे

पाहणे गरजेचे आहे. मला वाटतं एखाद्या प्रवाहाला जे सांगायचे आहे ते सांगून झाले की बरेचदा तो प्रवाह क्षीण होतो म्हणून समाजपरिवर्तनाच्या गतिमानतेत नव्या संदर्भाना सूचित करण्याची प्रवाहाची शक्यता नाकारता येत नाही. नवनवे संदर्भ धुंडाळणे हे कोणत्याही प्रवाहातील जिवंतपणा सूचित करणारे असते. स्त्रीवादी साहित्य तर त्यादृष्टीने महत्वाचे ठरते. कारण या साहित्याच्या केंद्रस्थानी स्त्री आणि स्त्रीविषयक समाजभान आहे. एक विशिष्ट दृष्टी आहे. जी समाजातील सगळ्याच व्यवस्थांसमोर प्रश्न उभे करू शकते. साहित्याचे माध्यम हे अधिक प्रभावी असते कारण जगण्याकडे, जीवनानुभूतीकडे अधिक परिणामकारकतेच्या नजरेने त्यामुळे पाहता येते. स्त्रीविषयक वास्तवाला अधोरेखित करण्यासाठी, अधिक परिणामकारक करण्यासाठी प्रामुख्याने स्त्रीवादी विचारभान साहित्याच्या माध्यमातून नेमके जागतिकीकरणाकडे कसे पाहते याचा संदर्भ म्हणूनच स्त्रीवादी साहित्याच्या संदर्भात स्पष्ट करता येतो.

बाजारपेठेपासून समाजातील प्रत्येक क्षेत्रात स्पष्ट होणाऱ्या स्त्री प्रतिमांचा अर्थ उलगडणे, स्त्रीच्या शरीराचा जो बाजार मांडला जातो आहे त्याविषयीचे भान, पारंपरिक स्त्रीप्रतिमांबरोबर नव्या स्त्रीप्रतिमांचा येणारा संदर्भ, नव्या प्रश्नांना सामोरे जावे लागणे या सान्या वास्तवाला स्त्रीवादी साहित्य कसे अधोरेखित करू पाहते, या सामाजिक सपाटीकरणात स्त्रीला कोणत्या रूपात समोर आणले हे पाहणे गरजेचे आहे. कारण कोणत्याही देशातील स्त्री ही आर्थिक उतरंडीत प्रामुख्याने खालच्या स्थानावर राहिल्याने जागतिकीकरणाच्या बदलणाऱ्या समिकरणाला तिला धेटपणे सामोरे जावे लागले आहे. पूर्वी आर्थिक स्वातंत्र्य नव्हतेच पण आज ते असूनही त्याच्यावर बंधने दिसतात. दुसरीकडे मिळणारा रोजगार हा पुरुषांपेक्षा कमी ही असमतोल विभागणी, स्त्रीच्या शरीराचा सोडूनसार केलेला वापर, सारोगसी मंदरचे, गर्भाशय भाड्याने देण्याचे प्रमाण, गर्भनिरोधक साधनांचा स्त्रीच्या शरीरावर केला जाणारा मारा, शरीरविक्रयासाठी स्त्रिया सहज उपलब्ध होणे, सहज त्यांचे स्थलांतर, या सगळ्यातून स्त्रीच्या शरीराशी केला जाणारा खेळ आणि याच्या जिवावर मोठमोठ्या कंपन्यांची होणारी उलाढाल. जिथे आर्थिक नफा केवळ महत्वाचा त्यामुळे स्त्रीच्या शरीरावर काय परिणाम होतो याकडे जाणीवपूर्वक केलेले दुर्लक्ष. असे अनेक प्रश्न आज आहेत. या सगळ्यांना कवेत घेत स्त्रीचे स्वतंत्र अस्तित्व जपण्याची धडपड, या सान्या वास्तवाला अधोरेखित करणे गरजेचे आहे. स्त्रीवादी साहित्याचा उद्देश हा प्रामुख्याने 'स्त्री' ला केंद्रस्थान देवणारा आहे. जागतिकीकरणाच्या काळात स्त्रीचे संदर्भ अधिक

प्रखरपणे समजून घ्यावे लागतील. बाजारीकरणाचे तंत्र स्त्रीचे वस्तूकरण कसे करत आहे हे समजून घ्यावे लागेल. स्त्रीविषयक अशा अनेक प्रश्नांना भिडून त्यातून मूलभूत असे काहितरी स्पष्ट करणे, स्त्रीच्या नजरेतून जागतिकीकरणाचा संदर्भ समजून घेणे हे मोठे आव्हान स्त्रीवादी साहित्यासमोर आहे. या काळाचा अंतर्विरोध समजून घेत सिद्धांतन मांडण्याची सशक्तता या विचारात आहे हे मात्र निश्चित.

### निष्कर्ष

१. जागतिकीकरणात स्त्रीविकासाला निश्चितच नव्या संधी मिळाल्या पण तिच्या समाजातील दर्जात फारसा बदल झाला आहे असे दिसत नाही.
२. जागतिकीकरणातही स्त्रीच्या पारंपरिक प्रतिमेला छेद न देता एक नवी प्रतिमा पुढे आली. सहज उपलब्ध होणारी आणि आकर्षक अशी स्त्रीप्रतिमा समोर येते आहे.
३. जागतिकीकरणातही स्त्रीविषयक पारंपरिक मानसिकता बदललेली दिसत नाही.

४. बाजारकेंद्र व्यवस्थेला नफा मिळवून देणारी महत्त्वपूर्ण वस्तू असेच स्त्रीविषयीचे वास्तव समोर येते आहे.
५. या काळातील स्त्रीवास्तवाचा संदर्भ पाहता अनेक आव्हाने स्त्रीवादी साहित्यासमोर आहेत.

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## 5.

## आदिवासी साहित्यातील लोकसंस्कृती

अनिल मोतीलाल वळवी  
आर्टस् अँड कॉमर्स कॉलेज  
नागठाणे ता.जि.सातारा

आदिवासी साहित्य प्रवाह 1960 नंतर उदयास आलेल्या दलित, ग्रामीण, स्त्रीवादी मराठी साहित्य प्रवाहानंतर धीम्या गतीने उदयास आलेला व त्याच गतीने प्रवास करणारा साहित्यप्रवाह आहे. या साहित्य प्रवाहात मौखिक आदिवासी लोकसाहित्य व शिक्षित गैरआदिवासी आदिवासी लेखकांनी निर्मिलेल्या आदिवासी जीवनावरच्या साहित्याचा समावेश होत असतो. आदिवासींच्या लोकसाहित्यातून जी आदिवासी लोकसंस्कृती अविष्कृत होत असते तीच लोकसंस्कृती आणि आदिवासींचे प्रश्न आदिवासी लेखकांनी मांडलेले आहेत.

या वाङ्मय प्रवाहात कविता वाङ्मयप्रकार लेखनासाठी अधिक उपयोजिला गेला. त्यानंतर कादंबरी कथा आणि तुरळक प्रमाणात नाटकांची निर्मिती झालेली दिसून येते.

मराठी आदिवासी साहित्यात कादंबरी हा वाङ्मयप्रकार लेखनासाठी कमी उपयोजिला गेला. गैरआदिवासी लेखकांनी यात मधू मंगेश कर्णिकर, वा दिघे, गो.नी दांडेकर, अनिल सहस्त्रबुध्दे दीनानाथ मनोहर सुरेश द्वादशीवार, मधुकर वाकोडे, जगदीश गोडबोले वगैरे लेखकांनी आदिवासी जीवनावरील कादंबरी लेखन केलेले आहे. तर आदिवासी जमातीतूनच शिकून पुढे आलेल्या आदिवासी लेखकांनी यात नजुबाई गावीत ,प्रा.माधव सरकुंडे, बाबाराव मडावी, गोपाळ आवारी वगैरे लेखकांनी आपापल्या परीसरातील आदिवासी जीवनाचा मागोवा कादंबरीतून घेतलेला आहे. त्यातून आदिवासी लोकजीवनाचं लोकसंस्कृतीचं पर्यावरणाचं त्यांच्या विभिन्न गहन समस्यांचे स्त्रियांच्या विविध प्रश्नांचे स्त्रियांचे बदलत्या जीवनशैलीचा आदिवासींवर झालेल्या परीणामाचं रेखाटन केलेलं आहे.

प्रस्तुत शोधनिबंधात नजुबाई गावीत यांनी लिहिलेल्या तृष्णा या आत्मकथनात्मक कादंबरीतील मावची भिल्ल जमातीच्या लोकसंस्कृतीचा शोध घेण्याचा प्रयत्न संशोधक करणार आहे.

महाराष्ट्रातील धुळे व सध्याचा नंदूरबार जिल्हयातील नवापूर तालुक्यातील मावची व भिल्ल

जमातीच्या जीवन जाणिवेचा तृष्णा या आत्मकथनात्मक कादंबरीत रेखाटल्या आहे. या जमातीचे सामाजिक, सांस्कृतिक आर्थिक, पर्यावरणीय जीवनाचे मर्म लेखिकेने उलगडून दाखविले आहे. मावची भिल्ल आदिवासी जमातीच्या भुकेला केंद्रस्थानी ठेवून कादंबरीचं लेखन झालेलं आहे. इसरी, अंबू आणि आशा या आदिवासी स्त्रियांच्या भोवती रेखाटलेल्या कादंबरीत या जमातीतील मावची भिल्ल स्त्रियांचे शोषण, छळ, पिळवणूक दडपशाही दैनंदिन कष्ट, उपासमार यांचे चित्रण वास्तववादी भूमिकेतून लेखिकेने केलेले आहे. आदिवासींचे सावकार, शेट, वाणी, व्यापारी यांच्याकडून होणारे शोषण, अस्मानी संकट, बिगारीमुळे होणारी उपासमारी, दैन्य, दारिद्र्य शासनाने त्यांच्याच जंगलावर घातलेले निर्बंध, त्यातून भुकेसाठी काढलेला चोरीचा मार्ग, त्यातून निर्माण होणाऱ्या समस्या त्यांच्या आरोग्याच्या समस्या, उपचार पध्दती, त्यांचे आर्युवेद, व्यसन रूढी, प्रथा, रीतीरिवाज, परंपरा त्यातूनही उद्भवणारे जीवघोणे प्रश्न, जमाती जमातींमधील अंतर्गत व्द्वंद्व ,सण ,उत्सव ,विधी , धारणा श्रध्दा- अंधश्रध्दा यांचे यथार्थ चित्रण लेखिका करते आणि त्यात त्या कमालीच्या यशस्वी झालेल्या आहेत.

**उत्सव :**

मावची भिल्ल जमातीत निळीचारी, घाटादेव, वाघदेव, पोळा, होळी, आखाजी, गावदिवाळी हे सण साजरे केले जातात. घाटादेवाला पावसाची पूजा केली जाते. या दिवशी पाऊस पडला की गावकारभारी पावसाची पूजा करण्यासाठी गावात दवंडी देवून एक दिवस ठरवितो. त्या दिवशी कुणीही कामावर जात नाही. लोकवर्गणीतून जमलेल्या कणीचा घाटा केला जातो. तर पावसाळ्यातच आळयादेवाची पूजा करतांनाही शेतीची कामं बंद ठेवून गावच्या पंचक्रोशीत वसवलेल्या आळयादेवाला धुवून त्याचं पाणी पिकावर फवारतात.तर पोळयाला बैलाची पूजा करतात.

वाघदेव हा उत्सव होळी उत्सवासारखाच मोठया उत्साहाने साजरा करतात. या सणासंदर्भात डॉ. गोविंद गारे म्हणतात, सणाच्या दिवशी गावकरी एकत्र येतात. पाटील डायले पुजारी त्यात प्रामुख्याने असतात. गावाबाहेर जंगलात वाघदेवाची स्थापना केलेली असते

पुजारी पूजाविधी मांडतो, गुराढोरांना रक्षण मागतो. साक टाकून कोंबडयाचा बळी देतात त्या कोंबडयाच्या मटणाचे वाटे घरोघरी देतात आणि हा उत्सव साजरा करतात.तर गावदिवाळीला गावात सोंगाडयांना सोंग काढण्यासाठी निमंत्रित केले जाते.सकाळी गावपांढर पूजनाचा विधी होतो आणि दिवाळी संपते. यासोबत अक्षयतृतीया ही साजरी केली जात असते.

होळी हा सर्वांत मोठा उत्सव या जमातीतही केला जात असतो. हा उत्सव पाच दिवसपर्यंत चालत असतो. या दिवशी घराची माणसे पाच दिवसपर्यंत एकाच घरात झोपतात.

**विधी :**

**पाचवी पूजनाचा विधी :** या जमातीत असंख्य विधी केले जातात. मुलाच्या पाचवीपासून तर बारश्यापर्यंतचे विधी केले जात असतात. स्त्री बाळंतीण झाली की पाचव्या दिवशी घरातून बाळाला बाहेर आणते . यावेळी हा विधी केला जातो.या वेळी उखळावर पूजा मांडली जाते. बाळंतीनीला मूल मांडीवर धरून नवरीसारखा घुंगट घालून बसवतात. तिच्यावर स्त्रिया तांदूळ ठेवून म्हणतात, जसं शेतीत पिक वाढतं तसं हीचेही पोरं वाढू दे, आम्ही तांदूळ लावून वाढवलं मग बाळंतिणीला बाहेर आणतात. तिच्या हातात तांदूळ देतात सगळ्या स्त्रिया रांगेत उभ्या राहतात आणि तिच्यावर तांदूळ सोडतात. मग बाळंतिणी सूर्यासमोर तांदूळ सोडते आणि माघारी घरात जाते.

**लग्नविधी :** ज्या घरात लग्न असेल त्या घरातील व्यक्ती हळदीने माखलेले तांदूळ निमंत्रण म्हणून गावात प्रत्येक घरासमोर टाकते. गावातील सर्व एकत्र जमतात लोकांच्या घोळक्यात दारू ठेवून हळदकुंकू लावून तांदळाची पूजा मांडून दारूच्या मडक्यांची पूजा करतात.नेतर जोडीजोडीने साक पाडली जाते. शेवटी लग्नाचं जोडपं साक पाडतात आणि गावकरी, पंच तुमच्या लग्नाची दारू आम्ही पिऊ का ? असा होकार मागून दारू पितात. लग्नगीतं म्हणत रात्रभर ढोलपावरीवर वाजवून नाचतात.

सकाळी नवरा आपल्या बायकोला उचलून अंधोळ करण्यासाठी बाहेर पाटावर घेऊन येतो. घरातील त्यांना हळद लावून अंधोळ घालून नवे कपडे घालून कणीनं भरलेल्या टोपल्यांवर बसवून एकमेकांची डोकी टेकवून फेर धरून नाचवतात, गाठभेट, जेवनखान होते. बाशिंग खांबाला बांधतात

शंगळ पूजनाचा विधी हा लग्नातील महत्वपूर्ण

विधी आहे.या विधीत आपटयाच्या लहान रोपटयांच्या आजूबाजूला किंचित सारवून घेतल जातं. नवरा नवरीला उभं राहण्याठी कांबळ अंधरल जातं. मग रोपटयाला अंडयाचा भोग दिल्यावर कणी, हळदकुंकू वाहिल्यावर दारूचं अर्घ्य दिलं जातं मग नवरी नारळ वाढवते आणि विधी संपतो. यासंदर्भात आपले मत मांडतांना डॉ.गोविंद गारे म्हणतात, आपटयाची रोपटे किंवा पान जणू काही साक्षात लक्ष्मी. आपटयाची पाने ऐकमेकाला जोडलेली असतात. अर्थात हे लक्ष्मीदेवी आजपासून एकमेकाला जोडले गेलो आहोत, एकरूप झालेलो आहोत, आता आम्हाला पुढील संसार करण्यासाठी धन दौलत दे. हा विधी संपला की लग्न संपते.

लग्नात विविध प्रथा पहायला मिळतात जसे नवऱ्याघरी गेलेल्या मुलीला बैलगाडीतून उतरविण्याचा मोबदला द्यावा लागतो. नवरा नवरी घरात प्रवेश करतात तेंव्हा घराचं दार बंद केलेल्यांनाही घरात प्रवेशाचा मोबदला द्यावा लागतो.

**मयत विधी :** मयत व्यक्तीला स्मशानभूमीत नेण्यासाठी जी तिरडी बांधली जाते ती त्याच्या घराला वापरलेल्या दांडयांनीच तयार केली जाते.बघाचदा तिरडीसाठी खाटेचाच वापर केला जातो. मृत व्यक्ती पुरुष असेल तर मृताला बाहेर आणून त्याच्या बायकोला शेजारी बसवून दोघांच्या गाठी बांधून हळदकुंकू लावून कुंकू पुसून बायको पाया पडते आणि गाठ सोडली जाते. स्त्रिया विसाव्यापर्यंतच येतात.परतलेल्या स्त्रिया मृताच्या नावाने नदीवर शेती पेरतात आंधोळ करून घरी येतात, तर पुरुष मृताला पुरण्यासाठी स्मशानभूमीत जातात. स्मशानभूमीत मयताला जेवण घालण्याचा विधी करतात आणि पुरतात.

मेलेली व्यक्ती कोणत्या योनीत गेली हा पाहण्याचा पण विधी केला जातो यात चुलीच्या मागे चाळणीने पीठ जमिनीवर चाळले जाते. त्यावर वाटीभर भात व दूध ठेवून रात्रभर त्यावर टोपलं झाकून ठेवून सकाळी उघडतात आणि पिठावर उमटलेल्या ठशावरून मयत व्यक्ती कोणत्या योनीत गेली याचा अंदाज काढतात.

**मृताचा दिवस विधी :** मयताची विधी करणाऱ्या स्त्रीला सारवानी तर पुरुषाला सारवान म्हणतात, ते गावातून घरापरत जमा झालेल्या धान्याचं मयतासाठी कच्चं जेवण बनवतात. जेवण बांबूच्या टोपलीत ठेवतात गावातील साऱ्या स्त्रिया या टोपलीभोवती जमा होऊन रडतात. काही वेळानं सारवान ती टोपली डोक्यावर

घेवून स्मशानभूमीत मयताला जेवू घालण्यासाठी घेऊन जातात. नंतर सर्वजण घरी जमतात आणि मयताच्या मागे राहिलेल्या व्यक्तीला मिठी मारून भेटतात त्याला मदत देतात आणि हा विधी संपतो.

**कुंभ बसविण्याचा विधी :** नागलीचं रोपं झेंडूची रोपं व तुळशीचे रोप यांची मूठ शेताच्या मध्यभागी लावतात. त्याला कुंभ म्हणतात त्याची नारळ फोडून पूजा करतात. मग सगळे दारू वाटून पितात आनं आनंदात एकमेकांना धरून झुंबडीने चिखलात खेळतात. नागली पिकल्यावर कुंभाला तुपाचा धूप देतात आणि नारळ फोडून कापणीला सुरुवात करतात, पण कराखून ठेवतात. कापणी झाल्यावर त्या ठिकाणी बोकड किंवा कोंबडा कापून भंडारा करतात. नागलीला कणसरा म्हणतात. ती आदिवासींची सर्वात महत्त्वाची मातृदेवता आहे.

#### अंधश्रद्धा :

आदिवासी समाजात असंख्य अंधश्रद्धा दिसून येतात. या कादंबरीतही मावची भिल्ल जमातीतील अंध श्रद्धा त्याबद्दल लोकांच्या असणाऱ्या श्रद्धा, धारणा यांचे चित्रण लेखिकेने केले आहे. अंधश्रद्धांमुळे लोकांना मरणयातना सहन कराव्या लागतात. यासोबतच त्याचे दूष्परिणामही भोगावे लागतात याचे चित्रण येते जसे—घराचं कूड सारवतांना इसरीच्या हाताच्या पंजात कोंबडीचं हाड घुसतं आणि हात सडायला लागतो. तो बरा व्हावा म्हणून गंडा बांधून भगतगिरी केली जाते. डांग भागातील भगताकडे दाणे चाळून घरी पाहुणी म्हणून आलेल्या स्त्रीला मटन कमी पडले असता करतुकी केल्याचं सांगतो आणि उलटया पिसाचा कोंबडा आणि बोकड लागेल असा उतारा देतो. त्याच्यावरील विश्वासांमुळे मात्र इसारीला आपला हात कायमचाच गमवावा लागतो.

या जमातीत एखादया स्त्रीला डाकिणीची उपाधी बहाल करून तिचा छळ केला जातो. जसे गर्भार स्त्री मेली की तिची हडळ होते म्हणून तिच्या हातापायांना काटे टोचून दफन करतात. स्त्रिया भुताळया, हडळ असल्या की त्या आपल्या होणाऱ्या पहील्या आपत्याला स्वतः खातात मग इतरांची. डाकीण डगरीण म्हणून स्त्रियांना मारझोड केली जाते. तिच्यासोबत कुणीच व्यवहार करत नाही. गावावर आलेलं संकट टळावे म्हणून देवाच्या नावानं गावातील स्त्रियांनी व्रत करायला लावतात. हे व्रत करतांना कोणती स्त्री चुकली हे पाहण्यासाठी त्या त्या स्त्रीच्या नावे पाण्यात खडा

टाकला जातो. खडा तरंगला की ती स्त्री हडळ आहे असे मानून तिला भगताकरवी शिक्षा केली जाते. बाळंतीण स्त्रीचा विटाळ मूलांवर माणसांवर विटाळाची करणी लागते. तर याउलट स्त्रीला जर पाळी येत नसेल तर तिला कुमारी समजून तिच्याकडूनच देवाचं कार्य पार पाडलं जात असतं.

एखादा सण उत्सव यात्रा घरात आली वा शेतात नवीन काहीही पिकले तर मृतांना अग्नीमार्फत देण्याची पध्दत रूढ आहे. मृत माणसाचा बांब बसविण्याचा विधीत मृत माणसाचा जीव शोधला जातो.

भगताला आत्यंतिक महत्त्व असते. तो गावात घरात येणारे अनामिक संकट दाणे चाळून त्यावर उतारा देतो. मंतरलेले गंडे दोरे बांधतो जमीनीत पुरलेलं धन कुठे आहे ते सांगतो. यासंदर्भत माहेश्वरी गावित म्हणतात, आदिवासींचा भगतावर प्रचंड विश्वास असतो हा भगत मंत्रतंत्र करून गंडादोरा देणे देवदेवतांना प्रसन्न करण्यासाठी कोंबडया बक्यांचा नैवेद्य देणे, भूतपिशाच्याची बाधा झाली आहे की नाही हे बघण्यासाठी दाणे चाळणे यासारखे प्रकार भगत करतो. त्याच्या या अकल्पित गोष्टींवर गाढ श्रद्धा निष्ठा असते. याउलट तो करणीही करतो असा समजही रूढ आहे. याशिवाय वेगवेगळ्या प्रसंगी पुरुष आणि स्त्रियांच्या अंगात येणे, टिटवी पक्षी अशुभ मानणे, वावटळीची भूतभवरीची बाधा होते.

#### धारणा :

या जमातीत असंख्य धारणा पहायला मिळतात जसे मेलेल्या माणसाचे खांब बसवेपर्यंत घरात अरिष्ट येत राहतात. एकमेकांच्या जमातीतील स्त्री— पुरुषांनी विवाह केला तर ते बाटतात. या बाटातून बाहेर पडण्यासाठी त्या व्यक्तीला छोटयाशा जळत्या घरातून बाहेर पळावं लागतं. दिवस उगविण्यापूर्वी लग्नात अंगाला हळद लावली नाही तर हळद अंगाला लागते. वशीकरणाचं औषध विडयातून दिलं की ती व्यक्ती वश होते. आपले वाडवडील देवधर्म करत आले म्हणून आपल्याला सोडून चालणार नाही. देवीची साथ आदिवासी भगात पसरल्यावर सालाबाई देवीनं ही मानमोडी आणली मांस खाल्ल तर अंगावर असलेल्या जखमा सडतात.

#### दैवते :

आदिवासींच्या देवदेवता या निसर्गातील पंचमहाभूतावर आधारित आहेत. या जमातीत कणसरा देवी ही सर्वात मोठी मातृदेवता मानली जाते. नागली लावणीच्या वेळेस तिचा कुंभ बसवला जातो. माता

देवमोगराची होळी देवीची पूजा केली जाते. याशिवाय गडावर वास करणाऱ्या संकटमोचन व उत्कर्षाच्या देवता मावल्यांची पूजा केली जाते. सलाबाई नावाची देवीची पूजा केली जाते. यासोबत वाघदेव घाटादेव यांचीही पूजा केली जाते.

#### सारांश :

आदिवासी मावची भिल्ल जमात ही निसर्गपूजक आहे. त्यांची म्हणून स्वतंत्र लोकसंस्कृती आहे त्याशिवाय त्याचं जगण निरर्थक आहे. पंचमहाभूतांची पूजा या जमातीत केली जाते.

1. या जमातीत कणीला अत्यंतिक महत्त्व आहे. त्यांच्या प्रत्येक विधीत कणीचा वापर केला जातो. यामागील प्रयोजन म्हणजे त्यांची देवताच कणसरा होय.
2. वाघदेव घाटादेव यांच्या पूजनातून प्राणीमात्रांबद्दल निसर्गाबद्दल असणारा कृतज्ञता भाव प्रकट केला जातो.
3. त्यांची म्हणून स्वतंत्र लोकदैवते आहेत आणि ती त्यांच्या निकडीतून निर्माण झालेली आहेत.
3. आदिवासींचे शोषण त्यांच्यातील अंधश्रद्धेवर विश्वास ठेवल्यामुळे त्यांच्याच जमातीतील काही भोंदूगिरी करणारे करताहेत असं दिसून येतं.
4. ही जमात मातृपूजक असूनही स्त्रीला डाकीण ठरवते. यात कुठेतरी विसंगती वाटते. एकीकडे भजने दुसरीकडे भाजणे असा प्रकार वाटतो. याउलट कुमारी स्त्रीला देवत्व बहाल केलं जातं.
5. अपघाती मृताच्या व्यक्तीचा खांब बसविला जातो पण नैसर्गिक आलेल्या मृत व्यक्तीचा नाही.

6. भूतापासून बाधा तर होतच असते, पण दैवतेही अरिष्ट आणतात अशा स्वरूपाच्या धारणाही आढळतात.
7. भगताला आत्यंतिक महत्त्व आढळत असले तरी त्यापासूनही बाधा होऊ शकते या स्वरूपाच्या धारणाही दिसतात.
8. अंधश्रद्धेपायी कमालीचं नुकसान होत असूनही कमालीची श्रद्धा त्यात दिसून येते. याला त्यांचे अज्ञान कारणीभूत आहे.
9. आदिवासी लोकगीते गेयपूर्ण तालबद्ध असतात. स्थानिक बोलीत अविष्कार असतो. ती विविध प्रसंगी गायली जातात.
10. मद्याला आत्यंतिक महत्त्व दिसून येते. जन्मापासून मृत्यूपर्यंत विविध विधीत त्याचा पिण्यासाठी आणि देवदैवतांना आणि पितरांना अर्घ्य देण्यासाठी उपयोजन केलं जातं.
11. स्त्रियांचे म्हणून काही खास विधी असतात त्यात पुरुषांचा शिरकाव नसतो.
12. काही पशुपक्ष्यांना अशुभ मालं जातं.
13. कथा सांगून रात्र जागविली जाते.

#### संदर्भ ग्रंथ—

1. तृष्णा—नजूबाई गावित
2. महाराष्ट्रातील आदिवासी साहित्य : एक शोध—डॉ. माहेश्वरी गावित
3. सातपुड्यातील भिल्ल—डॉ. गोविंद गारे
4. आदिवासी मराठी साहित्य : एक शोध—ज्ञानेश्वर वाल्हेकर
5. पश्चिम खानदेशातील लोकसाहित्य—डॉ. पुष्पा गावित

## 6.

## साहित्य, समाज आणि संस्कृती : परस्पर अनुबंध

डॉ. दत्ता पाटील

मराठी विभाग प्रमुख,

डॉ. घाळी कॉलेज, गडहिंग्लज.

## प्रास्ताविक :-

साहित्य, समाज आणि संस्कृती हे एक दूस-याला सतत प्रभावीत करीत असतात आणि एकदुस-याने प्रभावीत होत असतात. साहित्यात समाजजीवनाच्या वर्तमान स्थितीचे आणि संस्कृतीचे प्रतिबिंब पडलेले असते. त्यामुळे कोणतीही साहित्यकृती ही त्या परिस्थितीचे, संस्कृतीचे अपत्य असते. कालमानानुसार समाजजीवनामध्ये ज्याप्रमाणे सांस्कृतिक परिवर्तन होत असते त्याचे प्रतिबिंब साहित्यात उमटत असते. किंबहुना, त्याला समांतर अशी साहित्यनिर्मिती होत असते. मग ती संस्कृती कोणत्याही प्रकारची असो, त्यात साहित्यनिर्मितीची बीजे दडलेली असतात. कोणताही जिवंत समाज स्थितिगतीच्या सांस्कृतिक द्वंद्वतून पुढे जाण्याचा सतत प्रयत्न करीत असतो. त्यामुळे समाज बदलत असतो. याचा अर्थ समाजात बदल करण्यासारखे काहीतरी असते. सांस्कृतिक परिवर्तनाच्या ह्या प्रक्रियेशी साहित्य निगडित असते आणि अशा सांस्कृतिक संदर्भापासून निर्माण झालेले साहित्य श्रेष्ठ असते. या अनुषंगाने साहित्य, समाज आणि संस्कृती यांचा अनुबंध येथे ध्यानात घ्यावयाचा आहे.

## विषयविवेचन :-

इंग्रजी राजवटीच्या भौतिकवादी दृष्टिकोनामुळे एकोणिसाव्या शतकाच्या मध्यावधीत महाराष्ट्रात प्रबोधन चळवळ सुरू झाली. इंग्रजी राजवटीतील शिक्षणातून नव्याने मिळालेल्या स्वातंत्र्य, समता आणि विश्वबंधुता या मूल्यत्रयीतून तिने आपल्या सभोवतालच्या अनेक सामाजिक घटितांचे विश्लेषण केले. याचा परिणाम तत्कालीन कथा, काव्य, कादंबरी, आणि नाटक यावर झालेला दिसतो. म. फुले यांचे 'तृतीयरत्न', केशवसुतांची 'तुतारी', बाबा पदमनजी यांची 'यमुना पर्यटन', ह.ना. आपटे यांची 'पण लक्षात कोण घेतो!' यासारख्या साहित्यकृतींतून त्यांच्या व्यक्तिगत संस्काराबरोबरच त्या काळातील सामाजिक संस्कार, तत्कालीन स्त्रियांची परवशता तसेच समाजसुधारणेचे वारे, या सर्वांच्या क्रियाप्रक्रियांतून निर्माण झालेली जी सांस्कृतिक परिस्थिती

होती याचे दर्शन घडते. तत्कालीन नाट्यकृतींचा विचार करता गो.ना. माडगावकरांचे 'व्यवहारोपयोगी नाटक', ना.बा. कानिटकरांचे 'तरुणी शिक्षण नाटिका', गो.ब. देवलांचे 'संगीत शारदा', द. ज. मराठे यांचे 'रुढीविनाशक नाटक', कृ.प्र.खाडिलकरांचे 'कीचक वध', प्र.के.अत्रे यांचे 'उद्याचा संसार', आणि मो.ग. रांगणेकरांचे 'कुलवधू' अशी कित्येक उदाहरणे देता येतील. या संदर्भात अंजली सोमण म्हणतात, "वाङ्मयनिर्मितीची पाळेमुळे समाजव्यवस्थेत रुजलेली असतात. लेखकाचा साहित्यिक पिंड घडवण्याला तत्कालीन सामाजिक परिस्थिती, त्या काळात प्रभावी असणाऱ्या विचारप्रणाली आणि त्या विशिष्ट भाषेतील वाङ्मयीन व शैलीविषयक परंपरा मोठ्या प्रमाणात कारणीभूत असतात."1 तर केशव शिरवाडकर म्हणतात, "कवीला सामाजिक जीवनातूनच नव्या प्रेरणा मिळतात आणि आपल्या कलात्मक जाणिवांतून त्यांना तो प्रक्षेपित करतो."2 म्हणजेच कलावंतांच्या स्वकालीन वास्तवाच्या किंवा सांस्कृतिक संदर्भाच्या चित्रणावरच साहित्य आपले रूप धारण करीत असते.

साहित्य, समाज आणि संस्कृती यांच्या अनुबंधाचे स्वरूप लक्षात घेताना साहित्य म्हणजे समाजाचे अथवा जीवनाचे प्रतिबिंब असलेला आरसा असेही विधान केले जाते. खरे म्हणजे "वास्तवतेचे चित्रण करण्याच्या हेतूनेच ललित साहित्याची निर्मिती होते."3 व त्यातून साहित्यिक कलात्मक सौंदर्य निर्माण करण्याचा प्रयत्न करीत असतो आणि तशी कलाकृती साधताना नकळत त्यातून जीवनदर्शन, संस्कृती चित्रण येत असते. त्याबरोबर कलावंत समाजाचे उद्बोधन करण्याचाही प्रयत्न करीत असतो. म्हणून "कलावाङ्मयामार्फत जीवनासंबंधीचे कोणतेतरी तत्त्वज्ञान सहेतुक वा अहेतुक प्रसार पावते हे केव्हाही विसरून चालणार नाही."4 साहित्यकृतींतून आलेले हे संस्कृतीदर्शन सहजतेने नकळत येत असते. विशेष म्हणजे सहजतेने अथवा नकळत आलेले चित्रणच अधिक प्रभावी ठरते. म्हणून कोणताही कलावंत अथवा लेखक हा विशिष्ट हेतूपूर्वक लेखन करण्यास प्रवृत्त होत असला तरी त्याच्या लेखनातील संस्कृतीदर्शन



मान्य करावे लागते. लेखक हा समाजातच रहात असतो. सामाजिक वास्तवातून लेखकाचे अस्तित्व आपणास बाजूला काढता येत नाही. साहजिकच साहित्यकृती निर्माण करणारा कलावंत हा ज्या सामाजिक परिस्थितीत राहत असतो त्याचा परिणाम त्याच्या साहित्यकृतीवर होत असतो. म्हणून आचार्य स.ज. भागवत म्हणतात "कलाकृतीचे वैशिष्ट्य हे जीवनाच्या सत्यदर्शनावर अवलंबून असते. कलेचे साकल्य ;न्दपजलद्ध केवळ कथानकात असत नाही अथवा तंत्रातही ते असत नाही. लेखकाने जीवनातील एखाद्या खोल सत्याचे वा तत्त्वाचे आकलन केल्यामुळे त्याला एक निराळेच सौंदर्यदर्शन होत असते. ते तो वाचकाला प्रतीत करून देण्यासाठी कथानकाचा व तंत्राचा स्वीकार करीत असतो. हे आंतरसाकल्यच त्या कलाकृतीला नावीन्य आणि रसमयत्व देत असते." 5 अर्थात, कोणताही कलावंत कलाकृतीची निर्मिती स्वजीवन, समाजजीवन आणि या सर्वाना व्यापणारी संस्कृती यांच्या संयोगातून करतो.

समाजातील धर्म, जात, वर्ण, वंश, वर्ग, व्यवसाय, भाषा, संस्कृती, रूढी, परंपरा, श्रद्धा, समजुती, आचार, विचार, नीतिकल्पना, व्यक्तीव्यक्तीतील संबंध आणि सामाजिक, आर्थिक व सांस्कृतिक परिस्थिती या गोष्टी प्रत्येक व्यक्तीवर आपला प्रभाव टाकीत असतात. मग साहित्यिक या प्रभावापासून वेगळा असा राहूच शकत नाही. कारण साहित्यिक हा तर अधिक संवेदनशील असतो. त्या सामाजिक परिस्थितीने तो अधिक प्रभावित, संस्कारित होतो. तो जे काही समाजजीवनात पाहतो ते तो आपल्या साहित्यकृतीतून अभिव्यक्त करण्याचा प्रयत्न करीत असतो. म्हणून समाजामध्ये जन्माला आलेला, समाजात वाढलेला साहित्यकार हा संस्कृतीचा भाष्यकार असतो. याचाच अर्थ असा की संस्कृतीला आपल्या साहित्यात तो प्रतिबिंबित करीत असतो.

साहित्यिकाने जे ग्रहन केलेले असते, जे मनात बिंबवलेले असते, ते सभोवतालच्या सांस्कृतिक परिस्थितीचे प्रतिबिंब असते. त्यातील योग्य त्या गोष्टींची निवड करून त्याला प्रतिभाज्ञानाच्या साहाय्याने तो कलाकृतीचे रूप देत असतो. या कलाकृतीच्या प्रेरणेबद्दल गं. बा. सरदार म्हणतात, "वाङ्मयाचा मुख्यविषय मानवी जीवन हा आहे. वाङ्मय शब्दाने येथे ललित वाङ्मय अभिप्रेत आहे. मनुष्याच्या मूलभूत प्रेरणा व त्यांच्या परिपूर्तीसाठी चाललेली धडपड, विशिष्ट परिस्थितीमध्ये त्याचा नैसर्गिक शक्तींचा होणारा विकास अथवा कोंडमारा, सामाजिक संबंधाची विविध रूपे आणि त्यातील

जिव्हाळा व तणाव, सहकार्य व संघर्ष, त्याचा मनातील श्रेय व प्रेय, विचार व विकार, आत्मप्रत्यय व अगतिकता इत्यादी द्वंद्वे हे विषय या ना त्या स्वरूपात साहित्यात येतात." 6 तर शरच्चंद्र मुक्तिबोध म्हणतात, "साहित्यिक हा समाजातील एक घटक असतो. त्याच्या झालेल्या सामाजिक जाणिवा, त्यातून होणारे त्याच्या मनाचे आंदोलन याची प्रतीती म्हणजे साहित्य होय" 7 थोडक्यात समाजात वावरणाऱ्या साहित्यिकास ज्या समाजातील संस्कृतीची प्रतीती होते, त्यामधून तो साहित्य निर्माण करतो. हे वरील मान्यवरांच्या विवेचनावरून स्पष्ट होते.

समाज आणि संस्कृती देखील साहित्याच्या प्रभावापासून दूर राहू शकत नाही. समाजाला व संस्कृतीला आपल्या आवश्यकतांच्या पूर्तीसाठी साहित्यावर अवलंबून रहावे लागते. प्रत्येक युगाची आवश्यकता तत्कालीन साहित्याद्वारा पूर्ण होत असलेली आहे. यादव राजवटीत धर्मश्रद्धा बिनबुडाची झाली होती. समाजजीवनात अंधश्रद्धा बोकाळली होती. अशा वेळी अठरापगड जनजातीतील लोकांना विवेकशील मार्ग दाखविण्याचे काम ज्ञानेश्वर, नामदेव यांच्या साहित्याने केले. मोगलांच्या अत्याचारामुळे हिंदू जनता पीडित झाली होती. परंतु तुलसीदासाच्या साहित्यामुळेच सद्मार्गाचे अवलोकन केले. पेशवेकालीन दिशाहीन झालेल्या समाजाला त्यांच्या अस्मितेची जाणीव करून देऊन जीवन जगण्याची नवी दृष्टी तत्कालीन शाहिरी वाङ्मयाने दिलेली दिसते. तसेच मार्क्सच्या साहित्याने प्रेरणा मिळून रशियामध्ये क्रांती झाली. अशा प्रकारे श्रेष्ठ साहित्य समाजाच्या सांस्कृतिक स्वरूपात परिवर्तन करीत असते.

साहित्य हे मानवनिर्मित असल्याने ते मानवी जीवनातील संस्कृतीची विविधता दाखविते व त्याला अर्थ लावून माणसाच्या जीवनविषयक जाणिवा संपन्न करते. त्यामुळे डब्ल्यू. एच्. हडसन म्हणतात "म बंतम वित स्पजमतंजनतम च्त्तपउंतपल वद बबवनदज वपिजे कममच दक संजपदहीनउंदे पहदपपिबंदबमश8 माणसाने जीवनात जे पाहिले, अनुभवले त्यामुळे त्याची जी विचार जागृती झाली. त्याच्या अंतरंगात ज्या भावना निर्माण झाल्या त्यांची महत्वपूर्ण नोंद म्हणजे वाङ्मय. अशी वाङ्मयविषयक कल्पना ते विषद करतात आणि "Literature is virtual record of what men seen in life, what they have experience of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for a of us" 9 rlsop "Literature lives by

virtue of life which it embodies”<sup>10</sup>. असेही स्पष्टीकरण देतात. तर वि.स. खांडेकर साहित्य आणि समाज यांच्या अन्योन्य संबंधासंदर्भात म्हणतात, “कोटलेही साहित्य म्हणजे जीवनातील त्रिवेणी संगमच. साहित्यिकाचे स्वतःचे जीवन, त्याच्या समाजाचे जीवन व मानवी जीवन या तीन प्रवाहाच्या संगमातून ललित वाङ्मयाचा जन्म होत असतो”<sup>11</sup> वरील सर्व मतांचा विचार करता साहित्य हे संस्कृतीपासून अलग करताच येणार नाही. समाज आणि संस्कृती हाच मुळी साहित्याचा विषय होय. समाजाचा आणि माझा काहीच संबंध नाही असे कलावंताला म्हणता येणार नाही. कलावंताला आपण समाज व संस्कृती यांच्यातील अतूट नात्याची जाणीव असते. या जाणिवेतून त्याचे एकूण जीवनविषयक भान वाढत असते, म्हणजेच आपल्याला असे म्हणता येईल की, कलावंत हा समाजाच्या अंतर्मनाचा आणि संस्कृतीचा शोध घेत असतो. या शोधातून त्याला जे अपेक्षित असते त्याचा आढावा तो साहित्यकृतीद्वारे घेत असतो.

राजकारण, धर्मकारण, समाजकारण, अर्थकारण ही सारीच क्षेत्रे वरकरणी पृथक् वाटत असली तरी ती प्रत्यक्षात संस्कृतीची विविधांगी आहेत. ती एकमेकांशी प्रत्यक्षाप्रत्यक्षपणे निगडित असतात. या सर्व क्षेत्रांनी मिळून बनलेल्या मानवी जीवनापासून, त्यातील आंदोलनापासून साहित्य हे अलग राहू शकत नाही. “ललितवाङ्मय मग ते कोणत्याही प्रकारचे असो संपूर्णतया स्थलकाल निरपेक्ष असूच शकत नाही हे खरे, जी निरपेक्षता अंती लाभते ती या सापेक्षतेतूनच आलेली असते. ललित वाङ्मय हे जन्माला येताच मुळी स्थलकालाचे गुण घेऊन जन्माला येते. त्या त्या स्थलकालाच्या जीवन सत्यावरच ते पोसलेले असते”<sup>12</sup> युगधर्म, समाजजीवनातील सुखदुःखे, समस्या आणि त्यातून निर्माण होणारे भावनिक ताणतणाव आणि या सर्वांना व्यापून असणारी संस्कृती यांचा आविष्कार साहित्यातून होत असतो. कलावंताने जीवनात जे अनुभवले, त्या अनुभवातून निर्माण झालेल्या त्याच्या धारणा, त्याचे साहित्य संस्कृती हे टपजंनस त्मबवतक असते. अशा अर्थाने साहित्य म्हणजे भाषेच्या रूपाने घडलेला संस्कृतीचा आविष्कार असतो. म्हणून “Literature is an expression of society as speech is the ex-

pression of man”<sup>13</sup> असे डी. बोनाल्ड म्हणतो. यातून साहित्यातील सामाजिकतेचे अर्थात संस्कृतीचे रूप स्पष्ट होते.

**सारांश :-**

एकूणच मानवी जीवनाला सामाजिक, राजकीय, आर्थिक आणि धार्मिक असे अनेकविध संदर्भ असतात. साहित्य हे मानवी जीवनातून उदयाला येत असल्यामुळे त्यामध्ये असे संदर्भ कमी अधिक प्रमाणात येणे अटळ असते. त्यामुळे साहित्यकृती ही समाजाचे आणि त्या समाजाच्या संस्कृतीचे अपत्य असते. साहित्याच्या स्वरूपामध्ये होणारा बदल हा संस्कृती मध्ये होत असणाऱ्या बदलामुळेच होत असतो. त्यामुळे साहित्यनिर्मिती आणि साहित्यविकास हा संस्कृतीसापेक्ष असतो.

**संदर्भसूची :-**

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## आदिवासी नृत्यनाटयातून व्यक्त होणारी लोकसंस्कृती

रघुनाथ चंदर गवळी

आर्ट्स अँड कॉमर्स कॉलेज,

नागडाणे ता. जि. सातारा

आदिम काळातील मानव जेव्हा वन्य अवस्थेत होता त्यावेळी स्वसंरक्षण होण्याच्या हेतूने समूह करून राहू लागला. निसर्गातील अचानक झालेले बदल पाहून तो अचंबित झाला असावा. या बदलांचे गूढ मानव शोधू लागला. कोणतीतरी अनाकलनीय, अद्भूत शक्ती यामध्ये असावी याची त्याला जाणीव झाली. ही शक्ती म्हणजे यातुशक्ती आहे. तिला प्रसन्न करण्यासाठी यातूनच पूजा-विधी निर्माण झाल्या. मंत्र, मंत्रात्मक गीते, चरित्रगीते, महात्मागीते, लोकनृत्यगीते रचून गाऊ लागला. या आराधनेचा पूजा-विधीचा भाग म्हणून विधी-नाटय, लोकनाटय, नृत्यनाटय या लोककला अस्तित्वात आल्या. आदिवासींची वस्ती ही मोठ्या प्रमाणात जंगल व डोंगराळ प्रदेशात आहे. या जमाती शैक्षणिक व आर्थिकदृष्ट्या मागासलेल्या असल्या, तरी सामाजिक व सांस्कृतिकदृष्ट्या मागे नाहीत. आदिवासींच्या लोककला या भौगोलिक वातावरण व आसपासच्या प्रभावातून निर्माण झालेल्या दिसतात. लोककला या सामूहिक भावनेचा अविष्कार असल्या तरी प्रत्येक काळातील व्यक्ती त्यात भर घालीत असतात. गीत, संगीत, नृत्य, नाटय यामध्ये आदिवासी जमाती स्वयंस्फूर्तीने सहभाग घेतात व त्या माध्यमातून भूतलावरील जीवनानंदाचा गोड आस्वाद घेतात. अन्न आणि कामाईतकेच त्यांच्या जीवनात लोककलांना महत्वाचे स्थान आहे. या लोककलांमधील प्रत्येक जमातीच्या नृत्यनाटयांची सामाजिक व सांस्कृतिक जडण-घडण अलग-अलग, भिन्न असली तरी देखील आदिवासी संस्कृतीमध्ये आढळणा-या काही मुलभूत गोष्टी सर्वच जमातीत प्रकर्षाने आढळतात. या जमातीमधील काही नृत्यनाटय बदलत्या काळामध्ये लोप पावत चाललेले आहेत तर काही नृत्यनाटय प्रयोगरूप आहेत. त्यापैकी प्रमुख नृत्यनाटयात्मक लोककलातून व्यक्त होणा-या लोकसंस्कृतीचा अविष्कार आदिवासी जमातीमध्ये पुढीलप्रमाणे दिसून येतो.

**भोवाडा (बोहाडा):-**

कोकणा, वारली, महादेव कोळी, भिल्ल, ठाकर

इत्यादी आदिवासी जमातींचा उत्सवप्रिय नृत्यनाटय प्रकार प्रचलित आहे. त्याला भोवाडा म्हणतात. ठाणे, नाशिक, अहमदनगर, धुळे या भागात हा उत्सव लोकप्रिय आहे. आदिवासी भोवाड्याचे मूळ आदिवासी नृत्यनाटयात आहे. त्याच्या धार्मिक जीवनात भोवाड्याला फार महत्त्व असते. आदिवासी भोवाडा करण्याचा नवसही बोलतात. नवस बोलण्याचा हा प्रकार गावाच्या साक्षीने होता. काही ठिकाणी भोवाड्याला देवीची जत्रा सुद्धा म्हणतात. चैत्र -वैशाखाच्या सुमारास एखादा मुहूर्त साधून भोवाड्याची सुरवात होते. आदिवासी संस्कृतीमध्ये मुखवट्यांना फार महत्त्व आहे. मुखवट्यांना आदिवासी सोंगे असे म्हणतात. ही सोंगे 1 ते 10 किलो वजनाची असतात.

भोवाड्याची सुरवात सुत्रधार, गणपती, सारजा, लक्ष्मी, गावदेवी इत्यादी देवदेवतांना प्रथम वंदन केली जाते त्याला नमन म्हणतात. नमन झाल्यावर क्रमाक्रमाने मुखवटे नाचविण्यास प्रारंभ होतो. पारंपारिक व पौराणिक मुखवट्यांमध्ये देव-देवता, रावण, वेताळ, नृसिंह, याचबरोबर मनोरंजनात्मक चंद्रयासूर, नारद, वाल्याकोळी, डुक-या, महिासूर इत्यादी सोंगे नाचविली जातात. महिासुराचा वध करण्यासाठी मंगळवार हा देवीचा वार समाप्तीसाठी खास निवडतात. वाजत-गाजत देवी व महिासूर यांच्यात देवळासमोर लढाई होते या लढाईत अखेर भवानी मातेचा विजय होतो या विजयानंतर आनंदप्रित्यर्थ बोकडाचा बळी दिला जातो. नंतर प्रत्येक घरी देवीची हळदी-कुंकवाने पुजा केली जाते. या उत्सवाचा शेवट अखेर सुर्योदयासमयी करतात.

**नारनदेवाचे कामड नृत्य:-**

वारली व कोकणा जमाती या उत्सवप्रिय, परंपराप्रिय व नृत्यगायनाच्या शौकीन असल्यामुळे वेगवेगळ्या सणाला वेगवेगळी नृत्य करीत असतात. मूळातच आदिवासी हे निसर्गपूजक असल्यामुळे त्यांचा धर्म व श्रद्धा निसर्गच आहे. प्रसंगानुरूप या जमाती वेगवेगळ्या विधीप्रसंगी हे नृत्य-गायन करीत असतात. या प्रथा, परंपरा या जमातीमध्ये दिसून येतात. या

जमाती नाशिक, ठाणे व गुजरातच्या सिमावर्ती भागामध्ये त्यांचे वास्तव्य आढळून येते. नारनदेव ही वारल्यांची पर्जन्यदेवता आहे. तीला प्रसन्न करण्यासाठी वारली व कोकणा जमातीत नारणदेवाच्या पुजेच्यावेळी नृत्य केले जाते. यालाच कामड (कांबड) नृत्य असे म्हणतात. नृत्यापूर्वी धरतरी, कणसरी आदी देवतांना वंदन करून मध्यभागी देव ठेवून दिवा लावला जातो. त्याच्या भोवती वर्तुळाकार फिरत स्त्री-पुरुष मोठ्या उत्साहाने कामड हे गाणे म्हणत नाचत असतात. या नृत्यात धरतरी व कणसरी मातेला आव्हान करीत नृत्य चाललेले असते. नारनदेवाचा संबंध धान्य, पिक याच्या समृद्धीशी आहे. नारनदेवाच्या पुजेच्यावेळी हा नाच करीत असताना कोणतेही वादय वाजविले जात नाही अशा पध्दतीने हे नृत्य केले जाते.

### दंडार नृत्य :-

महाराष्ट्रातील यवतमाळ, नांदेड, गडचिरोली, चंद्रपूर जिल्ह्यांमधील गोंड, कोलाम व आंध्र या आदिवासी जमातींमध्ये दंडार हे लोकनृत्य केवळ प्रचलित नाही तर हे या जमातींचे उत्सवप्रिय लोकनृत्य आहे. त्यांच्या समुहमनाचा लोकाविष्कार आहे. गोंडांचा दंडार आंध्र जमातीपेक्षा थोड्याफार प्रमाणात वेगळे असलेले दिसून येते. आंध्राची रंगभूमी ही वेगळी आहे. सर्वसामान्यपणे दंडार या नृत्याचा प्रारंभ आषाढी पौर्णिमेपासून सुरू होतो. दंडार हे आदिवासी पारंपारीक नृत्य असले तरी यामध्ये पहिले नमन गाव मारुतीला दुसरे नमन बिरसनदेवाला तिसरे नमन बडादेवाला चौथा नमनाचा मान गणपतीचा तर शेवटचा जन्मलेल्या लोकांचा असतो. दंडारमध्ये कोडाला देवाची पुजा करतात. हा कोडाला देव म्हणजे सागवान लाकडापासून अंडाकृती मुखवटा तयार केला जातो हा मुखवटा एक व्यक्ती धारण करते. या कोडाला मुखवट्याची व त्या व्यक्तीची घुसडी हा देव मानून लोक पूजा करतात. घुसड्याशिवाय नृत्य होत नाही. घुसडी हे तसे धुंद व बेफाम नृत्य असून ते संगीतमय व तालबद्ध असते. दंडारात नाचत असतांना ज्याने मुख्य सोंग घेतले आहे ती व्यक्ती विनोदात्मक स्वरूपाचे प्रश्न विचारते व अभिनय केला जातो. दंडारात नृत्य आणि गीते याबरोबर लोकनृत्य करीत मधून – मधून नकलाही करतात. प्रतिवर्षी दंडार नृत्य केल्याने गावामध्ये सुख-समृद्धी, शांती नांदते व संकटे येत नाहीत अशी समजूत आहे.

### ढोल नृत्य :-

ठाकर व कोकणा जमातींमध्ये ढोल नाच हा

प्रामुख्याने दिसून येतो. यामध्ये ढोल व ढोलकरी याला मुख्यता प्राधान्य असते. या जमाती अहमदनगर, नाशिक, पुणे, ठाणे या भगात आढळतात. ढोल नृत्याला खास वेशभुषा असावी लागत नाही. हातात किंवा गळ्यात रुमाल व पायात घुंगराचे चाळ असतात. यामध्ये पुरुषांचाच सहभाग असतो. ढोल वाजविणा-याच्या भोवती वर्तुळाकार आठ ते सोळा गडी फेर धरून ढोलाच्या आवाजावर बेधुंद होऊन नाचत असतात. या नृत्यामध्ये गायनाच्या सुरवातीला धरत्रीमाता, पर्जन्यदेवता, अन्नदेवता, गावदेवी, गोमाता यांना वंदन करून या नृत्याला सुरुवात होते. नाचतांना ढोलाच्या ठेक्यावर सर्व गडयांच्या पायातील घुंगरांचा एकसारखा आवाज येत असतो. जसा ढोलवाला ढोलावर जोरात थाप मारतो त्यानुसार नाचणारे नाचत असतात. ढोलाचा वेग कमी होतो तसा नाचणा-या गडयांचा वेग कमी होतो. हे नृत्य पाहणारांना देखिल त्यामध्ये सामील व्हावेसे वाटते. यामध्ये ढोलावरील थापेसरशी नाचणारे गडी फिरकी घेऊन बसतात. अनेक प्रकारचे हावभाव या नृत्यामध्ये पहावयास मिळतात. अशाप्रकारे विविध गाण्यांच्या सहाय्याने हे नृत्य रात्रभर थकवा येईपर्यंत चाललेले असते.

### होळी नृत्य:-

होळी नृत्य हे आदिवासींच्या सगळ्याच जमातींमध्ये कमी –अधिक प्रमाणात दिसून येते. होळी हा सण माघ-फाल्गुन महिन्यात येता. या दिवसांमध्ये शेतातली कामे संपलेली असतात. त्यामूळे हा उत्सव करण्यासाठी सगळ्यांनाच फुरसत असते. प्रत्येक जमातीमध्ये होळी साजरी करण्याची पध्दती थोड्या फार प्रमाणात वेगवेगळी दिसून येते. नंदूरबार जिल्ह्यातील सातपूडा परिसरात भिल्ल, पावरा, धानका, कोटला, तडवी या जमातींचा उत्सव हा आगळा वेगळा उत्सव आहे. या परिसरात होळीच्या आगोदर बाजार भरतो. त्याला गुल्याला बाजार म्हणतात. तर आठवडे बाजाराला भोंग-या बाजार म्हणतात. या बाजारामध्ये होळीसाठी व नृत्यासाठी लागणार साहित्य या जमाती खरेदी करतात. या बाजारात नवीन वस्तू, धनुष्यबाण, घुंगरु, चाळ, मोरपिसे इ. साहित्य घेऊन संघ याकाळी चार-पाच वाजेपर्यंत नाचतात. होळी नृत्यामध्ये एखादया व्यक्तीच्या कुटूंबावर संकट आले तर ते नवस बोलतात. तो नवस फेडण्यासाठी त्या कुटूंबातील व्यक्तीने त्या नृत्यात सामील व्हायचे. या नृत्यात सामील झालेल्यांना बावा, बुध्या व काली या नावाने ओळखले जाते. बावा, बुध्या व काली वेगवेगळी सोंगे धारण करून नृत्य करीत असतात. होळीच्या दिवशी रात्रभर होळी गीते गात मोठा

ढोल वाजवित होळीला चौफेर रिंगण घालून रात्रभर नाचत असतात. अशाप्रकारे या जमातीप्रमाणेच कोरकू, कोकणा, वारली, महादेव कोळी या जमातीमध्येही मोठया प्रमाणात होळी नृत्याची परंपरा दिसून येते.

#### पावरी नृत्य :-

पावरी नृत्यालाच काही जमातीमध्ये तारपानृत्य असेही म्हणतात. वारली, कोकणा, महादेव कोळी या जमातीमध्ये पावरी नृत्य प्रचलित असलेले दिसते. पावरी ही वाळलेल्या मोठया दूधी भोपळयापासून बनवतात. त्याला एका विशिष्ट पुंगीसारखा आकार असतो. त्याला दोन्ही बाजूने बांबूच्या नळ्या जोडलेल्या असतात. त्यांना छोटी-छोटी छिद्र असतात. एकजण हे वादय वाजवितो. या पावरीच्या ताला-सुरावर स्त्री-पुरुष फेर धरून नृत्य करतात. या पावरीचा आवाज इतका मधुर असतो की, बघणारेही सामील होऊन जातात. पावरीवाला सूर बदलेल हावभाव करील त्याप्रमाणे ताला-सुराचा ठेका धरून बेधुंद होऊन नाचतात. या नृत्यामध्ये दोन व्यक्तींच्या हातात ठेक्यावर नाचण्यासाठी दोन घुंगराच्या काठया असतात. या नृत्याबरोबरच वरील जमातींमध्ये डोंगरीदेव(मावल्या) व इतर बरेच उत्सव साजरे करताना पावरी हे वादय मोठया प्रमाणात वापरतात.

#### मांदळ नृत्य :-

मांदळ (मादोळ) हे नृत्य कोकणा, वारली, कातकरी व ठाकूर जमातींचे करमणूक प्रधान नृत्यनाटय आहे. मांदळ या शब्दाचा अर्थ मायंदळ म्हणजे भरपूर सुगीचे समृद्धी सूचक असे नृत्य आहे. पहिला मादोळ नाच इंद्रदेवाच्या मुलीच्या लग्नात झाला तेव्हापासून पृथ्वीवर मादळ करण्याची प्रथा सुरू झाली. अशी कथा आहे. झाडाच्या लाकडापासून बनविलेले ढोलकीसारखे वादय आहे. त्याचे एक मुख लहान तर एक मोठे असते. त्यावर कातडे लावलेले असते. मांदळ या नृत्यनाटयामध्ये 8 ते 10 लोक असतात. यामध्ये मुख्यगायक, झांझवाले, टाळकरी तसेच सोंगाडेही असतात. या मांदळामध्ये मायंदळ म्हणजे भरपूर नृत्यप्रकारांच्या समावेश झालेला दिसून येतो. सुरुवातीला नमन आणि पुजाविधीसह भवानी स्तवन होते. या नाटयाविष्कारास गणपती, सरस्वती, ग्रामदेवता, इष्टदेवता, निसर्गदेवता व ग्रामप्रमुख यांना आवाहन असते. हे नृत्य करीत असताना मादळाच्या ठेक्यावर, तालावर नृत्य करावे लागते.

आदिवासी मांदळ या नाटयविधीत त्यांचे जीवन प्रतिबिंबित झालेले दिसून येते. समृद्धीचे प्रतिक म्हणून या आदिवासी जमाती मांदोळ नृत्य करतात. विशेषता

विवाहाप्रसंगी मांदोळ नृत्य हे केले जाते.

#### इतर नृत्य:-

बहुसंख्य आदिवासी जमातींमध्ये वरील नृत्यांप्रमाणेच आणखी काही महत्त्वाची नृत्यनाटय असलेली दिसून येतात. यामध्ये गौरीनृत्य, दिंडण, रेलॉनृत्य, काठयांवरचा नाच, टिपरी नृत्य, कोकणी तमाशा अशा प्रकारची नृत्यनाटये या जमातींमध्ये प्रचलित आहेत. या नृत्यनाटयांमध्ये आदिवासींचे जीवन एका वेगवेगळ्या रूपामध्ये प्रतिबिंबित झालेले दिसते. संगीत, गायन नृत्य, नाटय हे आदिवासींच्या जीवनाचा अविभाज्य घटक आहे. दैनंदिन जीवनात ही माणस थकतात तेव्हा विरंगुळा म्हणून लोककलांच्या माध्यमातून जीवनाचा मनसोक्त आनंद लुटताना दिसतात.

आदिवासींच्या नृत्यनाटयामध्ये आनंद, चैतन्य, ताल, लय भरलेला असतो. निसर्गातील रंग, रूप, गंध यांचा अविष्कार नृत्यनाटयामध्ये झालेला दिसून येतो. प्रत्येक आदिवासी जमातीमध्ये वेगवेगळी नृत्यनाटय पहावयास मिळतात. त्यामुळे प्रत्येक आदिवासी जमात ही आपल्या आयुष्यात कोणत्याना- कोणत्या प्रकारची लोककला जोपासतात व त्यातून क्षणभर का होईना आनंद मिळविण्याचा प्रयत्न करतात.

त्यामुळे वरील नृत्यनाटय, विधीनाटय, लोककला, रुढी परंपरा, सण उत्सवामध्ये हिंदू धर्मीय देवदेवतांचे नकळत आक्रमण होऊन आदिवासी संस्कृतीमध्ये त्यांचा प्रभाव वाढलेला दिसून येतो. मुळातच आदिवासी हे कुठलाही धर्म न मानता निसर्गधर्म हाच मानतात. या संस्कृतीचा उगम निसर्गातून झालेला आहे त्यामुळे आदिवासी संस्कृतीचा शोध घेताना तिची पाळेमुळे निसर्गातच सापडतात. आदिवासी संस्कृती ही केवळ देखावा नाही तर ती त्या समाजजीवनाची ओळख आहे. त्यांच्या वरील नृत्यनाटय, विधीनाटय, वेगवेगळ्या लोककलांतून त्यांची जीवन जगण्याची मूल्ये, लोकतत्त्वे, विज्ञाननिष्ठ जीवनपध्दतीचे एक आगळे-वेगळे दर्शन घडत असते. म्हणून आदिवासींची संस्कृती ही जगामध्ये आगळी-वेगळी संस्कृती आहे हे तिचे वैशिष्ट्ये आहे.

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## 8.

## आदिवासी संस्कृती आणि साहित्याचा संबंध

तुषार प्रकाश भोसले

कॅम्प एज्युकेशन सोसायटीचे

डॉ. अरविंद ब. तेलंग कला, विज्ञान व वाणिज्य वरिष्ठ

महाविद्यालय निगडी, पुणे

**गोषवारा** – आदिवासी संस्कृतीचा विचार करता असे लक्षात येते की, आदिवासींच्या आदिम अवस्थेत मातृसत्ताक पध्दती प्रभावीपणे होती. आदिवासींचे विवाह, त्यांची जीवन पध्दती, संस्कृती, चालीरीती या संपूर्ण सकस आणि अस्सल आहेत. या समूहाकडे असणारे संगीत, कला, मौखिक वाङ्मय या गोष्टी इथल्या साहित्याचे मूळ आहेत. हे लक्षात घेतले पाहिजेत. आदिवासी साहित्य हे अलीकडे मराठी साहित्यात नव्याने येऊन स्थिर होऊ लागले आहे. परंतु मराठी मध्ये आदिवासी जीवनाची पहिली दखल घेतली ती महात्मा फुले यांनी. ती आपणास खालील उदा पाहता येईल.

गोंड भिल्ल क्षेत्री होते मुळयनी ।

इराणी मागूनी आले येथे ।

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शूर भिल्ल कोळी शराने तोडिले ।

हाकलून दिले रानीवनी ।।

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वरील आदिम जमातींच्या आदिम वास्तव्यावर व त्यांच्या सामाजिक दुर्दशेवर त्यांनी प्रखर प्रकाश टाकला आहे. हे लक्षात घेतले पाहिजे.

1979 साली चंद्रपूर जिल्ह्यात भद्रावती येथे आदिवासी साहित्याचे पहिले संमेलन भरले. व त्या निमित्ताने मराठी साहित्यात आदिवासी साहित्याचे नवे दालन उघडले गेले.

**वेगळेपण** :- आदिवासी साहित्याचा आत्मा संस्कृती आहे असे मत वाहरू सोनवणे यांनी पाचव्या आदिवासी साहित्य संमेलनात व्यक्त केले. आपल्या भाषणात म्हणतात, आदिवासी दुःखाचे संदर्भ वेगळे आहेत. त्यांचे प्रश्न वेगळे आहेत. त्यामुळे त्यांची उत्तरे सुध्दा वेगळ्या पध्दतीने शोधली पाहिजेत. वेगळा आशय घेऊन येणारे शब्द, शोधावे लागतील. म्हणून आदिवासी साहित्याचा वेगळा प्रवाह ठरतो.

**स्त्रिया** :- आदिवासीमध्ये स्त्रिया समाजाचा अर्धा भाग आहेत. त्यांच्यातही साहित्य, कला इ. चे गुण आहेत.

**तरुण लेखक** :- आपली अस्मिता शोधण्याचा

प्रयत्न करतात. आपल्या दुःखांना, विद्रोहांना लिपीबद्ध कराताना दिसतात. डॉ. गोविंद गोरेपासून डॉ तुकाराम रोंगटेपर्यंतची पिढी विचारात घ्यावी लागेल.

गैर आदिवासींनी लेखन केले परंतु पाहिजे तसा आदिवासी जीवनाबद्दल तपशील साहित्यात दिसत नाही.

समूह जीवन हा आदिवासी संस्कृतीचा गाभा आहे. जगण्याची पध्दत वेगळी आहे. काही मौखिक परंपरा हजारो वर्षांच्या आहेत. म्हणून लिखित व अलिखित असे साहित्याचे दोन भाग करावे लागतील. त्याच्या लेखनातून जीवन मूल्यांचा ठसा उमटलेला दिसतो. तर अलिखित साहित्यातून आदिवासी जीवन संस्कृतीचे दर्शन घडते.

दलित साहित्याचे व आदिवासी साहित्याचे वेगळेपण हेच की आदिवासींना त्यांच्या समग्र दुःखाचे दर्शन भारतीय जनतेसमोर घडवता आले नाही. व त्यांचा अपेक्षेप्रमाणे विकासही झाला नाही. तर दलित साहित्याला डॉ. आंबेडकरांनी विचारांची समग्र बैठक मिळवून दिली. त्यातून दलित साहित्य मोठया प्रमाणावर निर्माण झाले.

पण आज जमातीनिहाय संस्कृतीच्या पातळीवरील अनुभव भिन्न असल्याने त्यातून दर्जेदार साहित्य निर्माण होताना दिसते. म्हणूनच आरण्येर, जेव्हा माणूस जागा होतो, जंगलाच्या छाया, गोधड, आंदोलन, मोहोळ, आघोर, तृष्णा, आदिवासी साहित्याचे स्वरूप व प्रेरणा आदिवासी लोकनृत्य, उलगुलान, ठाकरवाडी, रानफुलांच्या प्रदेशात इत्यादी नवीन साहित्य निर्माण झाल्याचे दिसते. या सर्वांतून आदिवासी साहित्य आज फुलताना दिसते.

**प्रस्तावना** – आदिवासी म्हणजे आदिम, रानटी, असंस्कृत, वन्य जीव याच व्याख्या बिगर आदिवासींनी केल्याचे दिसते. खरेतर माणूस उत्क्रांतीच्या संक्रमण काळात असताना 'आदिम' ही मानवी अवस्था होती. जर माणसाचा पूर्वज माकड आहे. तसेच जगातील सर्व मानव समूह हे 'आदिम' अवस्थेतून गेले आहेत. नवीन नवीन उत्पादनाची साधने निर्माण केल्याने तो विविध

गोष्ठीत सुधारला परंतु आजच्या काळात केवळ आदिवासीनाच आदिम संबोधताना दिसते. परंतु या भूमीवरचा मूळचा रहिवासी आदिवासी आहे हे लक्षात घेतले पाहिजे.

आदिवासींच्या संस्कृतीचा विचार करता असे लक्षात येते की, या आदिवासींच्या आदिम अवस्थेत मातृसत्ताक पध्दती प्रभावीपणे होती. आदिवासींच्या विवाह, जीवनपध्दती, संस्कृती चालीरीती या संपूर्ण सकस आणि अस्सल आहेत. या समूहाकडे असणारे संगीत, कला, मौखिक वाङ्मय या गोष्ठी इथल्या मराठी साहित्याचे मूळ आहेत हे लक्षात घेतले पाहिजे.

आदिवासी साहित्य हे अलीकडे मराठी साहित्यात नव्याने येऊन स्थिर होऊ लागले आहे. परंतु मराठी मध्ये आदिवासी जीवनाची पहिली दखल घेतली ती महात्मा फुले यांनी ती आपणास खालील उदा पाहता येईल.

गोंड भिल्ल क्षेत्री होते मुळयनी ।

इराणी मागूनी आले येथे ।

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शूर भिल्ल कोळी शराने तोडिले ।

हाकलून दिले रानीवनी ।।

(समग्र वाङ्मय – प्र. क्र. 457)

वरील आदिम जमातींच्या आदिम वास्तव्यावर व त्यांच्या सामाजिक दुर्दशेवर त्यांनी प्रखर प्रकाश टाकला आहे. हे लक्षात घेतले पाहिजे.

आदिवासी जनजीवनाचा व लोकसंस्कृतीचा अभ्यास गैर आदिवासींनी करून आपल्या साहित्यात मांडलेले दिसते. रा. चिं . ढेरे, दुर्गा भागवत, सरोजिनी बाबर, इ. च्या साहित्यातून आदिवासी जीवनाबद्दल थोडाफार तपशील हाती लागताना दिसतो. तर काहींनी त्यांच्या जीवनाचे उदात्तीकरण करून वास्तवतेला फाटा दिलेला दिसतो. यानंतर मात्र स्वतः आदिवासी लेखक आपली लेखणी उचलतात तेव्हा मात्र साहित्यात काहीतरी नवीन अवतीर्ण होताना दिसते. उदा. वाहरु सोनवणे, यशोदा आत्राम, विनायक तुमराम, भुजंग मेश्राम, आत्माराम राठोड, दशरथ मडावी, मारोती मडावे इ. लेखकांचा उल्लेख करता येईल.

संस्कृती म्हणजे समाजाचे अलिखित, पारंपरिक नियम जे समाजाच्या सर्व घटकांना लागू पडतात आणि जे न शिकवता आत्मसात होत राहतात.

डॉ. इरावती कर्वे यांच्या मते संस्कृती ही समूहाची असते, समाजाची असते. समाजाचा प्रत्येक घटक जात, धर्म, गट, स्त्री, पुरुष यांचे प्रतिनिधित्व करत असतो. प्रत्येक व्यक्ती संस्कृतीचे प्रतिनिधित्व करत असते. परंतु

कोणतीही व्यक्ती त्या त्या संस्कृतीचे पूर्णांशाने प्रतिनिधित्व करत नसते. मनुष्य जे जगतो त्यात त्याचे स्वतःचे किंवा स्वतःची भर थोडीच असते. परंतु पिढ्यानपिढ्यांतून त्या घरात, त्या गावात, समाजात, धर्मात, चालत आलेल्या संस्कृतीचा वाटा मोठा असतो.

आदिवासी समाजाचा मूळ पुरुष व दैवत भगवान शंकर आहे. हे नागवंशीय होते. नागांचा महान पुढारी किंवा दैवत शंकर किंवा महादेव होता. असे रत्नाकर गणवीर आपल्या महार हे कोण? या पुस्तकात लिहितात. तसेच ते म्हणतात महादेवालाच नागलोक महा-हर असे ही म्हणत असत. आदिवासींची चळवळ आणि स्वरूप सांगत असताना असे लक्षात येते की द्रविडांनी अद्रविड अशा आदिवासी लोकांना म्हणजे आजच्या अस्पृश्यांच्या पूर्वजांना जिंकले व त्यांना अस्पृश्य बनविले. भारताच्या प्राचीन इतिहासात आर्य, द्रविड, दास, नाग असे उल्लेख सापडतात. याविषयी डॉ. बाबासाहेब आंबडेकर म्हणतात. दक्षिण भारतातील द्रविड लोक आणि उत्तर भारतातील नाग लोक एकाच वंशाचे आहेत. द्रविड आणि नाग ही एकाच वंशातील लोकांची वेगवेगळी नावे आहेत. आदिवासी संस्कृती हीच आदिवासींची आदर्श जीवन प्रणाली आहे. इतर समाजापेक्षा ते वेगळे व भिन्न आहेत. हे त्यांच्या संस्कृतीवरून दिसते. संस्कृतीने बहुतेक धर्मांना स्वतःहुन काही गुण बहाल केलेले दिसतात. या संस्कृतीवर प्रत्येक धर्माने आपला प्रभाव टाकला. पण आदिवासींना तिच्यात प्रतारणा केली नाही. उलट धर्मातरित आदिवासी आपल्या समाजातील नातेसंबंधित म्हणून सामूहिक कार्यक्रमात ते सहभागी होतात. यातच या संस्कृतीचे मोठेपण आहे. आदिवासींच्या संस्कृतीचा प्रभाव इथल्या हिंदू धर्मावर पडलेला असणार.

स्त्रीची अस्मिता राखण्यासंदर्भात आदिवासी संस्कृती आणि वैदिक ब्राम्हण संस्कृती यांच्यात मूलभूत फरक आहे. यासंदर्भात रावसाहेब कसबे म्हणतात 'ऋग्वेद काळात सावळ्या वर्णाच्या स्त्रियांना एक विनिमयाची वस्तू म्हणून मानले गेल्याचे दिसते. तिला रखेली म्हणून ठेवावी पण तिच्याशी विवाह मात्र करू नये असे वसिष्ठ धर्मसूत्र सांगते. तसेच हिंदू वैदिक धर्मात नाते संबंधातील लैंगिकतेवर कडक निर्बंध घातले आहेत. या संबंधाला अनीतीचा दर्जा देऊन त्यांचा निषेध करण्यात आला. या प्रथेचे मूळ शोधायला गेल्यास असे दिसते की, ही संस्कृती आदिवासींची देण आहे.

आदिवासी साहित्याचा आत्मा आदिवासी संस्कृती आहे असे मत वाहरु सोनवणे यांनी पाचव्या आदिवासी साहित्य संमेलनात व्यक्त केले. त्यांच्या भाषणात ते म्हणाले, आदिवासी दुःखाचे संदर्भ वेगळे आहेत. त्यामुळे

त्यांचे प्रश्न वेगळे आहेत. त्याची उत्तरे सुध्दा वेगळ्या पध्दतीने शोधावी लागतील. वेगळा आशय घेऊन येणारे शब्द शोधावे लागतील म्हणून आदिवासी साहित्याचा प्रवाह वेगळा ठरतो आणि हे फक्त साहित्याचा नव्हे तर आदिवासी समूहाचा आणि जीवनाचा शोध!

आदिवासींच्या लग्नात 'ब्राम्हण' लग्न लावत नाही. तर, आदिवासींचे लग्न आदिवासींमधलाच प्रधान किंवा पुजारी लावतो. लग्न लावणा-याला वेगवेगळ्या विभागात वेगवेगळ्या नावाने ओळखले जाते. पण आता काही आदिवासी तरुण आपल्या लग्नात ब्राम्हण बोलवितात. त्यांना ती आपली प्रतिष्ठा समजतात. ही मूल्ये जाणीवपूर्वक रूजवली जात आहेत. म्हणून आज टाणे जिल्ह्यात आदिवासी लग्नात ब्राम्हण आणून लग्न लावली जातात.

माणूस इथून तिथून एकच आहे. असे आदिवासी मानतो. म्हणूनच तो धर्माचे बंधन कडक मानत नाही. म्हणून आदिवासी मुलींनी विविध धर्मातील लोकांशी लग्न केलेली आहेत. त्यानंतर मात्र धर्मांध लोकांनी त्यांना त्यांचा धर्म स्वीकारायला भाग पाडले. आदिवासी देवांना देवळे लागत नाहीत. तर सगळा निसर्ग म्हणजेच आदिवासीचे देऊळ असते. परंतु आज सरकार आणि ठेकेदारांनी जंगल नष्ट केल्यामुळे जंगलात, द-याखो-यात राहणा-या आदिवासींचे जीवन विस्कळीत झाले आहे. जीवनाचा आधारच नष्ट झाल्यामुळे आदिवासींना गाव सोडून शहराकडे धाव घ्यावी लागते आहे. जंगल सोडल्यामुळे आदिवासी जीवनातील मानवी मूल्य, संस्कृती सोडून जातीय उतरंड, शोषण असलेल्या अशा संस्कृतीत प्रवेश करून आपले जीवन जगण्यासाठी जगावे लागत आहे.

खरे तर समूह जीवन हा आदिवासी संस्कृतीचा गाभा आहे. शेती नांगरायची असेल, घर बांधायचे असेल तर सामूहिक मदत नावाची 'लाहे' ही मदत परंपरा आजही आदिवासीत आहे. मदतीला गेलेल्यांना लाहे बोलविणा-यांनी जेवण व दारू देण्याची परंपरा आहे.

गावातील एखाद्याचे भांडण दुस-या गावाबरोबर झाले असेल तर ते भांडण त्या एकट्याचे नसून गाववाल्याचे आहे असे समजले जाते. आणि गावातच भांडण झाले असेल तर सर्व गाव बसून पचांमार्फत न्याय करण्याचा रिवाज आजही आहे. कोर्टात केस करण्याच्या भानगडीत आदिवासी पडत नाही.

आदिवासी साहित्याचा विचार करता असे लक्षात येते की, लिखित तेच साहित्य अशी व्याख्या आदिवासींच्या दृष्टीने अपूर्ण आहे. कारण आज आदिवासी समाजात अशी अनेक गाणी गोष्टी, नाटके, आहेत की जी शब्द

बध्द केलेली नाहीत. आजही हजारो वर्षांची परंपरा मौखिक स्वरूपात साठवलेली दिसते. म्हणून आदिवासी साहित्याचे लिखित आणि अलिखित असे दोन भाग करावे लागतील. आदिवासी लेखनातून आदिवासी जीवनमूल्यांचा ठसा उमटविलेला दिसतो. तर अलिखित साहित्यातून आपल्याला आदिवासी जीवन संस्कृतीचे दर्शन घडते. आदिवासींमध्ये जे अलिखित साहित्य आहे, ते लोक कलांमध्ये सामावलेले दिसते. आदिवासी समाजात लोककलेला फार महत्वाचे स्थान असते. आदिवासी जीवन जिवंत असण्याची ती खूण आहे. तूर, बारी, मांदळ, तुतडया, पावा, मोरी पावा, तारपा इ. वाद्यकलांचा वापर ते करताना दिसतात.

आदिवासींमध्ये 'स्त्रिया' या समाजाचा अर्धा भाग आहेत. त्यांच्यातही साहित्य, कला इ. चे कौशल्याचे गुण आहेत. परंतु समाजात असणा-या रूढी, परंपरांमुळे त्यांच्या प्रतिभेला अडथळा आल्याचे दिसते. स्त्रिला चेटकीण म्हणून, बिनडोक्याची बडबड करणारी म्हणून तिला गावपंचायतीत सहभाग नाकारला जातो. म्हणूनच लिखित साहित्यात या स्त्रियांचा आवाज फारसा दिसत नाही. आदिवासी नसणा-यांनी वेगवेगळ्या प्रकारचे आदिवासी लेखन केलेले असले तरी त्यांची वेगवेगळी प्रयोजने दिसतात. त्यातून पाहिजे तसे जीवनचित्रण वास्तवपूर्ण आलेले नाही. हे सुध्दा लक्षात घेतले पाहिजे.

आपण साहित्यात कुठेच नाही असे समजून आज काही तरुण लेखन करताना दिसतात. त्यातून जे आपली अस्मिता शोधण्यासाठी हातात लेखणी घेऊन आपल्या दुःखाना, विद्रोहांना लिपी बध्द करतात.

1979 साली चंद्रपूर जिल्ह्यात भद्रावती येथे आदिवासी साहित्याचे पहिले संमेलन भरले. व त्या निमित्ताने मराठी साहित्यात आदिवासी साहित्याचे नवे दालन उघडले गेले.

डॉ. गोविंद गोरे, ऋषी मेसराज, भुजंग मेश्राम, नेताजी राजगडकर, पुंडलीक केदारी, विश्राम वळवी, सोबजी गावित, बाबूराव मडवी, संघजा मेश्राम, विनायक तुमराम, नजुबाई गावित, तुकाराम रोंगटे, सुभाष मांडे इ. यांचा उल्लेख करता येईल.

आदिवासी वाङ्मय हा व्यापक चळवळीचा भाग आहे. त्यातूनच नवीन पिढी निर्माण होऊ शकते. खरे तर आदिवासी हा प्रतिभाशून्य कधीच नव्हता. याची साक्ष लोकगीत आणि लोकवाङ्मयातून दिसून येते. उदाहरण पाहावयाचे झाल्यास जाग्या आदिवासींच्या प्रतिभा संपन्न लोकगीतांचा विचार करावा लागेल.

उदा- वडवू पिकतो त्यात कावळा काकतो.

काय मागतो? पैसा मागतो।।



पैसा कशालं? बायकू करायलं।।

बायकू कशालं? पोरं व्हायलं।।

पोर कशालं? पाटलाचे येठील

या जीवनातून सारा इतिहास या वेठबिगारीभोवती केंद्रित झालेला दिसतो. तसेच आई आपल्या लहान लहान कच्याबच्यांना मोठया मुलावर जबाबदारी देऊन वेढीला गेली आणि ते लहान मूल मोठयाने रडायला लागले तर मोठया भावाच्या मनात कालवा कालव होते. तो त्याला समजावण्याचा प्रयत्न करतो. शेवटी तो सूर्याला सांगतो.

‘टोटम टोटम करी।

पो-या रडताय भारी।

दिसामा टाकरे उडी।

या आईल येऊ दे घरी।।

आदिवासी भाषा साहित्य अतिशय गोड आहे. वरुणदेवाची प्रार्थना याचे उदा. म्हणून सांगता येईलपड पाण्या पड पाण्या धरतारी सुकली रं धरतारी सुकली रं, कनसारी कोसली रं

अशा या आदिवासींच्या प्रश्नांकडे किंवा विकासाकडे कोणीच लक्ष दिले नाही असेही नाही. परंतु स्वतः गांधीजींनीच आदिवासींच्या विकासाचा प्रश्न भूतदयावादी भूमिकेवरून हाताळल्याने त्यांच्या अनुयायांनीही तोच कित्ता गिरवल्याचे दिसून येते. आदिवासींच्या दुःखाचे जिवंत चित्रण भारतीय जनतेसमोर आणता आले नाही. तसेच आदिवासींचा अपेक्षेइतका विकास न होण्याचे कारण म्हणजे संबंध आदिवासी समाज ज्यायोगे एकत्र येईल असे कोणतेच एकच एक सामाजिक दुःख त्यांना नव्हते. त्यामुळे संबंध समाज एकत्र येऊ शकला नाही.

जसे दलित साहित्याला डॉ.बाबासाहेब आंबेडकरांनी विचारांची समग्र बैठक मिळवून दिली. त्यातून दलित साहित्याचा महावृक्ष फोफावला. तसेच या साहित्याने व्यक्तीच्या मर्यादा ओलांडून परिस्थितीचे भान ठेवल्यामुळे दलित साहित्यात आज मोठया साहित्यकृती निर्माण झाल्याचे दिसते. तर आदिवासींची जीवनरहाटी, संस्कृती हिला अनेक मर्यादा आहेत. वेगळेपणाचे वैशिष्ट्यपूर्ण कंगोरे आहेत. जमाती निहाय संस्कृतीच्या पातळीवरील अनुभव भिन्न आहेत. त्यामुळे मौलिक आणि दर्जेदार साहित्य निर्माण होऊ शकेल. म्हणूनच तर आज आरप्येर, जेव्हा माणूस जागा होतो, जंगलाच्या छाया, गोधड, आंदोलन, मोहोळ, डांगीन, आधोर तृष्णा, आदिवासी साहित्याचे स्वरूप आणि प्रेरणा, आदिवासी लोकनृत्य, उलगुलान ठाकरवाडी, रानफुलांच्या प्रदेशात

इ. नवीन साहित्य निर्माण झाले आहे.

आदिवासींमध्ये बागदी, खैरा, भारती, चकमा, कामकरी, भिल्ल, पावरा, गोंड संताळ, हुं, ओरॉन, मुंडा, खोंड, सहारिया, महादेव कोळी, कोल, होऊई या आणि आणखी इतरही जमातींचा उल्लेख करता येईल. यातील नवीन लेखक, कवी, नाटककार यांनी आदिवासी संस्कृतीची मर्मस्थळ त्यांच्यात होणारे बदल, परिवर्तनाची दिशा, पूर्वीचे शोषण, शोषणाचे बदलते स्वरूप याबद्दल साहित्यातून मांडणी केली पाहिजे विशिष्ट विचारधारा निर्माण केली पाहिजे.

आदिवासी जमाती निरनिराळ्या भागात निरनिराळ्या नावाने ओळखल्या जातात. त्यांच्या संस्कृती व व्यवसायात होणा-या बदलांमुळे त्यांच्या कलाकुसरी बदलत जातात. मध्यप्रदेशात अंगारिया, असुर, पनिका या मुलतः कलाकारांच्याच जमाती पण अंगारिया आणि असूर या लोहकामात प्रवीण तर पनिका विणकामात प्रवीण, सण-समारंभात नृत्य गायन करणे हे पारंपरिकतेने आलेले असते. निरनिराळी वाद्य वाजवून धार्मिक आणि पारंपरिक समारंभ साजरे करतात. गोंड, भिल्ल, कोरकू, माडिया, ओजा, बैना, नागा, कुकी संधाल, भिन्नार यांच्या संस्कृतीत संगीताला अधिक महत्व असते. तसेच आदिवासींमध्ये सांकेतिक चिन्हांना महत्व असून त्याचा उपयोग देवदेवता व इतर कारणासाठी केला जातो. त्यातूनच त्यांची कला संस्कृती विकसित होताना दिसते.

उदा-वारली कला संस्कृती पाहिली तर लक्षात येते की वारली हा महाराष्ट्रातील एक मोठा आदिवासी समाज. ते लोक आपल्या चित्रशैलीमुळे प्रसिध्द आहेत. वारली चित्रकला म्हणजेच भौमितीक आकृत्या आणि त्यातून उलगडत जाणारे जीवन होय. या आकृत्या त्यांना निसर्गातूनच उपलब्ध झाल्या असणार तसेच वारली चित्रकलेत धार्मिक कार्य, भात षेती, लावणी, मळणी, प्राणी इ. गोष्टी दिसतात. याशिवाय दैनंदिन लोकजीवनही दिसून येते. प्राणीसृष्टी, निसर्ग, लग्नविध प्रसंग इ. प्रकारची चित्रे दिसून येतात. या सर्वातून आदिवासी साहित्य आज फुलताना दिसते.

#### संदर्भ ग्रंथ

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2. संस्कृती – निसर्ग आणि जीवनशैली – शौनक कुलकर्णी
3. आदिवासी साहित्य संमेलन- अध्यक्षीय भाषणे- संकलन- डॉ. गोविंद गारे
4. बंजारा, वंजारी, गोर, धौरी जाट आणि जिप्सी हे पूर्वी कोण होते- डॉ. प्रताप चाटसे
5. आदिवासी चळवळ स्वरूप व दिशा – दीपक गायकवाड

## 9.

## जागतिकीकरणात कृषी संस्कृतीचा चेहरामोहरा

प्रा. बाळासो आ. सुतार

आबासाहेब मराठे महाविद्यालय, राजापूर

जागतिकीकरण हा शब्द महाराष्ट्रात १९९० पासून एकू येऊ लागला. इतरांच्या चांगल्या गोष्टींचे अनुकरण करण्यासह आपली वैशिष्ट्ये जगापुढे नेणे, आपल्याकडील चांगल्या गोष्टींचा लाभ जगाला देणे, जगात आपले अस्तित्त्व जाणवून देणे म्हणजे खरे जागतिकीकरण होय. जागतिकीकरणांतर्गत उदारीकरण, खासगीकरण, तंत्रज्ञानात्मक क्रांती, बहुराष्ट्रीय कंपन्या, आंतरराष्ट्रीयीकरण, राष्ट्र राज्याचा रूपास, कल्याणकारी राज्याचा रूपास, बाजारपेठांचे सार्वभौमत्व, बहुसांस्कृतिकवाद असेही प्रवाह सुरु झाले. या कारणानेच अरेनाज यांनी यास 'हायब्रीडायझेशन' म्हटले आहे. जागतिकीकरणाच्या गतिमान प्रक्रियेने आर्थिक, राजकीय, सामाजिक आणि सांस्कृतिक पर्यावरण प्रभावित केले आहे. जागतिकीकरणामुळे 'राष्ट्रातील नागरिकत्व' निर्माण होत आहे. जागतिकीकरणाच्या काळात बाजारपेठेचे तंत्र प्रभावी ठरत असल्यामुळे ग्रंथनिर्मिती, ग्रंथव्यवहार यावरही हा प्रभाव दिसून येतो. प्रविण बांदेकर, कृष्णात खोत, शंकर सखाराम, राजन गवस, आसाराम लोमटे, सदानंद देशमुख, जयंत पवार, समर खडस, प्रजा पवार, आनंद विगकर, किरण गुरव, या आणि इतर काही साहित्यिकांच्या ग्रामीण कथात्म साहित्यातून या नव्या बदलाचे चित्रण व जागतिकीकरणाच्या प्रभावाची आनुषंगिक चर्चा झालेली दिसते. जागतिकीकरणांमुळे तंत्रज्ञान प्रभावीत भांडवली रचनेची समाजव्यवस्था आकारास आली आहे. त्यातून निर्माण झालेली नवीन वास्तव व तत्कालीन पिढीची व जुन्या पिढीतील लोकांची मनोवस्था या सार्याचा मेळ या कथातून जाणवून येतो. दोन पीढ्यांमधील अंतर, विसंवाद, जागतिकीकरणामुळे काळाच्या गतीशीलतेचा मानवाच्या संबंधावर होणारा परिणाम तरुणांची होणारी घुसमट, एकमेकांतील संबंध कोलाहलासहदे कथात्म साहित्य साकार करताना दिसते. कथा कादंबऱ्यांसारखीच परिस्थिती नाटकांचीही आहे. श्याम मनोहर, मकरंद साठे, वसंत आबाजी इहाके, सदानंद बोरकर, सतीश पावडे, वामन तावडे, योगेश शेजवलकर, शआपत्त खान, प्रशांत दळवी, गिरीधर पांडे, अनिल साळवे, श्रीकांत सराफ, हिमांशू र्मार्त, मकरंद साठे अशा लता मनस्थिनी, आदी काही नाटककारांनी नाटक व एकांकिकांमधून जागतिकीकरणाचे काही परिणाम टिपण्याचा प्रयत्न केला आहे.

नव्यद नंतरच्या मराठी कवितेने जागतिकीकरणाबाबत वेगवेगळ्या प्रतिक्रिया व्यक्त केल्या आहेत. वसंत आबाजी इहाके, वसंत मनोहर, उत्तम कांबळे, अरुण काळे, इंद्रजीत भालेराव, मंगेश नारायणराव काळे, महेंद्र भवरे, हेमंत दिवटे, सलिल वाघ, संतोष पद्माकर पवार, संजीव खांडेकर, मन्या जोशी, वर्जेश सोलंकी, सचिन केतकर, प्रजा दया पवार, श्रीधर तिळवे, प्रवीण बांदेकर, अजय कांडर, प्रफुल्ल शिलेदार, नीरजा या आणि इतर काही कवींनी जागतिकीकरणाच्या प्रक्रियेतील सामाजिक, सांस्कृतिक, आर्थिक, धार्मिक समकालीन वास्तव कथेत घेणारे लेखन केले आहे. शेतकरी जगाचा पोशिंदा जगला पाहिजे ही भूमिका घेवून भरत दौंडकर, कल्पना दुधाळ, शशिकांत शिंदे, संतोष पवार, संतोष नारायणकर, बालाजी इंगळे, केशव सच्चाराम देशमुख, शशिकांत शिंदे, शंकरराव दिचे, संजय कृष्णाजी पाटील इत्यादींची कविता ग्रामीण बदलत्या संवेदनांना उत्तम रितीने चित्रित करताना दिसते.

जागतिकीकरणाने निर्माण झालेल्या नव्या जीवनशैलीमुळे माणसाचा माणसाकडे पाहण्याचा दृष्टीकोन, एकमेकांबद्दलची दृष्टी यामध्ये आमुलाग्र बदल झाला आहे हा बदलणार्या जीवनाचे सूत्र पकडून जागतिकीकरणात ग्रामीण माणसाची होणारी गळ चेपी केंद्रस्थानी ठेऊन कविता रचना झाली आहे. नागनाथ कोतापल्ले म्हणतात "चांगली न्कविता ही हि त्या त्या काळाचा जसा अविष्कार आसतो तश्याच चांगल्या कविता या समकालीन असतात" इंद्रजीत भालेराव, उत्तम कोळगावकर, नारायण सुमंत, कैलास दौंड, श्रीकांत देशमुख, जगदीश कदम, एकनाथ पाटील अशा ग्रामीण चित्रण करणार्या कवींनी जागतिकीकरणातील शेतकऱ्यांच्या जीवन संघर्ष त्याची स्थिती गती त्याच्या बदलत्या मानसिकतेचे अत्यंत प्रत्याकारी चित्रण केले आहे.

१९९० नंतरची ग्रामीण कविता ही विश्व मराठी साहित्य समेलनाच्या अध्यक्ष पदावरून बोलताना शेषराव मोरे म्हणतात "बहुजन समाजातील तरुण लेखन करू लागल्याने त्यांनी भोगलेल्या जातीयवस्थेचे वास्तव व शेतकऱ्यांची दुखे हे दोन ठळक विषय त्यांच्या साहित्याच्या केंद्रस्थानी राहिले. जागतिकीकरणातून होणार्या ग्रामाचे बदलते चित्र ही कविता रेखाटते. सामाजिक राजकीय सांस्कृतिक अधःपतन अजय कांडर

यांनी आपल्या 'हती इलो पिदिपेस्तर प्यादेमात पृ ९७या कवितासंग्रहाच्या प्रारंभीच मांडली आहे. राबणारे जग राबतच राहते आणि याचा फायदा दुसरेच मिळवत असतात या संबंधीचा रोखठोक सवाल ते विचारतात "जीव झाला नाही नाही पाण्यासाठी दिशा दाही / किती वहिल्या घागरी खांदा कोरडाच राही / दिसे मरण सरण बांड्या वावरात उभे / जग घालवितो त्याचे इथ मोडलेले खुबे / रान राहती नापेर तसे वदतात घेरे / हीच सुगी कुणासाठी तेच भारतात डेरे"

समाजात मार्केट व मार्केट किंमत ला महत्त्व निर्माण झाले बाजारात आपली पत काय? या प्रश्नाने शेतकरी असुराक्षित झाला . मुक्त बाजारपेठ , वस्तूची रेलचेल, भांडवल, माहितीचे जाळे, स्पर्धा, वैश्विक संस्कृती या सर्व जगाला जोडून घेण्यात तो अडकला आहे. या सर्व गोष्टींचे पडसाद या कवितेत उमटले आहेत कवयत्रीकल्पना दुधाळ म्हणते "जागतिकीकरणात ग्रामिन्तेचा मोठा पट माझ्यासमक्ष उलगडतोय सातवारा वरचा मळा विकता येतो. पण मातीचा लळा विकत येत नाही हे सत्य अंगावर शहारे आणतय कवयत्री म्हणते बहुतालचे शब्द श्वासात मुरतात म्हणून कवितेतून व्यक्त होतात." "असंख्य भेगांवर अश्रू गाळत / बांधावरून फिरणारी माझी कविता जागतिकीकरणाच्या लाटेत हातातून निसटणारी सबसिडी / गच्च पकडण्याच्या प्रयत्न करित होती" हि लाट पचवण्याची शक्ती या कवितेने आत्मसात केलेली दिसते हे गावाकडील दुखणे, खेड्यांचे हे वास्तव आणि शहराला आलेली सूज व मानवी जीवनावर त्याचा झालेला परिणाम ग्रामीण ग्रामीण भागात शिक्षणाची सुविधा झाल्यावर खेड्यापड्यात शाळा महाविद्यालये निर्माण झाली माहितीच्या या युगात शिक्षणाचा प्रसार करण्यास नवी प्रसार माध्यमे आणि सोशल नेटवर्किंग निर्माण झाले शिक्षण, माहिती तंत्रज्ञान दळनवळण साधने यांनी शहरी जीवनासारखे ग्रामीण समाजही सर्व बाबतीत बदलला परंतु ग्रामीण समाजाला आपल्या परिस्थितीतचिचे भान हरवले. ही खेड्याची वास्तवता मांडताना कवी लक्ष्मण महाडिक 'बेमोसमी पावसात' या कवितेत म्हणतात "आज परागंदा झालीत माणस , वांझ झालीत खेडी / आन शहराना तर दिवस गेलेत / खेड्याकडे चला म्हणणारे गांधीजी आज कुठे गेले / तर ही पुढे कोणत्या जन्माची पुण्याई की / शासन सत्तेचे आसन झाले / अन देवघरातील देव न्हावून / नुसतेच खाली बसून गेले."

ग्राहकवादाच्या प्रभावातून नवसमाज आकार घेत आहे. समाजातील राजकीय, आर्थिक, धार्मिक, सांस्कृतिक क्षेत्रातील स्थितीवादाचा आणि परिवर्तनाचा प्रत्यक्ष अप्रत्यक्ष परिणाम कवितेच्या आशय आणि भाषिक संरचनेवर होत असतो. तथापि जागतिकीकरणाचा समाज आणि संस्कृतीवरील होणाऱ्या परिणामांची चिकित्सा वशेतकर्याच्या जगण्याचे प्रश्नांकित जगव्यापी वास्तवविष्णू थोरे 'जगणं झालं डेकूळ' या कवितेत मांडताना म्हणतात, "आज उधा मिळेल भाव जिवंत ठेवला आशावाद / मातीतल्या दलालांनी, आमचाच माल केला बाद / फिल्मी झालीं माणसं, जगणं झालं डेकूळ / तहानल्या घातकावानी, आपण मात्र व्याकुळ " दूरदर्शन संगणक, इंटरनेट यामुळे शहरीकरणाला गती मिळाली. ग्रामीण जीवनही या गतीत समरस व्हायला लागले. भाषा , बोली, संस्कृती , जीवनव्यवहार, विचारप्रक्रिया, मूल्ये , परंपरा, या सोबतच लेखन, वाचन, यावर फेसबुक, ट्विटर, व्हाट्सअप, या सारख्या सोशल मीडियाचा परिणाम झाला. या माध्यमांच्या विस्फोटामुळे मोबाइल मधील कॉन्टॅक्ट लिस्ट वाढली पण संवाद तुटत गेले आपले खाजगीपण जावून, माणसाचे कळसूत्री बाहुल्यात रूपांतर झाले आहे. माहिती तंत्रज्ञानाच्या क्रांतीमुळे लोकांच्या जीवनाचा सांस्कृतिक आकृतिबंध बदलला असून अमेरिकन कपडे, चायनीज अन्नयाचा वापर वाढला आहेत. जागतिकीकरणातून नव्या नागरी समाजाची निर्मिती होत आहे. नव्योदतर काळातील माध्यम क्रांती यमाहिती तंत्रज्ञानाचा झालेला परिणाम कवींनी आपल्या शब्दात मांडला. अजून मेले नाही आम्हाळ २०१० बालाजी नंदन इंगळे म्हणतात. १९९९- / डळयशीळास-उरीव आयुष्यभर इनकमिंग फ्री // १९९९- मालाची पट्टी वर्षभर उपासमार फ्री

अमेरिकेचे पेटंट मायभूमीच्या अंग प्रत्यांगावर येऊन बसल्याचे कवी महेंद्र भवरे यांनी सूचित केले आहे ते म्हणतात "मायभूमीच्या अंगप्रत्यांगावर / दावा धरून बसलेय / पेटंटचे भूत / संगणकाचे भूत / लुथ भरल्या माणसाच्या / खाजवतोय जांग" महासत्तेचे पिंडदान पु३९

जागतिकीकरणाचा सामाजिक आणि सांस्कृतिक जीवनावर परिणाम झालेला दिसतो. दुबळ्या माणसाचं जगणं भांडवलशाहित या आधुनिक काळात कसं अयधड झाले आहे त्याचा कुटुंब व्यवस्था, विवाह, स्त्री-पुरुष संबंध, जाती, जनजाती, भाषा इ. सामाजिक घटकांवर

मोठा प्रभाव पडला आहे. लहान मुले, तरुण वर्ग आणि वृद्धांचे जीवनमान प्रभावित झालेले आहे. याचे चित्रण नव्योदतरी कवींनी केले आहे. माणूस नैसर्गिक जगणेच हरवून बसलाय. अशा संवेदना बधीर माणसाला सावधगिरीचा इशारा करताना लेखकउत्तम कांबळे म्हणतात

'घर भरून उलथून जाईल एवढे पीकपाणी देणारे /दोन एकराचे मळ्याचे रान विकून /मोबाईलच्या ताप्रांचे दुकान वसंतानं टाकलं // खंडीभर शेळ्या विकून / रेडिओ रिपेअरचे दुकान संतयानं टाकलं // भेसार तेल मसाला घालून / दाबा चालवायची विचित्र बुद्धी / पुंजारामच्या धाकट्या यशवंताला झाली // अशा उलट्या वाहणार्या वार्यामध्ये / धन दौलतीच्या लोभाची नशा / गावातल्या यंग व्हडला जडली आहे ! हंगाम झाल्या झाल्या पडेल त्या भावाने आपला माल व्यापार्याला विकण्याची पाळी शेतकऱ्यावर येते . त्याला आपला माल साठवून ठेवता येईल पण शेतकऱ्यांना बाजारपेठेची माहिती मिळत नाही अश्या हतबलशेतकऱ्यावर होणार्या अन्यायाची शोषणाची जाणीव कवी ठेऊन प्रचलित राजकीय आर्थिक व्यवस्था शेतकऱ्याची पिळगणूक करत आहे. या बदलची जाणीव जागृती ग्रामीण कविता मांडते ही वेदना कवी बालाजी इंगळे मांडताना म्हणतात " पूर्वी सारखा राहिला नाही बाप / आता राकट , दणकट / आजकाल तो मितो स्वतःच स्वताला / पेण्यासती मुतीत गेतालेल्या बियाना / आणि तिफन ओडाणार्या बैलानातो मितो.

जागतिकीकरणाच्या अरिष्टात सापडलेला मध्यम शेतकरी विनाशाच्या कडेवर येऊन ठेपला आहे. यांत्रिकीकरण , शहरी आक्रमण प्रचंड मोठी स्पर्धात्मकता, शेतकरी विरोधी राजकीय धोरण, नफेखोर मुक्त अर्थव्यवस्था यामुळे शेतकरी हतबल झालेला दिसतो.

मात्र हा शेतकरी हतबल होऊनही आपल्या शेतजमिनीशी , मातीशी , आजूबाजूच्या भोवतालसाठी तितकेच प्रेम करतो त्या प्रेमापाई तो जमिनीशी चिकटून राहतो शंकरराव दिघे हे आपल्या या शतकाचा सातबारा च होईल कोराया काव्यसंग्रहात म्हणतात " आता शेती - गाईचा / विषय निघाला म्हणून सांगतो आमची शेती दुसरेच करतात / शेतसारा, सातबारा, आमचा / कर्ज, थकवाकी, कर्जमाफी आमची / बैले औतफाटा, बी, पायरी / विजेचा आकडा आमचा / आम्ही तिथ कधी नसतो / तरी हाडाचे शेतकरी आसतो . हि वस्तुस्थिती सर्वच खेड्यात

दिसून येते, 'खाऊजा' धोरणातून मोठ्या प्रमाणात झालेले औद्योगिककरण व त्यातून शेतकरी व खेडे यांना लागलेली झळ ' एमायडीसीचा जबडा' या कवितेतून औद्योगिककरणाचे परिणाम सांगताना म्हणतात. " वासलाय एमायडीसीचा जबडा / घास शेतीवाडीचा घेण्यासाठी / सरसावताहेत आधुनिकतेचे बाहू / रोखाने माझ्या गावच्या / कारखानदारीच्या विरोधात / दंड थोपटण्याची / आहे विषद कोणाची" असा खेड्यातल्या गतिशील भयानक वास्तवाचा कवी वेध घेतो. मुक्त व्यापार पद्धतीने जगभरातल्या कंपन्या आपल्या गरज शिरल्या त्यांची उत्पादन गेऊन दुषित करीत भयंकर प्रश्नाची पेरणी त्यांनी केली आहे. कचरा डेपोतल्या खतातून / शर आदीच रान भर पसरलेय / खाद्यपदार्थांच्या रिकाम्या पिशव्या / गुटळ्याच्या पुड्या / क्रीम , शाम्पू कंडोम, प्याडसचे पुडके फुटलेल्या बाटल्या / तुटलेले सामान सामान / काय न्हवत त्यात" हि वस्तुस्थिती कल्पना दुधाळ आपल्या कवितेत मांडतात.

शेतकऱ्याचा खरा शत्रू म्हणजे नवे आर्थिक धोरण , शासनाचे धोरण बाजारपेठा, दलाल या सर्वांनी आपली पोटे भरली पण शेतकऱ्याची कृषिसंस्कृतीसंकटात आणलेली दिसते कवयत्री कल्पना दुधाळ म्हणतात " धान्यापासून मध्याक निर्मितीची चर्चा घुमत राहते रानभर घरभर / अनुदानाच्या उसन्या सावलीत / ग्लोबल एरिया नेटवर्क मध्येमी मात्र कवरेज क्षेत्राच्या बाहेर

जागतिकीकरणात माणसातील माणूसपण त्याची नितीमता दुसऱ्या माणसाकडे पाहण्याची वृत्ती बदलून गेली आहे. प्रत्येक गोष्टीत स्वार्थ पाहण्याची व्यापारी प्रवृत्ती निर्माण झाली आहे या त्याच्या हत्यासाच्या चित्रनासोबतच आधुनिकता आणि प्रगत तंत्रज्ञानच खूप मोठ्या प्रमाणावर शेतकरी खते वापरून पिकाची उत्पादिकता वाढवतो आसे मोठ्या प्रमाणावर दाखवलेले आमिष व या अमिषाचे बळी ठरून शेतकऱ्यांनी आपली पिके संकरीत केली . परिवर्तनाचे नाय सांगून या व्यवस्थेने शेतकऱ्याला खचून टाकले आहे. जागतिकीकरणाच्या या प्रक्रियेत शहर सोबतच ग्रामीण जीवनही दवळून निघाले आहे ही शेतकऱ्याची ससेहोलपट सांगताना कवयत्री कल्पना दुधाळ म्हणतात

" मी टाकलेली मेथी आणि कोयंबीर / मागतय माझ्याकडे / युरियाचा खाऊ / आणि लुसलुशीत व्हायचं स्पेअर / रबरखीत झाडाच्या सालीनं / मांडूश्यायझरचा हत धरला

माती अडून बसलीय / 'सिझर कर म्हणत / मी काय करू?"

माणसाचं कृत्रिम जगणं, संवेदनाहीन आत्मरत वृत्ती,स्वार्थीपणा,भोवताली पाहण्याची निकृष्टता,कवींनी अचूकपणे टिपली आहे. कवि अरुण काळे 'नंतर आलेले लोक ' या कवितासंग्रहात अत्यंत मार्मिकपणे सूचित करतात . ग्राहक झालेला माणूस जागतिकीकरणात वस्तूसारखा विकला जात आहे, लुबाडला जात आहे. 'यूज अँड थो' चे स्वरूप त्याला आलेले दिसते. अरुण काळे ही वेदना मांडताना म्हणतात, म्हणे स्पर्धेचे युग आहे /याला म्हणतात का रे खुली स्पर्धा ? /काय असतं रे तुझे ते जागतिकीकरण, खाजगीकरण?/मैदी लावून केलेत केस काळे /पण जुना थोबडा लपला नाही/असं कुणालाही होता येते का तरुण भारत'

जागतिकीकरणामुळे भौतिक साधनाच्या भरमसाठ गोंतावळ्यातच सुख शोधणार्या व भौतिक सुखसाधनामागे धावणार्या माणसाला वस्तूच्या गर्दीत तो एकटा पडलेला दिसतो. तो आपल्या सत्त्वापासून दूर चाललेला आहे नव्याने परात्म झालेला आहे . अशा समाजवास्तवाला नव्या संवेदनशीलतेने कविता या माध्यमातून स्वतामध्येच रमणारी माणसं स्वतापूर्तेच जगणारी मानसं व माणसापासूनती माणस विचारशक्ती हरवून एकटी पडलीत की काय? असा प्रश्न याचकाला पडतो. या ग्लोबल मार्केटमध्ये आपली नाती, निसर्ग, व स्वताच्या शस्वार्थासाठी आपला इतीहास संस्कृती, विस्मरणात टाकण्याची व्यवस्था केली जाईल या भीतेने समकालीन ग्रामीण साहित्यातील लिहिताना दिसतात.

जागतिकीकरणात ग्रामीण कविता बदलत्या खेड्याचे विदारक चित्र,ग्रामव्यवस्थेची अवकळा बोकळलेला चंगळवाद, सांस्कृतिक अधः पतन व मानव्याची हानी हे सर्व रेखाटताना प्रतिमा, प्रतीके, शैली आणि भाषा अशा विविध अंगाने समकालीन आशय आणि अभिव्यक्तीच्या माध्यमातून प्रगट झाली आहे.ग्रामीण संस्कृती, भाषा, परंपरा, लोकव्यवहार,समाज यांचे सूक्ष्म निरीक्षण हि कविता कवेत घेते.ही कविता अग्रामीण अस्सल ग्रामीण अनुभवाची जाणीव विशुद्ध ग्रामीण बोलीच्या ढंगात अनुभवतेची दाहक मोहकता अचूक व सूचकपणे बोलक्या प्रतिमासृष्टीतून अभिव्यक्त करते.

संदर्भ यादी

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## 10.

## जागतिकीकरणातील आदिवासी

शिवदास दगा पावरा,

गोदावरी कला वरिष्ठ महाविद्यालय,

अंबड, जि. जालना

आदिवासी जमाती ह्या जगातील वेगवेगळ्या भागात, लोकसंख्येच्या दृष्टिने थोड्याफार प्रमाणात का असेना दिसून येतात. त्या नागर संस्कृतीपासून अलिप्त राहिलेले संबंधित प्रदेशातील मुळचे रहिवासी म्हणजेच आदिवासी असे सामान्यपणे म्हणता येईल. सर्वसाधारणपणे डोंगर, दऱ्याखोऱ्यात वास्तव्य असलेले व सुसंस्कृत नागरी समाजापासून अलिप्त असलेल्या प्रदेशात विरळ वस्ती करून राहू लागले. आदिवासी जमातीचा नागरी संस्कृतीशी व वर्गश्रेणी समाजाशी संपर्क न झाल्यामुळे त्यांच्या चालीरिती, रीवाज संस्कृती आदिवासींमध्ये स्वतंत्र दिसून येतात. आदिम जमातीचे वैशिष्ट्ये त्यांच्या संस्कृतीत दडलेली दिसतात. त्या-त्या प्रदेशातील संस्कृतीनुरूप / वातावरणानुरूप मिसळतांना दिसतात.

आधुनिक काळात जागतिकीकरणामुळे आदिवासींचे जीवन बदलतांना दिसते. तीन-चार दशकापूर्वीचे आदिवासींचे जीवन आणि आजचे जीवन यामध्ये मोठ्या प्रमाणात बदल झालला दिसून येतो. त्याला कारणेदेखील वेगवेगळी आहेत, शहराशी संपर्क, दळणवळण सुविधा किंवा बाह्यसंबंध यामुळे आदिवासी समाजातील पूर्णतः जीवन बदलाच्या दिशेने वाटचाल करतांना दिसते.

आदिवासी म्हणजे काय? यासंदर्भात वेगवेगळ्या अभ्यासकांनी आपली मते नोंदविलेली आहेत. गिलीन व गिलीन यांच्या मते, "एका विशिष्ट भू-प्रदेशात राहणारा समाज बोलीभाषा बोलणारा व समान सांस्कृतिक जीवन जगणारा, पण अक्षर ओळख नसलेल्या गटाच्या समुच्चयाला आदिवासी समाज असे म्हणतात." 1 त्याचप्रमाणे डी.एन. मुजुमदार यांच्यामते, "समान नाव असणारा, एकाच भू-प्रदेशावर वास्तव्य करणाऱ्या, एकच भाषा बोलणारा व विवाह, व्यवसाय इत्यादी बाबतीत समान निषेध नियमांचे पालन करणारा व परस्पर उत्तर दायित्व निर्माण करण्याच्या दृष्टीने एक पद्धतीशीर व्यवस्था स्वीकारणाऱ्या या कुटुंबाचे किंवा कुटुंबसमूहाचे एकत्रिकरण म्हणजे आदिवासी समाज होय." 2

"तंत्रज्ञानातील बदलामुळे जगात मोठ्या प्रमाणात परिवर्तन होत आहेत. या बदलांमुळेच जगाचे भौगोलिक अर्थशास्त्रही बदलत आहे. जे सुशिक्षित आहेत, बदलांशी मिळते-जुळते होण्याची, स्वतःत बदल घडविण्याची अशांवर अनुकूल परिणाम घडून आला जे आर्थिक आणि मागासलेले, ज्ञानलालसा अपुरी, सनातनवादा मध्ये बद्ध आहेत, ज्यांच्यामध्ये आपला समूह करण्याची आणि आपल्याला हवे ते पदरात पाडून घेण्याची करार शक्ती नाही, अशांचे हितसंबंध मात्र या तांत्रिक व वैज्ञानिक बदलांमुळे धोक्यात आहे." 3 यामुळे आदिवासी समाजही या जागतिकीकरणाच्या जाळ्यातून सुटलेला नाही. त्यांना देखील जगाबरोबर भागदौड करणे जिकरीचे आहे आणि ते करावेच लागेल. मुळात आदिवासींचे जीवनमान संस्कृती, रीतिरिवाज नागरी संस्कृतीपासून भिन्न असले तरी त्यांच्यात बदल करून घेणेच घेणे आहे. त्याला या व्यवस्थेने पर्याय ठेवलाच नाही.

आदिवासींचा इतिहास जर पाहिला तर भारतीय स्मृतिग्रंथात आदिवासी जमातींचा उल्लेख सापडतो. स्मृतिकारांनी त्या अनुलोम-प्रतिलोम संकरातून निर्माण झाल्याचे म्हटले आहे. परंतु त्यातील शबर, रक्शा, किरात यांसारखे पुष्कळसे गट जाती नसून आदिवासी होते व त्यामुळे त्यांना हीन दर्जा प्राप्त झाला. 'रामायणात' किरात, निशाद, शबर इत्यादी आदिवासींचा उल्लेख आहे. निशाद जंगलात राहणारे. 'महाभारतात' पुलिंद व किरात हे हिमालयात राहणारे आदिवासी आहे. एकलव्याची कथा सर्वानाच ज्ञात आहेत. कलचुरी राजाविरुद्ध धिरु नावाच्या जमातीने बंड केल्याचा उल्लेख चेदी राजांच्या शिलालेखात सापडतो. भारताच्या इतिहासात आदिवासी जमाती स्थानिक राजांच्या वतीने लढल्याची अनेक उदाहरणे सापडतात. छत्रपती शिवाजी महाराजांच्या काळात रामोशी व कोळी हे आदिवासी जमातींचे लोक सैन्य म्हणून लढले. बिरसा मुंडा, खाज्या नाईक, तंट्या भिल्ल, भागोजी नाईक, ठाणेदार दीत्यापाडवी, गुमानसिंग नाईक, भीमा नाईक, तिलका मांझी इ. क्रांतिकारी, शूर स्वाभिमानी इंग्रजांविरुद्ध बंड केल्याचा उल्लेख सापडतो.

युरोपीय साम्राज्यवादाचा जसजसा विकास होत गेला तसतसा ख्रिस्ती मिशन-यांचा कार्याचाही जोर वाढला. ख्रिस्ती मिशन-यांनी वसाहतींतील लोकांना प्रलोभने देऊन धर्मांतर करण्यास भाग पाडले. साम्राज्यवादाच्या व ख्रिस्ती धर्माच्या प्रसाराबरोबरच आदिवासी जमातीच्या संस्कृतिचे अध्ययन अधिक करण्यात आले. त्यापूर्वी आदिवासी संस्कृतीची ओळख कमी होती. त्यामुळे सर्वसामान्य लोकांना विशेषतः शहरी भागातील पांढरपेशी लोकांना आदिवासी म्हणजे गमतीदार वाटत असे. याचे कारण म्हणजे आदिवासी जमातीपर्यंत पोहोचले नाही त्यांच्याबद्दलचा दृष्टिकोण वेगळाच होता. आज जे लोक आदिवासी पर्यंत पोहोचली त्यांच्या नावाखाली स्वार्थासाठी वापर करू लागले. 'बळी तो कान पिळी' या उक्तीप्रमाणे आदिवासी समाज बांधवांचा शोषण करू लागलेला आहे. जागतिकीकरणाच्या नावाखाली आदिवासी जमातींना भरपूर प्रमाणात सोयी सवलती दिल्या जातात. असे दाखविले जाते. परंतु त्या आदिवासी बांधवापर्यंत पोहोचू दिल्या जात नाही. शिक्षण म्हटले की त्या शाळेतील शिक्षक पंधरा विसातून एकदा शाळेत जाणार. डॉक्टरांची देखील तीच परिस्थिती आहे. मोलमजुरी करून आई-वडील कसेतरी शिक्षण पूर्ण करतात. निधी ( Donation) च्या नावाखाली त्यांच्याकडून पैसा वसूल केला जातो. नाही तर त्या पदासाठी शैक्षणिक पात्रता असून देखील डावलण्यात येते. आजच्या जागतिकीकरणात 'पैसा फेको तमाशा देखो!' अशी परिस्थिती निर्माण झाली आहे.

आदिवासी जमात ही प्राचीन काळापासून त्या-त्या प्रदेशात वास्तव्य करत असून सुद्धा प्रस्थापित वर्गांनी जागतिकीकरणाच्या रेट्याखाली चिरडला गेलेला आहे. आदिवासींचे जीवन नागर संस्कृतीपासून भिन्न होते. रीतिरिवाज, रुढी, परंपरा, लोकसंस्कृती ह्या त्यांच्या स्वतंत्र होत्या. परंतु काहीएक मूलभूत गरजा भागविण्यासाठी, शहराशी, नगराशी संपर्क आला. त्यामुळे आदिवासी समाजातील लाकांनीसुद्धा आपल्या संस्कृतीमध्ये 'संस्कृतीभिसरण' करू लागलेला आहे. राहणीमान बदलेले, संस्कृती, विधी बदलताना दिसतो. "बाह्य संस्कृती वाढल्यामुळे आचार-विचार, संस्कार झाल्यामुळे या बाह्यसंस्कृतीच्या लोकांकडून गैरसमज पसरविला जात आहे. आदिवासी मागास आहे, पशुवत ती अंधश्रद्धाळू, अडाणी, नीच प्रतिची आहे. कुठली संस्कृती, कुठली आदर्श? ती रानटी लोकांची संस्कृती आहे."4 त्यामुळे आदिवासी समाज सांस्कृतिक भिसरण झाल्याने त्यांची

आदिम संस्कृती विसरू लागला. मूळ संस्कृतीपासून दूरावत जाताना दिसतो आहे. त्याला कारणे वेगवेगळी आहेत. शिक्षणासाठी शहरात / नगरातील वातावरण लाभणे, गावाच्या संस्कृतीपासून दुरावणे, प्राथमिक गरजा भागविण्याकरिता नगराकडे मोलमजुरीसाठी स्थलांतर होणे. त्यामुळे काही प्रमाणात का असेना अनुकरण करण्याचा प्रयत्न करताना दिसून येतात.

स्वातंत्र्योत्तर काळानंतर आदिवासी जमाती मध्ये काहीअंशी शिक्षणाचे महत्त्व लक्षात आल्यामुळे आदिवासी समाजातील काही मुले शिकू लागली. शिक्षणासाठी बाहेर पडल्याने त्यांच्या जीवनात बेगडीपणा आला. आदिवासी जमातीच्या संस्कृतीपासून दूर जाऊ लागलेले आहे. त्यांच्यात गावापासूनची 'नाळ' तुटताना दिसते किंवा तोडलेली आहेत. गावात गेल्यानंतर 'साहेब आलेत' म्हणून त्यांना मान-सन्मान तर असतोच परंतु या साहेबांना त्याच लोकांमध्ये मिसळण्यासाठी / एकरूप होण्यासाठी अवघडल्यासारखे होते. त्याला शाकाहाराची हवा लागलेली असते. त्यामुळे मूळ संस्कृतीपासून दूरावत आहे.

आदिवासी जमात ही मुळातच निसर्गमय वातावरणात राहत असल्याने त्यांच्या कहाण्यादेखील तिथल्या निसर्गाशी एकरूप असतात. परंतु त्यांच्या कथा या लोकपरंपरागत मौखिक स्वरूपात चालत आलेल्या असतात. एका पिढीकडून दुसऱ्या पिढीकडे दंतकथेप्रमाणे स्वीकारल्या जात असतात. परंतु आजच्या जागतिकीकरणाच्या युगात आदिवासी जमातीवर देखील कमी-अधिक प्रमाणात का असेना परिणाम झालेला दिसून येतो. आधुनिकीकरणातील या धकाधकीच्या जीवनामुळे दौडभाग करून थकतो किंवा कामाच्या व्यापामुळे कहाण्या/लोककथा विसरू लागलेला आहे. प्राचीन काळी आदिवासी समाजात करमणूक आणि काहीतरी नवीन ऐकणे याकरिता उत्सुकता होती ती दूरावत आहे किंवा लयास जाताना दिसते. पूर्वी लोककथा सांगण्याची प्रथा ही विशेषतः रात्री झोपण्याच्यावेळी सांगितली जात असे याची कारणे देखील त्याच्यात दडलेली होती.

आदिवासी जमातीतील लोककथेप्रमाणेच लोकगीते देखील निसर्गमय वातावरणात प्रसंगानुरूप गाईली जात असत परंतु आज ती देखील लोप पावताना दिसतात जागतिकीकरणाने आदिवासींचे जीवनच बदलू लागले आहे. अगोदर विधी / कार्यक्रमाच्या वेळी त्या-त्या प्रसंगी कार्यक्रमाशी संबंधित गाणी म्हटली

जायची (लग्नविधी, दैवी कार्यक्रम) परंतु आजच्या काळात फक्त 'झट मंगनी पट शादी' म्हणतात त्याप्रमाणे कार्यक्रम पार पाडला जाताना दिसतो.

आदिवासी समाजदेखील जागतिकीकरणाच्या कचाट्यात सापडलेला आहे. त्यांची बोलीभाषा ही स्वतंत्र होती परंतु आधुनिकीकरणात स्व:भाषा विसरत चाललेला आहे. जीवनमानात झपाट्याने होत आहे. आदिवासींना वेगवेगळ्या शासकीय योजनेअंतर्गत काही प्रमाणात का असेना सुविधा तिथपर्यंत पाहोचल्यामुळे वीज, मोबाईल, टी.व्ही., रस्ते यामुळे पायपीट करण्याच्या जागी कच्चे रस्ता का असेना उपलब्ध झाले. यामुळे जीवन बदलू लागले. त्यांची भाषाही बदलत आहे. "गेल्या दोन दशकात काही गणिती प्रारुपांचा वापर करत अभ्यासकांना एखादी भाषा किती काळ टिकू शकेल याचा अंदाज बांधणे शक्य झाले आहे. आपल्या भाषिक वारसाचा फार मोठा हिस्सा माणूस वेगाने गमावत चालला आहे. हे या अंदाजामधून लक्षात येते." 5 ज्याप्रमाणे जागतिक भाषेचा प्रश्न निर्माण झाला आहे. भाषा गतिमान पद्धतीने लोप पावत चाललेल्या आहे. त्याप्रमाणे आदिवासींच्या बोलीभाषा झपाट्याने नाश पावताना आलेल्या आहेत. होत आहेत व काही कालावधीनंतर आदिवासींच्या बोलीभाषा फारच कमी प्रमाणात दिसतील. बोलीभाषा विनाश होण्यासाठी जागतिकीकरणच कारणीभूत ठरणार आहे. कारण आदिवासी समाज बांधव देखील या व्यवस्थेत उतरू लागला. त्याला पर्याय नाही. स्व:अस्तित्व सोडू लागला. बाह्य वातावरणाशी संपर्क आल्याने त्याचा स्वीकार करू लागले.

अशा या संमिश्र वातावरणामुळे आदिवासी जमातीतील लोकांना त्यांच्या दैनंदिन जगण्याच्या पद्धतीपासून तर प्राथमिक गरजा पूर्ण करण्यासाठी कराव्या लागणाऱ्या धडपडीतून बऱ्याच गोष्टींचा त्याग करावा लागतो त्यामध्ये सेझ सारखे प्रकल्प असतील, धरणे, मोठमोठे उद्योग हे आदिवासी वस्ती असलेल्या भागातच उभारल्या जात आहेत. त्यामुळे त्यांना स्थलांतर होणेच होणे आहे. आदिवासींना तोंड दाबून मारल्यासारखे होते.

**आदिवासी जमातीचे वैशिष्ट्ये :**

आधुनिक काळात आदिवासी समाजाबद्दल भरपूर प्रमाणात लिखाण झाले असले तरीसुद्धा त्यांच्या मुळापर्यंत

जाता आले नाही याचे कारण म्हणजे अनुभवात्मक लेखन झाले. परंतु त्यांची संवेदना कुठून येणार ? साधारणतः आदिवासी जमातींची काही वैशिष्ट्ये पुढीलप्रमाणे सांगता येतील.

1. आदिवासी जमात एका सामान्य भूप्रदेशात वास्तव्य करतो.
2. आदिवासी समाजाची एक सामान्य संस्कृती असते. (रुढी, प्रथा, परंपरा, ज्ञान, श्रद्धा, मूल्ये व निशेध.)
3. प्रत्येक आदिवासी जमातींची स्वतंत्र पंचायत असते आदि. समाजाचे नियंत्रण पूर्णपणे पंचायत / त्यांच्या मुखिया करतो.
4. एकेका आदिवासी जमातींची स्वतंत्र बोलीभाषा असते.
5. आदिवासींचा धर्म क्षेत्रीय म्हणजे त्यांच्या निवासस्थानापुरताच मर्यादित असतो. त्यांची तीर्थक्षेत्रेही त्यांच्याच भागात असतात.
6. आदिवासी अर्थव्यवस्थेत गटवार श्रमविभाजनाचा वा धंदेवार भिन्न सामा. गटांचा अभाव असतो.
7. आदिवासी समाजात परंपरेला प्राधान्य असते.
8. निसर्गपूजा व जादूसारखा क्रियाकल्पास महत्त्व असते.
9. आदिवासी समाज बरेचसे स्वयंकेंद्रित असतात. त्यांचे सामा. आर्थिक व धार्मिक जीवन बाह्य संपर्कापासून शतकानुशतके अलिप्त राहिल्याने स्वयंकेंद्रितता येणे स्वाभाविक आहे.

**जागतिकीकरणाचा आदिवासींवर परिणाम :**

1. आदिवासी समाज त्यांची मूळ संस्कृतीपासून दुरावत आहे.
2. प्राथमिक गरजा भागविण्यासाठी शहरी नगराशी संबंध आल्याने संस्कृतिभिसरण होत आहे.

**संदर्भ ग्रंथ :**

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## 11.

## बौद्ध सांस्कृतिक मूल्यांचे दलित साहित्यामधील प्रतिबिंब

उज्ज्वला अर्जुनराव देसाई

मराठी विभाग

डॉ. पतंगराव कदम महाविद्यालय, सांगली

## सारांश

डॉ. बाबासाहेब आंबेडकरांनी 14 ऑक्टोबर 1956 रोजी आपल्या लाखो अनुयायांसह स्वातंत्र्य, समता, बंधुता आणि सामाजिक न्यायाला उच्चस्थान देणारा विद्यान निष्ठ व बुद्धिनिष्ठ असा बौद्धधर्म स्वीकारून भारतीय अस्पृश्यांच्या जीवनात मोठे परिवर्तन घडवून आणले. दलित साहित्याचा प्रारंभ हा आंबेडकरी आंदोलनांमधून झाला आहे. सामाजिक क्रांतीचे माध्यम म्हणून साहित्य वापरले पाहिजे. साहित्यिकाने आपल्या लेखणीतून विषमतेविरुद्धचा झगडा व समता टिकवण्यासाठी आग्रह धरला पाहिजे. अपेक्षा मधूनच अनेक साहित्यिक निर्माण झाले. कोणत्याही समाजातील जीवनात रुढी, चालीरीती, पद्धती यामध्ये उलथापालथ घडविणारी घटना समाजाची वैचारिक बैठक बदलून टाकते. बौद्ध तत्वज्ञानाचा स्वीकार केल्यामुळे दलित समाजात व दलित साहित्यात क्रांतिकारक बदल घडून आला. दलित जनतेचा प्रवास दलितत्वाकडून कडून बौद्धत्वाकडे सुरु झाला ह्या बदलाचे प्रतिबिंब साहित्यात पडू लागले.

## बौद्ध सांस्कृतिक मूल्यांचे दलित साहित्यामधील प्रतिबिंब

डॉ. बाबासाहेब आंबेडकरांनी 14 ऑक्टोबर 1956 रोजी आपल्या लाखो अनुयायांसह स्वातंत्र्य, समता, बंधुता आणि सामाजिक न्यायाला उच्चस्थान देणारा विद्यान निष्ठ व बुद्धिनिष्ठ असा बौद्धधर्म स्वीकारून भारतीय अस्पृश्यांच्या जीवनात मोठे परिवर्तन घडवून आणले. चातुर्वर्णावर आधारित असलेल्या हिंदू धर्माने अस्पृश्यांना पशू पातळीवरचे जिने जगायला भाग पाडले होते. माणूस म्हणून प्रचंड अवहेलना त्यांच्या वाटेला आली होती त्यामुळे हिंदू धर्म नाकारून डॉ. बाबासाहेबांनी संबंध भारताच्याच जातिविहीन, वर्गविहीन निकोप समाज निर्मितीचे स्वप्न पहिले व सारा भारत बौद्धमय करीन अशी घोषणा केली. ती किती योग्य आहे याची प्रचिती आज सर्व भारतीयांना येत आहे.

डॉ. बाबासाहेबांनी आपल्या चळवळीला 1924-26 मध्ये महाडच्या सत्याग्रहापासून सुरुवात केली ती आयुष्याच्या अखेरीपर्यंत सुरुच होती. 1935 साली नाशिक जिल्ह्यातील येवले येथे मी हिंदू म्हणून जन्मलो त्याला माझा इलाज नाही पण मी हिंदू म्हणून मरणार नाही अशी घोषणा बाबासाहेबांनी केली व पुढे 1956 साली बौद्ध धर्माच्या स्वीकारात त्याची परिणीती झाली. अस्पृश्य बांधवाना शिका, संघटित व्हा आणि संघर्ष करा ही त्रिसूत्री देऊन शतकानुशतके मृतपाय जिणे जगण्याच्या समाजात जागृती निर्माण केली. वैचारिकतेचे अधिष्ठान लाभल्याने दलितांचा जीवनाकडे बघण्याचा दृष्टिकोन बदलला.

दलित साहित्याचा प्रारंभ हा आंबेडकरी आंदोलनांमधून झाला आहे. 1933 ते 1958 या काळात दलितांचे प्रश्न व दुःख मांडणाऱ्या अनेक कथा जनता व प्रबुद्ध भारत मध्ये प्रसिद्ध झाल्या आहेत. डॉ. बाबासाहेब आंबेडकरांनी म्हंटले होते मला डॉ. हवेत, इंजिनिअर हवेत आणि समाज धारणेसाठी मला जास्त निकड साहित्यिकांची आहे. या देशात क्रांती झाली आहे ती अर्धीच झाली आहे. खरे क्रांतीकार्य अजून व्हायचे आहे ते कोणते? तर पारंपरिक जीवनमूल्यांशी संघर्ष करून नवीन जीवनमूल्ये स्वीकारणे त्यासाठी लेखणी व बुद्धिमत्ता यांचा वापर करूनच आपण सामाजिक क्रांती केली पाहिजे आणि सामाजिक क्रांतीचे माध्यम म्हणून साहित्य वापरले पाहिजे. समाजधारणेसाठी साहित्याची आवश्यकता आहे. साहित्यिकाने आपल्या लेखणीतून विषमतेविरुद्धचा झगडा व समता टिकवण्यासाठी आग्रह धरला पाहिजे. डॉ. बाबासाहेबांनी व्यक्त केलेल्या या अपेक्षा मधूनच अनेक साहित्यिक निर्माण झाले. बंधू माधव, बाबुराव बागुल, शंकरराव खरात, अण्णाभाऊ साठे, दया पवार, नामदेव ढसाळ, केशव मेश्राम, वामन होवाळ, अर्जुन डांगळे, योगीराज वाघमारे, लोकनाथ यशवंत, भीमसेन देठे, ज्योती लांजेवार, उर्मिला पवार, प्रज्ञा पवार, अरुण काळे, रविचंद्र हडसनकर, गौतमीपुत्र

कांबळे, कुमार अनिल, अशी जुन्या नव्या पिढीतील किती तरी नावे सांगता येतील.

कोणत्याही समाजातील जीवनात रूढी, चालीरीती, पद्धती यामध्ये उलथापालथ घडविणारी घटना समाजाची वैचारिक बैठक बदलून टाकते. बौद्ध तत्वज्ञानाचा स्वीकार केल्यामुळे दलित समाजात व दलित साहित्यात क्रांतिकारक बदल घडून आला. हिंदू धर्मातील सर्व चालीरीती रूढीपरंपराना नकार दिला गेला. नवीन धम्मानुसार आचरण वर्तन सुरु झाले. विचार पद्धतीतील बदलाने जीवनाकडे बघण्याचा दृष्टीकोण बदलला. समता, विषमता, नकार-स्वीकार यातील भेद, सामाजिक, सांस्कृतिक, शैक्षणिक दास्याविरुद्ध लढण्याची जाणीव निर्माण झाली. समाजाचा जुना चेहरा मोहराच बदलून टाकला त्यामधून झालेले बदल सर्व पातळ्यांवर दिसू लागले. दलित जनतेचा प्रवास दलितत्वाकडून कडून बौद्धत्वाकडे सुरु झाला ह्या बदलाचे प्रतिबिंब साहित्यात पडू लागले. प्रतिके, परिभाषा, जीवनपद्धती, सण – समारंभ, नावे, आडनावे यांच्यातील बदल नव्या मूल्यांचा स्वीकार, जुन्या मूल्य व्यवस्थेतून बाहेर पडताना होणारे अंत विरोध अशी बदलती सांस्कृतिक मूल्ये स्वीकारता केली जाणारी परखड चिकित्सा, त्यांचे समर्थन नव्या क्रांती कडे घेऊन जाणारी नवी मूल्य जाणीव प्रकर्षाने जाणवू लागले. याचे प्रतिबिंब साहित्यात उमटू लागले. बौद्ध धम्माच्या स्वीकारानंतर समाज जीवनातील सर्व बदलाचे चित्रण विविध कथा, कवितां मधून दिसू लागले. त्याचे प्रतिबिंब खालील उदाहरणांमध्ये आपणास शोधात येईल.

**कथा**

### 1. उद्रेक – योगीराज वाघमारे

कथेचे नायक शेटिबा परंपरागत गावकीच्या कामाला सक्त नकार देतो. कमी दर्जाचे असूनही कारखान्यातील मळी वाहण्याचे काम स्वीकारतो. सामाजिक गुलामगिरीला नकार देउन बंधमुक्तीकडे त्याचा प्रवास सुरु होतो.

### 2. मजल्याचं घर – वामन होवाळ

कथेचा नायक बयाजी गोदी कामगार निवृत्त होऊन गावी आल्यावर मजल्याचं घर बांधण्याचा संकल्प करतो. गावकऱ्यांचा विरोध विचारात घेऊन दडग्या मजल्याचं घर बांधतो. गृहप्रवेशा वेळी घरात गौतम बुद्ध बाबासाहेबांच्या प्रतिमा लावून त्यांची भजनं म्हंटली जातात. पण गावकऱ्यांकडून घर जाळल जात. मात्र स्वत्वाची जाणीव झालेली त्यांची मुलं दुमजली घराची

सुरवात करतात.

### 3. नवीवाट – वामन होवाळ

पोतराज व त्यांचा मुलगा हणमंता सागरु ने धर्मातर केले आहे पण जगण्यासाठी पोत राजकीय करतो आहे. त्याच्या मुलाला हे अमान्य आहे तो बापाला म्हणतो बुद्धं सरणं गच्छामि म्हणून तुझ्या बानं पोतराजकी केली होती का ? मोल मजुरी करूया दोन घास खाऊन मानानं जगूया. बौद्ध धम्माची नवी वाट स्वीकारणारा मुलगा इथे दिसतो.

### 4. अंगारा –

गावात देवऋषीपणा करणारा लखुदादा बौद्धधम्म स्वीकारतो व आपले केस भादरतो व अंधश्रद्धा बुवाबाजी सोडतो.

### 5. पालवी – रविचंद्र हडसनकर

कथेचा नायक पोतान्ना पोतराजाचा मुलगा . त्याच्या आईच्या गळ्यात टिमरु ढोलकं आणि वडील आसुडाचे फटाके मारून घेऊन भीक मागून उदरनिर्वाह करणारे अश्या कुटुंबाला भंतेजी भेटतात. ते मार्गदर्शन करतात तुमची जिनगानी रूढी, रीत, परंपरेत नुसती वाया गेली. तुमचं लेकरू सोन्याहून पिवळं त्याच्या जिगणीचा कोळसा का करता? लेकराला शाळेत टाका त्यांच्या सल्याने पोतान्ना शाळेत जातो. पोतान्नाला मॅट्रिक च्या परीक्षेत पैकी च्या पैकी गुण मिळतात. एका मंगलमय भविष्याच्या दिशेने त्याची वाटचाल सुरु होते.

### 6. आपला धर्म – योगीराज वाघमारे

ह्या कथेमध्ये मिलिंद आणि त्याचे बाबा यांच्या आयुष्यातील एकाच दिवशी घडणाऱ्या दोन प्रसंगातून लेखकाने दलित समाजाला आत्मपरीक्षण करायला लावले आहे. दसऱ्याच्या दिवशी मिलिंद चे बाबा त्याला बुद्ध विहारात धम्मचक्र प्रवर्तन दिनाच्या कार्यक्रमास घेऊन जातात. तेथील शांत, गंभीर पण प्रसन्न वातावरण, पांढरेशुब्र कपडे परिधान केलेली माणसे भंतेच्या मार्गदर्शनाखाली म्हंटलेली बुद्धवंदना तेजपुंज बुद्ध मूर्ती तिला केलेले अभिवादन याचा मिलिंदच्या बालमनावर झालेला परिणाम ओसरण्याच्या आतच संध्याकाळी परत बाबा त्याला शिलंगणाचं सोनं लुटायला नेतात तेव्हा मिलिंद बाबांना विचारतो ,आपला धर्म कोणता सकाळचा कि दुपारचा ? या कथेत मिलिंद चा प्रश्न निरुत्तर करणारा आहे.

### 7. बहिष्कार – सुदाम सोनुले

सुमेध कांबळे हा गावामध्ये समता सैनिक दलाची शाखा चालवणारा तरुण तो बौद्ध विहारात समाज

बांधवांची सभा घेऊन हिंदू धर्मातील चालीतील सणवार सोडायला लावतो. बाबासाहेबांची जयंती, बुद्धजयंती, धम्मचक्र प्रवर्तन दिन हे आपले नवे सणवार म्हणून लोकांना साजरे करायला लावतो. समाजातील अजाबराव लोटे हा हिंदूंचे सणवार साजरे करतो म्हणून समाजबांधव त्याच्यावर बहिष्कार टाकतात. अजाबरावला कुष्ठरोग होतो म्हणून तो आत्महत्या करतो तेव्हा सुमेध च्या आवाहनाला प्रतिसाद देऊन सर्व बौद्ध वस्ती त्याच्या प्रेतयात्रेत सहभागी होते. बुद्धांनी सांगितलेल्या करुणेचे येथे प्रत्येक्षात दर्शन घडते.

### 8. सोयरीक – वा. मा. वाघमारे

आजची नवी पिढी डॉ. बाबासाहेबांच्या विचाराने जाणारी व बौद्ध धर्माचे काटेकोरपालन करणारी आहे. या कथेतील साहेबरावांच्या डॉक्टर मुलाला सांगून आलेली कांबळे यांची शैलजा नावाची मुलगी मानपान हुंडा यांना विरोध करते व मला मान्य नाही सांगून ज्या माणसाची हिंदू – देवतांची परंपरांची मानसिकता संपलेली नाही. जो बुद्ध आणि बाबासाहेबांची प्रतिमा घरात लावतो पण त्यांच्या विचाराने वागत नाही अश्या माणसाच्या घराशी सोयरीक जोडून मला माझ्या आयुष्याचे वाटोळे करून घ्यायचे नाही. असे म्हणून दांभिकतेचा बुरखा फाडणे व शोषणमुक्त समाजाचे स्वप्न पाहते. नव्या विचाराच्या नव्या पिढीची ती प्रतिनिधी आहे.

### 9. निळी पहाट – विशाल वाघमारे

नव्या युगाचा सुधारणेचा आरंभ करणारी बाबासाहेबांची जयंती साजरी करताना मिरवणुकीत रोषणाई, ढोल, बाजा यांच्यावर खर्च करण्यापेक्षा सुसंस्कार केंद्रे उभारा, वाचनालय उभारा, निबंध, कथा, कविता, लेखनस्पर्धा घ्या. असे सुचविणारे व दारू न पिणाऱ्या माणसालाच मी वर्गणी देणार असे सांगणारे अन्न निरीक्षक कांबळे साहेब ह्या विचाराने जाणारे समाज बांधव म्हणजे खरे बौद्धजन आहेत. अश्या माणसांमुळेच निळी पहाट उगवेल असे लेखक सांगतात.

### 10. मन्वंतर –

किशोर घोरपडे, तु. ली. कांबळे यांची धम्मदीक्षा, प्रकाश मोगले यांची अंगुलीमाल, आत्माराम गोडबोले यांचा काषायवस्त्र, योगीराज वाघमारेची अजून सळसळतोय बोधिवृक्ष, गौतमीपुत्र कांबळे यांचा परिव्राजक हा कथासंग्रह.

या संग्रहातील सर्वच कथा बौद्ध संस्कृती व तत्वज्ञान मांडणाऱ्या आहेत. त्यातील विरूपनगरी या

कथेत विरूपनगरीतील अनेक पिढ्यांपासून प्रचलित असलेली कालवड मारण्याची प्रथा वार्षिक उत्सवापोटी वर्षानुवर्षे चालत आलेली हिंसा बंद करण्याचे आवाहन करतात. ऋतविजांचे वर्चस्वाला शह. अंधश्रद्धेचा विरोध, अहिंसेचा विजय. परिव्राजक – या कथेत दंडगिरीकडे न जाण्याचा दंडक, ओढा न ओलांडण्याची प्रथा बौद्धलेण्या कडे न जाण्याविषयी पसरवलेली गैरसमज. बुद्धाला व विचारला वाळीत टाकणारी संस्कृती, हिंस्र मानसिकतेवर भाष्य. तसेच वर्तमानकालावर भाष्य करणारी कथा अश्या अनेक जुन्या व नव्या पिढीतील लेखकाने बौद्ध संस्कृतीचा पुरस्कार करणाऱ्या नव्या समाज निर्मितीचा ध्यास घेतलेल्या नव्या विचाराकडे घेऊन जाणाऱ्या नवी मूल्य जाणीव रुजविणाऱ्या कथा लिहिल्या आहेत. दलित कवितेमध्ये तर या विचाराचे पडलेले प्रतिबिंब ठळकपणे जाणवते. राजा ढाले यांनी तुझ्या पावली या तथागत गौतम बुद्धांना उद्देशून केलेल्या कवितेत म्हंटले आहे.

तुझ्या पाऊली सर्व पृथ्वीचं लोपी  
तुझी सावली थोर आकाश व्यापी  
तुझे नाव समता संख्या बंधुभाव  
तुझी ध्यान नौका प्रतितास ठावं  
तुझा मार्ग आम्ही न सोडू कदापि  
तुझी सावली थोर आकाश व्यापी

दलितांच्या आयुष्यातील तथागतांचे महत्त्व अधोरेखित केले आहे.

विजय काशीद हा कवी म्हणतो,  
तथागतांच्या मागे भीमराव जेव्हा गेले  
जाळणारे मनुवादी,  
सारे जाळून गेले  
शृंखला तोडिल्या त्या,  
जातीय बंधनाच्या जातीवादी,  
मनुवादी सारे पळून गेले  
ज्ञान विज्ञानाचा,  
मिश्रति करून काला  
ज्ञानाचा रस ऐसा भीमराव देऊन गेले  
जीवन गुंफले पंच शिलात सारे  
दारिद्र, दुःख, आता सारे टळून गेले.

ही तथागतांची शिकवणच आम्हाला दुःखातून बाहेर काढेल हा आशावाद मांडणारी आहे.

बुद्धांनी दिलेले अहिंसेचे तत्वच पालन करण्याचा कसोशीने प्रयत्न करणारा बुद्ध अनुयायी शशिकांत

हिंगोणेकर या कवीने शब्दबद्ध केला आहे.

बंदुका हाती घेण्याचे दिवस  
उगवताहेत दररोज  
बंदूक हाती घ्यावी तर  
अटळ आहे हिंसा  
अटळ आहे रक्तपात  
हे सारे टाळून मला  
देश घडवायचा आहे  
तथागता, तुझा प्रकाश

मला सर्वत्र पाहावयाचा आहे

देश घडविण्यासाठी तथागतांचा प्रकाशच  
उपयोगी पडणार आहे असे म्हणणारा हा कवी. तर  
भास्कर आबाजी कांबळे हे कवी म्हणतात.

दिला कुणी सूर्य तर  
तो आम्हाला नको आहे  
धम्मच आम्हाला  
धम्मच आम्हाला सूर्य वाटतो  
एवढ मिळाल तर पुरे आहे .

धम्म म्हणजे सूर्य

तर मोहन शिरसार हा कवी आपल्या बोधिवृक्ष  
या कवितेत,

खुरटी विचारशलाका  
खुजा त्यांचा बुद्धिवृक्ष  
माणसाचे अंगाई गीत गात येतो  
तथागतांचा बोधिवृक्ष.

तथागतांचा विचार माणसाचे गीत गाणारा आहे.  
आपली नाळ समृद्ध परंपरेच्या बौद्धधर्मात आहे असे  
मानणारे कवी भगवान भोईर म्हणतात.

मी माझ्या बापाच्या बापाचा शोध घेत असताना  
पिंपळ पानातून करुणेची हाक आली. असे म्हणतात.

तर कवी सुदाम सोनुले आता सलाम नाही या  
कवितेत होतो गुलाम तेव्हा आता गुलाम नाही

केला सलाम तेव्हा आता सलाम नाही  
निष्ठेस जागणारा झेंडा निळ्या नाभाचा  
घेऊन मी निघालो आता विराम नाही  
असा निर्धार करतात

कवी मिलिंद बागुल आल्या वस्ती या कवितेत  
म्हणतात

बाबासाहेब,  
तुम्ही धम्माची पताका उभारली  
धम्माल न्याय दिला  
आम्हाला धम्म दिला

आता आम्ही निर्भीडपणे सांगतो आम्ही बौद्ध आहोत  
आमच्या वस्त्यां आता  
गौतम नगर, सिद्धार्थ नगर, अन भीम नगर देखील  
झाल्या वस्त्या वस्त्यां मधून वाचनालये, समाज मंदिरे  
अन व्यायाम शाळाही उभारल्या  
वस्तीतल्या शिक्षणानं  
एक नवी पिढी घडत आहे  
पुढच्या पिढीला भाकरीचा अर्थ सांगण्यासाठी

बौद्धमय स्वीकारानंतरच्या सामाजिक,  
सांस्कृतिक, शैक्षणिक बदलाचे चित्र कवीने अचूक शब्दात  
मांडली आहे. तर कवियित्री उषा अंभोरे सिद्धार्थ  
गौतमीची ओवी

गाते

पहिली माझी ओवी गं  
राजा शुद्धोदनाला  
सिद्धार्थ बाळाला  
जन्मी ग घातला  
दुसरी माझी ओवी गं  
महामाया मातेला  
दिव्यत्वाचा अंकुर उदरी तिने वाढविला

तिसरी माझी ओवी गं  
राजपुत्र गौतमाला  
मानवाच्या कल्याणा  
वनवास पत्करिला

चौथी माझी ओव्या गं  
याशोधरेच्या धैर्याला  
मार्ग सुखाचा शोधण्या  
पती विरह साहीला

पाचवी माझी ओवी गं  
भगवान बुद्धाला  
मानवतेचा सद् धम्म  
त्याने बाई निर्मियेला

सहावी माझी ओवी गं  
सद् धम्मातील प्रज्ञेला  
माणुसकीचा विचार देई  
शरण जाई बुद्धीला

गौतम बुद्धांचे व कुटुंबियांचे लोककल्याणासाठी झालेल  
समर्पण अधोरेखित केले आहे.

तर डी .बी. जगतपुरीया आपल्या कवितेत

साऱ्या पिढ्यांचा अंधार  
नाही मनात मावला  
दीप पेटला क्रांतीचा  
आणि प्रकाश गावला

त्याच प्रकाशाचे तेज  
शब्दा शब्दात वाटतो  
उजळावे विश्व सारे  
मोद मनात दाटतो  
वंशधर्म जातपात  
सर्व खोटाखोटा खेळ

रक्त एक म्हणे आता  
नको भेद हवा मेळ  
करुणेचा मंत्र एक  
आहे सुखाचा सागर  
चला चेतवू या आता  
नव्या मुक्तीचा जागर

अश्या पद्धतीने बौद्ध सांस्कृतिक मूल्यांचे दलित  
साहित्यामध्ये प्रतिबिंब पडले आहे.

**संदर्भ**

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## 12.

## जागतिकीकरण आणि स्त्रीवादी दलित साहित्य : एक दृष्टिक्षेप

राष्ट्रपाल रघुनाथराव गायकवाड  
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स्वा.रा.ती.म. विद्यापीठ, नांदेड

## प्रस्तावना :-

खाजगी करण, उदारीकरण, जागतिकीकरण हया संकल्पना तशा मूळ अर्थशास्त्राशी निगडीत. मात्र बदलत्या जगाप्रमाणे हया संकल्पनांचेही अर्थ बदलतांना आपणास दिसत आहे. जागतिकीकरण या शब्दातच जग या शब्दाचा अंतर्भाव आहे आणि आदानप्रदानाचे सार्वत्रिकीकरण हा ही प्रधान हेतू जागतिकीकरण या शब्दात असलेला आपणास दिसून येतो. आज जागतिकीकरणात आर्थिक क्षेत्राबरोबर, संस्कृती, भाषा, विज्ञान, कला यासह आणखीही क्षेत्राचीही भर पडत आहे. मग साहित्य क्षेत्र कसे अपवादात्मक ठरेल ? साहित्याला ही जागतिकीकरणाचे वावडे नाही हे या प्रश्नाचे उत्तर आहे. साहित्य जनमानसाचा प्रतिनिधी भाव भावनाचा सुरेख संगम. साहित्याचे जागतिकीकरण करताना पाश्चत्य साहित्याचा भारतीय साहित्यावर पडलेला प्रभाव आणि त्यातून निर्माण झालेले निवीन धाटणीचे साहित्य व त्यांचा परत पाश्चत्य साहित्यावर पडलेला प्रभाव या सर्वांचा विचार साहित्यातील जागतिकीकरणात येतो. प्रस्तुत संशोधनपर लेखात संशोधकाने जागतिकीकरणाचा भारतीय साहित्यावर त्या अनुशंगाने भारतीय दलित साहित्यातील स्त्री वादावर पडलेला प्रभाव आणि त्याचे एकंदर स्वरूप याची समिक्षा करण्याचा एकंदर प्रयत्न केला आहे.

## जागतिकीकरण :-

जागतिकीकरण म्हणजे चांगल्या गोष्टिचे अनुकरण करण्यासह आपली वैशिष्ट्ये जगापुढे नेणे. आपल्यापुढील चांगल्या गोष्टींचा लाभ जगाला देणे. जगात आपल्या अस्तीत्व इतरांना जाणवून देणे होय असा साधा सरळ आणि सोपा अर्थ आपणास जागतिकीकरणाचा पाहता येईल. जागतिकीकरणाची तशी मूळ कल्पना वसाहतवादात रुजलेली दिसेल म्हणजेच पाश्चत्य राष्ट्रात जागतिकीकरणाचे सुरवात फार लवकर झाली भारतात जागतिकीकरण पोहचण्यास

नव्वदावे शतक उजडावे लागले. जागतिकीकरण हा शब्द महाराष्ट्रात 1990 पासून प्रत्यक्ष कृतित उतरताना म्हणजेच जागतिकीकरणाची महाराष्ट्रात खरी सुरवात ही 1990 ला झालेली दिसून येते.

याला प्रमुख कारण म्हणजे जागतिकीकरण बाबत असणारे अनेक गैरसमज आणि त्या अनुशंगाने आलेले अनेक अडथळे कारण जागतिकीकरणामुळे सकल जग एक खेडे बनले आहे आणि म्हणून जागतिकीकरणात आपणास वैयक्तीक दृष्टिकोणाचा त्याग करुण व्यापक दृष्टिकोण अंगीकरणे अतिशय आवश्यक आहे. तरीही आपण जागतिकीकरणाचा वास्तव अर्थ स्पष्ट करण्यासाठी पुढील व्याख्याचा आधार घेवूया.

## जागतिकीकरण : व्याख्या :-

1 "जागतिकीकरण म्हणजे स्थानिक वस्तुंची किंवा घडामोडीची जागतिक स्तरांवरील स्थानांतराची प्रक्रीया होय."

2. Globalization is the process of International integration arising from the interchange of world views, products, ideas and other aspect of culture.

3. Globalization means the world wide movement towards, economic, financial trade, and communication integration.

जागतिकीकरण संकल्पनेत या संज्ञेचा उपयोग तसा अर्थिक जागतिकीकरण संदर्भात अधिकांशाने केला जातो. परंतु आता हि संकल्पना सर्व क्षेत्रात रुजते आहे म्हणून साहित्याचे क्षेत्र ही याला अपवाद नाही. नव्वदाव्या शतकात जागतिकीकरणाचे वारे वावू लागले. तेव्हा सर्वप्रथम त्यास विरोध झाला. याला कारण भाषा, कारण जागतिकीकरणात आपली भाषा प्रभावीपणे मांडण्यासाठी भाषा हा मूळ धागा आहे. जागतिकीकरणाच्या वाटचालीत इंग्रजी भाषेला जागतिक भाषेची वर्गवारी मिळाली. तेव्हा हे तर मराठी भाषेपुढील आव्हानच होय. इंग्रजी भाषेविषयीची सार्वत्रिक अपरिचितता ही भारताच्या जागतिकीकरण प्रक्रियेच्या

मंद वाटचालीचे कारण आहे. परिणामी जागतिकीकरणाच्या प्रक्रियेची माहिती, प्रक्रिया किंवा समान तत्त्व स्पष्ट होण्यासाठी मराठी भाषा व पर्यायाने जागतिकीकरणात मराठी भाषा साहित्याला आपले स्थान टिकवणे आवश्यक आहे.

### जागतिकीकरण आणि भारतीय मराठी साहित्य:-

मराठी ही भारतातील एक प्रमुख भाषा. भारतात प्राधान्याने 1990 नंतर जागतिकीकरणाचे वारे वाहू लागले. तेव्हा साधक बाधक चर्चेसाठी निश्चीत जागतिकीकरणावर टिका तथा त्याचा स्विकारही होवू लागला. जागतिकीकरणावर स्पर्धेत समान तत्त्व म्हणून इंग्रजीस मान्यता देण्यात आली. पर्यायाने साहित्यिक अस्तित्व केवळ भारतात नव्हे तर जागतिक पातळीवर टिकवून ठेवणे हे मराठी पुढील आव्हान बनले. साहित्यिक जागतिकीकरणाच्या प्रक्रियेत आपणास भाषांतराला आलेले महत्त्व दिसून येईल अनेक पाश्चात्य पुस्तकांचे मराठीत भाषांतराला झालेले आपण पाहू शकतो. मात्र मराठीतून अन्य भाषेत भाषांतर झाल्याचा प्रसंग विराळाच असेल. जागतिकीकरणाच्या या प्रक्रियेत जेजे पाश्चात्य ते ते उत्तम व जेजे एतदेशीय ते ते सामान्य असा भाव कधी नव्हे तो साहित्यातून पहावयास मिळू लागला जागतिकीकरणाच्या प्रक्रियेचे साहित्यावर निश्चीत परिणाम झाले. ते म्हणजे मराठी साहित्य कधी नव्हे ते अधिक वास्तवाचा व समग्रपणे विचार करताना दिसून आले. थोडक्यात खाजगीकरण, उदारीकरण इतक्या अर्थिक समस्या या साहित्यिक जागतिकीकरणात आल्या नाही हे ही तितकेच खरे आहे. साहित्यिक जागतिकीकरणाचा आणखी एक पैलू येथे विचारात घेणे गरजेचे आहे. आणि तो म्हणजे या जागतिकीकरणातून निर्माण झालेली प्रसार माध्यमे आणि वृत्तपत्राचे पेव. जाहिराती ह्या एक प्रकारे जागतिकीकरणास उपकारच ठरल्या.

थोडक्यात जागतिकीकरण हे आपल्या साहित्यिक जीवन शैलीचे अविभाज्य असे अंग बनले आहे. सर्व सामान्य माणसाच्या विचार प्रक्रिये पासून ते जीवन प्रक्रिये पर्यंत मराठी साहित्य व्याप्त असून जागतिकीकरणाच्या माध्यमातून ते अधिकच घट्टपणे आपली नाळ जोडतांना प्रत्ययास येते आहे. जागतिकीकरणाच्या माध्यमातून मराठी साहित्य जगाच्या वेष्टीवर पोहचणार आहे करिता त्याची निर्मिती त्या दृष्टिने होणे गरजेची आहे.

### जागतिकीकरण आणि मराठी स्त्रीवादी साहित्य:-

स्त्रीवाद ही साहित्यातील एक महत्वाची अशी संकल्पना. लिंग भेद झुगारून स्त्री पुरुष समानतेकडे वाटचाल करणारा एक आधुनिक विचार करणारा प्रवाह. स्त्रीवाद संकल्पनेस पाश्चात्य स्त्रीवाद अतिशय प्रबल घटक आहे. मात्र असे असले तरी भारतीय स्त्रीवादाला फूले शाहू, आंबेडकर यांच्या वैचारिक कार्याची प्रेरणा मूळ स्रोत आहे हे नाकारता येणार नाही. करिता जागतिकीकरणाच्या प्रक्रियेत स्त्रीवादी विचार मराठीत साहित्यांच्या रूपाने जोरदारपणे वाटचाल करताना दिसून येत आहे. वास्तविक स्त्रीवाद ही सामाजिक, राजकीय विचारप्रणाली असून ह्या स्त्रीवादाला खऱ्या अर्थाने जागतिकीकरणामुळे बाळसे चढले असे म्हटल्यास वावगे ठरू नये. जागतिक वाडमयात हेलन सिझु असतील किंवा सिमॉन द बोव्हा किंवा भारतातील सावित्रीबाई फूले, ताराबाई शिंदे यांनी अनुभवांना शब्दबद्ध करून जाणीवेच्या पातळीवर आणून ते समाज मनासमोर मांडव्याच काम केलं. 1960 नंतर जेव्हा जागतिक स्तरावर साहित्यान स्त्रीवादाने जोर धरला. त्यामानाने अगदी अल्पावधित 1970 ला मराठीत स्त्रीवादी लिखान होत असेलेले आपणास दिसेल. मार्क्सवाद, दलित साहित्य साक्षरता मोहिम, आरक्षण अशा अनेक चार व घटनांच्या प्रेरणेने मराठी वाडमयात स्त्रीवादाचे पदार्पण झाले. आणि जागतिकीकरणामुळे त्याला बाळकडू मिळाले. थोडक्यात जागतिकीकरणात आपली समर्थ भूमिका पार पाडणारे स्त्रीवादी साहित्य समर्थपणे परिपवर्तनाच्या आयामासह वाटचाल करते आहे. ते ही अगदी यशस्वीपणे.

### जागतिकीकरण आणि दलित साहित्य :-

वेदना नकार आणि विद्रोह या तीन त्रयींबरोबर दलित साहित्य वलय घेते. दलित साहित्याची तशी मूळे मराठी साहित्यात सापडतात. म.फूलेचे शैक्षणिक कार्य हे दलित साहित्याचे खऱ्या अर्थाने बिजांकुरण ठरते मात्र साहित्यातील जागतिकीकरण आणि यात टिकवून ठेवण्याचे सामर्थ्य या चळवळीत डॉ. आंबेडकरांच्या वैचारिक प्रेरणेपासून मिळालेले दिसते. दलित साहित्यिक हे प्रांजळपणे मान्य करुण आंबेडकर वाद हाच आत दलित साहित्यांचा मुख्य धागा असल्याचे बोलतात.

परंतु संतसाहित्यातही वास्तविक पाहता दलितत्व होते हे अभ्यासाअंती आपणास मांडावे लागेल. संत नामदेव निर्मळा, जनाबाई, भागू महारीन, चोखामेळा ही अस्पृश्य

संतमंडळी संतसाहित्यात अस्पृश्य म्हणून राहिली व नंतर त्या साहित्यातून व्यक्त झाली. सदयस्थितीत, नामदेव ठसाळ, शंकरराव खरात, बाबुराव बागुल, यांच्या साहित्यीक अविष्काराने दलित साहित्यात मोठी झेप घेतली असून दलितत्वाच्या भावना, सामाजिक असमानता जगाच्या वेषीवर टांगण्याचे काम हे केवळ जागतिकीकरणामुळे झाले. याची अनेक उदाहरणे सापडतील. दया पवाराच बलुतं, याची साक्ष देईल. परंतु जागतिकीकरणात हवे तेवढे समर्थ आणि सक्षमपणे मराठी साहित्य उभे राहताना अडचणी आल्या मग दलित साहित्य हे मराठी साहित्याचाच अविभाज्य भाग आहे हे आपणास विसरूण चालणार नाही. मात्र जागतिकीकरण आणि या अनुशाने येणारी साहित्यीक आव्हाने पेलण्यासाठी दलित साहित्यकांनी सज्ज होणे आवश्यक आहे.

### जागतिकीकरणाचा स्त्रीवादी दलित साहित्यावर पडलेला प्रभाव :-

जागतिकीकरण स्त्रीवादी दलित साहित्यावर पडलेला प्रभाव पुढील काही बाबींवरून स्पष्ट होईल.

1. अस्पृश्यता आणि स्त्रीत्व अशा दुहेरी पेचात सापडलेली दलित स्त्री आंबेडकरी विचारांच्या स्फूर्तीने लिहू लागली.
2. जागतिकीकरणाची भारतातील सुरवात जरी संध असली तरी मराठी पर्यायाने दलित साहित्य आणि त्यातील स्त्रिया आपले वास्तव जीवन सामान्यांसमोर आणण्यात अग्रेसर ठरल्या.
3. जागतिकीकरणामुळे दलित साहित्याला व त्यातील स्त्रीवाद्याला निर्भिडता मिळाली हे मात्र निश्चीत.
4. जागतिकीकरणाच्या स्पर्धेत दलित स्त्रीवाद उतरला परंतु भाषेच्या माध्यमामुळे पाहिजे त्या प्रमाणात विस्तार झाला नाही.
5. हाल, संताप, भोग, नकार, विद्रोह या भावनांना स्त्रीवादाने शब्दबद्ध करून साहित्यरूपाने जागतिकीकरणाच्या स्पर्धेत उतरवले.
6. दलित स्त्रीवादी साहित्यातून व्यक्त होणारा

मानववादी दृष्टिकोण जागतिकीकरणामुळे जगासमोर आला.

7. दलित स्त्रीवादी साहित्याने मार्क्सवाद फुलेवाद व आंबेडकरवाद पासून घेतलेली प्रेरणा व ती पोटतीटकीने साहित्यकृतीतून उतरवून जागतिकीकरणाच्या प्रक्रीयेत भर घातली.
8. भारतात जागतिकीकरण 1990 पासून तर दलित साहित्य 1960 पासून म्हणजे उभारत्या काळात दलित स्त्रीवाद्याला जागतिकीकरणामुळे व्यापक दिशा मिळाली.
9. जागतिकीकरणाच्या या जागतिक स्पर्धेत बहुतांश वेळा दलित स्त्रीवादी अपेक्षा व फरफट झालेलीच दिसून येते .
10. जागतिकीकरणामुळे दलित स्त्रीवादाने समग्र स्त्रीजात व तिच्या संबंधाने येणाऱ्या पाश्चात्य स्त्रीवादाशी साम्य जुळवण्याचा प्रयत्न करत आहे.
11. शिक्षणामुळे आत्मभान व जाणीवेमुळे अस्मिता व आंबेडकरवादामुळे संघर्ष अशा बहूविध स्वरूपामुळे जागतिकीकरणात आज दलित स्त्रीवाद आपली नवी ओळख निर्माण करत आहे.
12. प्रचलित रूढी नाकारून माणुस म्हणून जगण्याचे मूल्य दलित स्त्रीवादी साहित्य समग्र स्त्री जातीला देते. यातच तिचे यश आहे.

### समारोप :-

आजच्या काळातील स्त्रीवादाचे सदयस्वरूप आणि जागतिकीकरणामुळे त्याला मिळालेली नवी आयामे यांची अभ्यासपूर्ण समीक्षा प्रस्तूत संशोधन पर लेखात करण्याचा प्रयत्न संशोधकाने केला आहे. स्त्रीवादी साहित्यातूनच पुढे आलेला दलित स्त्रीवाद हा जागतिकीकरणाच्या परिवर्तनरूपी वादळात सक्षमपणे वाटचाल करत आहे.

### संदर्भ :-

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13.

## लोकसंस्कृती, आदिवासी संस्कृती व साहित्य

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महावीर महाविद्यालय,  
कोल्हापूर

गेल्या अनेक वर्षांपासून प्रगत समाजापासून उपेक्षित राहिलेला व जंगल, द-याखो-यासारख्या दुर्गम भागात राहून भटकंतीचे जीवन जगणा-या आदिवासी समाजाचा अभ्यास करुन त्यांची जीवन पध्दती समजून घेणे गरजेचे आहे. इतर समाजापासून वेगळ्या पध्दतीचे जीवन जगणा-या आदिवासी समाजातील लोकांना ख-या अर्थाने समजावून घेणे ही आजच्या सभ्य संस्कृतीची जबाबदारी आहे. त्यांच्या रंगेल पण रांगड्या जीवन पध्दतीतूनच मानवी भाव विश्व समजून घेता येते. संपूर्ण पणे निसर्गाच्या सानिध्यात राहणा-या या लोकांच्या राहणीमानात खूप दूरवर परिणाम झालेला दिसतो. समाजशास्त्रामध्ये समाजाचे प्रामुख्याने तीन प्रकार अभ्यासले जातात. आदिवासी समाज, ग्रामीण समाज व शहरी समाज इ. यामध्ये समाजाच्या अप्रगत अवस्थेमध्ये राहणारे लोक म्हणजे आदिवासी लोक होय. माणसाची भ्रमती अवस्था संपल्यानंतर माणूस कोठे ना कोठे तरी स्थिर होऊ लागला. सतत प्रयत्नशील असणा-या मानवाने उदरनिर्वाहाची विविध साधने शोधून काढली. निश्चित अशी उदरनिर्वाहाची साधने मानवाला शोधून मिळाल्यानंतर त्याच्या आयुष्याला स्थिरता लाभली. आद्य पाषण युगापासून ते धातु युगापर्यंतचा मानवाचा प्रवास हेच दर्शवितो.

नैसर्गिक वातावरणात राहणा-या लोकांना विविध नावाने ओळखले जाते. कोणी जंगलचे राजे, तर कोणी धरतीची लेकरे म्हणतात. याच लोकांचा उल्लेख 'आदिवासी' किंवा 'आदिम समाज' म्हणून सुध्दा उल्लेख केला जातो. मागासलेल्या अवस्थेत अतिशय प्राथमिक म्हणून समजल्या जाणा-या समाजात हे आदिवासी लोक एकाच भू-पृष्ठावर सांघिकपणे जीवन जगतात. त्यांच्यातील संघभावना महत्वाची असते.

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आदिवासींचे रहाणे अगदीच मागासलेले व रानटी असले तरी त्यांचे आचार-विचार व समाजव्यवस्था अतिशय वाखाणण्याजोगी आहे. गीत, नृत्य व सामाजिक नियमनाची व्यवस्था इत्यादी बाबतीतील त्यांच्यातील शिस्त ही कौतुक करण्यासारखी आहे. समाजशास्त्रीय भाषेमध्ये आदिवासी समाजाची व्याख्या करताना असे म्हणता येईल की, समान नाव असणारा, एकाच भू-प्रदेशावर वास्तव्य करणारा, एकच बोली भाषा असणारा व विवाह, व्यवसाय इ.बाबतीत समान निषेध नियम पाळणारा व परस्पर उत्तरदायित्व निर्माण करण्याच्या दृष्टिने एक पध्दतशीर व्यवस्था स्वीकारणा-या कुटुंब समुहांचे एकत्रीकरण म्हणजे आदिवासी समाज होय. ही आदिवासी समाजाची व्याख्या परिपूर्ण अशी आहे. याशिवाय आदिवासी समाजातील लोकांच्या जीवनात मनोरंजनालाही विशेष महत्व आहे. तरापीसारखे वाद्य व ढोलकं घेऊन नाचण्याची त्यांची परंपरा आहे. त्याचबरोबर त्यांच्या नीतिनियमांचे व परंपरांचे काटेकोर पालन हेच त्यांच्या समाजाचे आजपर्यंत सातत्य टिकविण्याचे प्रमुख कारण आहे.

आदिवासी समाज हा इतर कोणत्याही समाजापेक्षा अनेक दृष्टिने वेगळा असल्याचे आढळते. विशिष्ट भू-प्रदेश, आकाराने लहान, एकाच रक्तसंबंधाने बांधले गेलेले, स्वतःची अशी वेगळी बोली भाषा बोलणारे जिचा लिखित पुरावा नाही, वेगळी जीवन पध्दती, साधी अर्थव्यवस्था, सिमीत तंत्रवित्रा, समान धर्म, सामाजिक सजातीयता, इत्यादी कारणामुळे आदिवासी समाजाचे वेगळे पण ठळकपणे लक्षात येते. तसेच कला, ज्ञान, लोककथा, नृत्ये, म्हणी, वाक्यप्रचार यांचे हस्तांतर एका पिढीकडून दुस-या पिढीकडे मौखिक माध्यमातून होते. आर्थिक जीवन ही अगदीच बाळबोध स्वरूपाचे म्हणजे तंत्रविद्या व साधने यांचा वापर केवळ उपभोगापुरते उत्पादन हेच आर्थिक जीवनाचे उद्दिष्ट आहे. आदिवासी सामुहिकपणे जीवन जगत असल्यामुळे वैयक्तिक इच्छा-आकांक्षांना महत्व दिले जात नाही.

दोन घराण्यांना एकत्र आणणारा दुवा म्हणून विवाहाकडे पाहिले जाते. सामुहिक जीवन आनंदाने जगता यावे म्हणून धर्माचरण, रीतिरिवाज इ.चे काटेकोरपणे पालन केले जाते. निसर्गाच्या सानिध्यात सतत राहिल्याने स्वच्छंदी जीवन जगणारे आदिवासी लोक रीतिरिवाजांच्या बंधनाने बांधले गेलेले असतात. स्वैर जीवन जगण्याची मुभा त्यांच्यांत नाही. पारंपारिक जीवनाचे सातत्य शतकानुशतके अविरतपणे चालू आहे. खायला अन्न नसले तरी व प्यायला पाणी नसले तरी उल्हास व आनंदाने जीवन जगत राहणे, गाणी व नाच अशा मनोरंजनाच्या माध्यमातून आदिवासींचे जीवन आजही स्वतःची वेगळी अशी ओळख टिकवून आहे. आदिवासी समाजाची सांस्कृतिक धरोहर आजही आबाधित असल्याचे आढळते.

मानवाच्या शारिरीक, सामाजिक व सांस्कृतिक विकासाचा व वर्तनाचा अभ्यास करण्याचा प्रयत्न मानववंशशास्त्राच्या विचारवंतानी हेतूपूरस्पर केला. विविध कालखंडात आदिवासी समाजाचा अभ्यास करण्यात आल्याचे आढळते. अठरावे शतक हे सामाजिक मानवशास्त्रीय विचारांच्या दृष्टिने महत्वाचे ठरते. मानव समाजाचे भौतिक पर्यावरण, आर्थिक व्यवस्था, श्रद्धा, विश्वास, आचार व चालीरिती व स्वभाव यांच्या अध्ययनानेच केवळ आंतरराष्ट्रीय, घटनात्मक, अपराधात्मक व दिवाणी कायद्याचे स्वरूप समजून घेता येईल. असा विचार पुढे आला. सामाजिक मानवशास्त्रीय विचारांचे हे बीजारोपण होते. 'मानवशास्त्र' हे मानवविषयक विज्ञान आहे. मानवशास्त्राच्या अभ्यासात मानवाचा सर्वांगीण अभ्यास करणे अपेक्षित असते. वैज्ञानिक पध्दतीचा वापर करून मानवाविषयी जितकी माहिती मिळविता येईल तितकी माहिती मिळविण्याचा प्रयत्न मानवशास्त्र करित असते. मानवाच्या अभ्यासाला स्थळ, काल व संस्कृती इ.च्या मर्यादा पडत नाहीत. मानवाच्या सामाजिक जीवनाचा अभ्यास करणारे शास्त्र म्हणजे सामाजिक मानवशास्त्र होय. सांस्कृतिक मानवशास्त्राची ही एक प्रमुख शाखा आहे. मानवाच्या सामाजिक संस्था, समुह वर्तन प्रकार व संपूर्ण समाजरचना इ. चा सर्वांगीण अभ्यास सामाजिक मानवशास्त्रात अंतर्भूत असतो.

आदिवासी समाजाला एक आंतरिम मूल्य आहे. रानटी व रांगडया आदिवासींचे एक वेगळे भावविश्व व समाज जीवन आहे. धर्म, श्रद्धा व क्रियाकांड यांनी बनलेले त्यांचे धार्मिक जीवन, विविध बंधनानीयुक्त असलेले त्यांचे विवाह प्रकार, वैशिष्टपूर्ण कौटुंबिक जीवन,

आप्तसंबंधाचे जाळे, विशिष्ट हेतूनी उभी केलेली विविध स्वरूपाची मंडळे व संस्था, व्यक्तीचे सामाजिक जीवन नियंत्रित करणारा शिष्टाचार, रुढी व परंपरा, त्यांना लाभलेले पंचायतीचे व समाजाचे पाठबळ, लिपी नसलेली म्हणून शिकण्यास अवघड असणारी पण शब्दसंपत्तीने भरलेली त्यांची भाषा, लोकगीते, लोककथा, वाक्यप्रचार, म्हणी यामुळे समाज जीवनाला लाभलेली संपन्नता, जादुटोणा, यंत्र, तंत्र व अधिभौतिक विश्वासबंधी चकीत करून टाकणारे त्यांचे ज्ञान, प्राणी, जमिन, वातावरण यासंबंधीचे अनुभवावर आधारलेले त्यांचे अंदाज या सर्वांमुळे आदिवासींचे सामाजिक जीवन अतिशय परिपूर्ण असल्याचे आढळते.

आदिवासी समाजाचा सांगोपांग अभ्यास करण्यासाठी त्यांच्या समाजात राहून माहिती मिळविणे गरजेचे असते. या अनुषंगाने पाहिले असता सामाजिक मानवशास्त्रात मानवाच्या सामाजिक संस्थांचा, समूहांचा व वर्तन प्रकारांचा व संपूर्ण समाज रचनेचा समग्र अभ्यास अभिप्रेत असतो. प्रगत-अप्रगत, विकसित-अविकसित, साधा-मिश्र सामाजिक जीवनाचा अभ्यास सामाजिक मानवशास्त्रात केला जातो. ज्या आदिवासी समाजाचा सर्वांगीण अभ्यास करावयाचा असतो, त्या आदिवासी समाजात स्वतः जाऊन राहणे, त्यांचे जीवन व्यवहार स्वतः पाहणे, अनेक दिवस त्यांच्यात राहून त्या लोकांच्यात आपलेपणाची भावना निर्माण करून त्यांच्या सर्वांगीण जीवनाची माहिती मिळविण्याचा प्रयत्न यापूर्वी ही अनेकदा करण्यात आला आहे. आदिवासी समाजाच्या अभ्यासासाठी क्षेत्रकाम अभ्यास पध्दती वापरली जाते. या पध्दतीमुळे आदिवासी समाजाचे संपूर्ण जीवन कसे आहे. याची माहिती उपलब्ध करून दिली जाते.

प्रा. रेडक्लिफ ब्राऊन यांनी इ.स.1906 ते 1908 या कालावधीत अंदमान बेटावरील आदिवासींचा अभ्यास करताना क्षेत्र काम पध्दतीचा वापर केला होता. त्यानंतर प्रा. मॅलिनोवस्की यांनी इ.स.1914 ते 1918 या कालावधीत मॅलेनेशियातील ट्रॉब्रिअँड बेटावरील आदिवासींचा अभ्यास करताना पूर्वीच्या कोणत्याही संशोधकापेक्षा अधिक काळ राहून, आदिवासींची भाषा आत्मसात करून त्यांचा सखोल अभ्यास केला होता. क्षेत्र काम अभ्यास पध्दतीमुळे आदिवासी समाजाचे काढलेले निष्कर्ष हे अधिक हे अधिक वैज्ञानिक म्हणून सर्वमान्य होऊ लागले. आदिवासींच्या सर्वांगीण जीवन पध्दतीचा अभ्यास करता असताना त्यांच्या समाजातील कुटुंब पध्दती, विवाह पध्दती, धर्माचरण, आप्त संबंध

व्यवस्था, अर्थ व्यवस्था, धर्म व जादू यावरील विश्वास या सर्व घटकांचा अंतर्भाव होतो. आदिवासी समाजात आढळून येणारी युवागृहाची रचना एक वैशिष्टपूर्ण व्यवस्थाच म्हणावी लागेल. आपण प्रगत समाजातील लोक आदिवासींना अप्रगत व मागासलेले म्हणतो. पण त्यांच्या एकूण सामाजिक व सांस्कृतिक जीवनाचा आढावा घेतला असता असे आढळून येते की, विशिष्ट भू-भागावर राहून, आकाराने अगदी लहान असलेला हा समाज अत्यंत शिस्तबद्ध व सुव्यवस्थित असे जीवन जगत आहे. आदिवासी समाजातील प्रत्येक गोष्ट ही इतर समाजाच्या तुलनेत अतिशय वेगळी असलेली आढळते. कोणत्याही समाजाची संस्कृती ही त्या समाजाचे राहणीमान व जीवनाकडे बघण्याचा दृष्टीकोन आणि जीवन जगण्याची रीत यावरून स्पष्ट होते.

आदिवासी समाज व संस्कृती या विषयाच्या अनुषंगाने वरील विवेचनाच्या आधारे गोंड या आदिवासी समाजातील संस्कृती व जीवन याचे सविस्तर वर्णन पुढील प्रमाणे करण्यात आले आहे.

#### गोंड :

भारतामध्ये आढळून येणा-या एकूण आदिवासी जमातीमध्ये लोकसंख्या दृष्टीने पाहता सर्वात जास्त लोकसंख्या असलेला गोंड हा आदिवासी समाज आहे. ही बहुतेक सर्व राज्यात विखुरलेली आहे. यांची लोकसंख्या 1961 मध्ये 39,91,767 इतकी होती. ही लोकसंख्या भारतातील ओरिसा, महाराष्ट्र, आंध्र प्रदेश, मध्यप्रदेश, बिहार या सारख्या मोठ्या राज्यामध्ये विखुरलेली आढळते.

गोंड द्रविडवंशी प्रमुख जमात आहे. भारतातील जंगलात राहणा-या जमातींत ही जमात सर्वात महत्वाची समजली जाते. गोंडांची वस्ती प्रामुख्याने गोदावरी व विंध्य पर्वत याठिकाणी मोठ्या प्रमाणात आढळते. अशा विस्तीर्ण प्रदेशावर पसरलेल्या जमातींत वांशिक व भाषिक समानता आढळणे कठीणच आहे. अर्ध्याहून अधिक गोंड जमातीचे लोक गोंडी भाषा बोलतात. सर जॉर्ज ग्रीअर्सनच्या मते, गोंडी बोली भाषा ही तामिळ व कन्नड या प्रगत भाषांशी मिळतीजुळती आहे. तथापि सोळाव्या शतकातील राजगोंड राजांच्या सुवर्ण मोहरांवरून काही तेलगू भाषिक आख्यायिकांविषयी माहिती मिळते.

गोंड स्वतंत्र राज्ये प्रस्थापित केल्यामुळे या जमातीच्या इतिहासात आगळे-वेगळे महत्व प्राप्त झाले आहे. मध्य प्रदेशातील बस्तर, छिंदवाडा, मंडला हे जिल्हे; महाराष्ट्रातील चंद्रपूर आणि आदिलाबाद व बरंगळ

जिल्हयांच्या प्रदेशास गोंडवन म्हणतात. गोंडवनावर मराठयांची सत्ता प्रस्थापित होईपर्यंत गोंडाचे राज्य होते. गोंडाचे वंशज स्वतःस राजगोंड म्हणवितात. ते स्वतःस गोंड संस्कृती व भाषेचे खरे प्रतिनिधी समजात. बरेच राजगोंड शहरांतून रहावयास लागले आहेत. त्यांनी उच्चवर्णी या हिंदूच्या चालीरिती आत्मसात केल्या आहेत. मध्यप्रदेशातील बस्तर जिल्हयात गोंडाच्या तीन उपजाती राहतात. मुडिया, डोंगरी, माडिया आणि शृंग माडिया (बायसन-हॉर्न-माडिया). गोंडांच्या एकंदर चाळीस उपजाती आहेत. त्यापैकी महाराष्ट्रात पंधरा आहेत. त्यांत प्रामुख्याने राजदोंड, माडिया, गैता, धुरवा, गोंड गोबारी इत्यादींचा उल्लेख करता येतो. गोंड स्वतःस कोईटोर म्हणवितात. गोंडाचा इतर जमातींशी संबंध आल्याने नवीन जमाती निर्माण झाल्या आहेत. त्यापैकी खाती, आगरिया, सोलाहा व कोइला या जमाती गोंड खेडयातच राहतात. काही राज्यकर्ता गोंड कुटुंबाची राजपुतांशी सोयरीक झाली.

महाराष्ट्रातील 2,72,564 गोंडापैकी चंद्रपूर जिल्हयात 61%; यवतमाळ मध्ये 31%; व नांदेडमध्ये 5% गोंड राहतात. 1,54,111 गोंडांची गोंडी ही मातृभाषा आहे; 73,920 गोंडांची मराठी भाषा आणि 31,597 गोंडांची माडिया ही मातृभाषा आहे.

गोंड प्रामुख्याने शेतीवर उपजिविका चालवितात. चंद्रपूरमध्ये मुख्य पीक भाताचे आहे. तर यवतमाळ मध्ये ज्वारी हे मुख्य पीक आहे. याशिवाय उडीद, तूर, मूग यांचीही लागवड केली जाते. वालपापडी, पिवळा भोपळा, अंबाडी व वांगी या भाज्याही मोठ्या प्रमाणात पिकवल्या जातात. परंतू धार्मिक सण-पंडुम-झाल्याशिवाय कापणी होत नाही. गोंडाना मोहाची दारु विशेष प्रिय असते. शेतांना व खेडेगावास बांबूचे कुंपण असते. अजुनही जंगलात स्थलांतरीत शेती आढळते. स्थलांतरीत शेती करणा-या डोंगरी माडियांचे पुनर्वसन करणे चालू आहे. ते कडू दुधी भोपळा मोठ्या प्रमाणात पिकवतात; वाळवून, कोरून त्याचे चमचे व डाव तयार करतात. शेतीशिवाय मासेमारी, कंदमुळे गोळा करणे व शिकार हे दुय्यम उद्योगही गोंड करतात. वर्षातून एकदा माडिया सार्वजनिक शिकारीस जातात. त्यावेळी खेडयातील सर्व जाती-जमातींचे स्त्री-पुरुष व मुले त्यांत सहभागी होतात. शिकार मिळाल्यास गावजेवण करण्यात येते. शिकार मिळणे ही आपल्यावर अमंगल जादुप्रयोग झाल्याचे द्योतक मानतात. शिकार देवास अर्पण करून भक्षण केल्यास त्यांचे परिमार्जन होते.

त्यामुळे शिकार न मिळाल्यास लोकांत नैराश्य येत नाही. शिकारीस गेलेले लोक जंगलात डिक, कंद, झाडाची साल इ.गोळा करतात. गोंड गाथी-म्हशी, शेळया, डुकरे व कोंबडया पाळतात. माडिया गाईचे दुध काढत नाहीत. जसे आईचे दुध मुलाकरीता तसेच गाईचे दुध वासराकरिता. हा त्यांचा समज आहे. ते गाईस नागरांस जुंपतात. स्त्री ज्याप्रमाणे शेतावर काम करते. त्याचप्रमाणे गाईही काम करू शकतात. हे त्यांचे म्हणणे आहे. कोंबडया बहुतांशी सणावारी देवासमोर बळी देण्यासाठी वापरतात. सगळया जनावरांना वेगवेगळया झोपडयांत ठेवतात. माडियांच्या खेडयातील स्वच्छता वाखाणण्यासारखी असते.

गोंडांच्या झोपडयांच्या भिंती बांबूनी विणलेल्या असतात. छप्पर गवताचे असते. झोपडीतील एक भाग स्वयंपाकघर म्हणून वापरतात. आतील विभाजन चटयांनी करण्यात येते. धान्याच्या कणगी बांबूनी विणलेल्या किंवा जाड दो-याच्या असतात. इतर पदार्थ मडक्यांत साठवितात. तवा मातीचा असतो. घर व घरातील बहुतेक वस्तू कुटुंबातील व्यक्तीनीच तयार केलेल्या असतात. माडिया खेडी स्वयंपूर्ण असतात. फारसा आर्थिक विनिमय होत नाही. माडिया प्रदेशात आठवडयाचे बाजार भरत नाहीत. कारण बाजारात नेण्यास व तेथून विकत घेण्यास काहीही वस्तू नसतात. कपडा व मडकी सोडल्यास इतर सर्व गरजा स्वतःच भागवितात. त्यामुळे त्यांना चलनाची गरज लागत नाही. गरजेपुरता वस्तूविनिमय करतात. माडिया पुरुष केवळ लंगोटी घालतात. आर्थिक सुबत्ता असल्यास मांडया झाकण्याइतपत वस्त्र व सुताची बंडी घालतात. स्त्रिया कमरे भोवती आखूड वस्त्र गुंडाळतात. चोळी किंवा पोलके वापरीत नाहीत. अलीकडे शहराजवळच्या खेडयांतील माडिया स्त्रिया गुडघ्यापर्यंत साडीवजा वस्त्रे नेसतात व पदराने उरोभाग झाकतात. हिवाळयात शेकोटीजवळ सर्व लोक झोपतात. त्यामुळे या लोकांत भाजण्याचे अपघात बरेच होतात. गोंड स्त्रियांची केशभुषेची विशेष आवड असते. केसांत ऐकापेक्षा जास्त फण्याही कायम खोचलेल्या असतात. तसेच रंगीबेरंगी मण्यांच्या माळाही त्या घालतात. मुडिया व माडिया मुलेही केसांभोवती रंगीत मनी घालतात. याशिवाय स्त्रिया रुप्याचे दागिने वापरतात. त्या शरीरावर गोंदवून घेतात. पुरुष तंबाखूची बिडी स्वतः तयार करतात व ती चकमकीने देव कापसावर ठिणगी पाडून पेटवितात. यांच्या तंबाखू ठेवण्याच्या डब्या कलाकुसरयुक्त असतात.

गोंड जमात अनेक अंतर्विवाही उपजमातींत व

बहिर्विवाही सकुलकांत व कुळींत विभागली आहे. तीन ते सात देव भजणा-या कुळींची ही सकुलके आहेत. एका सकुलकात अनेक कुळी असतात. या कुळींचे आपापसांत विवाह होत नाहीत. कुळींची नावे आडनावे म्हणून लावतात. उदा. धुर्वे, मर्सकोले, नरोटे, हिचामी इ. सकुलक व कुळी प्रत्येक उपजमातील वेगवेगळया असतात.

लहान कुटुंबे म्हणजे मुख्यतः एक सदस्य कुटुंबे 5 टक्के आढळतात. महाराष्ट्रात 45 टक्के गोंड कुटुंबे 2 ते 4 व्यक्तींची आणि 38 टक्के 5 ते 7 व्यक्तींची आढळतात. तर उरलेली 7 पेक्षा जास्त व्यक्तींची आढळतात. कुटुंब पितृसत्ताक आहे. आते-मामे-भावंड-विवाहांस प्राधान्य दिले जाते. बहुपत्नी विवाह संमत आहे. परंतू वधू मुख्य द्यावे लागते. विनिमय विवाह, सेवा विवाह व सहपलायन विवाह समाजमान्य आहे. विधवा विवाह, देवरविवाह व घटस्फोट यांसही मान्यता असते. विवाह वराच्या घरी होतात. माडियांत व मुडियांत युवागृहांचा विवाहाचे जोडीदार निवडण्यास उपयोग होतो. युवागृहास घोटुल म्हणतात. बस्तरच्या मुडिया गोंडमध्ये पूर्वी युवागृहात अविवाहीत मुले व मुली जोडीने सारी रात्र एकत्र घालवितात. मुलीस मातीआरी व मुलास चेलीक म्हणतात. घोटुलच्या प्रमुखास सरदार म्हणतात. विवाहपूर्व प्रेमसंबंध समाजमान्य असतात. परंतू विवाहबाहय संबधातून किंवा व्याभिचारातून खूनांची प्रकरणे उदभवतात. विवाह झाल्यावर घोटुलचे सदस्यत्व संपते. लिंगो पेन देवतेमुळे मोतीआरीस गर्भ राहत नाही. असा मुडियांचा समज आहे. घोटुलमध्ये लैंगिक शिक्षणाशिवाय जमातीच्या आर्थिक, सामाजिक व धार्मिक अंगाचेही शिक्षण दिले जाते. घोटुलचे तरुण सदस्य जमातीची सर्व कामे एकजुटीने करतात. नवीन शिक्षण पध्दती घोटुलच्या माध्यमातून या जमातीवर बिंबविल्यास ती लवकर आत्मसात केली जाईल, असा दृष्टिकोन आहे. चंद्रपूरच्या माडियांत अजूनही रोज सायंकाळी मुले व मुली एकत्र नृत्य करतात. ढोलच्या तालावर सणावारी किंवा अतिथी समोर नृत्य करतात. घोटुलचा उपयोग अतिथीगृह म्हणूनही करण्यात येतो. स्त्रियांना समानेची वागणूक मिळते. परंतू ऋतूकालात त्यांना वेगळया झोपडीत रहावे लागते. माडियांमध्ये अशा स्त्राची पडछाया ही विटाळ ठरते.

मयताचे दफन करतात व त्यास श्वापदांनी उकरु नये. म्हणून वर गोटयांचा (दगडांचा) ढीग रचतात. मयताची बाज (खाट) त्या दगडावर टाकतात. दफन

करताना मंत्र म्हणत नाहीत. सर्व नातेवाईक थडग्यावर धान्य टाकतात. काही गोंड उपजमातीत कधी कधी दहनही करतात.

गोंड स्वतःस हिंदू म्हणवितात. ते सवर्ण हिंदूप्रमाणेच अस्पृश्यता पाळतात. गोंडांचा जादूवर फार विश्वास असतो. ते स्वतःचे अमंगल जादूपासून संरक्षण करण्यासाठी सामाजिक नीतिनियमांचे काटेकोरपणे पालन करतात. वाघासारख्या हिंस्त्र पशूंपासून रक्षण करण्यासाठी खेड्यात मंगल जादूचा उपयोग करण्यात येतो. गोंड परमेश्वरास भगवान म्हणतात. याशिवाय प्रत्येक कुळीची एक बडा देव असतो. शेतीतील सर्व क्रिया काही धार्मिक विधीशी निगडित असतात. अमावस्थेला शेताची कामे करित नाहीत. गोंड राज्यकर्ता जमात असल्याने त्यांच्यात दस-याचे विशेष महत्व असते. त्या दिवाशी मुखियास किंवा राजास भेटण्याची प्रथा आहे. बराचसा राज देवी दातेश्वरीचा (पृथ्वीदेवता) मुख्य पुजारी आहे. दस-यास जगदलपूर येथे देवीची व राजाची मिरवणूक काढण्यात येते. तेव्हा हजारो आदिवासी दर्शनासाठी जमतात. खेड्यांच्या मुखियास गायता म्हणतात. हे पद वंशपरंपरागत चालते. गायत्याच्या हुकुमाची ताबडतोब अंमलबजावणी होते. माडिया खेड्यात कोतवालाचे काम

महार करतात. गोंडांच्या उच्चनीच स्तररचना आढळते. राजगोंड स्वतःला सर्वश्रेष्ठ समजतात माडिया स्वतःला गोवरी पेक्षा श्रेष्ठ समजतात. गोंड जमात विस्तीर्ण प्रदेशावर पसरली आहे व तिथे विभाजन अनेक स्वायत्त व अंतर्विवाही ऊपजमातींत झालेले आहे. या सर्व उपजमातींना स्वतःची अशी संस्कृती आहे. काही उपजमातींना सांस्कृतिक वैशिष्ट्यामुळे स्वतंत्र जमातीचा दर्जा प्राप्त झाला आहे. बस्तरचे मुडिया गोंड व चंद्रपूरचे माडिया गोंड या वैशिष्ट पूर्ण जमाती आहेत. यांच्यात अजून आदिवासींची वैशिष्ट्ये पहावयास मिळतात.

महाराष्ट्रात 7 टक्के आदिवासी साक्षर आहेत. आदिवासींमध्ये 7 टक्के गोंड साक्षर आहेत. प्राथमिक शिक्षण गोंडी भाषेत दिल्याशिवाय शिक्षणाची प्रगती होणे कठीण आहे. पूर्व महाराष्ट्रात आदिवासी कल्याण योजनांतर्गत शिक्षित गोंडांना नोक-या दिल्या जातात.

**संदर्भ :**

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## 14.

## सतीश तांबे यांच्या 'मॉलमध्ये मंगोल' कथासंग्रहात प्रतिबिंबित जागतिकीकरणाची मूल्ये

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### सारांश –

सतीश तांबे हे नव्वदोत्तर मराठी कथा साहित्यिकांमध्ये एक महत्त्वाचे नाव आहे. 'राज्य राणीचं होतं', 'ना.मा. निराळे', 'रसातळाला ख.प.च.', 'मॉलमध्ये मंगोल', 'माझी लाडकी पुतनामावशी' हे त्यांचे महत्त्वाचे कथासंग्रह आहेत.

'मॉलमध्ये मंगोल' हा प्रस्तुत कथासंग्रह 'मानगुटीवर बसलेल्या Globalisation च्या वेताळाला त्यांनी अर्पण केला आहे. या संग्रहातील बहुतेक कथांमध्ये जागतिकीकरणाचा अंतर्प्रवाह दिसतो. जागतिकीकरणातून आलेला चंगळवाद, उपभोगवाद, व्यक्तिवाद, बाजारीकरण यातून जीवनात आलेले विस्कटलेपण, मनाचे अहंगड, न्यूनगंड यातून प्रश्न सोडविण्याऐवजी पलायन करण्याची वृत्ती या कथांमध्ये आढळतात. शरीरसुख आणि भौतिक वस्तुतः सुख शोधण्याची मनोवृत्ती प्रतिबिंबित झाली आहे. हा कथासंग्रह वाचकाला अंतर्मुख करतो.

**Key Words** दुवे—सतीश तांबे, जागतिकीकरण, मॉलमध्ये मंगोल कथासंग्रह, जागतिकीकरण मूल्ये.

सतीश तांबे हे समकालीन मराठी साहित्यातील एक महत्त्वाचे कथालेखक व कवी आहेत. 1980 पासून कथालेखनास त्यांनी प्रारंभ केला. 'चार्वाक' दिवाळी अंकाचे संपादन, कविता, कथा लेखन, स्तंभलेखन इ. क्षेत्रात त्यांचे साहित्यिक योगदान आहे. दिलीप चित्रे यांनी एका लेखात 'नव्या दमाचा उगवता कथाकार' असा उल्लेख प्रारंभीच केला. म.दा. हातकणंग लेकरांसारख्या व्यासंगी समीक्षकाने त्यांच्या पहिल्याच 'राज्य राणीचं होतं' कथासंग्रहाला प्रस्तावना लिहून 'सकस कथासंग्रह' अशी स्तुती केली.

त्यांच्या इतर कथासंग्रहामध्ये 'ना.मा. निराळे', 'रसातळाला ख.प.च.', 'माझी लाडकी पुतनामावशी' यांचा समावेश होतो. 2014 सालचा महाराष्ट्र राज्य शासनाचा पुरस्कार त्यांच्या 'मॉलमध्ये मंगोल' या कथासंग्रहाला मिळाला आहे.

प्रस्तुत कथासंग्रहात एकूण आठ कथा आहेत. 'तळघरातील बुरखेधाऱ्याची गोष्ट' या कथेची सुरुवात 'स्त्री-पुरुष संबंध ही नेमकी काय भानगड असते?' या निवेदक सुधीर दिंडेला पडलेल्या प्रश्नाने होते. स्त्री-पुरुषांच्या शारीरिक आणि अशारीरिक जाणीवांना बेधडकपणे भिडत स्वच्छ मनाने पात्रांच्या भूमिका जाणून घेणाऱ्या या निवेदकाला आपला मित्र चित्रकार विलास लोकरे याच्या घटस्फोटाच्या बातमीने धक्का बसतो. 'मनाला वाटेल ते कर' असे विलासला लहानपणी त्याच्या वडिलांनी सांगून त्याच्या हातात जणू स्वच्छंदीपणाचे सर्व अनुभव तो आपली पूर्वाश्रमीची विद्यार्थिनी असलेल्या आताच्या पत्नीला, कल्याणीला मोकळेपणाने सांगतो.

कल्याणी म्हणते, "स्वच्छ चारित्र्याचा पुरुष तोच वाटतो की जो समाजाच्या नीतिनियमांच्या दडपणाखाली मन मारून जगायचं नाकारतो आणि आपल्या हातून जे घडलं ते सांगायला लोकापवादाच्या भीतीने कचरत नाही." खेळीमेळीने वागणारे हे दांपत्य या घटस्फोटाच्या निर्णयापर्यंत का आले ? हा प्रश्न निवेदकाला सतावतो व तो त्याचा शोध घेतो. 'निसर्गाने पुरुषाच्या मनात असं काय भरलंय की त्याला शंभर टक्के खरं बोलता येईल, अशी कृती करणं शक्यच होत नाही ?' हा सनातन प्रश्न त्याला पडतो.

'मुटकुळा' या कथेत अधु नवऱ्याशी लग्न झाल्यावर शेवंताबाई शरीराची भूक शमवण्यासाठी क्षणिक सुखाचा मार्ग अवलंबते. गावात नृसिंह मंदीर बांधण्याप्रसंगी आलेल्या चक्रपादस्वामींना घरी बोलवून त्यांच्याशी संबंध ठेवते. या वर्तनाचे प्रायश्चित्त करण्यासाठी पौर्णिमाव्रत घेते. आपले लग्न होऊन सासरी गेल्यावर आपल्या आईचे व्रत कसे पूर्ण होणार या चिंतेपायी तिची मुलगी यशोदा तिला या व्रताची सांगता करण्याचे सुचवते तेव्हा मुटकुळा ही स्वामींनी परवानगी

दिल्याशिवाय हे शक्य नाही असा निग्रह व्यक्त करते. चक्रपादस्वामींच्या भेटीतून यशोदेला व्रतामागील खरे कारण कळते.

एकूणच, स्वच्छंदीपणा ही कथेतील पात्राची मानसिकता नसून त्याची अगतिकता कारणीभूत आहे. वाढत चाललेले घटस्फोट, लग्नसंस्था मोडकळीला येणे, राजरोस विवाहबाह्य संबंध यामागील मानसिकता पात्रांमधून व्यक्त होते.

आपल्या कौटुंबिक समस्येवाचून पळालेली स्त्रीला हे 'मॉलमध्ये मंगोल' कथेतील पात्र. अमेरिकेत राहून आलेली स्त्रीला आता एकटे राहत असताना मनात अनावश्यक प्रश्नांनी गर्दी करू नये म्हणून अस्वस्थता घालवण्याच्या हेतूने शॉपिंगसाठी मॉलमध्ये वेळ काढते, 'ट्रॉली घेऊन वस्तूंच्या दिशेने सुटते.' तिची भेट तिथे विनयशी होते. 'मिनिमलिस्ट' जीवन जगणारा सडाफटिंग विनय मॉलमध्ये कोणत्याही प्रकारची खरेदी करत नाही. त्याला रस आहे मॉलमधील गर्दीच्या मानसिकतेमध्ये. त्याच्या मते, "मॉल हा लादलेल्या गरजांचा सर्वात मोठा अड्डा आहे. तिथे बाजारातल्या सान्या वस्तूंचा पसारा तुम्हाला आकर्षकरित्या एकत्र दाखवला जातो. तुम्ही त्याला भुलता. बाजारपेठ ग्राहकात 'खोटी गरज' निर्माण करते आहे. वस्तु घेण्याच्या धडपडीत ग्राहक वेडापिसा होतो. त्यातून 'मॉल कल्चर निर्माण होते.' दोघांमधील जवळीक वाढत असताना विनयला मॉलमध्ये आई वडिलांसोबत आलेला एक मंगोल मुलगा दिसतो. तो मुलगा त्याच्या वेडसर डोळ्यात जे दिसेल ते पाहत खुळचट हसत असतो. विनयला तो 'मॉल कल्चरचा नेमोनिक' वाटतो. विनय स्त्रीलाला म्हणतो, "मॉलमध्ये खरेदीसाठी हपापलेल्या लोकात अशी वेडसर झाक असते. वस्तुच्या हव्यासाने फिरणारे मंगोल झालेले असतात. प्रत्येकाच्या आत मंगोल लपलेला असतो. मॉलमध्ये आल्यावर तो जागा होतो." विनयच्या उद्गारानंतर कथेला वेगळेच वळण लागते.

जागतिकीकरणानंतर समाजाची आवश्यक तेवढ्याच वस्तूंचा संचय करण्याची, काटकसरीची वृत्ती नाहीशी होऊ लागली आहे. उपभोगवाद, चंगळवाद वाढला आहे. "खूप वस्तू खरेदी केल्या तर थोडे तरी सुख मिळेल असे वाटते. पण तसं होत नाही", स्त्रीला म्हणते. ही हाव न संपणारी, दुःखी करणारी असते, हे ही कथा अधोरेखित करते.

वाचकांशी संवाद साधत कथानिवेदन करण्याचे नाविन्यपूर्ण तंत्र तांबे वापरतात. 'पुरावाच काय आहे

अमेरिकेला? उर्फ कोलंबसाला सापडलं ते काय होतं ?' या कथेत त्याचे प्रत्यंतर येते. कथात्मक आकृतिबंध वापरून एखाद्या समस्येवर संवादाद्वारे मुक्त चर्चा करण्याचे त्यांचे कसब वाखाणण्यासारखे आहे. या कथेतील जयंतरावांच्या विचारांचा पाया पक्का आहे.

"अमेरिका हा जगातल्या वेगवेगळ्या संस्कृती खाणारा अजगर आहे! आणि त्याला वेळेत ठेचले पाहिजे! नाहीतर हा अजगर अख्खं जग गिळंकृत करेल!" हे त्यांचे पालुपद आहे. अशा जयंतरावांच्या घरी त्यांची कन्या सुचेता आजच्या नव्या पिढीची प्रतिनिधी आहे. या घरी जयंतरावांच्या प्रिय मित्राचा – डॉ. माधव गोसावी यांचा पुत्र प्रसाद येतो. कारण त्याला उच्च शिक्षणासाठी अमेरिकेला जायचे आहे. व्हिसा मिळवण्यानिमित्त तो मुंबईत जयंतरावांच्या घरी राहतो. सुचेताच्या सक्रिय मदतीने व्हिसा मिळवतो. त्यावेळी जयंतराव व प्रसाद यांची जुगलबंदी रंगते. शिक्षणासाठी तसेच अधिक चांगल्या भवितव्यासाठी अमेरिकेत जाऊ इच्छिणाऱ्या तरुणाईचे प्रतिनिधित्व प्रसाद करतो. भारतातील तरुणांना येणाऱ्या अडचणी सांगत तो म्हणतो, "ज्याला सरळमार्गाने उत्कर्ष साधायची इच्छा आहे, भ्रष्टाचाराची सवय व इच्छा नाही, त्या मध्यमवर्गीयांनी काय करायचं? मला हा देश आपला वाटत नाही!" तेंव्हा जयंतराव म्हणतात, "दॅट्स द प्रॉब्लेम ऑफ मिडल क्लास अप्परकास्ट! यांच्या पोराने डोळे अमेरिकेकडे लागलेले! संधी मिळते तेव्हा थेट अमेरिकेत पळणार किंवा ज्यांना मिळत नाही ते बसून अमेरिकेचे अनुकरण करणार! त्याचे गोडवे गाणार!" भावनातिरेकाने ते शेवटी विचारतात, "पुरावाच काय आहे अमेरिकेला?"

कथाकार शेवटी म्हणतो – आज आपल्या पायापर्यंत थेट येऊन ठेपली आहे अमेरिका आणि तुम्ही आम्ही सगळेच झालो आहोत अमेरिकेचे चालतेबोलते पुरावे !!

जागतिकीकरण ही सामाजिक परिवर्तन घडून आणणारी प्रक्रिया आहे. जागतिक व्यवस्थेमध्ये अमेरिकेच्या मूल्यव्यवस्थेचे प्रसारण व प्रक्षेपण होत आहे. यामुळे आपण आपले सत्त्व व स्वत्व गमावत नाही का, असा प्रश्न वाचकाला पडतो.

जागतिकीकरणानंतर प्रगत देशातील औषधांच्या चाचणीसाठी मल्टिनॅशनल फार्मास्युटिकल कंपन्या अविकसित देशातील व्यक्तींचा 'गिनीपीग' म्हणून कसा वापर करत आहेत तसेच आपले खाजगीकरण जपणाऱ्या

व्यक्तीची कशी ससेहोलपट होते ते 'जेंडरनगरमधील प्रेम की सुगंध' ही कथा सांगते. जागतिकीकरणामुळे प्रत्येक गोष्टीचे व्यापारीकरण, अगदी मानवी देहाचेही, होत असून लोक पैशामागे लागले आहेत हे दाखवते.

समकालीन जगणं हीच आपल्या लिखाणाची प्रेरणा असल्याचे सतीश तांबे सांगतात. त्यामुळे जागतिकीकरणातून आलेल्या अनेक समस्यांचे प्रतिबिंब या कथांमध्ये आढळते. यातून अंतर्मनात भेडसावणाऱ्या, छळणाऱ्या समस्यांना तांबे हात घालतात. अनिर्बंध स्वातंत्र्य, व्यक्तिवाद, उपभोगवाद, चंगळवाद, बाजारीकरण यातून आलेले विस्कटलेपण, त्यातून केवळ शरीरसुख व भौतिकसुखात सुख सोडण्याची मनोवृत्ती याचे दर्शन त्यात घडते. याचे पारंपारिक नैतिक मूल्यांच्या पलीकडे

जाऊन विचार करतात.

त्यामुळे हा कथासंग्रह अभिनव असून वाचकाला अंतर्मुख करतो.

**संदर्भ –**

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## 15.

## आदिवासी साहित्यातील कवितांमधील सांस्कृतिक संदर्भ

डॉ.शशिकांत अन्नदाते

सहायक प्राध्यापक

महावीर महाविद्यालय, कोल्हापूर

अंकुश बनसोडे

सहायक प्राध्यापक

महावीर महाविद्यालय, कोल्हापूर

## सारांश

आदिम अस्मितेचा अविष्कार आदिवासी साहित्यातून अभिव्यक्त होताना दिसतो. आदिम जमातींच्या दुःख, व्यथांचे चित्रण आदिवासी साहित्यातून येतांना दिसते. आदिवासी साहित्यातील कविता या त्यांच्या जीवनसंघर्षांचे व प्रेरणा प्रवृत्तींचे दर्शन घडवितात या कवितांमधून मानवी जीवनाचे धर्म, संस्कृती कुटुंब, परंपरा, स्त्रीजीवन इत्यादी सांस्कृतिक पैलू उलगडतांना दिसतात. प्रस्तुत लेखात काही प्रातिनिधिक आदिवासी साहित्यिकांच्या कवितांच्या आधारे आदिवासी जीवनाचे सांस्कृतिक संदर्भावर प्रकाश टाकण्यात आला आहे. या कवितांमधून आदिवासी जीवनाचे विविध सांस्कृतिक पैलूवर प्रकाश पडतो.

**बीज शब्द** – आदिवासी साहित्य, आदिवासी कविता, आदिम समूह, उत्तमराव धोंडगे, विनायक तुमराम, वहारू सोनवणे, भुजंग मेश्राम

आदिवासी साहित्य हे जीवनवादी साहित्य आहे. आदिम जमातींच्या दुःख, व्यथा, वेदना चित्रीत करणारे हे साहित्य आहे. आदिम जमातींचा शेकडो वर्षांचा आक्रोश, संताप, छळ, पिळवणूक अभिव्यक्त करणारा हा साहित्याचा प्रवाह आहे. आदिवासींच्या सांस्कृतिक उत्थानाचा प्रश्न घेऊन हे साहित्य प्रस्थापित समाजव्यवस्थेला हाक मारू लागले आहे.

**आदिवासी साहित्याची संकल्पना**

” आदिम अस्मितेचा शब्दरूप अविष्कार म्हणजे आदिवासी साहित्य होय.” —डॉ. विनायक तुमराम

आदिवासींचे घायाळ आयुष्य ज्या संस्कृतीच्या कुसाड राहिले, त्या संस्कृतीच्या प्राचीन इतिहासाला कुलारंभ देणारे हे साहित्य आहे. आदिवासी साहित्य हे भूमीने प्रसविलेल्या आदिम वेदनेचे, जाणिवेचे शब्दरूप होय.

“आदिवासी साहित्याचे अभ्यासक असणारे लक्ष्मण ढवळू टोपले म्हणतात की, आदिवासींच्या व्यवस्था वेदना, हर्ष व हर्ष, ज्यातून प्रकट होतात ते साहित्य आदिवासी होय. ज्यातून त्यांच्या कोंडलेल्या भावनाना वाट मिळेल, त्याच्या उपेक्षित जीवनाचे अंतरंग प्रकट होईल ते साहित्य आदिवासी असेल भूमीतून नैसर्गिकरित्या अंकुर फुटावा तसे हे साहित्य त्याच्या आत्मअविष्कारातून प्रकट झाले पाहिजे.”

**आदिवासी कवितांमधील सांस्कृतिक संदर्भ**

साहित्यिकांनी केलेल्या विविध कवितांमधून आदिवासी साहित्य व संस्कृतीचे संदर्भ उलगडतात. आदिवासींचा उज्वल इतिहास आणि त्याचा प्राचीनतम समृद्ध सांस्कृतिक वारसा कवितांमधून दिसतो. यासंदर्भात नारायणसिंहजी उईके म्हणतात की, “आदिवासींची संस्कृती आणि त्याचा विकास फार जवळचा आहे. आदिवासींना संघटीत करण्याची शक्ती फक्त त्यांच्या सांस्कृतिक अधिष्ठानातच आहे.” आदिवासी कविता या त्यांच्या प्रेरणा प्रवृत्तींचे व जीवन संघर्षांचे दर्शन घडविते. कवितांमधील आदिवासींची लोकभाषा त्यातील शब्दवैभव आणि अर्थवैभव ही वैशिष्ट्ये सांस्कृतिक पैलूंचे दर्शन घडवितात.

आदिवासी आणि काव्य यांचा संबंध अतिशय जवळचा आहे. आदिवासींची पहिली सांस्कृतिक अभिव्यक्ती काव्यातूनच झाल्याचे दिसते. प्रसंगानुरूप काव्य निर्मिती करणारा आदिवासी केवळ रचियाताच नाही तर तो गायक व नर्तकही आहे. आदिवासींच्या सांस्कृतिक जीवनाचे संदर्भ विविध कवितांमधून येताना दिसतात. या कविता भाषा वैभवाने नटलेल्या शैली सामर्थ्यात कुठेही कमी न पडणा—या आहेत. आदिवासींचे जमातीचे काव्यरूपी मूलधन एका पिढीकडून दुस—या पिढीकडे हस्तांतरित होत आहे. आज घडीला अनेक काव्य संग्रह प्रकाशित झाले आहेत. त्याचप्रमाणे पारंपारिक आदिवासी लोकगीतांचे संग्रह ही आता मोठ्या प्रमाणावर उपलब्ध आहेत.

मानवी जीवनातील धर्म, जीवन, निसर्ग, प्रेम, कुटुंब, स्त्री जीवन, दुःख वेदना, क्रांतीकारकता इत्यादी सांस्कृतिक संदर्भ आदिवासी कवितांमधून येतात.

महाराष्ट्रातील आदिवासींच्या जीवनावर डॉ. उत्तमराव धोंगडे यांनी (१९८४) ‘वनवासी’ हा पहिला दीर्घ काव्यसंग्रह लिहिला त्यातील एका कवितेत त्यांनी धर्माच्या नावावर लोक कशी विषमता निर्माण करतात हे दर्शविले आहे. ते म्हणतात की, “शिकवण धर्म ग्रंथाची, करा आई वडीलांचा आदर

करेल असा आदर जो, राहिला आश्रमात दूर ”

वहारू सोनवणे यांनी मराठी व भिल्ल या आदिवासी भाषेतील ‘गोधड’ (१९८७) हा पहिला काव्यसंग्रह लिहिला. त्यांनी स्त्री पुरुष समानतेवर आधारित माणूसपणाला ‘स्त्री’ या

कवितेतून मांडले आहे. ते म्हणतात की,  
 "एक वस्तू अशी  
 तिला वाटते, घाटते  
 सापडेल तिथे रोखावं  
 मनात आलं तर मिठीत घ्यावं  
 हौस फिटली तर सोडून द्यावं  
 हा नाही बोंब नाही."

स्त्रीयांचे समाजातील शोषण कविने या कवितेतून दर्शविले आहे. प्रा. डॉ. विनायक तुमराम हे आदिवासी कार्यकर्ते व कवी आहेत. त्यांच्या पहिल्या काव्यसंग्रहाचे नाव होते 'गोंडवन पेटले आहे' या काव्यसंग्रहातून त्यांनी आदिवासी जीवनाचे विविध पैलू उलगडून दाखविले आहेत. त्यांनी "अंधारलेल्या झोपड्या" या कवितेतून अज्ञान, दारिद्र्य, सांस्कृतिक अस्पृश्यता दर्शविली आहे. लोकांनी आदिवासींचे दुःख सहन करून बघावे असे आवाहन ते कवितेच्या माध्यमातून करतात.

"होऊन पहा जरा केव्हातरी  
 येथील अबोल अंधाराचे नातेवाईक  
 जगून पहा जरा वर्णशापितांचे  
 हळहळणारे आयुष्य  
 अन् पचवून पहा जरा  
 विषमतेचे प्रलयी विष  
 जाणवेल तुम्हाला खवळलेल्या पोटचा विद्रोह  
 आपल्या जगण्यावर युगानुयुगे रडणा—या  
 वनपुत्रांचा तळतळट."

या कवितेतून कविने प्रस्थापित समाजातील लोकांनी आदिवासींसारखे वर्णशापितांचे, विषमतेचे, आदिम वेदनेचे जीवन अनुभवून पाहण्याचे निवेदन केले आहे.

भुजंग मेश्राम यांचा "ऊलगुलान" हा काव्यसंग्रह १९९० मध्ये प्रकाशित झाला. त्यांच्या कवितांमधून आदिवासींचे मूळनिवासपण, धर्म, रूढी, परंपरांचे संचित, दारिद्र्य, भूक, उपासमार, स्त्रीजीवन इत्यादी कविता येतात.

'बिरसा मुंडा' ही भुजंग मेश्राम यांची लक्षवेधक कविता आहे. बिरसा मुंडा या क्रांतीकारकाचे विचार आदिवासींना बळ देतात. आदिवासी स्त्रीयांच्या लोकगीतातही बिरसा येतो. या कवितेत ते म्हणतात की,

"आज गोरे नाहीत, ती स्वप्नातली राज्ये नाहीत,  
 आमच्या दाट डोक्यागत अरण्ये नाहीत, तू नाहीस,

आहेस फक्त अरण्यात वाढणारा असंतोष  
 अन् अगोदर तूच दिलेलं छोटस गीत  
 ऊलगुलान ! ऊलगुलान ! ऊलगुलान !  
 जे आता बनल आहे सांस्कृतिक आंदोलन  
 खरंच आम्हाला घाई झाली म्हटलं तरी चालेल  
 परंतू संस्कृतीकरणाला आमचा नकार आहे,  
 अंधाराला आहे अगदी तस्सा."

प्रा. वामन शेळमाके हे आदिवासी साहित्यातील प्रतिभावंत कवी आहेत. त्यांचा 'जागवा मने पेटवा मशाली' हा काव्यसंग्रह प्रसिद्ध आहे. त्यांच्या कवितांमधून आदिवासींच्या जीवनातील वनवासीपणाचे दुःख संपविण्यासाठी कवी मुक्तीचा संदर्भ घेऊन येतात. 'मुक्तीचा संदर्भ' या कवितेत ते म्हणतात की,

"पण तूला शपथ घेऊन सांगतो  
 मरू देणार नाही तुला मी  
 या वणव्याच्या पसा—यात  
 येत आहेत आता वनवासी  
 तुझ्या मुक्तीचा संदर्भ घेऊन  
 तेव्हा आता तरी थांब  
 मरणाचा मित्र होऊन."

आदिवासी साहित्यातील अनेक कवितांमधून मानवी जीवनाचे सखोल सांस्कृतिक संदर्भ येतांना दिसतात. आदिवासी कविता ही क्रांतीप्रवण करणारी, आवाहन करणारी आणि विद्रोहाची कविता आहे. संघर्षशिलता हा आदिवासी कवितेचा स्थायिभाव आहे. त्याचप्रमाणे आदिवासी कवितेतून निसर्ग, संस्कृती, इतिहास व धर्म खुणावतांना दिसतो. एकंदरीतच आदिवासी कवितांमधून मानवी जीवनाचे सांस्कृतिक संदर्भ उलगडत असताना दिसतात. व त्यामधून आदिवासी जीवनाचे संदर्भही सखोलपणे अभिव्यक्त होतांना दिसतात, असे म्हणावे लागेल.

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## 16.

## जागतिकीकरण व नंदीवाले समाजाची संस्कृती – स्वरूप व बदल

डॉ. सुजाता चंद्रकांत पंडित

महावीर महाविद्यालय, कोल्हापूर

**प्रस्तावना :-**

भारत विभिन्नतेत एकता असलेला देश आहे. अनेक वंश, जात, धर्म, पंथांची माणसे या देशात आहेत. प्रत्येकाचे आचार-विचार, प्रथा-परंपरा, पोषाख, देव-देवता, रोटी-बेटी व्यवहार वेगवेगळे आहे. प्रत्येकाचे उत्पादनाचे व्यवसाय वेगवेगळे आहेत. कांही जण बौद्धिक व्यवसाय, काही श्रम करून तर काही जण लोकरंजनातून आपला चरितार्थ चालवतात. भटकंती करून लोकरंजन करणा-यांमध्ये आपणांस दशावतारी, बहुरुपी, कोल्हाटी, तमाशा, प्राण्यांच्या व कसरतीचे खेळ खेळणारे अस्वलवाले, नंदीवाले, गारुडी अशी अनेक नावे डोळ्यासमोर येतात, लोकरंजन करून आपली उपजीविका करणा-या या सर्व जाती-जमातींच्या व्यक्तींना लोकरंजनाच्या परंपरेत महत्वाचे स्थान आहे. आजच्या जागतिकीकरणाच्या रेट्यात पारंपारिक लोकरंजनाचे स्वरूप बदलत चालले आहे. आज चित्रपट, दूरदर्शन यामुळे मनोरंजनाची पारंपारिक माध्यमे मागे पडत आहे असे वाटते. लोकरंजनाचे कार्य करणा-या या पारंपारिक संस्थांबद्दल त्याचे रीतीरिवाज, कौशल्य, धर्मभावना, लग्नपध्दती व सद्यस्थिती जाणून घेणे महत्वाचे आहे.

प्रस्तुत शोधनिबंधातून सुगीच्या दिवसात गावोगावी जावून प्राण्यांचे खेळ दाखवून लोकरंजन करून उपजीविका करणा-या 'नंदीवाले' या जमातीच्या संस्कृतीचा उहापोह करण्यात आला आहे.

शोधनिबंधासाठी प्रत्यक्ष मुलाखत, आंजरजाल व संदर्भ पुस्तकाचा वापर केला आहे.

नंदीवाले नंदीबैलाला आपल्या सोबते घेवून गावोगाव भटकतात. साधारणपणे दिवाळी संपल्यानंतर नंदीवाले भटकंतीवर निघतात कारण एकतर सुगीचे दिवस असतात तसेच भातकापणी पण असते मग खेळ दाखवून भरपूर भिक्षा मिळते, अन्नधान्य मिळते व फराळही मिळतो.

**मूळस्थान :-**

नंदीवाल्यांना 'तिरमल' असेही म्हणतात. यांचे मूळ स्थान आंध्रप्रदेश तसेच भाषा तेलगू आहे. तिरुपती बालाजी हे त्यांचे श्रद्धास्थान महाराष्ट्रात जवळजवळ

800 वर्षापूर्वी त्यांचे आगमन झाले. त्यांना 'तिरमल नंदीवाले' असे संबोधले जाते. यानंतर 250 वर्षापूर्वी जे महाराष्ट्रात आले त्यांना 'फुलमली नंदीवाले' म्हणतात. मराठी व हिंदी भाषाही चांगल्या प्रकारे जाणतात.

**व्यवसायाचे स्वरूप :-**

नंदीबैलाला विविध खेळ शिकवले जातात. यात ढोलाच्या तालावर विशिष्ट प्रकारच्या शारीरिक हालचाली करणे, मान हलवून होय / नाही करणे. नंदीबैलास या बाबतीत थोडे प्रशिक्षण दिले जाते. उदा. नंदीवाल्याने एखादा प्रश्न विचारून कुणासही न कळत त्याची गळयाजवळची दोरी ओढली की नंदीबैल योग्य प्रकारे मान हलवतो.

भारत हा कृषीजीवनात प्रधान देश आहे. पशूंना महत्वाचे स्थान आहे. नंदीवाले नंदीच्या गळयात घंटयाची माळ, पायात झांजरे, पाठीवर रंगीबेरंगी झूल घालून, त्यांना सजवतात.

दिवाळीनंतर (ऑक्टोबर-नोव्हेंबर) नंदीवाले नंदीला घेवून खेडी, गावे व शहरात भटकतात. बाकी वर्षभर आपल्या पशूंना जेथे भरपूर चारा मिळेल अशा ठिकाणी जातात यांत अहमदनगर, सांगली, कोल्हापूर, पुणे, बीड यांचा समावेश होतो.

विविष्ट पद्धतीचा ढोल वाजवून प्रेक्षकांच्या मनातील प्रश्नांना योग्य उत्तरे मिळाली की प्रेक्षक खूष होवून भरपूर पैसे, फराळ देतात.

**स्त्रीयांचे स्थान :-**

या समाजातील स्त्रीया शेतात मजुरी करतात, सुई-दोरा विकतात, भाजीपाला-फळे विकतात. भांडयाचा व्यवसाय करतात. नंदीच्या पाठीवर खुपदा जी झूल असते त्यावरील कशिदा कामही या समाजातील स्त्रीया करतात. शेळया-मेंढया पालनाच्या व्यवसायही केला जातो. या समाजातील स्त्रीयांना समाज व्यवस्थेत मानाचे स्थान आहे.

**पोषाख :-**

डोक्याला गुलाबी फेटा, कमरेला शोला, कपाळावर गंध, गळयात ढोल व धनुकली तसेच काळा कोट असा नंदीवाल्यांचा पारंपारिक पोषाख असतो.

**गीते :-**

नंदीवाल्यांची गीते ही महादेव-पार्वती विषयक असतात. ज्या घरासमोर नंदी उभा केला जातो त्याच्या दातृत्वाचा उल्लेख केला जातो, नंदीवाला गावाच्या, समाजाच्या भल्यासाठी विविध प्रश्न विचारतो यात पीकपाणी कसे असेल? पाउस चांगला पडेल का ? इ. नंदीवाले एकत्र कुटुंबासह भटकंतीवर निघतात, भटकंतीची गावे वाटून घेतात. संध्याकाळी पालावर मुक्काम करतात.

**लग्नपद्धती :-**

पूर्वी बालविवाहाची प्रथा होती आता नाही. लग्न ठरले की मुलाचे वडील मुलीच्या वडिलांना काही रक्कम देतात. लग्न खर्च मुलाचे वडिल करतात. या लग्न सोहळ्यात नंदीची भक्तीभावाने पूजा केली जाते. एकाच कुळात लग्न होत नाही. लग्न सोहळा दोन/तीन दिवस चालतो. पुनर्विवाहाची प्रथा आहे. मात्र जात-पंचायतीची मान्यता हवी. याला (म्होतुर लावणे) म्हणतात.

**जत्रा :-**

जून-जुलैतील आषाढ पौर्णिमेचा सण केला जातो, तसेच मरगूबाईच्या जत्रेला जातात. ही जत्रा सांगली जिल्ह्यात जत तालुक्यात डुफळापूरला भरते.

**जातपंचायत :-**

नंदीवाले समाजात जातपंचायतीला महत्वाचे स्थान आहे. जातीबाहेर टाकलेल्याला जातीत परत

घेणे, यात जात पंचायतीचा निर्णय लागू केला जातो. जात पंचायतीचा निर्णय न मानणा-या व्यक्तीस दंड होतो.

अशाप्रकारे 'नंदीवाले' समाजाची स्वतःची अशी समाजरचना आहे. स्वतःची सांस्कृतिक गुणवैशिष्ट्ये आहेत. आज मात्र असे दिसते की, 'नंदीवाले' समाजातील बरीच मुले ही उच्चशिक्षित आहेत यात वकील, शिक्षक, पोलीस, अभियांत्रिकी शिक्षण घेतले आहे.

आजच्या जागतिकरणाच्या युगात भोलानाथांनी प्रश्नांना उत्तरे देणे याला पूर्वीइतकी प्रशंसा मिळत नाही त्यामुळे हळूहळू या समाजातील लोक म्हशी पाळणे व विक्री करणे हा सुद्धा व्यवसाय करत आहेत. पूर्वी नंदीवाले समाजाचा (विमुक्त जाती) गुन्हेगारी जातीत समावेश ब्रिटीशांनी केला होता.

1952 मध्ये स्वातंत्र्यप्राप्तीनंतर त्यांचे नाव गुन्हेगारी जातीच्या यादीतून वगळले गेले.

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17.

## ‘भारतीय साहित्यातील आधुनिक साहित्यप्रवाह : विज्ञानसाहित्य’

डॉ. रवींद्र रामचंद्र शिंदे

फ्लॅट नं.- १८, ए-विंग, सर्वे नं.-८२/७, गणेश रेसिडेन्सी,  
दंगत पाटील नगर, शिवणे, पुणे-

### प्रस्तावना :

भारताचे एक मोठे वैशिष्ट्य आहे, ते म्हणजे भारतीय भाषा होय. जगाच्या पाठीवर भारत हा एकमेव देश असा आहे की, ज्यामध्ये विविध भाषा बोलल्या जातात. भारतात असणाऱ्या भाषांमध्ये साहित्यानिर्मितीही मोठ्याप्रमाणात होत आहे. मराठी भाषेप्रमाणेच इतर भाषांमध्येही वेगवेगळ्या प्रकारचे साहित्य आपणास पाहाण्यास मिळते. विज्ञानसाहित्य हा अलीकडे विकसित झालेला साहित्यप्रकार आहे. विज्ञानसाहित्याची निर्मिती प्रामुख्याने पाश्चिमात्य देशांमध्ये झाली. हा साहित्याचा प्रभाव भारतीय भाषांमधील साहित्यावरही पडलेला जाणवतो. विज्ञानसाहित्याची निर्मिती ही भारतातील अनेक भाषांमध्ये झालेली आहे. मराठी, उडिया, उर्दू, कन्नड, तेलगु, बंगाली अशा भारतीय भाषांमध्ये विज्ञानसाहित्याचे लेखन झालेले आहे.

### विज्ञानसाहित्याची संकल्पना आणि स्वरूप:

बऱ्याचदा विज्ञानसाहित्य म्हणजे काय, असा प्रश्न पडतो. विज्ञानसाहित्यमध्ये काय असते, असा विचार वाचकांच्या मनामध्ये डोकोवतो. परंतु विज्ञानसाहित्य हे इतर साहित्यसारखेच साहित्य आहे. फक्त त्याला विज्ञानाची झालर घातलेली आहे. विज्ञानसाहित्य हे वेगळे घाटते ते त्यामधील विषयामुळे. असे विषय इतर साहित्यात आढळत नाहीत. अवकाश, अंतराळ, संगणक, पृथ्वीबाह्य वसाहती, यंत्रमानव, पृथ्वीबाह्य सजीव, समांतर सूर्यमाला, विज्ञानातील नवनवीन शोध अशा प्रकारचे विषय विज्ञानसाहित्याच्या कथानकामध्ये आढळून येतात.

विज्ञानसाहित्याला इंग्रजीमध्ये ‘सायन्स फिक्शन’ (डल्लशपलश ऋळलीळेप) ही संज्ञा वापरली जाते. हा संदर्भात डॉ. व. दि. कुलकर्णी म्हणतात, “विज्ञानसाहित्य ही संज्ञा (डल्लशपलश ऋळलीळेप) या संज्ञेचा मराठी पर्याय म्हणून येथे उपायोजिला आहे आणि ‘साहित्य’ ही संज्ञा सर्जनशील साहित्य (डीशरीळींश डळींशीरींश) ह्या अर्थाने येथे वापरलेली आहे. काव्य, कथा, कादंबरी, नाटक हे सर्जनशील साहित्य होय. यामुळे ज्या साहित्यकृतीचा

आशय विज्ञाननिष्ठ आहे. ती साहित्यकृती (म्हणजे कथा, कादंबरी, नाटक किंवा काव्य) विज्ञानसाहित्य होय.”<sup>१</sup>

**विज्ञानसाहित्याच्या व्याख्या:** विज्ञानसाहित्याच्या काही अभ्यासकांनी व्याख्याकेल्या आहेत, त्या अशा:

१. ‘द रँडम हाऊस डिक्शनरी ऑफ इंग्लिश लँग्वेज’, (१९७२) ह्या शब्दकोशातील व्याख्या: “It is a form of fiction which draws in aginatively on scientific knowledge and speculation in its plot, setting or theme” म्हणजे प्रचलित ज्ञानावर आपल्या कल्पनेची झालर आणि अंदाजांचा मालमसाला चढवून विज्ञानकथा अस्तित्वात येत असते.<sup>२</sup>

२. “Science Fiction is largely based on writing rationally about altrnative possible worlds or futures”<sup>३</sup>

३. “A science fiction story is one which presupposes a technology or an effects of technology or a disturbance in the natural order, such as humanity which up to the time of writing, has not in actual fact been experienced”<sup>४</sup>

म्हणजे लेखकाने भविष्यकाळाबद्दलच्या आपल्या कल्पनांना वाच देणे, त्यासाठी आजच्या विज्ञानापेक्षा भविष्यकाळातील विज्ञान कसे असेल, हे आज गृहीत धरणे हे ओपाने आलेच.

४. आयझॅक असिमोव्ह ह्यांच्या मते, “विज्ञानकथा म्हणजे भविष्यकालीन विज्ञान आणि वैज्ञानिक बदलाचे लिखाण”<sup>५</sup>

५. थिओडोर स्टुजिनन यांच्यामते, “ज्या गोष्टीतलं विज्ञान काढून टाकलं असता तिचा आत्मा हरवतो, अशी कथा म्हणजे विज्ञानकथा.”<sup>६</sup>

६. डॅमॉन नाईट ह्यांच्या मते, “कोणताही विज्ञानकथाकार आपल्या मनाला येईल ती कथा लिहू शकतो.”<sup>७</sup>

७. दामित्री विलेंकिन (रशिया) ह्यांच्या मते, “वास्तवाचं निराळ्या तंत्रानं केलेलं प्रक्षेपण म्हणजे विज्ञानकथा होय.”<sup>८</sup>

८. अर्काडी स्टसगात्स्की (रशिया) ह्यांच्या मते, “विज्ञान आणि तंत्रज्ञानाचे सामाजिक परिणाम दर्शविणारी कथा म्हणजे विज्ञानकथा.”<sup>९</sup>

९. जॉन कॅपबेल ह्यांच्या मते, ‘विज्ञानाच्या नवीन आविष्काराची सुबोध, प्रासादिक भाषेत उकल करत त्याचा

सृष्टीवरच नव्हे, तर मानव समाजावर होणाऱ्या संभाव्य परिणामांचे विवेचन कथारूपात जे करते, ते विज्ञानसाहित्य होय.<sup>१०</sup>

१०. जॉन ब्रनर ह्यांच्या मते, “विज्ञानकथेत चिंता वाटावी अशा उद्याचे आश्चर्यकारक व आनंददायक रूप व्यक्त झालेले असते.”<sup>११</sup>

११. जयंत नारळीकर ह्यांच्या मते, “विज्ञानकथा रंजक आणि विज्ञानाच्या दुष्टीने उद्बोधक असावी.”<sup>१२</sup>

१२. निरंजन घाटे: “विद्यमान विज्ञानतंत्रज्ञानाच्या प्रगतीचा भविष्यकाळात प्रक्षेप करून भविष्यकाळातील मानवी जीवनावर त्याचा कोणता परिणाम झालेला असेल, त्या काळातील समाज कसा असेल; मानवी परस्परसंबंध कसे असतील, याचे चित्रण करणारे साहित्य म्हणजे विज्ञानसाहित्य होय.”<sup>१३</sup>

### भारतीय भाषांमधील विज्ञानसाहित्य:

भारताचे एक मोठे वैशिष्ट्य आहे, ते म्हणजे भारतीय भाषा होय. जगाच्या पाठीवर भारत हा एकमेव देश असा आहे की ज्यामध्ये विविध भाषा बोलल्या जातात. भारतात असणाऱ्या भाषांमध्ये साहित्यानिर्मितीही मोठ्याप्रमाणात होत आहे. मराठी भाषेप्रमाणेच इतर भाषांमध्येही वेगवेगळ्या प्रकारचे साहित्य आपणास पाहाण्यास मिळते. मराठीप्रमाणेच उडिया, उर्दू, कन्नड, तेलगु, बंगाली अशा मन्य भारतीय भाषांमध्येही विज्ञानसाहित्याचे लेखन झालेले आहे.

### मराठी भाषेतील विज्ञानसाहित्य:

मराठीमध्ये जे वेगवेगळे वाङ्मयप्रकार उदयाला आले. त्यामध्ये विज्ञानसाहित्य हा अलीकडे विकसित झालेला वाङ्मयप्रकार आहे. विज्ञानसाहित्याची निर्मिती प्रामुख्याने पाश्चिमात्य देशांत झालेली आहे. हा पाश्चिमात्य साहित्याचा प्रभाव भारतीय भाषांमधील साहित्यावर पडलेला जाणवतो. विज्ञानसाहित्याची निर्मिती ही भारतातील अनेक भाषांमध्ये झालेली आहे आणि होतही आहे. मराठी भाषेचा विचार केला, तर इतर भारतीय भाषांच्या तुलनेत मराठी भाषेतील विज्ञानसाहित्य हे दर्जेदार स्वरूपाचे आहे. मराठीमध्ये विज्ञानसाहित्याची निर्मिती ही मोठ्या प्रमाणात होत आली आहे. अगदी विसाव्या शतकाच्या सुरुवातीपासूनच मराठीमध्ये विज्ञानसाहित्य हे लिहिले गेले आहे. इ. स. १९०० पासून मराठीत विज्ञानकथालेखन होत आहे. ‘केरळकोकीळ’ हे नियतकालिक केरळ राज्यातील कोचीन येथून निघत होते. ह्या नियतकालिकाचे संपादक कृष्णाजी नारायण आठल्ये हे होते. इ. स. १९०० मध्ये ‘केरळकोकीळ’ ह्या मासिकाच्या जून महिन्याच्या अंकांमध्ये ‘चंद्रलोकची सफर’ हे पहिले

प्रकरण छापण्यात आले होते. ‘ज्युल्स व्हर्न ह्या लेखकाच्या ‘मैन इन द मून’ ह्या कादंबरीचा हा अनुवाद होता. हा टिकणी लेखकाचे नाव लिहिले नाही, पण संपादक स्वतःच हा अनुवाद करित असावेत; असे गृहीत धरता येते.’<sup>१४</sup> हे मराठीतील स्वतंत्र लेखन नाही. पण इथूनच खऱ्या अर्थाने मराठीमध्ये विज्ञानसाहित्य निर्मितीला सुरुवात झालेली आढळते. सुरुवातीच्या काळामध्ये प्रगत छापखाने नव्हते. १९०६ मध्ये ह्या कादंबरीचे शेवटचे प्रकरण ‘केरळकोकीळ’मध्ये छापण्यात आले होते. इ. स. १९१० साली एक घटना घडली ती म्हणजे हॅलेच्या धूमकेतूच्या शेंडीतून पृथ्वी जाणार, ही बातमी जगभर पसरली होती. ह्या बातमीमुळे त्या काळात बरीच खळबळ माजली होती. कारण ह्या धूमकेतूच्या शेंडीमध्ये विषारी रेणू असतात व त्यामुळे माणसे मृत्युमुखी पडण्याची शक्यता असते, असे मत शास्त्रज्ञांनी व्यक्त केले होते.<sup>१५</sup> ह्या पार्श्वभूमीवर श्री. वा. रानडे ह्यांनी ‘तारेचे रहस्य’ (१९१५) ही कथा लिहिली आहे. ही मराठीतील पहिली विज्ञानकथा मानली जाते.<sup>१६</sup> ह्या कथेमधून पहिल्यांदाच जगाच्या विनाशाची कल्पना मांडली गेली. त्यानंतर वामन मल्हार जोशी ह्यांनी ‘अप्रकाश किरणांची दिव्य प्रकाश!’ ही कथा लिहिली. ही कथा पाश्चात्य विज्ञानकथालेखक ज्युल्स व्हर्न ह्यांच्या ‘दि इन्व्हिजिबल मॅन’ मधील कल्पनेवर आधारित आहे. त्या काळामध्ये रेडियम आणि ‘क्ष’ किरणांचा शोध लागला होता. वा. म. जोशींच्या ह्या कथेतील नायक एक अंगठी शोधून काढतो. ही अंगठी परिधान केल्यावर तो अदृश्य होतो व त्यानंतर घडणारे प्रसंग मोठे मजेदार असतात अशा आशयाची ही कथा आहे. तसेच ‘रेडियम’ ही श्री. वा. रानडेची कथा आणि ‘वामलोचना’ ही वा. म. जोशींची कथा ह्या कथादेखील उल्लेखनीय आहेत. भा. रा. भागवतांनी १९३४ मध्ये ‘मंगळावर स्वारी’ ही पहिली अंतराळकथा लिहिली. त्यानंतर ‘उडती तबकडी’ (१९६६) हा कथासंग्रह लिहिला. ह्यामध्ये सात वेगवेगळ्या कथांची रचना त्यांनी केली आहे. ना. के. बेहेरे ह्यांनी ‘ध्येयाकडे’ (१९३२), वि. वा. शिरवाडकर ह्यांनी ‘कल्पनेच्या तिरावर’ (१९५६) ह्या विज्ञानकादंबऱ्या लिहिल्या आहेत.

‘मराठीत खऱ्या अर्थाने विज्ञानकथा लोकप्रिय करण्याचे व वाचकांना त्याकडे आकर्षित करण्याचे श्रेय भा. रा. भागवतांकडे जाते.’<sup>१७</sup> त्यामुळे मराठीतील विज्ञानकथेला चालना मिळाली. त्यांनी ज्युल्स व्हर्न ह्यांच्या ‘अराऊंड द वर्ल्ड इन एटी डेज’ (झपाटलेला प्रवासी, १९६३), ‘द्वेटी थाऊजंड लीग्ज अंडर द सी’ (समुद्र सैतान, २ भाग, १९५०, १९५८), ‘फ्रॉम द अर्थ टू द मून’ (चंद्रावर स्वारी १९७२) तसेच एच. जी. वेल्स ह्यांच्या ‘द इन् व्हिजिबल मॅन’

(अदृश्य माणूस, १९७२) ह्यांसारख्या कादंबऱ्यांचे त्यांनी मराठीत रूपांतर केले. भा. रा. भागवतांच्या अशा रूपांतरीत कादंबऱ्या 'बालमित्र' ह्या नियतकालिकामधून क्रमशः प्रसिद्ध झाल्या.

भा. रा. भागवतांबरोबर आणखीही काही विज्ञानकथाकार विज्ञानकथा लिहित होते. त्यामध्ये यशवंत रंजणकर, दि. वा. मौकाशी, द्वा. वा. केळकर, विद्याधर सहस्रबुद्धे, नारायण धारप, द. पां. खांबोटे अशी काही नावे घेता येतील. नारायण धारपांनी 'ऐसी रत्ने मेळवीन' (१९६५), 'कालगुंफा' (१९६५), 'पारंब्यांचे जग' (१९६७), 'फायकसची अखेर' (१९७२), 'गोर्गमचा चितार' (१९६७), 'गोर्गमचे पुनरागमन' (१९६७), 'कपटी कंदार' (१९६९), 'बहुमनी' (१९७३) ह्या त्यांच्या महत्त्वाच्या विज्ञानकादंबऱ्या आहेत. 'फ्रँकेन्स्टाईन' (१९६९) हे मेरी शेल्सीच्या कादंबरीचे भाषांतर आहे. सर्व विज्ञानकादंबऱ्या ह्या वेगवेगळ्या वैज्ञानिक विषयांवर आधारित लिहिल्या आहेत.

जयंत नारळीकरांचे विज्ञानसाहित्य ह्या दृष्टीने महत्त्वाचे आहेच, परंतु त्यांचा शास्त्रीय दृष्टिकोन प्रभावीपणे जाणवतो. त्यांनी 'यक्षांची देणगी' (१९७९), 'अंतराळातील भस्मासुर' (१९८५), 'टाईम मशीनची किमया' (१९९४), हे कथासंग्रह लिहिले आहेत. तसेच 'प्रेषित' (१९८३), 'वामन परत न आला' (१९८६), 'अंतराळातील स्फोट' (१९९२), 'व्हायरस' (१९९६) आणि 'अभयारण्य' (२००२) ह्या कादंबऱ्या लिहिल्या आहेत.

बाळ फोंडके ह्यांनी विज्ञानसाहित्य आणि लोकार्थी विज्ञान ह्या दोन्ही प्रकारच्या लेखनामध्ये चांगलेच योगदान दिले आहे. 'युरेका' (१९८५), 'अमानुष' (१९८५), 'चिरंजीव' (१९८६), 'गुडबाय अर्थ' (१९८९), 'गोलमाल' (१९९३) व 'अखेरचा प्रयोग' (१९९४) इत्यादी महत्त्वाचे कथासंग्रह लिहिले आहेत.

निरंजन घाटे ह्यांची कथा समकालीन मराठी विज्ञानकथेला समृद्ध करताना दिसते. 'स्पेसजॅक' (१९८४), 'सुपरमेन' (१९८६), 'भविष्यवेध' (१९८९), 'प्रोटोकॉल' (१९८९), 'जीवनदायिनी' (१९९९), 'यंत्र लेखक', 'मृत्युदूत', 'यंत्रमानवाची साक्ष' (२०००), 'जीवनचक्र' (२००९), 'स्वप्नचौर्य' (२००९) इत्यादी कथासंग्रह तसेच मच्छर (१९७५), 'कालयंत्राची करामत' (१९७५), 'फिनिक्स' (१९७५), 'साक्षात्कार' (१९७६), 'युगांधर' (१९८५), 'रामाचे आगमन' (१९८४) इत्यादी विज्ञानकादंबऱ्यांचे लेखनही त्यांनी केले आहे. घाटेच्या कथेतील कल्पना ह्या चमकदार असतात. त्यांच्या लेखनाचे

वैशिष्ट्ये म्हणजे झोंबरा उपहास निरंजन घाटे खूप ताकतीने वापरताना दिसतात. यंत्रमानवाच्या विषयावरही त्यांनी चांगल्या कथा लिहिल्या आहेत. त्यांच्या 'रोबॉट फिक्सिंग', 'द टाईम मशीन', 'प्रतिरूप', 'जीवनचक्र', 'यंत्रमानवाच्या मनाचा शोध', 'यंत्रमानवाच्या हाताने' इत्यादी कथा वेधक आहेत. तसेच त्यांनी बऱ्याच इंग्रजी कथा कादंबऱ्यांचे मराठीमध्ये भाषांतरही केलेले आहे.

लक्ष्मण लोंढे हे विज्ञानसाहित्यामध्ये चांगले प्रसिद्ध लेखक आहेत. त्यांनी विज्ञानकथा व विज्ञानकादंबरी ह्या दोन्ही प्रकारांमध्ये विपुल प्रमाणात लेखन केले आहे. '२२ जुलै १९९५' (१९८४), 'दुसरा आइन्स्टाइन' (१९८९) हे त्यांचे कथासंग्रह प्रसिद्ध आहेत. 'देवांसी जीवो मारिले' (१९८३) व 'गिनिपिग' (१९८४) ह्या त्यांच्या कादंबऱ्या आहेत. सुबोध जावडेकर एक कसदार विज्ञानसाहित्यलेखक आहेत. 'गुगली' (१९९१), 'वामनाचे चौथे पाऊल' (१९९४), 'संगणकाची सावली' (१९९७), 'आकाशभाकिते' (२००३) इत्यादी चांगले विज्ञानकथासंग्रह त्यांच्या नावावर आहेत. तसेच 'आकांत' (१९८८) ही कादंबरीही त्यांनी लिहिली आहे. अरुण मांडे हेदेखील महत्त्वाचे विज्ञानसाहित्यिक आहेत. 'अमाणूस' (१९९६), 'रोबो कॉर्नर' (२००१) हे त्यांचे दोन महत्त्वाचे कथासंग्रह आहेत. शुभदा गोगटे ह्या १९८० नंतरच्या काळात लिहिणाऱ्या लेखिका आहेत. त्यांची 'यंत्रायणी' (१९८१) ही कादंबरी व 'मार्जिनल्स' (१९८५) कथासंग्रह प्रसिद्ध आहे. विज्ञान हा साहित्यामध्ये अनेक लेखकांनी यंत्रमानव (रोबो) ह्या विषयावर कथा लिहिल्या आहेत. अरुण साधू यांनी 'विप्लवा' (१९८५) आणि 'स्फोट' ह्या दोन विज्ञानकादंबऱ्या लिहिल्या आहेत. अरुण हेबळेकर हेदेखील एक महत्त्वाचे विज्ञानकथाकार आहेत. त्यांनी 'आदित्य', 'रुद्रमुख', 'मृत्युंजय' आणि 'जोनास आर्क' (१९९९) ह्या कादंबऱ्यांचे लेखन केले आहे. अमेरिकेच्या हायड्रोजन बॉम्बप्रकल्पावर ओपेनहायमर यांनी जे काम केले, त्यावरून हेबळेकरांना 'आदित्य'ची कल्पना सुचली. यशवंत देशपांडे ह्यांचा 'उत्क्रांतीच्या शिडीवर' हा विज्ञानकथासंग्रह प्रसिद्ध आहे. 'सुपरक्लोन' (१९९८) ही पंडित विद्यासागर ह्यांची कादंबरी आहे. रेखा बैजल ह्यादेखील महत्त्वाच्या विज्ञानकथाकार आहेत. त्यांनी स्त्रीप्रधान कथासूत्रे कथेसाठी योजलेली दिसतात. त्यांचा 'विज्ञानकथा' (१९९२) हा संग्रह प्रसिद्ध आहे. माधुरी शानभाग ह्यादेखील महत्त्वाच्या लेखिका आहेत. 'इंद्रधनुष्य' (२००३), 'पुनर्जन्म' (१९९९), 'सॅप' (२००५) असे विज्ञानकथासंग्रह प्रसिद्ध झालेले आहेत. त्यांच्या बहुतेक कथांमध्ये स्त्रीपात्रे ही मध्यवर्ती आहेत. त्यांच्या विज्ञानकथा ह्या स्त्रीकेंद्री

अनुभवविश्व साकारतात. सुधीर थत्ते आणि नंदिनी थत्ते ह्यांचा 'विज्ञानकथा' (२००७) हा विज्ञानकथासंग्रह प्रसिद्ध झाला आहे. संजय ढोले ह्यांचा 'प्रतिशोध' (१९९८) हा विज्ञानकथासंग्रहदेखील महत्त्वाचा आहे. त्याचप्रमाणे अनिल गोखले 'आम्ही येत आहोत' (१९९४), एल. के. कुलकर्णी 'शोधयात्रा' (१९९८) ही कादंबरी, जगदीश काबरे 'कालयंत्र' (१९९०) व 'मानवाला हवे आहे तरी काय' (१९९४), 'विज्ञानकथा' (१९८९) इत्यादी त्यांचे कथासंग्रह प्रसिद्ध आहेत. अरुण इनामदार ह्यांचा अल्फा आणि 'वॅलीमॅमीचे सैतान' (१९७७) हा त्यांचा महत्त्वाचा विज्ञानकथासंग्रह आहे.

ह्याचबरोबर आणखी काही महत्त्वाचे विज्ञानकथालेखक पुढीलप्रमाणे दिनानाथ मनोहर, गिरीश देशपांडे, मेधश्री दळवी, सरोज जोशी, सी. आर. तळपदे, नंदा खरे, द. व्य. जहागीरदार, डी. व्ही. कुलकर्णी, सुप्रिया रानडे, इब्राहिम अफगाण, श्रीकांत वर्तक, सुधारक कौशिक, शशिकांत काळे, जी. के. जोशी, जी. आर. सरदेसाई, प्रसन्न करंदीकर, सुनील सुळे, प्रिया पाळंदे, स्मिता पोतनीस, शरद पुराणिक, सुरेश भावे, नील आर्ते, भाम्यश्री नुलकर, अशीष महाबळ, डॉ. मधुसूदन डिगणकर, माधव केळकर, शिरीष नाडकर्णी, आकाश होगाडे इ. इत्यादी लेखकांची नावे घेता येतील.

#### उडिया भाषेतील विज्ञानसाहित्य:

उडिया भाषेमध्ये गोकुळानंद महापात्रा (जन्म: १९२३) ह्यांनी प्रथमतः विज्ञानकथा लिहिली. 'पृथ्वीबाहेरील मनुष्य' (१९५४) हे पुस्तक त्यांनी लिहिले. काही समीक्षकांच्या मते, महापात्रांचे हे पुस्तक म्हणजे केवळ उडिया भाषेतीलच नव्हे तर अन्य भारतीय भाषांमधील पहिली विज्ञान कथा होय. गोकुळानंद महापात्रा ह्यांच्या इतर कादंबऱ्यांमध्ये 'स्पुटनिक' (१९९८), 'मध्वान्हीचा अंधःकार' (१९९९), 'उडती तबकडी' (१९६३), 'चंद्राचा मृत्यू' (१९६६), 'सोनेरी ओरिसा' (१९७३) ह्यांचा समावेश होतो. विज्ञानाचा मानवी जीवनावर आणि संस्कृतीवर होणारा परिणाम आपल्या लेखनातून मांडला आहे. महापात्रांप्रमाणेच नृसिंहचरण पंडा, अमूल्य कृष्ण, मिश्रा, देवकांत मिश्रा, देवव्रत दश हे इतर उल्लेखनीय विज्ञानकथाकार होत.

#### उर्दू भाषेतील विज्ञानसाहित्य:

इसरा असर हे उर्दू भाषेतील एक प्रसिद्ध विज्ञानकथाकार आहेत. त्यांनी 'आधी जिंदगी' (१९५५) ही कादंबरी लिहिली. त्यांच्या ह्या कादंबरीत त्यांनी यांत्रिक बुद्धिमत्तेचा तसेच रोबोचा विषय हाताळला आहे. ह्या कादंबरीतील रोबो कोणतेही अनैतिक काम करण्यास नकार

देतो. त्यांनी अवकाशातील प्रवास ह्या विषयावर 'शोलों के इन्सान' ही कादंबरी लिहिली आहे. तसेच त्यांनी 'बीस साल बाद' ह्या कादंबरीत एक वेगळा विषय हाताळला लागलेल्या एका वंशाचा इतिहास नोंदवण्यासाठी एक अत्यंत तल्लख मॅदू कसा तयार करतो, हे सांगितले आहे. असर ह्यांनी त्यांच्या कादंबऱ्यांतील विज्ञान सर्वसामान्य माणसाला सहज समजेल, उमजेल अशा प्रकारे मांडलेले आहे. तसेच त्यांनी प्रो. दिवाकर, डॉ. रमन अशा टोपणनावांनीही विज्ञानकथालेखन केले आहे. विज्ञानाच्या क्षेत्रातील प्रतिभांचा प्रभावी उपयोग करून त्यांनी वैज्ञानिक आशय असलेल्या कविताही लिहिल्या आहेत.

#### कन्नड भाषेतील विज्ञानसाहित्य:

कन्नडमध्ये राजशेखर भूसनूरमय हे महत्त्वाचे विज्ञानकथालेखक आहेत. त्यांना कन्नडमधील विज्ञानकथालेखनात प्रवर्तक मानले जाते. कन्नडमधील विज्ञानकथालेखनात त्यांचा मोठा वाटा आहे. 'राभू' ह्या नावाने ते ओळखले जातात. त्यांच्या काही साहित्यकृती अद्भुतिकेच्या (फॅटसी) अंगाने लिहिलेल्या असून काहींत भविष्यकालीन जगाची अस्वस्थ करणारी चित्रे सशब्द केली आहेत. विज्ञानाच्या आणि तंत्रज्ञानाच्या विविध शाखांमधील सिद्धांतांचा त्यांनी आपल्या विज्ञानकथालेखनासाठी सहजपणे उपयोग करून घेतलेला आहे. 'काऊन्सिल ऑफ सायन्स फिक्शन ऑथर्स ऑफ इंडिया (सी.एस.एफ.ए.आय.) ह्या संघटनेच्या माध्यमातून राजशेखर हे भारतातील विज्ञानकथालेखकांना एकत्र आणत आहेत. गोपाळकृष्ण अडिग ह्यांनी इयूल्से व्हर्न ह्यांच्या कादंबऱ्यांचे अनुवाद कन्नडमध्ये केलेले आहेत.

#### तेलुगू भाषेतील विज्ञानसाहित्य:

तेलुगू भाषेचा विचार केला. तर रावुरी भारद्वाज ह्यांचा 'चंद्रमंडळ यात्रा' ह्या कथेचा वृत्तांत नायक देतो, असे दाखविले आहे. बोल्लीमुंता नागेश्वर राव ह्यांनी 'ग्रहांतर जात्रिकूलू' (ट्रान्सप्लॅनेरी टूव्हलर्स) ही विज्ञानकादंबरी लिहिली. ह्या कादंबरीमध्ये अन्य ग्रहांवरील काही लोक पृथ्वीवर येतात व ह्या ग्रहांवरील माणसांच्या जीवनमानांतील विलक्षण तफावत पाहून थक्क होतात. 'युगांतम्' ही कादंबरी यंडामुरी वीरेंद्रनाथ ह्यांनी लिहिली आहे. ह्या कादंबरीमध्ये एक उल्का आणि पृथ्वी ह्यांची टक्कर होऊन युगांत (विनाशाचा दिवस) कसा येतो ह्याचे चित्रण केले आहे. रेंतल नागेश्वर राव ह्यांची 'खीलोकमण' ही कथा विषयाच्या दृष्टीने वेगळी आहे. ह्या कथेमध्ये खी ही पिता होण्याची शक्यता शास्त्रीय दृष्टीने अजमावली आहे.

#### बंगाली भाषेतील विज्ञानसाहित्य:



बंगाली साहित्यातील सुकुमार रे 'होशोराम ऑरिजिन ऑफ द स्पीशीज' (१९२२) ही कादंबरी लिहिली आहे. ती उल्लेखनीय आहे. ही कादंबरी लिहिताना ऑर्थर कॉनन डॉईलकृत 'द लॉस्ट वर्ल्ड' (१९१२) ही कादंबरी सुकुमार रे ह्यांच्यापुढे होती. हेमेंद्रकुमार रॉय हे आणखी एक महत्त्वाचे लेखक आहेत. त्यांनी एच. जी. वेल्सच्या 'द इन व्हिजिवल मॅन'चे बंगाली भाषांतर 'अदृश्य मानुष' असे केले आहे. त्याचबरोबर त्यांनी स्वतंत्र कादंबऱ्याही लिहिल्या आहेत. 'कांचेर कॉफिन' (काचेचे कफन), 'मेघदूतेर भयं आगमन' (मेघदूताचे पृथ्वीवर आगमन) ह्या महत्त्वाच्या कादंबऱ्या आहेत. मंगल ग्रहावर जाऊन पुन्हा पृथ्वीवर येण्याची साहसकथा त्यांनी 'मेघदूतेर भयं आगमन' मध्ये लिहिली आहे. प्रेमंद्र मित्र (१९०४-१९८८) हे बंगालीमधील एक वेगळ्या शैलीचे लेखक आहेत. ह्यांनी लिहिलेल्या 'घानदा'च्या कथाही उल्लेखनीय आहेत. 'घानदा' हा कथा कथक त्याच्या कथांमध्ये वस्वर अविश्वसनीय वाटणारे परंतु वैज्ञानिकदृष्ट्या संभाव्य असे अनेक अनुभव येतात. विज्ञान, गुन्हेगारी आणि साहस ह्यांचे विलक्षण मिश्रण त्यांच्या कथांमध्ये आढळते. 'आकाशेर आतंक' (आकाशाचे भय), 'दुःखप्नेर डीप' (दुःस्वप्नाचे बेट) इत्यादी काही त्यांच्या उल्लेखनीय विज्ञानकथा होत. क्षितींद्रनारायण भट्टाचार्य हे प्रेमंद्र मित्रांचे समकालीन लेखक, त्यांनी 'अश्वत्थामार पा' (आश्वत्थाम्याची पावले) आणि 'धुमत पुरी' (निद्रिस्त शहर) ह्या विज्ञानाच्या काही समस्यांवर आधारलेल्या कथा लिहिल्या आहेत. आंतरराष्ट्रीय कीर्तीचे चित्रपटकार सत्यजित रे (१९२१-१९९२) हे बंगालमधील एक श्रेष्ठ विज्ञानकथाकार होत. आंतरराष्ट्रीय कीर्तीचे प्राध्यापक म्हणून 'प्रा. त्रिलोचन शंकू' ही व्यक्तिरेखा त्यांच्या विज्ञानकथांमध्ये येते. प्रा. शंकू ह्यांना मानवी संस्कृतीच्या सुरक्षिततेची आणि मानवाच्या भविष्याची चिंता आहे. ते अत्यंत कल्पक आणि बुद्धिमान आहेत. आधुनिक विज्ञान आणि तंत्रज्ञान व तंत्रज्ञान ह्यांच्या विविध शाखांतील तपशिलांचे निर्देश ह्या कथांमधून येतात. 'मनो द्विपरे रस्य' (मनो व्हीपाचे रहस्य), 'शंकू ओ अदिम मानुष' (शंकू आणि आदिम माणूस) ह्या त्यांच्या काही शंकू कथांपैकी विशेष उल्लेखनीय कथा आहेत. आधुनिक बंगालमधील नामवंत कवी आणि कादंबरीकार सुनील गंगोपाध्याय (१९३४) ह्यांनी काही विज्ञानकथा लिहिल्या आहेत. पृथ्वीपलीकडल्या ग्रहांशी संबंध व त्यांचे परिणाम, 'अंटी-मॅटर' (प्रतिद्रव्य) असे विषय त्यांच्या काही विज्ञानकथांमधून त्यांनी हाताळलेले आहेत.

शीर्षेदू मुखोपाध्याय हे सुनील गंगोपाध्याय ह्यांचे समकालीन असलेले एक महत्त्वाचे लेखक आहेत. त्यांच्या

विज्ञानकथांपैकी 'पगला गणेश' आणि 'बांनी' ह्या विशेष उल्लेखनीय कथा आहेत. 'पगला गणेश' ह्या कथेत २५८९ सालातील मानवी संस्कृतीचे चित्र उभे केले आहे. ही संस्कृती अनेक संदर्भात उदा. ललित कला आपली संवेदनशीलता कशी गमावून बसते, हे दाखविले आहे. 'बांनी'च्या कथेत बांनी गर्भावस्थेत असतानाच त्याच्या मेंदूत मायक्रोचिप प्रत्यारोपण कसे केले जाते आणि त्यामुळे गंभीर परिणाम कसे होतात, हे दर्शविले आहे. शीर्षेदू मुखोपाध्याय ह्यांच्या विज्ञानकथांमध्ये मानवातील अंगभूत शक्ती धोक्यावर मात करताना दिसतात, हे त्यांच्या विज्ञानकथांचे एक महत्त्वाचे वैशिष्ट्य आहे. संगणक विज्ञानाच्या आधारे ही शीर्षेदूनी काही विज्ञानकथालेखन केले आहे.

सय्यद मुस्तफा सिराज ह्यांच्या विज्ञानकथांमधून येणारी आणि आपल्या तल्लख बुद्धिमत्तेने अनेक गुढांचा वैज्ञानिक शोध लावणारी 'कर्नल नीलाद्री सरकार' ही व्यक्तिरेखा संस्मरणीय आहे. मराठीप्रमाणेच बंगालीमध्येही विपुल प्रमाणात विज्ञानकथालेखन होत आहे. त्यांतील काही महत्त्वाच्या लेखकांची नावे पुढीलप्रमाणे: विमल कार, अद्रिश वर्धन, संकर्षण रे, समरजित कार, अनिश देव, किशोर रॉय, सिद्धार्थ घोष, निरंजन सिंह इत्यादी.<sup>१०</sup>

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18.

## १९९० नंतरच्या कवितेतील मानवी सहसंबंधाचे बदलते स्वरूप

डॉ. गोपाळ ओमाणा गावडे

मराठी विभाग प्रमुख, बी.ए.बी.एड. विभाग,  
महावीर महाविद्यालय, कोल्हापूर.

प्रस्तावना-

दोन व्यक्ती एकत्र आल्या की संबंधांना सुरुवात होते. हे संबंध विविध पातळ्यांवर तयार होत असतात. जसे की वैयक्तिक, कौटुंबिक, सामाजिक, राजकीय, आर्थिक, सांस्कृतिक इ. या संबंधांचे अधिक प्रगल्भ रूप म्हणजे नाती होय. परंतु आजचे संबंध हे खरंच नात्यात रूपांतरित होत आहेत का? हा खरा प्रश्न आहे. संस्कृती ही नेहमीच निकोप सहसंबंधांचा आग्रह धरत असते. परंतु बहुसांस्कृतिकतेच्या या काळाने जागतिक स्तरावर निकोप मानवी सहसंबंधाविषयी शंका निर्माण केली आहे.

जागतिकीकरणाच्या काळात माणसा-माणसातील अंतर वाढते आहे. महानगरीय कवीला माणसा-माणसातील अंतर वाढल्यानंतर वस्तूच जग आपलंसं वाटत आहे. हे जग त्यांच्या एकटेपणात त्यांना सोबत करतं. त्याला एक चेहरा देतं किंवा असंही म्हणता येईल की, महानगरीय कवी वस्तूनाच एक चेहरा देऊन आपल्या

जगण्याच्या अवकाशात सामिल करून घेतो आहे. जागतिकीकरणात वस्तूंनी माणसांना आपल्या मागे लावून घराबाहेर काढलं आणि आपण घरात स्थान मिळवलं. त्यामुळे घरात आणि घराबाहेर माणसाला जास्तीत जास्त वस्तूंचा सहवास लाभला. ज्यांचा सततचा सहवास असतो त्यांना जगण्यात स्थान मिळतं हे मानसशास्त्र आहे. जागतिकीकरणाच्या काळात वस्तू माणांच्या जगण्यावर इतक्या हावी झाल्या आहेत की वस्तू आणि माणूस यांच्यात भेदच राहिला नाही असे चित्रण या कवितांमधून पाहायला मिळते. परंतु अगदी याच्या उलट चित्र ग्रामीण किंवा निमशहरी भागातून आलेल्या कवितेत पाहायला मिळते कारण या कवितेला हे वस्तूजग परकं वाटतं. जागतिकीकरणाच्या रेट्याला सामोरं जाण्यासाठी महानगरीय कवी कमीत कमी पर्यायी वस्तूंचं जग उभा करू शकले परंतु ग्रामीण कवितेला तो अवकाश उपलब्ध करून घेणं शक्य झालं नाही. त्यामुळेच कदाचित ग्रामीण कविता दुःखाचा सूर आळवताना दिसते. ग्रामीण कवी आणि वस्तूजग

यांच्यातील अंतर अधिक दुखरं बनतं. यामागचे कारण या कवितेला तिथलं गाव, परिसर, माणसं, निसर्ग, भवताल आपलासा वाटतो. परंतु दुर्दैव हे की या गावाला आपली ओळख टिकवता आलेली नाही आणि याविषयीची खंत या कवितेतून पाहायला मिळते. याचा प्रत्यय ग्रामीण कवितेतून घ्यायचा झाला तर ही कविता माणसांनी आणि गोतावळ्यांने भरलेल्या गावाच्या आठवणींना उजाळा देताना माणसांच्या बदललेल्या नीतीमतेच्या आघाताने थरारून गेलेली पाहायला मिळते. रमेश इंगळे उत्रादकर एक दुसऱ्याच्या अपार काळजीचे, अतोनात कळवळ्याचे आवाज कुठे लुप्त झालेत? या प्रश्नाने व्यथित होतात. हा कवी बदलेल्या गावाच्या वातावरणाने संभिमत होतो. अशा अवस्थेत त्याला किंचितही वाटले नव्हते क्वचितही की,

आपलेपणाच्या फुलांना परकेपणाचा वास येईल  
अतूट यातनांच्या ओसरीत पाय पसरेल तुटलेपणा  
(रमेश इंगळे उत्रादकर:२०१३:४६)

कारण अशा वातावरणात त्याच्या दृष्टीने,  
ऐलपैल माजलेल्या अहंकाराच्या चिवट तणात  
आशाच मरून जाते संवादाला कोंब फुटण्याची  
तेव्हा,

आस्थेचा प्रश्नच उद्धवू नये इतकी  
आधीच रया गेलीहे नाट्यांची.  
(रमेश इंगळे उत्रादकर:२०१३: ६६)

अशावेळी एका कवीने केलेली प्रार्थना  
संवादासाठीचा टाहो फोडणारी आहे. प्रेम आणि

आस्था यांनी भरलेल्या माणसातल्या माणसाला  
आवाहन करणारी आहे. उत्रादकर प्रार्थना करतात  
की,

सग्यासोयऱ्यांच्या माळावर  
बारोमास ढग फुटो  
आत्या चुलत्यांचा वंश वाढो  
मामा मावशीच्या चढो गगनावर  
रक्ताची माणसं झाडांसारखी  
एक दुसऱ्याला राहोत बिलगून  
उठू नये कुणी कुणाच्या मुळावर  
ईष्यर्ाहोवो खाक, द्वेषाचा पीळ जळो  
उरल्यासुरल्या दिवसात मोजण्या आपापल्या  
हरेकाला कातडीआतले आतडे किंचित कळो.

(रमेश इंगळे उत्रादकर:२०१३:२३)

संस्कृती, समाज आणि माणूस  
यांच्यातील परस्परसाहचर्याच्या स्वरूपानुसार  
त्यांच्यातील सहसंबंध घडत असतात. यानुसारच  
मानवी सहसंबंधाचीही तपासणी करावी लागेल.  
संस्कृती आणि समाज यातून मानवी सहसंबंध  
घडविले जातात. असे असेल तर आजच्या काळात  
समाजरचनेच्या उभारणीचा नव्याने विचार करावा  
लागेल. आजची समाजव्यवस्था व अर्थव्यवस्था  
भांडवलशाहीला ओलांडून खाजगीकरण जिचे दुसरे  
नाव उदारीकरण या दिशेने केलेली आहे. याचा  
परिणाम मानवी संस्कृतीवर होणे साहजिक आहे.  
जागतिकीकरण व खाजगीकरण या अत्याधुनिक  
तंत्रज्ञानावर आधारलेल्या व्यवस्थेमध्ये जिथे यंत्र  
व तंत्र यांनाच महत्त्व आहे तिथे मन, संवेदना,

स्पर्श, भावना यांना कितपत महत्त्व असू शकेल हा प्रश्न विचारात घ्यावा लागेल. याव्यतिरिक्त मानवी सहसंबंध तरी कशावर आधारित असू शकतात? माणसामाणसाला जोडणारा तंतू हा आजवर मन, भावना यावर आधारलेला होता. याची जागा आज ईष्यर्ा स्पर्धा, द्वेष, सूड आणि या तंत्रांनी घेतलेली आहे. या आधारावर नवे संबंध निर्माण होत आहेत. गणेश विसपुत्यांच्या ओळी नव्या संबंधांना ठळक करणार्या आहेत. ते म्हणतात,

विपुल आहेत म्हणता म्हणता  
ओघळून गेली ओंजळीतून मैत्र्यांची उबदार वाळू  
अज्ञात अन् अनोळखी आहेत म्हणता म्हणता  
आपले होऊन गेले  
विलक्षण विस्मयचकित  
करून टाकणारे प्रदेश  
आणि नव्याच स्नेहांचे अनाग्रही बंध

(गणेश विसपुते:२०१०:१६)

जागतिकीकरणाच्या दिशेने धावणार्या विकासप्रक्रियेत जर टेक्नॉलॉजी महत्त्वाची म्हणून स्वीकारावी लागत असेल तर त्यांनी घडविलेले मानवी सहसंबंध नाकारता येतील का? हा प्रश्न आजच्या काळात विचारण्याची गरज आहे.

मानवी सहसंबंध हे परिस्थितीनुरूप बदलत असतात असे सामाजिक, सांस्कृतिक बदलाच्या प्रत्येक टप्प्यावरचे निरीक्षण करता म्हणता येते. १९९० नंतरचे युग हे किंवा एकविसावे शतक माहिती-तंत्रज्ञानाचे युग म्हणून

ओळखले जाते. तंत्रज्ञानावर आधारित मानवी जीवन व मानवी जीवन व्यवहार ही नव्या काळातील माणसाची ओळख आहे. अशा वातावरणाचा मानवी सहसंबंधांवर परिणाम होणे साहजिक आहे. सहसंबंधातील हा बदल १९९० नंतरच्या कवितेतून ठळकपणे समोर येतो. कौटुंबिक, सामाजिक, सांस्कृतिक इतकेच नव्हे तर लैंगिक संबंधातली तंत्रज्ञानाने कसा शिरकाव केला आहे हे यातून लक्षात येते.

पहिल्या संभोगावेळी मी घाबरून गच्च  
कंमेर्यात शूट झालेल्या संगणकाच्या  
फ्लिकरींगसारखी  
माझ्यात फ्लिकरींग अस्वस्थता  
तू मात्र व्लू फिल्ममधल्या स्टडसारखा  
शतप्रतिशत कॉन्फिडन्ट

(श्रीधर तिळवे:२००४:१३)

हे तंत्रज्ञान एखाद्या व्हायरस सारखे वाटत असले तरी तो या काळात एखाद्या जीवाणू सारखे काम करतो. कारण माहिती-तंत्रज्ञानाच्या युगात अस्सललेला अभिव्यक्त करण्यास तो समर्थ ठरतो. या सर्व संबंधांचे चित्रण अनेक तांत्रिक प्रतीकांनी केले जाते. या पद्धतीने नव्या संबंधांची रचना हे या बदलाचे वैशिष्ट्य आहे.

माझे डोळे झिप करून पाठवलेत  
अटॅचमेंट म्हणून  
एकदा तरी उघडून वाच  
डिलीट करण्यापूर्वी

(सचिन केतकर:२००४:२१)

कंप्युटराईज्ड झालेल्या माणसाला आपल्या सहकार्याला असं आर्जव करावं लागतं. न बोलता डोळ्यांनी बोलून मनातलं ओळखवणारा जिव्हाळा हरवल्यानेच अशी भावनांची भीक यंत्रमानवाला मागावी लागते.

"अनेक कवी जागतिकीकरणामध्ये माणसाचे जगणे त्याचे इतरांसोबतचे संबंध हे कृत्रिम, बेगडी, एकारलेले, साचेबद्ध, कामचलावू बनल्याचे उल्लेख करतात. या कवितांमधून माणसाला आपला जवळचा वाटणारा माणूस हा हाडामांसाचा माणूस म्हणून येत नाही तर दोरीवर एखादं गोणपाट वाळत टाकलेलं असावं, शर्ट, पॅट किंवा कपडे या स्वरूपात येतो. घराकडे रोजच्या धकाधकीच्या घड्याळ्याच्या काट्यावर चालणारी रोजच्या शेड्यूलमधील माणसे घरी येत नसतात तर शर्ट पॅट घरी येतात असा उल्लेख या कवितांमधून येतो. उत्तम कांबळे म्हणतात, काही केल्या माणसाच्या वाट्याला आलेलं धावणं संपत नाही. तो स्थिर असूनही धावतो आणि धावताना तर धावतोच. कुटुंबामध्ये त्याचा सहभाग कमी व्हायला लागतो. कुणाशी किती बोलायचं याचाही जणू एक विहिद्विग प्रोग्राम बनून जातो. प्रेम, जिव्हाळा, वात्सल्य आदि गोष्टी हळूहळू डिलिट व्हायला लागतात त्याच्याजागी घराघरात माणसाच्या आकृत्या दिसू लागतात. काळीज झाडावर ठेऊन सुसरीला फसवणार्या माकडाप्रमाणे घडायला लागतं. प्रेमाच्या जागी परकेपणाची छाया पसरायला लागतात.

परस्परांच्या ओळखीसाठी विहिजीटिंग कार्ड, आयडेंटिटी कार्ड यांचा वापर सुरू होतो.' (उत्तम कांबळे:२००९:४६) त्यांच्या मते आज घराघरात हा गतिमानतेचा रोग पसरू लागला आहे. अज माणूस म्हणून काय उरले आहे असा प्रश्न ही कविता वाचत असताना सतत पडतो. कारण सचिन केतकरांसारखा महानगरीय कवी 'माणसाचा उल्लेख करताना म्हणतो की ज्याला आपण माणूस वगैरे म्हणतो, शेवटी त्वचाच की' (सचिन केतकर:२००४:२-३) 'माणूस म्हणजे त्वचा' इथपर्यंत माणसाची व्याख्या का घसरावी याचेही उत्तर मानवी सहसंबंधाचा विचार करताना शोधावे लागेल. बरं, माणूस म्हणजे त्वचा इतकीच जर माणसाची व्याख्या असेल तर त्वचा कोणते सहसंबंध घडविते? त्वचा ही बाह्यस्तरीय आहे. क्रियांना प्रतिक्रिया देणारी अशी एकमार्गी आहे. मग मानवी संबंध ही अशाच स्वरूपाचे घडले जाणार यात शंका उरत नाही. म्हणूनच की काय सचिन केतकर पुढे या कवितेमधून आतडी, यकृत, प्लीहा, किडण्या, जठर, उदर म्हणजेच माणूस अशी व्याख्या करतात. तुटक तुटक अवयवांमधून हा माणूस कवितांमध्ये सतत भेटत राहतो. सचिन केतकर याच कवितेमध्ये पुढे फुफुसांमागे लपलेला कंटाळवाणा थकलेला बुस्टर पंप असा माणसाचा उल्लेख करतात. बुस्टर म्हणजे निर्दिष्ट केलेल्या वस्तूंचा पूर्ण विध्वंस करणारा माणूस होय. अशा माणसाकडून कोणत्या पद्धतीचे सहसंबंध घडविले जातील?

याच बदलाचे दुसरे एक अंग म्हणजे सधकाळात मानवी सहसंबंध हे आर्थिक निकषावरच पोसले जाताना दिसतात हा जागतिकीकरण व खाजगीकरणाचा परिणाम होय. कधीकाळी प्रेम, जिद्दहाळा, स्पर्श यासाठी जोपासले जाणारे संबंध आज वैयक्तिक व व्यावहारिक फायद्यासाठी वापरले जाताना दिसतात. संबंध घडणं किंवा बिघडणं यास समकालीन वास्तवातील स्थित्यंतर कारणीभूत ठरत असतात. आर्थिक स्तरावरील विकास जेव्हा सामाजिक व्यवस्थेवर परिणाम करू लागला तेव्हा त्यातील स्पर्धा आणि ग्राहकवृत्ती सामाजिक सहसंबंधांमध्ये शिरली. मानवी सहसंबंधांचा पायाच या विकासाने बदलवून टाकला. मानवी सहसंबंधांमध्ये ग्राहकवृत्ती कशी शिरली होती. आणि त्याने मानवी संबंध कसे बिघडवले याचे उदाहरण दिनकर मनवरांच्या 'दृश्य नसलेल्या दृश्यात' या काव्यसंग्रहातील पाण्यासंदर्भातील कवितांमधून पाहावयास मिळते. या सर्वच कविता वाखाणण्याजोग्या आहेत. यापैकी एका कवितेत कवी म्हणतो,

ऑजळीत पाणी घेऊन भूक भागवावी असं पाणी  
सार्वजनिक थोडंच राहिलं आहे आता कुठं  
पाण्याचं खाजगीकरण होत चाललंय या ग्लोबल  
जगात

(दिनकर मनवर:२०१४:२०)

पाणी हे जीवन, पाणी हे निधर्मि किंवा  
पाण्याचा दानधर्म या सर्वच संकल्पना कवी

खाजगीकरणात बाद ठरवतो. तेव्हा पाणी या विनासायास, मुबलक मिळणार्या नैसर्गिक गोष्टीने जोपासलेले पोषक मानवी सहसंबंध इतिहासजमा होतात. पाण्यासाठी तिसरं महायुद्ध होईल असं भाकित अभ्यासक व तत्त्ववेत्त्यांकडून केलं जातं तेव्हा हे भाकित ग्राहकवृत्तीच्या माणसानं निर्माण केलेल्या मानवी सहसंबंधांचं असतं. यावरून असं नक्कीच म्हणता येतं की भविष्यातील मानवी सहसंबंध हे मानवी गरजेपेक्षा अधिक बाजाराच्या गरजेकडून निर्धारित केले जातील. राजकीय स्थिती-गतीनेही मानवी सहसंबंधांना एक आयाम पुरविलेला आहे. शासकीय ध्येय-धोरणं विविध गटातील वर्गातील लोकांना एकत्र आणतात, कधी विरोधात तर कधी पाठिंब्यासाठी. तिच राजकीय ध्येय-धोरणं व निर्णय एका गटाला प्रबल करून दुसऱ्याला वेढबिगार बनवतात. मालक-मजूर हा वर्ग काहीवेळा शासकीय नियमांचे फलित असते. एका गटाला मिळणारे सरकारी फायदे दुसऱ्या गटाला विरोधात उभा करण्यास व संबंध बिघडवण्यास कारणीभूत ठरतात. तर राजकीय आश्वासनांचा अर्थ कळालेली सजगता कामचलाऊ संबंधांना वाव देते. वीरधवल परब यांच्या 'मम म्हणा फक्त' या कवितासंग्रहातील 'आणखीन काय काय हवं बोला पटकन' या कवितेत दिसतं. एका मताच्या बदल्यात मिळणार्या सुविधांची जंत्री व त्यातून गोड गुळगुळीत संबंधांच्या निर्मितीचे चित्र या कवितेत कवी उभे करतो. तर वेढबिगारांचे चित्र

'विजेच्या तारा ओढणारे बिहारी युवक' या कवितेतून पाहावयास मिळते. ज्याप्रमाणे चंगळ्याद उपभोगाला आणि मानवी संबंध घडवणे किंवा बिघडवण्याला कारणीभूत ठरतो त्याचप्रमाणे गरिबी देखील कशी कारण ठरते हे 'आकांत' या वीरधवल परब यांच्या कवितेतून लक्षात येते. या कवितेत तात्पुरत्या घरांच्या दरवाज्यात मुलं आकांताने रडताहेत. त्याच घराच्या दरवाज्यात अर्धवट नशेतला या मुलांचा बाप त्यांच्याकडे त्रयस्थपणे पाहतोय. इतकेच नव्हे तर गोधडी शिवत बसलेली, नको असलेल्या बाळाचं ओझं सांभाळत कष्टावलेली आई तिलाही या गलबला ऐकू जात नाही. याच्या शेवटी कवी 'सवयीनं' हा एक शब्द लिहून या दारिद्र्यातील आकांत दैनंदिन झाल्यानंतर सर्वसामान्यांसाठी संवेदनशील व हळव्या करणार्या संबंधांनाही कसे बोथट करतो हे लक्षात येते. आईला बाळ नकोस होणं हा दारिद्र्याने आई-मुलातील सर्वश्रुत संबंध बिघडवला आहे. शहर आणि व्यवस्था यामधून माणसाला माणूस म्हणून बेदखल केले जाणारे संबंध घडले जात आहेत.

आज सामाजिक सहसंबंध मीडियाच निश्चित करत आहे. यासोबत संगनमत केलेल्या धर्मकारण, अर्थकारण, राजकारण यांनी या सहसंबंधांना एक वेगळीच धार आणली आहे. पूर्वी माणसामाणसातील संबंध हे जात, धर्म, वंश, लिंग, वर्ग यावर आधारित होते. आज हे संबंध पैसा, स्टेट्स यावर आधारित आहेत. परंतु यापैकी

कोणत्याच आधारलेले संबंध हे माणसाचा माणसाशी संबंध जोडण्यास पुरे नाहीत. खऱ्या अर्थाने माणसाचे माणसाशी नाते निर्माण होण्यासाठी जे घटक आवश्यक असतात त्यापासून माणूस नेहमीच दूर असल्याचे दुःख हे प्रत्येक काळातील कवी व्यक्त करत आलेला आहे. आरती प्रभू, येस यासारख्या कवीच्या कवितांमधून ते अधिक खोल व गूढगंभीरपणे व्यक्त होते. आज माणसाला माणसाशी जोडून घ्यायला वेळच नाही. वेळ हा दोन माणसांना जोडणारा पूल या काळात हरवला आहे. आज माणसाला माणसाशी जोडून ठेवणारा गाव किंवा तिथली संस्कृती, समाज व्यवहार, चालीरिती, रूढी, परंपरा नसून वस्तू, समाजमाध्यमं, सोशल कॉन्टॅक्ट, हॉटेलं, पार्टी, इव्हेंट्स आहेत. जागतिकीकरणाने माणसा-माणसातील अंतर वाढवलं. माणूस माणसाला पारखा होऊ माणुसकी हरवली. माणुसकीचा व्यवहार झाला. परंतु जागतिकीकरणाने घडवून आणलेल्या बदलांकडे थोडी दृष्टी स्वच्छ करून पाहिली की हा काळ कसा उपकारक आहे हे ही लक्षात येतं. या काळात पूर्वीची उत्तरंडीची समाजव्यवस्था जाऊन सरळरेषेतील सहसंबंध आले आहेत, हे त्याचे एक उत्तम उदाहरण होय. त्याचबरोबर जातव्यवस्था जाऊन किंवा श्रेष्ठ, कनिष्ठ भेदभाव नष्ट होऊन सर्वांना समान लेखणारी बाजारव्यवस्था अस्तित्वात आली आहे. नवे सामाजिक सहसंबंध हे यावर आधारलेले आहेत. सोशल मीडियावरून

होणारी लग्न, चर्चा, वाद, टीकाटिप्पणी आपणास आपले वादू लागले आहेत. या काळाने वर्षानुवर्षे उपेक्षित, समाजवंचित वर्गाला मुक्त केलं आहे. संधी पुरवली आहे. तर दुसऱ्या बाजूला यशवंत मनोहरांच्या कवितेतून दृश्य होते तसे जागतिकीकरण म्हणजे सर्व उपेक्षितांनी लढावयाची लढाई आहे. (उत्तम कांबळे:२००९:२३) बिघडलेल्या संबंधांनी विशिष्ट वर्गांना आपआपल्या प्रश्नांच्या, समस्यांच्या व फायद्याच्या हेतून एकत्र आणले आहे. या बदलाने नवे सामाजिक व मानवी सहसंबंध घडवले हे देखील मान्य करावे लागते. या गर्दीत सर्वांचाच चेहरा हरवला असला तरी या काळाने प्रत्येकाला त्याची त्याची अशी स्वतंत्र ओळख मिळवून दिली आहे. आजवर स्त्रियांना तिची ओळख नव्हती. परंतु जागतिकीकरणाने अस्तित्वनिर्मितीसाठीचा आत्मविश्वास दिला आहे. या काळाने ओळखीचा कोलाहल जरी निर्माण केला असला तरी प्रजा दया पवार नाट्यांची, घरांची, भांड्याकुंड्यांची, पुस्तकांची न समष्टीची पुन्हा मांडामांड करतात. कशाकशात अडकून पडलेलं, फडफडत राहिलेलं तिचं स्त्रीभान ती निर्भयपणे सोडवून घेते. पुन्हा नव्याने ही मांडामांड करताना तिचा मूळ रंग पाण्याच्या लोंढ्यासारखा खळखळत येतो. ज्यानं तिला पारदर्शित्व येतं व तिला कसलंच भय वाटत नाही. म्हणूनच ती समकालाविषयी आत्मविश्वासाने निष्कर्ष मांडू शकते की,

प्रत्येकजण नाही करू शकत

जिवापाड प्रेम प्रत्येकावर

एकेका बेटात, सुबक सांधून घेतलीये प्रत्येकाने  
प्रेमाची असीम वास्तवता (प्रजा पवार: ५२)

आजवर प्रेमापासून वंचित राहिलेल्या व्यक्तीलाच हे सत्य सापडू शकतं. प्रत्येकाने 'एक विश्व प्रत्येकाएवढं' घडवलं आहे. हे तिच्यादृष्टीने आजचंच वास्तव आहे असं नाही, हे म्हणणं संस्कृतीतील मानवी परस्परसंबंधातील इतिहासाला तपासून पाहायला लावणारं आहे.

हेमंत दिवटे 'माणूस मेला तरी...' या कवितेत 'माणूस मेला तरी त्याचा इमेल आयडी इरेज होत नाही' असं म्हणतात. पुढे ते 'फेसबुक, आर्कुट वरचं प्रोफाइल कायम/जसं ताज, अजिंठा, कुतुबमिनार' असंही म्हणतात. माणूस 'कीर्तीरूपी उरावा' हे मानवी जगण्याचं मूल्य होतं. परंतु सोशल साइटस्वर निर्माण होणार्या संबंधाविषयी या कवीचं तत्वज्ञान आहे ते म्हणजे, कमी कुवतीच्या संबंधावर आपोआप चढत जाते काळाची भिंत. नव्या काळात नव्या पद्धतीने निर्माण होणारे संबंध हे तांत्रिक दृष्ट्याच चिरकालीन असतात.

समकालीन वास्तवावर भाष्य करणारा कवी कौटुंबिक संबंधांची 'पेरेंट्स फोल्डर' मध्ये वासलात लावून रिकामा होतो. आई-वडिलांसोबतचे संबंध हे तर या काळात अस्वस्थ करणारं, जीव गुदमरवणारं अवघड जागीचं दुखणं होय, जे सांगता येत नाही ना दाखवता येतं असं झालं आहे. ज्याची वासलात एका सामाजिक



संस्थेत लावून सुस्कारा टाकण्याच्या धडपडीत कापीरिट जगातली पिढी दिसते. माणूस माणसाच्या समोर आला की अनेक नेणीवबंध जागे होतात आणि हे बंध या जाणिवा टाळू पाहणारा किंवा किंबहुना धकाधकीत वेळ नसल्याने टाळू, दावू पाहणार्या माणसाला हे बंध भुतासारखे छातीवर बसल्यासारखे वाटतात. छाती दडपून टाकतात, दोन माणसांच्या जवळ असतानाचा घुसमटणारा संवाद हा मानसिक स्वस्थ्यासाठी दुराव्याची अपेक्षा करतो. म्हातार्या आईवडिलांसोबत वावरतातना या कवीलाही असेच दडपण येते. त्यांना काठी टेकत चालताना पाहून कवीचं बलडपेशार वाढतं. कंप्युटरराइज्ड पिढीचा त्यांचा पॉवरप्लस आवेग डिस्चार्ज होतो. 'आईच्या भेगा पडलेल्या पायांवर चारी मुंड्या चीत झालेला भूतकाळ आणि खरखरीत हातांमधलं दर्दनाक वर्तमान मनाच्या ग्रेनाइटवर सटसट घसरून जायचं' अशी कवी प्रतिमा वापरतो. समोरासमोर असताना घुसमटणारा संवाद होतो. मात्र कवी जेव्हा फोनवरून त्यांच्याशी संपर्क साधतो तेव्हा मात्र प्रत्यक्ष भेटीतलं एकमेकांना टाळणारं, परक्यासारखं वाटणारं आपलं नातं आई-बाप मुलाचं झाल्याचा प्रत्यय येतो.

अभय दाणी या सारखा कवी नात्यांचा वेध घेताना काहीसा अस्वस्थ होतो. नाती जोडताना होणारी मानसिक व भावनिक दमछाक कवीला फकीर बनवते. जीवनाच्या प्रवासात दोघांमधील नात्यांच्या सोबतीत पडत जाणारं अंतर हा संभ्रम

निर्माण करणारा असतो. एकामागून एक दालणं सैरादैरा रिकामी होत जावीत तसा आणि शेवटी राजमहालाची अंधार कोठडी व्हावी असा भयाण अनुभव त्याला येतो आणि अंधार बाहेरून आत येतो की आतून बाहेर जातो हेही लक्षात येत नाही. तरीही कवी यातून नात्यात पडत जाणार्या अंतराचा शोध घेताना दिसतो परंतु या काळाचे दुर्दैव असे की हा शोध नेहमीच निसरडा राहिलेला आहे.

वर्जेश सोलंकी सारखा कवी आई मुलगा आणि बाप यांच्या नात्यातील एक वेगळाच चेहरा समोर आणतात. हा चेहरा समकालीन वास्तवाला अभिव्यक्त करतो. टोकदार अनुभवाचे प्रत्ययकारी दर्शन कवितेच्या 'मुलं कंटाळतात बापाला' या शीर्षकातून घडते. लहानपणी बापाचं बोट सोडून चालणारी मुलं पुढं व्यक्तीस्वातंत्र्याचा अनुभव घेताना नात्यांची कशापद्धतीने आधुनिक टर उडवतात आणि बापालाच घाम फोडतात हे ज्वलंत उदाहरणांच्या आधारे कवी व्यक्त करतो. बापाला कंटाळणारी मुलं हे जग आधुनिक काळातील मिथक कथात्मक पद्धतीने कवी या कवितेत मांडतो. काळातील व पिढ्यातील अंतर हे रक्ताच्या नात्यांनासुद्धा अंतर देते हे नव्या वास्तवातील सत्य आहे. म्हणूनच लहानपणी अधिकारवाणीने मुलांना समजावणारा बाप किंवा आदरयुक्त भीती मागील काळातील या मूल्यांच्या मुस्काटात ठेवून देणारा मुलगा या कवितेत कवी उभा करतो. तो आपला मुलगा की बाप अशा संभ्रमापर्यंत येऊन

ठेपलेले त्यांचे नाते त्या दोघातील नात्यांचा कडेलोट करतो. मुलं दमवतात आपल्याला आपल्या कडेवर बसून

अनुभवलेल्या जगाशी आपली तोंडओळख करून देतात मुस्काटात ठेवल्यासारखी  
(वर्जेश सोलंकी:२००९:२४)

अशावेळी अरुण काळे म्हणतात त्याप्रमाणे म्हणावे लागते की, नाती संपली की माणसंही स्कॅपमध्ये निघतात. माणसाला माणसाशी जोडून ठेवणारा धागाच हरवल्याचे या सर्वच परिस्थितीतून पाहावयास मिळते.

#### समारोप-

मानवी विकासातील एक टप्पा म्हणून जागतिकीकरणाकडे पाहावे लागेल. परंतु जागतिकीकरणाचे मानवी जगण्यावरील परिणाम पाहता सध्याकालीन विकासाची व्याख्या करणे कठीण बनते. आजचा विकास नेमका कोणत्या दिशेने जातो आहे? या प्रश्नाचे उत्तर देणे कठीण बनले आहे. कारण आर्थिक विकास हा सर्वांगीण विकास असू शकत नाही. त्यामुळेच सामाजिक, सांस्कृतिक पातळीवर अनेक समस्या निर्माण झाल्या आहेत. जागतिकीकरणात स्पष्ट होणारे मानवी सहसंबंधांचे चित्रण त्याकडे पाहण्याची एक

दृष्टी प्रदान करते. निकोप नात्यांच्या बांधणीची गरज अधोरेखित करते. देशाला स्वास्थ्य व विकास यासाठी आज निकोप मानवी सहसंबंधांची गरज आहे. अनेक स्तरावरील या संबंधांचे सक्षमीकरण हे देश व व्यक्तीविकासाला हातभार लावणारे असते हे संशोधनांनीही सिद्ध केले आहे. संदर्भ-

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## 19.

विमुक्त भटके साहित्य संस्कृती यांचा जागतिकीकरणामध्ये साहित्य,  
चित्रपट, लघुपट, कथा यामध्ये घेतलेला वेध – एक चित्रण

डॉ. शैलजा मंडले,

प्रा. जयवंत दळवी

महावीर महाविद्यालय, कोल्हापूर

जागतिकीकरणाची प्रचंड मोठी लाट आलेली आहे. अनेक मानव समूह यामध्ये जगण्याची धडपट करीत आहेत. इंटरनेटच्या माध्यमातून जगातील कोणत्याही क्षेत्रातील बदल त्वरीत कळत आहेत. अशा वेळेस भारतीय समाजातील तळागाळातील घटक 'विमुक्त भटके' हा मानव समूह अजूनही विकासाच्या कोणत्याही पातळीवर पोहचलेला नाही. यासाठी विमुक्त भटक्यांच्या जीवनावरील साहित्य, लघुपट, चित्रपट यामध्ये साकारलेले त्यांचे जीवन जे अनेक लेखकांनी, दिग्दर्शकांनी मराठी साहित्य, चित्रपट, लघुपटाच्या माध्यमातून या परिघाबाहेरच्या संस्कृतीला शब्दबद्ध करण्याचा प्रयत्न केला आहे. किंवा चित्रपटाच्या माध्यमातून या भटक्या विमुक्तांची वैशिष्ट्ये जाणून घेवून दाखवण्याचा प्रयत्न केला आहे. मराठीतील सुप्रसिद्ध लेखक आण्णा भाऊ साठे यांच्या "माकडीचा माळ" या कादंबरीवरून 'वैजंयता' या चित्रपटामध्ये माकडवाल्याचे चित्रण करण्यात आले आहे. सतत फिरून आपल्या पाळलेल्या माकडाना घेवून गावोगावी फिरून 'माकडाचे खेळ' करून पैसे मिळवणारा कुच कोरवी समाज याला त्यांच्या माकडाच्या खेळावरून 'माकडवाले' असा इतर समाज त्याला म्हणत असतो. तसेच जुन्या मराठी चित्रपटात रामोशी समाजाचे चित्रण दरोडेखोरे असे करण्यात आले आहे. कोणाला तरी संपवायचे असेल तर रामोशी लोकांना 'सुपारी' द्या असे अनेक मराठी चित्रपटात या विषयी चित्रण करण्यात आले आहे. 'सर्जा' या मराठी चित्रपटात शिवाजी महाराजांच्या दुर्गम अभेद्य किल्ल्यावर कोणी चढून जाईल का? अशी दवंडी गावोगावी फिरवली जाते. त्यामध्ये 'सर्जा' हा डोंबारी समाजातील युवक ठरवतो की तो अभेद्य, दुर्गम किल्ला वर चढून जायचे. त्याल वर चढून जाण्यासाठी त्यांच्या पत्नीने खाली ढोल वाजवत राहून तो किल्ला चढून जायचे ज्याला सध्या आपण मोटिव्हेशन म्हणजे प्रेरणा म्हणतो ती देत राहयची या चित्रपटाला रमेश

देव यांना राष्ट्रीय पारितोषिक मिळाले परंतु अजूनही या समाजाच्या धाडसाचा उपयोग योग्य रितीने व्हावा यासाठी शासन दरबारी प्रयत्न झाले नाहीत. श्री शिव छत्रपतींच्या नावाने दूरदर्शनवर स्टार प्रवाहवर 'राजा शिवछत्रपती' ही मालिका लोक आवडीने पहायचे. छत्रपती शिवाजी महाराजांनी वेगवेगळ्या समाजातील अनेक लोकांना काम देवून या सर्व समाजाला एकत्रित ठेवले होते. शिवाजी महाराजांच्या गुप्तहेर खात्याचे प्रमुख बहिर्जी नाईक यांची भूमिका कोल्हापूरचा कलाकार संजय मोहिते यांनी केली आहे. रामोशी समाजातील बहिर्जी नाईक यांचे नाव मालिकेने अजरामर केले परंतु सांगली जिल्ह्यातील खानापूर तालुक्यातील बहिर्जी नाईक यांची समाधी अथवा स्मारक अजूनही पडक्या अवस्थेत आहे. परिघा बाहेरच्या या समाजाला जागतिकीकरणाच्या अवरथेमध्ये असलेल्या विमुक्त भटक्या जातीमधील 42 जाती जमाती आपल्याच विश्वात दंग आहेत. कोल्हापूर छ. शाहू महाराजांनी 'विमुक्त भटक्यांना' न्याय देण्याचे काम फार जोमाने केले होते कारण महाराष्ट्रातील या जाती जमातीना करवीर नगरीत आणून त्यांना स्थिर करण्याचा प्रयत्न त्यांनी केला होता. 'विमुक्तायन' या पुस्तकाचे प्रसिद्ध लेखक उपराकार लक्ष्मण माने यांनी महाराष्ट्रातील विमुक्त भटक्या जाती-जमातीची वैशिष्ट्ये, लक्षणे याचा अभ्यास मा. प्राचार्य टी.एस.पाटील, मा. प्राचार्य राजेंद्र कुंभार यांच्या समवेत केला आहे. त्यामध्ये महाराष्ट्रातील पारधी समाजाची सर्वात मोठी वस्ती छ. शाहू महाराजांनी 1859 साली कोल्हापूर मध्ये स्थापन झाल्याचा उल्लेख आहे. याचबरोबर विमुक्त भटक्यासाठी समाज सुधारणेचे काम करणारे मा. भीमराव गस्ती यांनी 'बेरड' आणि 'आकोश' या पुस्तकामध्ये बेळगांवच्या अलिकडे 'इंडाल' कंपनीला या बेरड जमातीनी आपली सर्व जमिन आपल्या घरातील प्रत्येकी एक माणूस या कंपनीमध्ये घेतला जाणार या आशेने कंपनीला देवून टाकली. पण जेव्हा कंपनी सुरु झाली तेव्हा 'कुशल कामगाराचे कौशल्य नसल्यामुळे या लोकांना

कामावर घेता येणार नसल्याचे सांगण्यात आले. तेंव्हा या समाजातील फक्त एकमेव शिकलेली व्यक्ती होती ती म्हणजे डॉ. भीमराव गस्ती (वस्तीचे संरक्षण गस्त घालून करणारा बेरड समाजातील व्यक्ती म्हणून 'गस्ती' हे नाव) यांच्याकडे हे सर्व लोक गेले की तू शिकलेला आहेस आमच्याबरोबर येऊन तूच या इंडाल कंपनीच्या मालकाबरोबर बोलू शकतोस त्याप्रमाणे डॉ. भीमराव गस्ती हे त्या सर्व लोकांबरोबर गेले कंपनीच्या मालकाला त्यांनी निखून सांगितले की, हे लोक अशिक्षित असले तरी तुम्ही त्यांना वचनबद्ध केल्याप्रमाणे कामावर ठेवून घेतले पाहिजे ते कुशल नसतील त्यांना प्रशिक्षण देवून कामावर ठेवा तुम्हांला त्यांच्या जमिनी तश्या घशात/हडप घालता करता येणार नाहीत. त्यानंतर डॉ. भीमराव गस्ती यांनी या समाजाच्या विकासाला पूर्ण वाहून घेतले. त्यांचे 'बेरड' हे आत्मचरित्र आहे तर 'आक्रोश' या समाजातील लोकांच्या वेदना आहेत. मुंबई विद्यापीठाने ही दोन्ही पुस्तके मराठी अभ्यासक्रमांसाठी बी.ए. च्या वर्गासाठी अभ्यासण्यास घेतली आहेत. तसेच 'बेरड' या आत्मचरित्राचे पाठयपुस्तक मंडळाने शालेय अभ्यासक्रमात 'पाठ' लावले आहेत. याबरोबरच गबाळकार दादासाहेब मोरे यांच्या 'गबाळ' या आत्मचरित्राने विमुक्त भटक्यांच्या जीवनशैलीवर प्रकाश टाकला आहे. तसेच त्यांच्या पत्नी सौ. विमल मोरे यांच्या 'तीन दगडाची चूल' या पुस्तकांने पालावरच्या स्त्रीचे चित्रण केले आहे. ज्यामध्ये पालावरची आज पेटलेली चूल उद्या नक्की पेटेल का? असा प्रश्न आहे. जागतिकीकरणामध्ये एकीकडे झटपट होणारा श्रीमंत वर्ग आणि एकीकडे पालावर, गांवोगावी भटकणाऱ्या या लोकजीवनाचे प्रश्न खरोखरच निश्चित काय दर्शवितात? विमुक्त व भटक्या लोक जीवनाचा वेध सुध्दा या जमातीमध्ये न जन्मलेल्या लेखकांनी घेतला आहे. त्यामध्ये महाराष्ट्राचे वाल्मिकी पद्मश्री ग.दि. माडगूळकर यांनी आपल्या अनेक कथांमध्ये त्यांच्या जन्मस्थळी 'माडगूळ' गावातील आजूबाजूला राहणाऱ्या या जाती –जमातीमधील लोकांचा वेध घेतला आहे. त्यांच्या 'धर्मा रामोशी' या कथेवर चित्रपट सुध्दा निघाला आहे. तर सुप्रसिद्ध लेखक शंकरराव खरात यांच्या 'स्वातंत्र्य कुणाच्या दारी' या पुस्तकांमध्ये भारताला स्वातंत्र्य मिळाले परंतु या जातीजमाती आहे त्याच अवरथेत आहे. म्हणूनच त्यांनी पुस्तकाला नांव दिले आहे. स्वातंत्र्य कुणांच्या दारी? गिरीश प्रभुणे यांच्या 'पारधी' या पुस्तकाला महाराष्ट्र सरकारचे पारितोषिक मिळाले. पारधी वसाहतीचा अभ्यास करून त्यांनी शिकविण्याचे,

सुधारण्यांचे काम सध्या गिरीश प्रभुणे करीत आहेत. सुप्रसिद्ध लेखक व्यंकटेश माडगूळकरांनी त्यांच्या कथेचे नायकच या समाजातील व्यक्तींना करून त्यांच्या गुणवैशिष्ट्यांचे चित्रण केले आहे. सध्या दै. सकाळ तर्फे प्रसिद्ध सदरामध्ये होणाऱ्या रविवार सप्तरंग पुरवणीमध्ये मा. उत्तम कांबळे यांचेही 'फिरस्ती' हा विशेष लेख या विमुक्त भटक्यांच्या वास्तवतेचे चित्रण करीत आहेत.

सैराट या चित्रपटाचे दिग्दर्शक मा. नागराज मंजुळे हे स्वतः वडार समाजातील आहेत त्यांनी 'पिस्तुल्या' हा एक लघुपट केला. त्यामध्ये या समाजाचे चित्रण केले आहे. शाळेतील वातावरण या मुलाला पिस्तुल्याला आवडते पण त्याची आई म्हणते शाळेत जावून पोट भरणार आहे का? आणि ती त्या मुलांच्या म्हणजेच पिस्तुल्या त्याच्या मामाला सांगतो की याला चोरी करायला शिकव आणि तो मामा बसमध्ये लोकांची पाकिटे कशी मारायची हे शिकवतो आणि तो मारलेली पाकिटे घेवून पिस्तुल्या शाळेच्या भिंतीबाहेर येवून रडत शाळेकडे पहात असतो असा या लघुपटाचा हृदयद्रावक शेवट केला आहे.

**फॅड्री :** नागराज मंजुळे यांच्या 'फॅड्री' या चित्रपटामध्ये वडार समाजातील डुकुर पकडणाऱ्याला 'फॅड्री' हा शब्दा वापरला जातो. नागराजच्या बालपणामध्ये त्यांना 'फॅड्री' हे उपहासाने म्हटले जाते. परंतु चित्रपटामध्ये या सर्व वास्तवतेचे चित्रण करून 'फॅड्री' हा चित्रपट आंतरराष्ट्रीय स्तरावरती गेला.

डॉ. किशोर शांताबाई काळे यांच्या 'कोल्हाटयांचे पोर' या आत्मचरित्रामध्ये कोल्हाटी समाजातील स्त्रियांच्या पोटी जन्माला आलेल्या मुलांच्या बापाचा पत्ता नसतो अशा वेळेस लहान वयातील किशोरला शिक्षणाची आवड असते. शाळेला जात असताना तमाशाच्या फडातील कलावंताच्या पायात घुंगरे बांध, पाठीला पावडर लाव. ही काम करत आणि वडिलांच्या नावांच्या ऐवजी डॉ. अनिल शांताबाई काळे हे नांव लावल्यावर समाजाची उपहासात्मक दृष्टीला तोंड देत वैद्यकिय शिक्षण पूर्ण करावे लागले. या आत्मचरित्रातून कोल्हाटी समाजातील वेदना जाणवतात.

'उचल्या' आत्मचरित्र लिहणारे लक्ष्मण गायकवाड यामध्ये भामटा जमातीतील लोकांना सहजपणे पोटासाठी कोणतीही गोष्ट उचलण्याची सवय असल्यामुळे उपहासाने 'उचल्या' असे संबोधण्यात आले त्यामुळे लक्ष्मण गायकवाड यांनी 'उचल्या' हे नांव देवून जमातीची

कोंडी फोडली आहे.

अशा अनेक साहित्य, चित्रपट, लेख, दूरदर्शन मालिका, लघुपटानी विमुक्त भटक्यांच्या संस्कृतीचा गंध घेतलेला आहे. तरीही हा समाज आहे त्याच वाटेवर स्थलांतर करत फिरतो आहे, उपेक्षितांचे जिणे जगतो आहे. जागतिकीकरण म्हणजे काय ? हे त्यांच्या गांवी नाही. आजही खून, दरोडा पडला की, पोलिसांची जीप या वसाहतीच्या दिशेने धावू लागते. वरकरणी प्रतिष्ठित समजला जाणारा, मतासाठी स्वतःच्या स्वार्थासाठी या लोकांच्या उपयोग करणारा समाज तुरुंगात जायच्या वेळेला यांचा 'डमी' म्हणून वापर करतो आहे. काहीतरी पोटासाठी मिळणार या आशेने विमुक्त-भटक्या समाजातील लोक तुरुंगात जायला तयार आहेत. काही राजकीय लोकांनी 'शिकारी कुत्र्या सारखी' या लोकांची जपणूक केली आहे. काही लोक सर्व कळून डोळे झाक करून त्यांचा उपयोग करून घेत

आहेत. अशा या विमुक्त भटक्या समाजात काही चांगल्या गोष्टी आहेत. उदा. मुलगा मुलगी भेद येथे नसतो, हुंडाबळीसाठी मुलींना मारले जात नाही, शब्दाला जागणारे लोक आहेत, विधवा विवाह होतात, तिरंदाजी, मातीकाम, कष्टाची काम ही केली जातात. उसतोडणीसाठी बीड जिल्हयातील 'वंजारी' समाजाचे लोक येतात.

सरकारने अनेक सवलती ठेवल्या आहेत. परंतु अजूनही शिक्षणाचे प्रमाण अत्यंत अल्प आहे. जागतिकीकरणाच्या रेट्यामध्ये या जाती-जमातीचे अस्तित्व टिकवून ठेवण्याची गरज आहे. साहित्य, चित्रपट माध्यमांनी अशीच जास्तीत जास्त दखल घेवून विकासांची उर्मी यांच्यामध्ये आणण्याची गरज आहे.

**संदर्भ :**

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## संस्कृती संवर्धनातील साहित्याचे योगदान

शरद वि. पाटील

सहा. प्रा. राज्यशास्त्र विभाग

न्यू कॉलेज, कोल्हापूर

### प्रस्तावना :-

जगात ज्या मोठमोठ्या शक्ती काम करीत आहेत त्यांचे यथातथ्य आकलन आपणांस न होणे ही गोष्ट शक्य आहे, पण एवढे तरी आपण समजून घेणे अगत्याचे आहे की भारत म्हणजे काय आहे व त्याने आपल्या सामाजिक व्यक्तिमत्त्वाचा विकास कशा प्रकारे करून घेतला आहे, भारताच्या विभिन्नत्वाचे पैलू कोणते आणि त्यांची सुदृढता कुठे सुगुप्त आहे. या मुलभूत गोष्टी आहेत. त्यांचे ज्ञान जर आपण मिळविले नाही, तर आपण भारत काय आहे ते जाणण्यास असमर्थ ठरू आणि जर आपण भारताला जाणू शकलो नाही, तर आमचे भाव, विचार, आमची कार्ये या सर्व गोष्टी अपूर्ण राहतील व आपण भारताची सर्वांगीण आणि प्रभावीपूर्ण अशी सेवा करू शकणार नाही.

पं. जवाहरलाल नेहरू

(संस्कृती के चार अध्याय प्रस्तावना)

भारतीय संस्कृती ही देशाच्या इतिहासामुळे, विलक्षण भूगोलामुळे आणि जनतेतील वैविध्यामुळे आकारास आली आहे. शेजारच्या देशांतील चालीरिती, परंपरा व कल्पना सामावून घेत, भारतीय संस्कृतीने तिच्या इतिहासाने, अद्वितीय भौगोलिक रचनेने वैविध्यपूर्ण लोकजीवनाचे आणि शेजारील देशांच्या परंपरा व कल्पना स्विकारून तसेच पुरातन परंपरा जपून आकार घेतला आहे.

भारतात जागोजागी वेगवेगळे लोक, धर्म, वातावरण, भाषा, चालीरिती आणि परंपरा यांचे वैविध्य दिसत असूनही, आढळणारे साम्य हे या देशाचे वैशिष्ट्य आहे. देशभरात पसरलेल्या विविध उपसंस्कृती आणि हजारो वर्षांच्या परंपरा यांची एकत्रित वळलेली मोट म्हणे भारतीय संस्कृती याच्या संवर्धनात साहित्याचे महत्त्वाचे योगदान आहे. देशातील विविध रंगी धार्मिक उत्सव, संगीत, नृत्ये, स्थापत्य शैली यातील कलात्मक बंध, तशीच भौगोलिक रचना आणि इथला पुरातन व आधुनिक संस्कृतीचा मिलाप या गोष्टी जगभरातल्या पर्यटकांना आकर्षित करतात. प्रामुख्याने कोणत्याही

देशाच्या संस्कृतीचा विकास हा साहित्याच्या आधारावर होत आतसे. तसेच भारतीय संस्कृतीच्या संवर्धनामध्ये साहित्याचे योगदान अतुलनिय आहे. या अनुषंगाने या शोधनिबंधात संस्कृती संवर्धनातील साहित्याचे योगदान यावरती विचार मंथन करण्यात आले आहे.

### संशोधनाची उद्दिष्टे :-

- अ) संस्कृती संवर्धनातील साहित्याचे योगदान
- ब) संस्कृती संवर्धनातील साहित्याचे महत्त्व
- क) संस्कृती संवर्धनातील साहित्या समोरील आव्हाने

### संशोधन पध्दती :-

सदर शोधनिबंधाच्या लेखनासाठी वर्णनात्मक संशोधन पध्दतीचा उपयोग करण्यात आला आहे.

### संशोधन स्रोत :-

प्रस्तुत शोधनिबंधाच्या लेखनासाठी दुयम साधन सामुग्रीचा उपयोग करण्यात आला असून यातील स्पष्टीकरणासाठी इंटरनेट, संदर्भग्रंथ, वर्तमानपत्रे, उपयुक्त मासिकांचा योग्य प्रमाणात उपयोग करण्यात आला आहे.

### आशय विश्लेषण :-

संस्कृती मग ती कोणत्याही देशाची असो त्यामध्ये साहित्य म्हणजे जे लिहून ठेवलेले ग्रंथ तसेच इतर साहित्य उदा. वस्तू, शिलालेख, स्मृती, ग्रंथ यांचा समावेश होतो. त्यांच्या आधारावर नविन येणाऱ्या संस्कृतीला या साहित्याच्या आधारावर आपला विकास साधता येतो. म्हणून साहित्याचे योगदान संस्कृती विकासात महत्त्वाचे मानले जाते.

### अ) संस्कृती संवर्धनातील साहित्याचे योगदान:-

संस्कृती संवर्धनाचा अभ्यास केला असता संस्कृतीचा विकास हा प्रामुख्याने साहित्याच्या आधारावर होत असतो असे म्हणता येईल. म्हणजे संस्कृती संवर्धनात साहित्य फार महत्त्वाचे योगदान देत असते. पुढीलप्रमाणे संस्कृती संवर्धनात साहित्याने योगदान दिलेले आहे.

1. भारतीय संस्कृतीचा इतिहास हा विविधतेने नटलेला आहे. तो भारतीया समोर आणि जगासमोर आणण्यात साहित्याचे योगदान महत्त्वपूर्ण आहे.

2. सिंधू संस्कृतीचा उदय व अस्त, आर्यांचे स्थलांतर, ग्रीक, पारीयनशक, कुशाण हून यांची प्राचीन काळातील आक्रमणे व त्यांचे भारतीयीकरण कसे आले या माहितीचे सविस्तर वर्णन साहित्यामध्ये आढळते. त्या संस्कृतीची माहिती आपल्याला मिळाली आहे.
3. आपली संस्कृती ही अगदी पुरातन आहे. अगदी महाभारत-रामायण कालापासून किंवा त्याही मागे जाऊन अगदी वेदकालापासून अस्तित्वात आहे. हे अस्तित्त्व आजसुद्धा टिकून आहे. त्यामागे साहित्याचे योगदान आहे.
4. भारताच्या दुसऱ्या साम्राज्याचा म्हणजेच गुप्त समाजाचा कालखंड हा भारताच्या प्राचीन इतिहासाच्या उत्क्रांतीच्या शृंखलेतील महत्त्वाचा दुवा आहे. हे सर्व साहित्याच्या आधारावर आपण मांडू शकतो.
5. साहित्याच्या आधारावर आपले इतिहासकार सुवर्ण युगाचा कालखंड अभ्यासतात. तसेच गुप्त साम्राज्याचा कालखंडातील तसेच नंतरच्या राजवटीची संस्कृती कशा प्रकारे होती याची आजच्या काळात जी माहिती मिळते ती सर्व साहित्याच्या आधारावर मिळत असते.
6. संस्कृती संवर्धन साहित्याच्या आधारावर करता येते कारण प्राचीन भारतीय संस्कृतीची जडण-घडण कशी आली त्या आधारे आधुनिक संस्कृतीची जडण-घडण कशा प्रकारे करता येईल हा विषय भाष्य इतिहासकार करतात, म्हणून साहित्याचे योगदान महत्त्वाचे आहे.

संस्कृती संवर्धनात प्रामुख्याने खालील साहित्याचे योगदान उल्लेखनीय आहे. वैदिक वाङ्मय, धर्मसूत्रे व धर्मशास्त्रे (स्मृती), महाभारत, मनुस्मृती, कौटिल्याचे अर्थशास्त्र, पौराणिक वाङ्मय, बौद्ध व जैन जाज्य विचार, नितीशास्त्र ग्रंथातील विचार, विविध परकीय प्रवाशांचे वृत्तांत, इतिवृत्ते, नाणी व शिलालेख तसेच इतर अनेक साहित्याच्या आधारावर आपली संस्कृती टिकून आहे. संस्कृतीच्या विकासासाठी नविन संशोधनासाठी तसेच येणाऱ्या पिढीला मार्गदर्शन करण्यासाठी या साहित्य विश्वाची मदत होत आहे. म्हणून साहित्याचे योगदान महत्त्वपूर्ण ठरणार आहे.

#### ब) संस्कृती संवर्धनात साहित्याचे महत्त्व :-

प्रामुख्याने कोणत्याही संस्कृतीचा विकास हा त्या देशातील आणाऱ्या साहित्याच्या आधारावर अवलंबून

असतो. त्यामुळे ज्या देशाचे साहित्य विश्व जास्त त्या देशाच्या संस्कृतीची परंपरा मोठी, ज्या देशांनी आपल्या साहित्याला महत्त्व देऊन आपले साहित्य सुरक्षित ठेवले त्या देशाची संस्कृती सुरक्षित राहते. त्यामुळे संस्कृती संवर्धनात साहित्याला विशेष महत्त्व आहे. संस्कृती संवर्धनात साहित्याचे महत्त्व खालीलप्रमाणे विषद करता येईल.

1. प्राचीन भारतीय विचारांचा अभ्यास करताना धर्म, वर्ण, व्यवस्था, राज्य, राज्याची उत्पत्ती, राजा, राजपद, मंत्री, अमान्य न्यायदान, प्रशासकीय यंत्रणा, आंतरराज्यीय संबंध, परराष्ट्र नीती राजनीती, संपत्ती व अर्थव्यवस्था इत्यादी घटकांची माहिती साहित्याच्या आधारावर मिळत असते. त्यामुळे साहित्याचे महत्त्व संस्कृती संवर्धनामध्ये किती प्रमाणात आहे याची जाणीव आपल्याला येते.

2. प्राचीन भारतीय संस्कृतीमध्ये धर्म व वर्ण व्यवस्थेचा प्रभाव कशा प्रकारे होता याची माहिती आपल्याला धर्म, सुत्रे व धर्मशास्त्रे (स्मृती) या साहित्यावरून मिळते. धर्म सुत्रे व धर्मशास्त्रे ही साहित्ये आज अस्तित्वात नसती तर, याची माहिती आपल्याला मिळाली नसती, त्यामुळे आपल्या धर्म आणि वर्ण व्यवस्थेचा विकास झाला नसता. तसेच साहित्याच्या आधारावर आपल्याला समाज व्यवस्थेत सुधारणा करता आल्या म्हणून साहित्य महत्त्वाचे आहे.

3. जगात आलेली स्थित्यंतरे आणि अनेक विचारवंतांनी मांडलेले सिध्दांत हे कोणत्या ना कोणत्या साहित्यावर मांडले आहेत त्यामुळे हे साहित्य संस्कृती संवर्धनात महत्त्वाचे आहे.

4. आधुनिक कालखंडातील वास्तुकला, संगित, नृत्य, चित्रपट, रंगमंच व कलेला प्रोत्साहन देणाऱ्या संस्थांचा अभ्यास महत्त्वाचा ठरतो. हा अभ्यास आपल्याला साहित्याच्या आधारावर करता येतो म्हणून साहित्य महत्त्वाचे आहे.

5. भारतीय इतिहासाची रूपरेखा साहित्याच्या आधारावर स्पष्ट हाऊ शकते म्हणून साहित्य महत्त्वाचे आहे.

6. आधुनिक काळातील महत्त्वाचे चित्रकार, संगितकार, नृत्य कलाकार, भारतीय चित्रपट व रंगमंचाचा विकास, विविध कलांना प्रोत्साहन यासाठी साहित्य महत्त्वाचे आहे.

7. भारताच्या वसाहतवादी कालखंडातील वास्तुकलेवर युरोपियन प्रभाव स्पष्ट जाणवतो याची

माहिती साहित्याच्या आधारावर मिळाल्यामुळे साहित्य महत्त्वाचे आहे.

8. महाभारत व मनुस्मृती यावरती संपूर्ण भारताच्या राजकीय, सामाजिक परिस्थितीची जाणीव आपल्याला होते. महाभारत व मनुस्मृती हा साहित्याच्या आधारावर आपल्याला राजधर्म, राज्याची कर्तव्ये, प्रशासकीय जबाबदारी आणि प्रशासकीय यंत्रणा याविषयी सविस्तर चर्चा यामध्ये केलेली असल्यामुळे याद्वारे प्राचीन भारतीय राजकारणाचा आणि विचारांचा अभ्यास करणे अधिक सुलभ झाले आहे.

9. कौटिल्याच्या अर्थशास्त्राच्या आधारावर प्राचीन भारतीय राजनीतीचे यथार्थ दर्शन देणारा राजकीय ज्ञानकोष आहे. हा ग्रंथ सुमारे 2300 वर्षांपूर्वी लिहिला आहे. या साहित्याच्या आधारावर धर्म व नीती या दोन गोष्टी राजकारणापासून अलिप्त ठेवून केवळ राज्य व्यवहाराचे वर्णन या ग्रंथात केलेले आढळते. कौटिल्याने सांगितलेले परराष्ट्र धोरणविषय विचार आधुनिक काळातील परराष्ट्रीय धोरणासारखेच वाटतात. त्यामुळे भावी पिढ्यांना हे साहित्य दीपस्तंभा प्रमाणे मार्गदर्शन ठरणार आहे.

10. संस्कृती संवर्धनात साहित्याचे महत्त्व मोठ्या प्रमाणात आहे. कारण साहित्याच्या आधारावर जगातील रित्रवाद, अमेरिकन राज्यक्रांती, चीनचे साहित्य, इंग्रजांचे साहित्य या सर्व साहित्याच्या आधारावर आपल्याला आपल्या समाजात विविध बदल करता येतात. तसेच काही क्रांतीकारी साहित्याच्या आधारावर जगाच्या राजकारणात महत्त्वाचे बदल आले. त्यामुळे या सर्व बदलासाठी साहित्य कारणीभूत होते. म्हणून साहित्य महत्त्वाचे आहे.

11. आपल्या देशाची संस्कृती ही परकिय आक्रमण, देशादेशातील वाद, युद्ध, नैसर्गिक आपत्ती यामुळे वस्तु झालेली असेल तर नंतरच्या काळात तिच्या संवर्धनासाठी साहित्य महत्त्वाचे असते.

12. संस्कृतीमधील परंपरा, जनतेमधील विविधता, चालीरिती, वातावरण-धार्मिक उत्सव, संगीत-समाज व्यवस्था यांची माहिती साहित्याच्या आधारावर मिळत असते म्हणून संस्कृती संवर्धनामध्ये साहित्य महत्त्वाचे आहे.

13. आपली भारतीय संस्कृती हजारो वर्षांपूर्वीची आहे. आपल्या संस्कृतीवर अनेक परकीय आक्रमणे झाली, परंतु ती नष्ट झाली नाही. याचे कारण म्हणजे आपले साहित्य आणि या साहित्याचा आधार आपण

आपली संस्कृती संवर्धन करित आहोत.

14. भारतात जे जे महान होऊन गेले ते ते भारतीय संस्कृतीत भर घालून गेले आहेत. हे महात्मे एका विशिष्ट ध्येयाने प्रेरित झाले होते. त्यांच्या प्रेरणेमध्ये साहित्य महत्त्वाची भूमिका बजावत होते.

15. नवविचारांसाठी भारतीय संस्कृतीची कवाडे सताड उघडी आहेत. याचे वर्तमानकाळातले उत्तम उदाहरण म्हणजे कम्प्यूटर क्षेत्रात भारताने केलेली प्रगती. साहित्याच्या आधारावर अनेक विचारवंतांनी आपआपल्या संस्कृतीची जाणीव आणि जागृती केली आहे. साहित्याच्या आधारावर संस्कृती टिकून आहे. यामुळे संस्कृती संवर्धनात साहित्याचे महत्त्व अशाप्रकारे आहे हे विशद करता येईल.

**क) संस्कृती संवर्धनात साहित्य समोरील आव्हाने:-**

आपण प्रामुख्याने भारताच्या प्राचीन संस्कृतीमधील साहित्याचा आढावा घेतला असता तसेच साहित्याचे महत्त्व आणि योगदान पाहिले असता यामध्ये अजून सुध्दा आपल्याला प्राचीन साहित्याचे आकलन झालेले नाही. काही अजून सुध्दा अशी काही साहित्ये आहेत त्याची आपल्याला पूर्ण कल्पना आलेली नाही. याचे कारण म्हणजे संस्कृती संवर्धनात आपल्या साहित्या समोर आज सुध्दा काही आव्हाने आहेत. त्यामधील काही आव्हाने पुढीलप्रमाणे आहेत.

1. आपल्या संस्कृती संवर्धनात जे साहित्य आपण वापरतो किंवा ज्या साहित्याच्या आधारावर आपल्याला त्या संस्कृतीचे आकलन होते त्या साहित्याची भाषा आज सुध्दा आपल्याला पूर्णपणे समजत नाही त्यामुळे भाषा हे यातील सर्वात मोठे आव्हान आहे.

2. आपल्या संस्कृतीमधील असणाऱ्या साहित्यामधील लेखन, त्यामधील लिपी, वाचण्याची कला काही ठराविक लोकांच्यामध्ये आहे. त्यामुळे त्याची खरी माहिती संबंधित व्यक्तिला मिळेलच असे नाही. यातून ज्या व्यक्तिला लिपी वाचता येते त्या व्यक्तिले मोठी हानी होईल. त्यामुळे लिपी हा एक संस्कृती संवर्धनातला अडथळा आहे.

3. नाणी किंवा शिलालेखातून आपल्याला संस्कृतीची माहिती मिळते. परंतु नाणी आणि शिलालेख यांची अवस्था फार नाजूक आहे. शिलालेखांची जपणूक आपल्या समाज व्यवस्थेतून झाली पाहिजे. तसेच पुरातन नाणी ज्याच्या जवळ संग्रहीत आहेत त्यांनी संशोधनासाठी संशोधकांना उपलब्ध करून सहकार्य करावे. परंतु नाणी लोक आपल्या श्रद्धेसाठी आपल्या



जवळ ठेवतात तर शिलालेखांची काळजी आपण घेत नाही. हे एक आव्हान संस्कृती संवर्धनासमोरील आहे.

4. आपल्याकडे जी वाङ्मय, ग्रंथ, धर्म सुत्रे व धर्मशास्त्रे (स्मृती) प्रवास वर्णने यातून आपल्याला आपल्या संस्कृतीची माहिती मिळत असते. यासाठी याचे संवर्धन झाले पाहिजे. परंतु, यांच्या संवर्धनाची व्यवस्था चांगल्या प्रकारे आपल्याकडे होत नाही. त्याची देखभाल व्यवस्थित करणे हे पण आपल्या समोरील एक आव्हान आहे.

5. आपली पुराण अभिलेखागार आहेत तसेच शासनाच्या माध्यमातून काही साहित्य जपवणूकीच्या साठी व्यवस्था केलेली आसने त्याची व्यवस्था चांगली ठेवण्याचे आव्हान आपल्यासमोर आहे.

**निष्कर्ष :-**

संस्कृती संवर्धनासाठी आपल्याला साहित्य विश्वचे महत्त्वाचे योगदान दे शकते. संस्कृती संवर्धनासाठी साहित्यच महत्त्वाची भूमिका निभाऊ शकते. यासाठी साहित्य समोरील जी आव्हाने आहेत त्याचा विचार करून त्यावरती ठोस उपाययोजना आखणे आवश्यक आहे. संस्कृती ही भावी पिढीसाठी मार्गदर्शकाच्या भूमिकेत काम करत आते. ही संस्कृती

आपल्याला समजून घ्यावयाची असल्यास आपल्याला आपल्या लेखन वस्तु, पुरातन वास्तु यांचा आधार घ्यावा लागेल. यांना समजून घ्यावे लागेल त्यांच्या आधारावरच आपल्याला आपली संस्कृती संवर्धन करता येऊ शकेल.

संस्कृतीच्या संवर्धनासाठी साहित्याचे योगदान महत्त्वपूर्ण आहे. साहित्याच्या आधारावर संस्कृती विकसित होत असते. ज्या संस्कृतीमध्ये साहित्य उपलब्ध नाही. त्या संस्कृतीचा विकास होण्यास अनेक अडचणी निर्माण होतात. त्यामुळे सरतेशेवटी आपल्याला असे म्हणता येईल की संस्कृती संवर्धन पाहिल्याशिवाय होणार नाही.

**संदर्भ**

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## 21.

## हिंदी साहित्यकार, भारतीय संस्कृती आणि चित्रपट

शैलेंद्र सडोलीकर,  
संशोधक विद्यार्थी

वृत्तपत्र विद्या व संवादशास्त्र विभाग,  
शिवाजी विद्यापीठ, कोल्हापूर.

आधुनिक कालखंडात 'चित्रपट' हे असे माध्यम आहे की, ते जनसमुदायापासून वेगळे करता येत नाही. चित्रपट माध्यम हे प्रत्येक दृश्यातून लोकांच्या भावनांचे दर्शन घडवतो. समाजात असणा-या प्रत्येक घटकांची विविध रूपे, मानवी भावभावना चित्रपटाच्या माध्यमातूनच आपल्यासमोर येत असतात. या माध्यमाचा विकास होण्यापूर्वी जनसंवादाची पारंपरिक माध्यमे जशी नाटके, लोकनृत्य, लोकनाटय, भारूड, कीर्तन इत्यादी कार्यरत होती. या पारंपरिक माध्यमातूनच पुढे यांत्रिकतेच्या जोडीने चित्रपट हे माध्यम विकसित झाले.

साहित्य, संगीत, चित्रकला, शिल्पकला, नाट्यकला यासारख्या विविध कलात्मक प्रकारातूनच चित्रपट हे माध्यम 'दृश्यकला' या रूपातून मानवी जीवनातील अनेक मार्मीक रहस्यांना विशेष दृश्य स्वरूपात दर्शकांसमोर ठेवते. मानवी संवेदना, भावना, संघर्ष, समस्या, मनाची शांती, समृद्धी या सगळ्यांना चित्रपट या माध्यमाने एक अभिव्यक्ती दिली आहे. मानवी जीवनातील बारीक-सारीक गोष्टी चित्रपट माध्यमातून आपल्यासमोर येत असतात. चित्रपट या माध्यमाने सामाजिक, आर्थिक, धार्मिक, राजकीय स्थिती आत्मसात करून 20 व्या शतकातील एक सशक्त जनसंज्ञापनाचे माध्यम म्हणून सिद्ध झाले आहे. कादंबरी, कथा, कविता या सर्व साहित्यप्रकाराला चित्रपट माध्यमाने अभिव्यक्ती दिलेली आहे. फ्रान्समधील चित्रपट निर्माता, दिग्दर्शक श्री. आस्त्रुक याबाबत म्हणतात की, "लिहिल्या गेलेल्या शब्दांसारखी चित्रपट सुद्धा एक भाषा आहे की तिला वाचण्यासाठी एका नवीन दृष्टिकोनाची गरज असते, चित्रपट फक्त मनोरंजनच करत नाही, तर एक नवीन विचार सुद्धा देत असतो, नवीन कल्पना तसेच नव्या जगाकडे पाहण्याची दृष्टी विकसित करतो."

समाजातील प्रत्येक घटकाचे प्रतिबिंब साहित्यकृतीतून पडते. कोणत्याही देशातील मानवी जीवन, रूढी, परंपरा, विचार साहित्यकार आपल्या साहित्यातून अधोरेखित करत असतो. हे करत असताना साहित्यकार त्या देशाच्या संस्कृतीशी घट्ट जोडलेला

असतो, म्हणजेच संस्कृतीतील मानवी मूल्यांचे वहन आपल्या साहित्यकृतीतून करतो. त्या-त्या देशातील साहित्यातून त्या-त्या देशाची संस्कृती स्पष्टपणे दिसत असते. अगदी असेच चित्रपट या माध्यमाचे आहे, या माध्यमातून सुद्धा त्या-त्या देशातील संस्कृतीचे उदात्तीकरण पाहावयास मिळते म्हणून साहित्य आणि चित्रपट ही अभिव्यक्तीची विभिन्न माध्यमे जरी असली, तरी मानवी संस्कृतीच्या धाग्याने यांना एक केले आहे. भारतात चित्रपट हे माध्यम सुरुवातीच्या कालखंडात साहित्यापासून लांबच राहिले आहे, स्वातंत्र्यपूर्व कालखंडात भारतीय हिंदी साहित्यकार या माध्यमाशी जोडले गेले नाहीत. कारण त्या वेळी सर्व साहित्यिकांना साहित्य आणि चित्रपट ही दोन वेगवेगळी क्षेत्रे आहेत असेच वाटत होते. एक साहित्यकार आपल्या साहित्यात साहित्यिक भाषा आणि भावनांचा लिखित स्वरूपात उपयोग करतो, त्याचे चित्रपटांतून जसेच्या तसे परावर्तन करणे अवघड होते. चित्रपट या तांत्रिक माध्यमाचे स्वतःचे एक वातावरण असते, इथे निर्माता, दिग्दर्शक, कॅमेरामन, कलाकार, तांत्रिकता यांना महत्त्व असते. तर एक साहित्यकार एकांतवासात राहून जे सृजनमय क्षण भाषेने जिवंत करतो, अगदी तसेच्या तसे क्षण चित्रपटांतून व्यक्त करता येत नाहीत; यामुळे सुरुवातीला साहित्यकार चित्रपट या माध्यमाशी जोडले नाहीत. तरी सुद्धा काही साहित्यकारांनी चित्रपट या माध्यमाची बलस्थाने ओळखलीत आणि आपल्या साहित्यकृतीवर माध्यमानुकरण करून आपले साहित्य लोकांसमोर आणण्याचे प्रयत्न केलेत, ज्या हिंदी साहित्यकारांनी चित्रपट या माध्यमाला आपले योगदान दिले आहे, त्याची सविस्तर चर्चा प्रस्तुत शोधनिबंधातून करण्यात आली आहे.

**उद्दिष्टे:-**

1. साहित्य आणि चित्रपट यांच्या परस्परसंबंधाचे विश्लेषण करणे कोणत्याही देशाच्या सर्वांगीण विकासासाठी सामाजिक, सांस्कृतिक आणि शैक्षणिक योगदान महत्त्वपूर्ण असते. मानवी समाज हा

सामाजिक आणि सांस्कृतिक मूल्यांवरच आधारित असतो. ही मूल्ये विविध माध्यमांद्वारे समाजात संक्रमित होत असतात, म्हणून समाजाच्या विकासात जनमाध्यमांचे योगदान, तसेच त्यांची एक भूमिका महत्त्वपूर्ण ठरते. साहित्यकृतीतून त्या देशातील सांस्कृतिकता, परंपरा, भूतकाळात घडलेल्या घटनांना उजाळा मिळत असतो. म्हणून साहित्य हा समाजाचा आरसा असतो. चित्रपट या जनमाध्यमाबाबत सुद्धा असेच आहे. समाजात घडणा-या घटना परत आपल्यासमोर जिवंत केल्या जातात. म्हणून 'साहित्य' आणि 'चित्रपट' ही दोन्ही जनमाध्यमे मानवी समाजाशी गंभीर स्वरूपात जोडलेली आहेत, हाच धागा या दोन माध्यमांच्या परस्पर संबंधांना एकत्र करतो.

भारतात साहित्य आणि चित्रपट या माध्यमांचा एकत्रितपणे कमी प्रमाणात विचार केला गेला आहे. निर्माण झालेल्या प्रत्येक साहित्याकडे धर्म, राजकारण, इतिहास यामधून पाहिले गेले आहे. प्रत्येक सामाजिक विषयांची तुलना-साहित्यातून केली आहे आणि त्यातील विविध पैलू तज्ज्ञांच्या माध्यमातून आपल्यापर्यंत आले आहेत. भारतात साहित्य आणि चित्रपट यांना समोरासमोर ठेवून त्यांच्यातील पारस्परिक संबंधाबाबत फार कमी प्रमाणात संशोधन झाले आहे. पण पाश्चात्य देशात-साहित्य व चित्रपट यांच्या संबंधावर गंभीर चर्चा होऊन, यांच्या समायोजनातून अशा काही कलाकृती आल्या आहेत की, ज्यामध्ये शुद्ध साहित्यिकता आणि चित्रपटाच्या मूळ आत्म्याचे दर्शन होते.

साहित्य आणि चित्रपट यांच्या परस्परसंबंधाचे विश्लेषण करतेवेळी, हे जाणून घेणे गरजेचे आहे की, या दोन्ही माध्यमांची विशेषता काय आहे. अनेक तज्ज्ञांनी साहित्याबाबत विश्लेषण केले आहे. साहित्य आणि समाज यांचा खूप जवळचा संबंध आहे. तसेच साहित्य हे काल्पनिक विचारातूनही निर्माण होते असेही अनेकजण म्हणतात. काही भारतीय तज्ञ याबाबत काय म्हणतात ते जाणून घेणे महत्त्वाचे आहे. कवी भामह म्हणतात, "शब्द आणि अर्थ यांनी मिळून एक काव्य तयार होते. " प्रत्येक साहित्य एक रासायनिक मिश्रण आहे. की ज्याचे पृथक्करण करणे सोपे नाही. साहित्याच्या माध्यमातून मानव स्वतःला विविध परिस्थितीतून पाहतो, ओळखतो म्हणून साहित्यकृतीतून फक्त माहिती करून देणे, एवढेच नाही, तर पुढे जाऊन योग्य मार्गक्रमण करण्यास मदत करणे हे आहे.

भारतीय किंवा जगातील कोणत्याही देशातील

साहित्यातून खोल मानवतेचे दर्शन होत असते. कधी कधी तर समाजातील वास्तव घटनांचे वास्तव वर्णन साहित्यातून दिसते. त्यामुळे साहित्य हे कोणत्याही बंधनात राहू शकत नाही. यावर मानवी भावभावनांचा आणि सामाजिक परिस्थितीचा निरंतर प्रभाव असतो जो मानवी जीवनाशी घट्ट असतो.

साहित्यात साहित्यकार जशा विविध क्षेत्रांशी प्रभावित होऊन साहित्यकृती निर्माण करतात तशा चित्रपट दिग्दर्शक याच साहित्यकृतींना मूळ स्वरूपात ठेवून एक असे नवे रूप देतात की, ती साहित्यकृती जशीच्या तशी जिवंत होते. काही वेळेस असे निदर्शनास आले आहे की, काही साहित्यकृती लोकांपर्यंत गेल्याच नाहीत. पण चित्रपट माध्यमातून त्या साहित्यकृती सर्वाधिक लोकांपर्यंत पोहोचलेल्या आहेत. चित्रपट या माध्यमाबाबत सुद्धा तज्ज्ञांनी विश्लेषण केले आहे, भारतातील आंतरराष्ट्रीय ख्यातीचे दिग्दर्शक सत्यजीत रे म्हणतात की, "चित्रपट हे असे माध्यम आहे की, यामधून समाजातील व्यक्तिचरित्र आणि सामाजिक स्थितीच्या विकासाबाबतच्या अभिव्यक्तीचे चित्र छायांकनाच्या बारकाव्यातून मानवी भावभावना सूक्ष्मपणे मांडणारे असे एक सशक्त माध्यम आहे की, या माध्यमाशी इतर कोणतेही माध्यम बरोबरी करू शकत नाही." वास्तविक चित्रपट हे माध्यम लोकांच्या अभिरुचीची पूर्तता करते, परंतु याबरोबरच या माध्यमाच्या अभ्यासकांनी हे पाहणे गरजेचे आहे की याचा दुरुपयोग तर होत नाही ना? मनोरंजनाच्या नावाखाली कनिष्ठ दर्जाचे चित्रपट निर्माण करून लोकांचे स्वस्त मनोरंजन केले जात आहे का? ते तपासणे महत्त्वाचे आहे. प्रसिद्ध निर्माता, दिग्दर्शक चेतन आनंद म्हणतात, "चित्रपट हे माध्यम कथा सांगण्याचे प्रभावी माध्यम आहे, म्हणून चित्रपट हे बोलणारे, संवाद साधणारे, भाषा व व्याकरण असणारे माध्यम आहे. ही कला महान कलांमधील एक कला आहे." दिग्दर्शक श्याम बेनेगल चित्रपट आणि कादंबरी यांच्या मर्यादे संबंधीत सांगतात की, "जेव्हा आपण कादंबरी वाचतो किंवा लिहितो, तेव्हा आपल्याला पुढे किंवा मागे जाण्याची मुभा असते, कोणत्याही साध्या कहाणीवर उत्तम चित्रपट बनू शकतो, पण जर गुंतागुंतीची कथा घेतल्यास वाईट चित्रपट बनतो."

वास्तविक आज साहित्य आणि चित्रपट यांच्या संबंधाबाबतची मते विविध पातळीवर वेगवेगळी तयार झाली आहेत. चांगल्या आणि गंभीर चित्रपटांच्या निर्मितीत

सर्जनात्मक साहित्याचे योगदान महत्त्वपूर्ण राहिले आहे. जगात फैलिनी, गोदार, बर्गमैन, अकिरा कुरोसावा, सत्यजीत रे, तारकोवोस्की यांनी साहित्य व चित्रपट या माध्यमांच्या संबंधांना विकसित केले आहे, भारतात ऋत्विचक घटक, श्याम बेनेगल, गोविंद निहलानी, तपन सिन्हा, सुधीर मिश्रा, केतन मेहता, बासू चटर्जी अगदी अलीकडे राजकुमार हिराणी, आमीर खान यांनी साहित्य कृतीवर उत्तम आशयाचे चित्रपट निर्माण केले आहेत. 2. भारतीय चित्रपटांसाठी हिंदी साहित्यकारांनी दिलेल्या योगदानाची चर्चा करणे

भारतीय चित्रपटांच्या इतिहासावर नजर टाकली तर हिंदी चित्रपटांचा विकास इतर प्रादेशिक भाषेच्या चित्रपटांपेक्षा जलद झाला आहे. सन 1913 मध्ये पहिला बोलपट 'आलमआरा' ते आजपर्यंतचा आढावा घेतल्यास असे स्पष्ट होते की, या विकासात अनेक क्षेत्रांचा सहभाग आहे. त्यामध्ये साहित्यकारांचा सहभाग—महत्त्वपूर्ण राहिला आहे. सन 1935 पासून विविध साहित्यकार हिंदी चित्रपटांशी जोडले गेलेत त्यामुळे अनेक चांगल्या कलाकृती निर्माण झाल्या.

प्रसिद्ध हिंदी साहित्यकार 'मुन्शी प्रेमचंद' हे पहिले भारतीय साहित्यकार आहेत की, जे चित्रपट या माध्यमांशी जोडले गेले. सन 1934 पर्यंत प्रेमचंद यांनी फक्त एकच चित्रपट पाहिला होता, पण या माध्यमाची परिणामकारकता त्यांना माहीत होती. त्यांचे म्हणणे होते की, समाजातील अज्ञान, अंधश्रद्धा, विकार याबाबत प्रबोधन करण्यासाठी चित्रपट हे माध्यम प्रभावी होऊ शकते. ते म्हणत, "जर माझ्या कथांवर चित्रपट निर्माण केले तर मोठया जनसमुदायास प्रबोधित करता येईल. " त्यामुळेच ते या माध्यमाशी जोडले गेले. अजंठा सिनेटोन यांनी दिलेले नियंत्रण त्यांनी प्रथम स्वीकारले, त्यांनी पटकथा लेखकाच्या रूपात नोकरी स्वीकारली होती. मुंबईस येण्याआधी त्यांच्या 'सेवासदन' या कादंबरीवर निर्देशक नानुभाई देसाई यांनी 'बाजार हुस्न' हा चित्रपट निर्माण केला होता. नर्गीसची आई जददनबाई यांनी यात मुख्य भूमिका केली होती. प्रेमचंद यांनी सुरुवातीस अजंठा सिनेटोनसाठी कहाणी लिहिण्यास सुरुवात केली, यांच्या कथेवर 'गरीब मजदूर', 'मिल मजदूर', 'सेठ की बेटी' हे चित्रपट निर्माण झालेत. पण या चित्रपटांवर वाद निर्माण झालेत, कारण मिलमालक आणि मजूर यांचा संघर्ष यामध्ये दाखवला होता. प्रेमचंद यांनी लिहिलेल्या कथेत थोडा बदल करून दिग्दर्शकांनी आपल्या ढंगाने चित्रपट बनवले होते, यावर प्रेमचंद

नाराज झाले होते. पंजाब, दिल्लीमध्ये या चित्रपटांवर बंदी होती. त्यानंतर 'शेरदिल औरत', 'नवजीवन' हे असफल चित्रपट बनले होते. पण त्यांच्या कादंबरीवर, 'गोदान' 'चित्र चरित्र', 'सद्गति', 'दो बैलों की कथा', 'शतरंज के खिलाडी' यांसारखे यशस्वी वास्तववादी चित्रपट निर्माण झाले होते. याचवेळी काही चित्रपटांतून हिंसा, नग्न दृश्य, काल्पनिकता दाखविण्यात येत होती. यावर प्रेमचंद यांचा आक्षेप होता. त्यामुळे जून 1934 ते मार्च 1935 पर्यंत फक्त नऊ महिने या माध्यमाबरोबर राहिले आणि यातून बाहेर पडले. शेवटी 1942 मध्ये निर्माता मोहन भावनानी यांनी 'रंगभूमी' या कृतीवर चित्रपट निर्माण केला आणि तो वास्तववादी ठरला.

साहित्यकार मोहन राकेश यांच्या कथेवर दिग्दर्शक मणिकौल यांनी 'उसकी रोटी' हा सामाजिक आशयाचा चित्रपट निर्माण केला. यामध्ये स्त्री-पुरुष यांच्या संबंधातील संघर्ष दाखवला होता. प्रसिद्ध साहित्यकार निर्मल वर्मा यांच्या 'मायादर्पणे' या कथेवर याच शीर्षकाचा दिग्दर्शक कुमार शाहनी यांनी चित्रपट निर्माण केला, यात सुद्धा एका स्त्रीचा स्वतःशी आणि समाजाशी होणारा संघर्ष दाखवला होता. निर्माता, दिग्दर्शक शिवेन्द्र सिन्हा यांनी साहित्यकार कमलेश्वर यांच्या 'तलाश' या कथेवर 'फिर भी' नावाचा चित्रपट निर्माण केला, यात आई आणि मुलगी यांच्यातील संघर्ष होता. चंद्रधर शर्मा गुलेरी यांची प्रसिद्ध कथा 'उसने कहा था' यावर दिग्दर्शक मौनी भट्टाचार्य यांनी याच नावाचा चित्रपट बनवला पण हिंदी साहित्यातील एक सशक्त कथा असूनही याचे फिल्मी रूपांतर एवढे वाईट आणि विकृत झाले की, कथेतील मूळ संदेशच नाहीसा झाला, चित्रपट अयशस्वी ठरला.

हिंदी साहित्यातील महान कादंबरीकार फणीश्वरनाथ रेणू यांच्या 'तीसरी कसम' या कथेवर दिग्दर्शक बासू भट्टाचार्य यांनी याच नावाचा चित्रपट निर्माण केला. बासू यांचा हा पहिला चित्रपट होता की यांनी 1966 मध्ये राष्ट्रपती सुवर्णपदक मिळवले. यामुळे सर्व साहित्यकारांना एक नवीन प्रेरणा मिळाली ही साहित्यकारांसाठी गौरवपूर्ण घटना होती. सन 1938 मध्ये लेखक भगवतीचरण वर्मा या माध्यमाशी जोडले गेलेत, 1941 मध्ये केदार शर्मा यांच्या 'चित्रलेखा' ची पटकथा त्यांनी लिहिली होती. साहित्यकार अमृतलाल नागर यांनी बंबई इंडिया आर्टिस्ट मध्ये काम सुरू केले. 'बहुरानी', 'राजा', 'कुंवारा बाप' यांच्या पटकथा त्यांनी लिहिल्या.

हिंदीतील प्रसिद्ध गीतकार स्व. नरेन्द्र शर्मा यांनी 'बंधन' या चित्रपटाची गाणी लिहिलीत, 'सत्यं शिवं सुंदरम्', 'मतवाला शायर रामजोशी', 'भाभी की चुडियो' या चित्रपटातील गाणी आजही लोकप्रिय आहेत. सुप्रसिद्ध गीतकार, साहित्यकार हरिवंशराय बच्चन यांनी 'आलाप', 'मिली', 'सिलसिला', 'फिर भी' या चित्रपटांची गीते लिहिली. गीतकार नीरज यांनी 'प्रेमपुजारी', 'तेरे मेरे सपने', 'शर्मिली', 'मेरा नाम जोकर' यासाठी गीते लिहिलीत. गीतकार शैलेंद्र यांनी राजकपूर यांचा 'बरसात', 'आवारा', 'श्री 420', 'अनाडी' या चित्रपटांची गीते लिहिलीत. प्रसिद्ध हिंदी कादंबरीकार डॉ. राही मासूम रजा यांनी जवळजवळ 30 चित्रपटांच्या कथा व संवाद लिहिले, यात, 'मैं तुलसी तेरे आँगन की', 'मोंग भरो सजना', 'एक ही भूल' यासारख्या यशस्वी चित्रपटांचा समावेश आहे.

अशा प्रकारे हिंदी साहित्यकारांनी हिंदी चित्रपटांसाठी आपले योगदान दिले आहे. साहित्यामधून भारतीय संस्कृतीचे झालेले चित्रण चित्रपट या माध्यमातून त्याचे प्रत्यक्ष दर्शन झाले आहे. प्रसिद्ध साहित्यकार मुंशी प्रेमचंद असे म्हणतात, "चित्रपट या माध्यमातून भारतातील उज्वल परंपरा आणि संस्कृती दर्शवता येते, मानवी जीवनातील नैतिक मूल्यांचे सबलीकरण आणि सांस्कृतिकता प्रबल करणासाठी चित्रपट हे जनमाध्यम अत्यंत प्रभावी माध्यम आहे असे त्यांना वाटत होते," ते या माध्यमातून संस्कृती, संवर्धन करण्यावर भर देणार होते. पण दुर्दैवाने त्यांना या माध्यमाचा दुरुपयोग होताना दिसत होता. म्हणून त्यांनी चित्रपट या माध्यमाला अलविदा म्हटले. पण पुढच्या काही वर्षांत मात्र या माध्यमाचा सकारात्मक उपयोग होऊ लागल्याचे दिसते. आज चेतन भगत सारखे लेखक या माध्यमाशी जोडले आहेत.

### संशोधन पद्धती

प्रस्तुत शोधनिबंधासाठी ऐतिहासिक आणि वर्णनात्मक संशोधन पद्धतीचा वापर करण्यात आला आहे. प्रसिद्ध हिंदी साहित्यकारांच्या हिंदी चित्रपटांसाठी असणारे योगदान अभ्यासण्यात आले आहे.

### शोध

1. भारतातील अनेक प्रसिद्ध साहित्यकार चित्रपट

माध्यमाशी जोडले गेले नाहीत.

2. काही निवडक हिंदी साहित्यकारांनीच हिंदी चित्रपटसृष्टीला नवीन आयाम दिला.

### निष्कर्ष

1. साहित्य आणि चित्रपट ही दोन वेगवेगळी माध्यमे आहेत. एक साहित्यकार आपल्या साहित्यातून ज्या भाषेचा उपयोग करतो अगदी तसाच उपयोग चित्रपटांतून करणे अवघड असते, दिग्दर्शक आपल्या पद्धतीने कथेत बदल करतात, ही बाब साहित्यकारांना पसंत पडत नाही.
2. समाजाचे प्रबोधन करण्यासाठी 'चित्रपट' हे माध्यम प्रभावी आहे. काही चांगल्या साहित्यकृतींवर चांगले चित्रपट निर्माण झालेले. त्याचा समाजावर सकारात्मक परिणाम झालेला आहे. त्यामुळे पुढच्या काळात आणखीन चांगल्या कथेवर चित्रपट निर्माण व्हावेत अशी अपेक्षा साहित्यकार ठेवतात.
3. साहित्य आणि चित्रपट ही जनमाध्यमे संस्कृती संवर्धन करण्यास प्रभावी ठरतात.

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## 22.

## संस्कृती संवर्धनातील साहित्याचे योगदान

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सदाशिवराव मंडलिक महाविद्यालय, मुरगूड.

ता. कागल, जि. कोल्हापूर

मानवी जीवनात साहित्य, कला यांना महत्त्वाचे स्थान आहे. भाषा हे माध्यम मानवाने अवगत करून घेतले आणि भाषा हेच साहित्याचे माध्यम आहे. साहित्याप्रमाणेच भाषेचाही संस्कृतीशी निगडित संबंध आहे. साहित्याचा अभ्यास करताना संस्कृतीचा अभ्यास करणे गरजेचे असते, मानवी जीवनाच्या, समाजजीवनाच्या प्रगतीचा-अधोगतीचा आलेख समजून घेणे शक्य असते. संस्कृती संवर्धनातील साहित्याचे योगदान कादंबरी वाङ्मय प्रकाराच्या निवडक कलाकृतीच्या अनुषंगाने शोध निबंधाची मांडणी केली आहे. प्रारंभी संस्कृती म्हणजे काय हे पाहणे महत्त्वाचे ठरते. मानव शास्त्रज्ञ एडवर्ड टेलर यांच्या मतानुसार ज्ञान, श्रद्धा, कला, नीतीनियम, कायदा, रूढी यांचा माणूस म्हणून ज्या ज्या क्षमता व सवयी आत्मसात करतो त्या सर्वांचा एक व्यामिश्रबंध म्हणजे संस्कृती, इरावती कर्वे यांनी संस्कारपूर्ण व संस्कारमय जीवन जगण्याची देशकाल विशिष्ट रीत म्हणजे संस्कृती होय. हरिदत्त वेदालंकार यांनी आत्मिक आणि भौतिक उन्नतीसाठी मानवाने केलेल्या सम्यक कृती म्हणजे संस्कृती होय. संस्कृती हा शब्द इंग्रजीतील ब्रस. जनतम आणि ब्यअपसप्रंजपवद यांचा पर्यायी प्रतिशब्द आहे. संस्कारांनी ज्याची सिध्दी झालेली असते ती संस्कृती, संस्कृती नित्य परिवर्तनीय असते. अनेक कारणांमुळे संस्कृतीच्या अंतर्बाह्य रूपात बदल होत राहतो. प्रत्येक संस्कृतीची विशिष्ट रचना असते. तिच्यात असणा-या सर्व घटक संस्था परस्परावलंबी असतात, त्याचा परिणाम इतर घटकांवर प्रत्यक्षाप्रत्यक्षपणे होतोच. उदा. पेशवाईच्या अस्तानंतर भारतात ब्रिटिशांची सत्ता सुरु झाली. त्यांनी नव्या पध्दतीची शिक्षणसंस्था प्रस्थापित केली आणि या नव्या शिक्षणामुळे जी इहवादी दृष्टी प्राप्त झाली त्यातून 19 व्या शतकाच्या उत्तरार्धात सामाजिक सुधारणा, धार्मिक सुधारणा इत्यादींना चालना मिळाली. इतकेच नव्हे, तर आधुनिक साहित्य निर्मितीला प्रेरणा मिळाली. विचार (तर्क) भावना आणि कल्पना

(ललित लेखन) कला, नीती आणि धर्म या पाच गोष्टी मानवाला इतर प्राण्यापेक्षा अधिक आहेत. हे मानवी संस्कृतीचे पंचप्राण आहेत. (साहित्याचा संसार, ग.ब. खापर्डे पृ. 5) लोकशिक्षण हाच राष्ट्रउन्नतीचा राजमार्ग आहे. वाणी आणि लेखणी यांच्या साहाय्याने लोकशिक्षण साधता येते. असा अभिप्राय विष्णु शास्त्री चिपळूणकरांनी व्यक्त केलेला आहे. राष्ट्र उन्नतीत समाजाची उन्नती अंतर्भूत असते त्याचप्रमाणे संस्कृतीची उन्नतीही अंतर्भूत असते. हे लक्षात घेतले म्हणजे साहित्याच्या कार्याची आणि संस्कृती संवर्धनाची व्याप्ती समजू शकते.

रामायण, महाभारतकालीन आर्य संस्कृतीचे दर्शन आपण पौराणिक कला कृतीतून घेऊ शकतो. मोहेंजोदडो आणि हडप्पा येथील उत्खननात आढळलेल्या विविध कलांच्या अवशेषांच्या आधारावरच तर्क,शास्त्राच्या आध्यात्मिक संस्कृतीचे दर्शन आपल्याला संत ज्ञानेश्वरांच्या, संत कवींच्या काव्यात घडते. आधुनिक काळात बाबा पदमनजी यांची यमुना पर्यटन हरिभाऊ आपटे, पण लक्षात कोण घेतो मधील यमू असो या मराठीतील प्रारंभीच्याच कादंब-यामध्ये हिंदू संस्कृतीच्या नकारात्मक चिकित्सेचे प्रतिबिंब उमटले आहे. मध्यम वर्गीयांच्या व्यक्तिजीवनात आणि समाजजीवनात जो परंपरागत विचार धर्म, आचार धर्म आणि व्यवहार धर्म प्रचलित होता त्याचे दर्शन घडते. त्याचप्रमाणे इंग्रजी राजवटीबरोबर आलेल्या पाश्चात्य संस्कृतीच्या 'साहचर्याने' जी नवी संस्कृती परंपरा उदयाला येऊ पाहात होती तिचेही दर्शन हरिभाऊच्या सामाजिक कादंबरीतून घडते.

एखाद्या समाजाच्या समाजाची संस्कृती त्या समाजाच्या भाषेमध्येच सामावलेली असते. वसंत आबाजी डहाळे म्हणतात. "कादंबरीतून विशिष्ट भाषिक समाज आढळतो, त्यामुळे त्या समाजाची संस्कृती, मूल्ये, त्या मानवसमूहाच्या आकांक्षा, त्यांचे नष्टचर्य आणि अवनतावस्था त्यांची ऊर्जितावस्था यांचे चित्रण असले पाहिजे असे आपण गृहीत धरले असते. कोणत्याही संस्कृतीमध्ये स्थल कालानुसार विविधता असते. म्हणजे

हिंदू म्हणून जी काही संस्कृती असेल तिच्या पोटात अनेक जाती जमातीच्या, प्रदेशानुसार आणि पुन्हा व्यवसायानुसार असंख्य संस्कृती नांदत असतात. कादंबरीकार आपल्या आवाक्यानुसार त्यापैकी एका संस्कृतीच्या जवळ जाण्याचा प्रयत्न करतो. भाषिक अवकाशात त्याला एका लहानशा पोटसंस्कृतीचाही छेद घेणे शक्य नसते. काही कादंब—यात अनेक उपसंस्कृतीची वर्तुळे एकमेकांना छेदणारी असू शकतात.

ययाती (वि.स.खांडेकर), मृत्युंजय (शिवाजी सावंत) महाकाव्य व पुराणे आपल्या संस्कृतीचा एक महत्त्वाचा भाग आहे. ययातीमध्ये त्यातील पात्रांचे ताणतणाव आणि त्यातून खांडेकरांना सूचलेले जीवनविषयक चिंतन केंद्रस्थानी आहे. "मृत्युंजय" मध्ये विषमतावादी व्यवस्थेविरुद्ध बंड करणा—या प्रतिनायकाचा विद्रोह हा वर्तमानकालीन आहे. एस एल, भैरप्पा यांची महाभारतावरील पर्व ही पौराणिक कादंबरी आणि किरण नगरकर यांची 'प्रतिस्पर्धी' ही ऐतिहासिक कादंबरी; यात पात्रांच्या ताणतणावां इतकेच तत्कालीन संस्कृतीचे वस्तुनिष्ठ प्रतिबिंब उमटलेले दिसते. रणजित देसाई (स्वामी) ना. सं. इनामदार (शहेनशाहा, शिकस्त) यांच्या पेशवाईवरच्या लोकप्रिय कादंब—यामध्ये पेशवाईतील संस्कृतीचे उदात्तीकरण दिसते. यातील मध्ययुगीन संस्कृतीच्या पार्श्वभूमीवर संयुक्त महाराष्ट्राच्या राजकारणातील परिणाम दिसून येतो. विश्वास पाटील (पानिपत) महाराष्ट्राच्या मातीत भाऊबंदकीची, गद्दारीची बीजे आहेत. असा एक सांस्कृतिक सारांश या कादंबरीतून प्रतीत होतो. पण शेकडो ऐतिहासिक दप्तर आणि बखरींचा अभ्यास करणा—या कादंबरीकारांच्या लेखनातून संस्कृतीचा भव्य पट आविष्कृत होत नाही असे दिसून येते.

दुस—या महायुद्धाच्या काळातच नवसाहित्याचा उदय झाला. या काळात म. गांधीजींच्या 'खेडयाकडे चला' यांच्या घोषणेचा परिणाम ग्रामीण लेखकांच्यावर झालेला दिसून येतो. 'भा. वि. वरेरकर' मी रामजोशी, देशी वातावरण किती चांगले असते हे दाखविण्याचा प्रयत्न आहे. ग.ल. ठोकळ यांच्या कादंब—यात स्थानिक संस्कृतीचे नेपथ्य दिसते. कादंबरीतील व्यक्तिरेखा युरोपियन संस्कृतीच्या मूल्य व्यवस्थेतील दिसतात. श्री. ना. पेंडसे., गारंबीचा बापू, उध्दव शेळके धग या कादंबरीत मानवी संस्कृतीतील स्त्रीचे आदिम प्रतीक आहे. व—हाडातील लोकसंस्कृतीचा नमुनाच आपल्यापुढे उभा करतात. रा.रं. बोराडे यांच्या "पाचोळा" कादंबरीतील

गंगारामची कहाणी त्याची बायको पारवतीच्या तोंडून सांगितली आहे, जणू आपल्या संस्कृतीचे मुखच स्त्रीकेंद्री आहे. आनंद यादव गोतावळा, शंकर पाटील टारफुला व्यंकटेश माडगूळकर, बनगरवाडी रणजित देसाई या कादंबरीकारांनी आपल्या जीवनानुभवाचे रोपटे ग्रामीण संस्कृतीच्या मातीत रूजविण्याचा प्रयत्न केला. ग्रामीण संस्कृतीच्या छटा दिसून येतात.

ग्रामीण संस्कृतीबद्दलचे भावडे दृष्टिकोन 1980 नंतरच्या कादंबरीतून आले. उत्तम बंडू तुपे यांच्या 'खाई' सारख्या कादंबरीत ग्रामीण स्त्रीच्या दुर्दशेचे दशावतार दिसतात. आपल्या धार्मिक परंपरेत स्त्रीचा कितीही गौरव असला, तरी आपली संस्कृती तथाकथित नैतिकतेच्या नावाखाली तिला भर चौकात नग्न करून तिचे लचके तोडणारी कशी आहे याचे प्रतिबिंब 'खाई' सारख्या कादंबरीत दिसते. जात, धर्म, दारिद्र्य, नवी अर्थव्यवस्था, बदलती जीवनमूल्ये आणि बाजारू राजकारण यांच्या चरकात ग्रामीण जीवन किती प्रदूषित झाले आहे हे राजन गवस यांच्या कळप, तणकट, कादंबरीतून प्रतिबिंबित होते. विश्वास पाटील यांची झाडाझडती ही कादंबरी विकासाचे राजकारण करणा—या सत्तांध शक्तीच्या पाशांमुळे ग्रामीण संस्कृती बदलली आहे हे दाखवून देते. सदानंद देशमुख यांच्या तहान, बारोमास, भारतीय ग्रामव्यवस्था, आधुनिकतेमुळे ग्रामीण संस्कृतीतला अनेक भावबंध जीवनमूल्ये उध्वस्त होत असल्याचा विचार कादंबरीतून व्यक्त होतो.

महानगरीय कादंब—यामध्ये चाळ, मध्यमवर्गीय, उच्च मध्यमवर्गीय संस्कृती आणि झोपटपट्या मधील पोटसंस्कृती यामध्ये ह. मो. मराठी सॉफ्टवेअर, मार्केट, जयवंत दळवी चक्र, सुभाष भेंडे—अंधारवाटा, अरुण साधू, मुंबई दिनांक, झिप—या, सारख्या कादंब—यातून काही अंशी महानगरीय संस्कृतीचे दर्शन घडते. भाऊ पाध्ये यांच्या कादंबरीमध्ये मुंबईच्या झोपडपट्टीतील लोक, मध्यमवर्गीय, उच्च मध्यमवर्गीय यांच्या संस्कृतीचे सूक्ष्म ताणे बाणे दिसून येतात. डोबा—याचा खेळ, करंटा, वैतागवाडी, वासूनाका, बॅ. अनिरुध्द धोपेश्वरकर, वणवा, वॉर्ड नं. 7 सर्जिकल यासारख्या कादंब—यातून मुंबई शहरातील उपसंस्कृतीचे कितीतरी वेगळे रूप दाखवून दिले आहेत. भाऊ पाध्ये उच्चवर्गीय पोटसंस्कृतीचे सर्व अंतःस्तर चित्रित करून जी समग्रता गाठतात ती समग्रता अन्य कादंबरीकारांना गाठता येणे शक्य नाही. असे मत राजन गवस नोंदवितात.

रंगनाथ पटारे यांची कादंबरी व्यक्ती आणि

समाज या द्वैतात सत्तेची कोणती रूपं दिसतात या विषयावर केंद्रित आहे. श्याम मनोहर यांच्या कादंब-यात ज्ञान आणि सत्ता हे दोन्ही आधुनिक मूल्य व्यवस्थेतले महत्त्वाचे घटक आहेत. त्यांची मानवी जीवनात व्यवस्था कशी लावायची हा कळीचा प्रश्न या दोन महत्त्वाच्या कादंबरीकारांकडून दिसून येतो. कृष्णात खोत यांच्या गावठाण, राँदाळा, झड-झिंबड, धूळमाती या कादंबरीमधून बदलल्या कृषिजन संस्कृतीतील नव्या आवर्तनाचा वेध दिसून येतो.

भालचंद्र नेमाडे यांच्या हिंदू या कादंबरीचे हिंदू हे शीर्षक धर्मवाचक नसून संस्कृतीवाचक आहे. म्हणूनच हिंदू मध्ये सर्व पोट संस्कृतींना त्यात, अल्पसंख्यांक, दलित, भटके, आदिवासी अशा सगळ्यांना कवेत घेण्याचा प्रयत्न करतात. खंडेराव हा या कादंबरीचा नायक असला, तरी कादंब-यातील विविध जातीधर्माच्या वेगवेगळ्या व्यक्तींच्या परस्पर संबंधातून त्याचे हिंदू असणे म्हणजे काय हे लक्षात येते. गाव तेथील अनेकांच्या वस्त्या, घरे, घरातील माजघर, अंगण, जनावरांचे गोठे, घरातील नव्या जुण्या पुरातन यांचा पसारा इतका मोठा आहे. लेखक त्यालाच 'जगण्याची समृद्ध अडगळ' असे कदाचित म्हणत असावेत, म्हणून मराठी कादंबरीच्या

या संस्कृती संवर्धन शोधाच्या प्रवासात आपल्याला हिंदू पर्यंत येऊन थांबावे लागेल.

साहित्य हे संस्कृतीचे संरक्षण करते त्याच प्रमाणे संस्कृतीच्या संवर्धनातही साहित्याचा फार मोठा भाग असतो. संरक्षण आणि संवर्धन या प्रवृत्तीमुळे मानवी जीवनाची प्रगती होऊ शकली. म्हणून मानवी जीवनाच्या प्रगतीमध्ये साहित्याला महत्त्वाचे स्थान आहे.

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## 23.

## संस्कृती संवर्धनातील साहित्याचे योगदान

प्रकाश आप्पासो हुलेनवर

मराठी विभाग प्रमुख,

बाबा नाईक महाविद्यालय, कोकरूड

ता. शिराळा, जि. सांगली

प्रास्ताविक :

‘संस्कृती’ हा शब्द व्यापक आहे. भाषा, रूढी, रीतीरिवाज, धर्म, समाज, कला, उत्सव, राहणीमान, सामाजिक, आर्थिक राजकीय इत्यादी व्यापक अर्थ संस्कृतीत येतो. इंग्रजीमध्ये संस्कृतीला बसजनतम हा शब्द वापरला जातो. इरावती कर्वे यांनी संस्कृतीची व्याख्या करताना त्या म्हणतात, ‘संस्कृती म्हणजे ‘सकळा इंद्रिया लावलेले वळण’ अशी व्याख्या केली आहे. संस्कृतीची नेमकी अशी व्याख्या करता येत नाही. आचार, विचार, रूढी, परंपरा, चालणे, बोलणे, वागणे, भाषा या आणि अशा अनेक गोष्टींना आज आपण संस्कृती म्हणत असतो.

प्राचीन काळात घरातल्या घरात दिल्या जाणाऱ्या नीतिशास्त्राप्रमाणेच आजच्या काळात सार्वत्रिक शिक्षणात मूल्यशिक्षणाचा अंतर्भाव करण्याची गरज निर्माण झाली आहे. विद्यार्थ्यांना सक्षम होण्यासाठी व उत्तम नागरिक होण्यासाठी संस्कारपूरक साहित्याची निर्मिती होऊ लागली. गोष्ट सांगणे किंवा ऐकणे ही माणसाची नैसर्गिक गरज होती. अगदी प्राचीन वेदवाङ्मयातही संस्कारक्षम कथा आढळतात. महाभारत, रामायण अशा पौराणिक वाङ्मयामध्ये अशा अनेक कथा आढळतात. अशाच कथात्मक साहित्यातून सुरुवातीच्या काळात संस्काराची पेरणी केली जात होती. अकराव्या शतकाच्या उत्तरार्धात कश्मिरी पंडित सोमदेव याने ‘कथा सरित्सागर’ हा ग्रंथ रचला. तेराव्या शतकात महानुभावपंथीय ग्रंथामधील लीळाच्या रूपात सांगितलेला दृष्टांत म्हणजे छोट्या स्वरूपातील कथाच आहेत. तात्पर्य काय तर कथा या अत्यंत प्राचीन आणि समृद्ध वाङ्मयप्रकारातून संस्कृती जापासण्याचे काम झाले.

खरे तर जगाचा इतिहास पाहता तो राजेशाहीकडून लोकशाहीच्या दिशेने प्रवास झाला आहे. शिक्षण ही विशिष्ट वर्गाची मक्तेदारी असल्याने त्यात येणारे जीवन जगण्याची रीत उच्चभू म्हणून घेणाऱ्या

समाजाची होती. स्वातंत्र्यपूर्व काळात मराठी साहित्यात प्रामुख्याने मध्यम वर्गातील ब्राह्मण समाजाचे प्रतिनिधित्व करणारे साहित्य निर्माण होत होते. अगदी प्राचीन साहित्यातील संस्कृत वाङ्मयातील नायक पाहिले तरी राजा किंवा राजपुत्र हेच नायक होते. स्वातंत्र्यपूर्व काळात मराठी साहित्य विशिष्ट अशा पांढरपेशा वर्गापुरते मर्यादित होते. साहित्यातून विशिष्ट प्रकारचे लेखक विशिष्ट लोकांची संस्कृती अशिक्षितांवर लादत होते. सामान्य माणूसच लिहिता झाल्याने या वर्गाची मक्तेदारी मोडीत निघाली व साहित्यातून पुरोगामित्व अधिकाऱ्याने जोपासले जाऊ लागले. सर्वच साहित्यातून समतेचा पुरस्कार केला जाऊ लागला. शोषणरहित समाज निर्माण करून मानवतावादी दृष्टिकोन, राष्ट्रीय भावना जागृत करण्याचे काम साहित्यातून सातत्याने होताना दिसते. समाज परिवर्तन खेडयापर्यंत पोहचू लागले. हे केवळ साहित्यातून सांस्कृतिक भरणपोषण होत आहे. गेल्या सत्तर वर्षांत सामाजिक स्थिती, गती, प्रेरणा, प्रवृत्ती बदलल्या याचे ऐतिहासिक प्रतिबिंब साहित्याच्या रूपाने संवर्धन करण्यात येऊ लागले.

सुरुवातीस भारतीय संस्कृतीतून वैदिक धर्माचाच प्रचार झाला. परंतु भारतीय संस्कृती एकखांबी व एकग्रंथी नसल्याने समाजाच्या विचारांतून विविध प्रकारचे मतभेद, वाद होऊन चांगल्याचा स्वीकार करणारी, सम्यक संस्कृती घडविण्याची क्रिया सातत्याने सुरु आहेच हे मराठी संस्कृती संवर्धनाचे योगदान मान्य करावे लागेल. आजवर वेद पुराणांच्या महिम्यातून सांस्कृतिक परिवर्तने होऊन आपण प्रतिगामी ते पुरोगामित्वाचा प्रवास होणे म्हणजे साहित्याचे योगदानच होय. भारतीय संस्कृती आजही बुध्दीपेक्षा रुढींना प्राधान्य देणारी आहे. साहित्यामुळे स्त्रियांना माणूसपण बहाल करण्यात व येथील जुन्या परंपरा नष्ट होऊन नव्याचा अंगीकार करण्याची मानसिकता साहित्यातून निर्माण झाली. एकूणच काय तर जगण्याच्या क्रियेत साहित्याची महत्त्वाची भूमिका राहिली आहे व राहिल हे आपणास मान्य करावे लागते.

कथा, कविता, कादंबरी, नाटक, चरित्र, आत्मचरित्र इत्यादी वाङ्मया प्रकारातून नवी संस्कृती स्वीकारण्याचे मानसिकता साहित्यातून अंगीकरण होते. किंबहुना समाजसुधारकांच्या वैचारिक व त्यांच्या साहित्यिक वारसामुळे आज नवी संस्कृती रुजू पाहतेय. स्वातंत्र्योत्तर काळात सुशिक्षितांचे प्रमाण वाढल्याने समाज जागृत होऊ लागला. यातून दलित आणि ग्रामीण साहित्य प्रवाह निर्माण झाल्याने हे परिवर्तन घडू लागले. साहित्यामध्ये सामान्य माणसांचे जगलेले, भोगलेले जीवन आले. सर्वसामान्य माणूस हा या साहित्याचे नायक झाले. हे मराठी साहित्यातील अत्यंत महत्त्वाचे योगदान मानावे लागते.

साहित्याचा सामाजिक अंगाने विचार करताना लक्षात येते की, या कथातून बोध, संस्कार व्हावेत हे लेखकाचे प्रयोजन होते. एकत्र कुटुंबातील नातेसंबंध टिकविणे, कष्ट प्रामाणीकपणा, आदर यासारख्या संस्काराची पेरणी साहित्यातून झालेली दिसते. सामाजिक भानाने लिहिणाऱ्या साहित्यातून मूलभूत संस्कार देण्याचा हा हेतू होता. स्वातंत्र्यानंतर समाजव्यवस्थेतील जातीयता, गुलामगिरी यासारखे दोष निर्मूलनाचे महत्त्वपूर्ण योगदान मराठी साहित्याला द्यावे लागतात.

बाल वाङ्मयातून मुलांना करमणुकीबरोबर नीतिशिक्षण दिले जाते हे साहित्याचे योगदानच मानावे लागते. आज तेच संस्कार शालेय जीवनापासून अभ्यासक्रमाचा भाग म्हणून आपल्या मूल्यशिक्षणातून दिला जात आहे. खरे तर भारतीय संस्कृती संवर्धनासाठी साहित्यासारखे दुसरे माध्यम नाही. साहित्याचा एक भाग म्हणून केवळ गद्य वाङ्मयाचा विचार केला तरी कथा, कादंबरी, नाटक, चरित्र, आत्मचरित्र, आत्मकथन इत्यादीतून विविध वाङ्मय प्रकारातून वैचारिक जडणघडण होत असते. नाटकमधून संवाद, निबंधामधून वैचारिकता, आजच्या शिक्षण पध्दतीतून मनुष्य सुशिक्षित होतो पण तो सुजाण, सुसंस्कृत होतोच असे नाही. वास्तविक शिक्षण हा पवित्र संस्कार आहे. शिक्षण घेतलेली व्यक्ती सुसंस्कृत असायला हवी. दुर्दैवाने तसे फारसे दिसत नाही. उलट अधिकतर माणसे आत्मकेंद्रित, स्वार्थी व संकुचित वृत्तीची झालेली आढळतात. या सर्वच घटकांतून साहित्याचा आशय आपणास सहजपणे समजतो. अशा साहित्यप्रकारातून वाचकांना जीवनानुभवांचा आणि खास करून यातील जीवनमूल्यांचा जिवंतपणे प्रत्यय येतो हे सांस्कृतिक योगदान मला अधिक महत्त्वाचे वाटते.

आज जागतिकीकरणाच्या अथवा समाजसुधारणांच्या नावाखाली संस्काराच्या ऐवजी चंगळवाद, भ्रष्टाचार वाढता हिंसाचार या कारणामुळे समाजाची अपरिमित हानी होत आहे. समाजातील या प्रवृत्ती बोकळण्याचे कारण म्हणजे भारतीय संस्कृतीपासून फारकत घेऊन पाश्चात्यांचे केले जाणारे अनुकरण होय. यातून नीतिमूल्यांची पडझड होते आहे. साहित्य हा समाजाचा आरसा असतो. असे म्हणत असताना समाजातील घटना प्रसंगाचे पडसाद साहित्यात आपसूक येतात. सुशिक्षितांना साहित्याच्या अंगाने नीति मूल्यांचे भान निर्माण होते हे साहित्याचे योगदानच आहे.

समाजाला योग्य दिशा देण्याचे काम साहित्य करत असते. नवी पिढी पुरोगामी विचाराची, संस्कारक्षम घडविण्याचे महत्त्वाचे काम साहित्य करत असते. शिक्षणप्रसार, लोकशाहीतील हक्क आणि कर्तव्य, व्यक्तिस्वातंत्र्य, जातीयता निर्मूलन इ. महत्त्वाच्या प्रश्नावर साहित्यातून चर्चा घडली आहे. चांगल्याचा स्वीकार करणे व प्रतिगामी प्रवृत्ती नष्ट करणे हा अर्थ साहित्याने सातत्याने अधेरेखीत केला आहे. हे संस्कृती संवर्धनातील मराठी साहित्यातील योगदान मान्य करावे लागते. संस्कृती संवर्धनाचा भाग म्हणून स्वातंत्र्य, समता, बंधुता, धर्मनिरपेक्षता, बुद्धिवादाचा प्रभाव साहित्यातील संस्कृतीच्या रूपाने सामान्य माणसांपर्यंत आजही पोहचतो आहे. जुनी मूल्ये, विषमता परंपरांचा धिक्कार करून नवी संस्कृती संवर्धनाचे काम विविध साहित्यप्रकारांतून आपणास पाहावयास मिळते. संस्कृती संवर्धन म्हणजे आहे ते केवळ टिकवून ठेवण्यापेक्षा नव्याचा स्वीकार करणे ही त्यामागील भूमिका साहित्य सातत्याने जोपासत आहे. साहित्य आणि संस्कृतीतील योगदान खऱ्या अर्थाने स्त्रियांच्या सामाजिक व शैक्षणिक परिवर्तनातून झाले. साहित्याने संस्काराबरोबरच पुरोगामी विचार दिला. नवनिर्मिती व सर्जनशीलतेला वाव दिल्याने साहित्याचे नव्यापिढीला अधिक महत्त्व वाटू लागले.

संस्कृती संवर्धनातील साहित्याचे योगदान पाहात असताना कथा, कविता, कादंबरी, नाटक या वाङ्मय प्रकारातून समाजातील अन्याय, अत्याचार, पिळवणूक, स्वातंत्र्यासाठी उद्घोष या प्रकारातून मांडल्याने समाजातील वाईट चालीरीती, रूढी, परंपरा, बदलचा विद्रोह साहित्यातून मांडला जाऊ लागला. साहित्यातून नवी मूल्ये जोपासण्याचे काम आजही होताना दिसते. संस्कृती संवर्धनात व समाज परिवर्तनात साहित्याचे अमूल्य असे योगदान आजही आहे हे मान्य करावे

लागते.

**निष्कर्ष :**

अगदी प्राचीन काळापासून रामायण महाभारत अशा समृद्ध अशा साहित्यातून भारतीय संस्कृती संवर्धन केले जाते आहे. आजच्या काळात शिक्षणात मूल्यशिक्षणाचा अंतर्भाव करण्याची गरज निर्माण झाली आहे. विद्यार्थ्यांना सक्षम होण्यासाठी व उत्तम नागरिक होण्यासाठी साहित्यातून संस्काराची देवाणघेवाण होते आहे. मूल्यवर्धित समाज निर्माण करण्याचे काम साहित्यातून होते. नवा समाज जडणघडणीत सामान्य माणूसच लिहिता झाल्याने साहित्य किंवा सांस्कृतिक वारसा कोणत्याही विशिष्ट वर्गाची मक्तेदारी राहिली नाही. चांगले साहित्य हे की ज्या साहित्यातून समतेचा पुरस्कार केला हे सांस्कृतिक मूल्य संवर्धन साहित्यातून झाले. शोषणरहित समाज निर्माण करणे मानवतावादी दृष्टिकोन, राष्ट्रीय भावना जागृत करण्याचे काम साहित्यातून सातत्याने होताना दिसते. साहित्यामुळे स्त्रियांना माणूसपण बहाल करण्यात व येथील जुन्या परंपरा नष्ट होऊन नव्याचा अंगीकार करण्याची

मानसिकता साहित्यातून निर्माण झाली. सर्वसामान्य माणूस हा या साहित्याचा नायक झाल्याने त्याची संस्कृती साहित्यातून अधोरेखित होऊ लागली हे मूल्य महत्त्वाचे वाटते.

जीवनानुभवाचा वारसा नव्या पिढीपुढे ठेवणे हे साहित्याबरोबर सांस्कृतिक योगदान म्हणून याकडे पाहता येते.

नवी पिढी पुरोगामी, वैज्ञानिक विचाराची, संस्कारक्षम घडविण्याचे महत्त्वाचे काम साहित्याने केले आहे. ही नवी संस्कृतीच आहे. समाज परिवर्तनाबरोबर संस्कृती परिवर्तन अटळ असते याचे प्रतिबिंब साहित्यात येते. नवविचार रूजविण्याचे काम साहित्य सातत्याने करत आले आहे, हे संस्कृती संवर्धनातील साहित्याचे योगदान महत्त्वाचे आहे.

**संदर्भ :**

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## 24.

## मराठी साहित्यावर आधारित चित्रपट व मराठी संस्कृती

अजित यल्लाप्पा कांबळे

विद्यार्थी – जे. जे. टी. विद्यापीठ, राजस्थान

मराठी चित्रपटांच्या कथा या लोकप्रिय मराठी साहित्यावर आधारलेल्या आपणास पहावयास मिळितात. ज्या प्रकारचे मराठी चित्रपट महाराष्ट्रात निर्माण झाले आहेत त्यात सामाजिक आषय आसणाऱ्या चित्रपटांची संख्या लक्षणीय अशी आहे. याचे कारण मराठी चित्रपट दिग्दर्शक यांना एक प्रकारचे सामाजिक भान आहे असेच म्हणावे लागेल कारण मराठी साहित्याची निर्मिती अनेकविध विषयांसह झालेली आहे पण मराठी चित्रपट निर्माता व दिग्दर्शकांनी फक्त सामाजिक आषय आसणाऱ्या कादंबऱ्यांची निवड चित्रपट निर्माण करण्यासाठी केली आहे. चित्रपटानिर्माते किंवा दिग्दर्शक एका चांगल्या कथेच्या शोधात असतात व अशा प्रकारच्या कथा त्यांना साहित्यामध्ये मिळू शकतात म्हणून चित्रपट हे साहित्यावरती ब-याच प्रमाणत आधारीत असतात. दादासाहेब फाळके यांनी चित्रपट सृष्टीची मूर्त मेढ रोवली. त्यांनी सुरुवातीला सर्व अबालवृद्धांना परिचित असलेली 'राजा हरिष्चंद्राची ' गोष्ट चित्रपटासाठी निवडली. ध्येयवादी व कालात्मक चित्रपटाची परंपरा बाबुराव पेंटर यांच्या सैरंधी पासून सुरु झाली. त्यानंतर काही वेगळा विषय निवडावा म्हणून नरवीर तानाजीच्या जीवनावर चित्रपट करण्याची ठरले व 'सिंहगड' चित्रपटाची निर्मिती झाली. हा चित्रपट सर्वप्रथम मराठी साहित्यावर आधारीत असलेला पहिला चित्रपट होय. हरीभाऊ आपटे यांच्या 'गड आला पण सिंह गेला' या कादंबरीवरून या चित्रपटाची निर्मिती करण्यात आली 'सिंहगड' हा 1933 साली प्रदर्शित झालेला होता. प्रौढ कुमारी, कुमारी माता अथवा जरठ बालविवाह हे विसाव्या शतकातील प्रारंभीच्या दशकामधील स्त्रियांच्या संदर्भातील मध्यमवर्गीय समाजातील महत्त्वाचे प्रश्न होते. अशा प्रकारचे विषय त्या वेळच्या कादंबरीकारांना भावले व त्यातून काही कादंब-यांचा, कथेचा जन्म झाला. या प्रश्नावर आधारीत ना. ह. आपटे यांनी 'न पटणारी गोष्ट ' ही कादंबरी लिहली. या कादंबरीवर आधारीत व्ही शांताराम यांनी प्रभात फिल्म मधुन 'कुंकू' या चित्रपटाची निर्मिती केली. हा चित्रपट एक सामाजिक चित्रपट

म्हणून आजही गौरवाने ओळखला जातो. बाबुराव पेंटर यांनी आपल्या पुढील चित्रपटसाठी ना.ह.आपटे यांची 'हृदयाची श्रीमंती ही कादंबरी स्वीकारली व त्यावर आधारीत 1937 साली 'प्रतिभा' या चित्रपटाची निर्मिती केली. वि.स.खांडेकर यांच्या साहित्यावरसुद्धा चित्रपट निर्माण झाले. त्यांच्या 'रिकामा देव्हारा' या कादंबरीवर आधारीत 'देवता' चा चित्रपटाची निर्मिती झाली तर 'सुखाचा शोध' या कादंबरीवर आधारीत त्याच नावाचा चित्रपट निर्माण झाला. 'शिवाजीचे आरमार' या कादंबरीवर चित्रपट येवून गेला तर त्यांच्या 'स्वराज्याचा श्रीगणेश' या कादंबरीवर आधारीत 'मर्द मराठा' हा 1991 मध्ये चित्रपट निर्माण झाला. म.भा.भोसले. यांच्या 'उघडया जगात' या कादंबरीवर आधारीत 'जीवाचा सखा' हा 1949 मध्ये हा चित्रपट आला. तर दत्त रघुनाथ कवठेकर यांच्या कादंबरीवर 'रेशमाच्या गाठी' हा 1954 साली चित्रपट निर्माण झाला. प्रभात फिल्म कंपनी पुण्यास गेल्यानंतर ना.ह.आपटे यांच्या 'भाग्यश्री' नायक कादंबरीवर 'अमृतमंथन' नावाचा चित्रपट तयार केला. कोल्हापूर सिनेटोनमधून बाहेर पडलेल्या कलावंतांनी 'हंस' नामक चित्रपट संस्था उभारली व वि.स.खांडेकर यांच्या 'छाया' कादंबरीवर आधारीत 'छाया' नावाचा चित्रपट निर्माण केला.

ग.ल.ढोकळ यांच्या 'गावगुंड' या ग्रामीण कादंबरीवरून 'गावगुंड' हा चित्रपट 1951 मध्ये निर्माण झाला "ग्रामीण समाज जीवन व ग्रामीण सांस्कृतीक पर्यावरण यांच्याविषयी कादंब-यामधून अभिव्यक्त होणारा विचार कादंबरी वाडमयातून जो प्रकट झाला तो चित्रपटानी आत्मसात केला आहे." आदर्श जीवनाची मूल्ये कशा प्रकारची असतात? महात्मा गांधी यांची विचारसरणी कशा प्रकारची होती? अशा अनेक प्रश्नांनी स्वातंत्र्यानंतर चर्चा घडवून आणली. जीवनाच्या आदर्श मुल्यांच्या शोधात मराठी साहित्याकांनी सुद्धा वाट चोखाळली होती. पांडूरंग सदाशिव साने म्हणजेच 'साने गुरुजी' हे त्यापैकी एक. त्यांच्या 'शामची आई' सारखे पुस्तक आज तागायत कोणाकडून लिहून झाले नाही.

आदर्श जीवनाची मूलतत्वे व गांधीवादी विचार यांचा मिलाफ 'शामची आई' मध्ये झालेला दिसतो. या कादंबरीवर चित्रपट बनवण्याचे काम प्र.के.अत्रे यांनी केले. त्याग, कारुण्य, वात्सल्य, प्रीतिभावना, यांचे भावनिक आवाहन या कादंबरीतून व चित्रपटातून व्यक्त केले गेले. या चित्रपटाला सर्वात प्रथम 'सुवर्णाकमळ' चा मान मिळाला. ही मराठी साहित्याने व मराठी चित्रपटाने सर्वात मोठी मिळविलेली पावती आहे. वि.वा.शिरवाडकरांच्या 'जान्हवी' या कादंबरीवर 1959 मध्ये 'जान्हवी' नावाचा चित्रपट तयार केला गेला. 1959 मध्येच 'सांगत्ये ऐका' या चित्रपटाने घवघवीत यश मिळवले तो चित्रपट एका कादंबरीवरच आधारित होता. गो.ग. उर्फ गोपाळ गंगाधर पारखी यांनी 1950 साली 'न मिळालेला न्याय' ही कथा लिहली होती त्याच कथेवर त्यांनी 'रोहिणी' नावाची कादंबरी लिहली. अनंत माने यांनी ही कादंबरी व्यंकटेश माडगुळकर यांना वाचनास दिली व त्यावरती पटकथा लिहण्यास सांगितले आणि अनंत माने यांनी 'सांगत्ये ऐका' हा चित्रपट बनविला. तो विजयानंद चित्रपटगृहामध्ये 131 आठवडे चालला होता. त्यावेळेपासून मराठी चित्रपटाचा विक्रम आज तागायत अबाधीत आहे. त्याचवेळी 'शिकलेली बायको' या चित्रपटासाठी नाथ माधव यांची 'डॉक्टर' ही कादंबरी स्विकारली तर 'कलंकशोभा' या चित्रपटासाठी ना सी.फडके यांची 'कलंकशोभा' नावाची कादंबरी स्वीकारली ग्रामीण भागामध्ये संयुक्त महाराष्ट्राच्या आंदोलनानंतर प्रेक्षक ग्रामीण चित्रपटामुळे जोडला गेला ग्रामीण भागातील प्रेक्षकांची व वाचकांची ख-या अर्थाने नस कोणी ओळखली असेल तर ती म्हणजे आण्णा भाऊ साठे यांनी. आण्णा भाऊंच्या आठ कादंब-यावर आधारित आतापर्यंत चित्रपट निर्माण झालेले आहेत. 'वैजयंता' या कादंबरीवर 1961 मध्ये 'वैजयंता', 'फकिरा' या कादंबरीवर 'फकिरा' हा चित्रपट 1963 मध्ये निर्माण केला. त्यांच्याच 'आवडी' या कादंबरीवर 1969 मध्ये 'टिळा लावते मी रक्ताचा' हा चित्रपट निर्माण झाला. तर 'माकडीचा माळ' या कादंबरीवर 1969 मध्येच 'डोंगराची मैना' नावाचा चित्रपट येवून गेला. त्याचवर्षी 'चिखलातील कमळ' या कादंबरीवर आधारित 'मुरळी मल्हारी रायाची' हा चित्रपट निर्माण केला गेला. 1970 मध्ये 'वारणेचा वाघ' हा 'वारणेचा वाघ' या कादंबरीवर निर्माण करण्यात आला. त्यांच्याच प्रेमकथा असलेल्या 'अलगुज' या कादंबरीवर 1974 मध्ये 'अशी ही साता-याची त-हा' हा चित्रपट निर्माण केला तर त्यांच्या 'अभिजात' या कादंबरीवर 'गौरी'

नावाचा चित्रपट येवून गेला. एकुणच साहित्य निर्मिती आणि चित्रपट यांचा संबंध पाहिला तर आण्णा भाऊ साठे यांचे साहित्य हे ग्रामीण वास्तवतेने भरलेल आहे. 'पवनकाठचा धोंडी' हा गो.नी.दांडेकर यांच्या कादंबरीवर आधारित त्याच नावाचा चित्रपट 1969 मध्ये येवून गेला. नाथमाधव यांच्या 'सापत्न भाव' या कादंबरीवर आधारित 'नंदिनी' हा चित्रपट त्याचवर्षी येवून गेला. ग्रामीण समाजवास्तव आणि मातृत्वकेंद्री जीवन सांगणारा 'आई आहे शेतात' हा 1970 साली आलेला चित्रपट र.वा. दिघे यांच्या याच कादंबरीवर आधारित आहे. त्यांच्याच 'पड रे पाण्या' या कादंबरीवर आधारित 'धरणीची लेकरं' हा चित्रपट ही 1970 मध्ये तयार झाला र.वा.दिघे यांच्या 'कार्तिकी' या कादंबरीवर आधारित 1974 मध्ये 'कार्तिकी' हा चित्रपट येवून गेला. श्री.ना. पेंडसे यांच्या 'यशोदा' या कादंबरीवर 1974 मध्येच 'यशोदा' नावाचा चित्रपट निर्माण झाला. 1980 मध्ये श्री.ना.पेंडसे यांच्या 'गारीबीचा बापू' या कादंबरीवर आधारित 'गारीबीचा बापू' या नावाचा चित्रपट निर्माण केला गेला. घर गंगेच्या काठी' या ज्योत्सना देवधर यांच्या कादंबरीवर आधारित त्याच नावाचा 1974 साली चित्रपट निर्माण केला गेला.

चित्रपटासाठी आवश्यक असणारी रंजकता, ग्रामीणता ही मराठी कादंबरीमधून आपल्याला पहावयास मिळते. बाबा कदम यांच्या कादंब-यामधून कादंबरीचे हे वैशिष्ट्य ठळकपणे जाणवते. त्यांच्या 'पद्मजा' या कादंबरीवर आधारित 'ज्योतीबाचा नवस' हा चित्रपट निर्माण झाला. त्यांच्याच 'बानु व भालू' या कादंब-यावर आधारित अनुक्रमे 'जखमी वाघीण व भालू' हे चित्रपट निर्माण झाले. व्ही शांताराम यांनी सुध्दा चित्रपट निर्माण करताना कादंबरीचा आधार घेतला. चि.त्र्यं.खानोलकर यांच्या 'चानी' या कादंबरीवर आधारित 'चानी' हा चित्रपट 1977 मध्ये निर्माण केला गेला. प्रसिध्द चित्रपट दिग्दर्शक जब्बार पटेल यांनी तर चित्रपट निर्मितीसाठी सातत्याने उत्कृष्ट साहित्याचा वापर केलेला दिसतो. गो.नी.दांडेकर यांच्या 'जैत रे जैत' या कादंबरीवर आधारित स्मीता पाटील अभिजीत 'जैत रे जैत' नावाचा चित्रपट निर्माण केला गेला. जब्बार पटेलानी अरुण साधू यांच्या 'मुंबई दिनांक व सिंहासन' या दोन कादंब-यावर आधारित मराठीतील पहीला राजकीय चित्रपट 'सिंहासन' हा चित्रपट 1979 मध्ये निर्माण केला गेला. बाबासाहेब पुरंदरे यांच्या 'शेलारखिंड' या कादंबरीवर आधारित 'सर्जा' हा चित्रपट अजिंक्य देव साठी निर्माण केला.

1981 मध्ये 'उंबरठा' हा चित्रपट शांता मिसाळ यांच्या 'बेधर' या कादंबरीवर आधारित होता. तर 'महानंदा' हा चित्रपट जयवंत दळवी यांच्यात 'महानंदा' या कादंबरीवर 1984 मध्ये निर्माण झाला.

ग्रामीण जीवनातील वेगवेगळे अनुभव आपला कथेमध्ये मांडण्याचे काम द.मा.मिरासदार यांनी खूप चांगल्या प्रकारे केले आहे.त्यांच्या काही कथेवर चित्रपट निर्माण केलेले आपणास पहावयास मिळतात. उदा. 'एक डाव भूताचा, गोष्ट धमाल नाम्याची, ठकास महाठक, व अफलातून' अशा प्रकारचे चित्रपट शंकर पाटील यांच्या 'भूजंग' या कथेवर सुध्दा त्याच नावाचा चित्रपट मराठीत येवून गेला हे विसरता येत नाही. अनिरुद्ध पुनर्वसू यांची 'नाही प्रीत पतंगाची खरी' ही कादंबरी स्त्रीयांचे भावविश्व रेखाटते यावर आधारित चित्रपट 'आहूती' हा 1992 मध्ये आला. या चित्रपटातील उत्कृष्ट भूमिकेसाठीचा राज्यशासनाचा उत्कृष्ट अभिनेत्रीचा पुरस्कार या चित्रपटासाठी अश्विनी भावे हीला मिळाला. 'माझा होशील का' या 1993 मध्ये आलेला चित्रपट पु. भा.भावे यांच्या 'अकुलीना' या कादंबरीवर आधारित होता. 'सुखाची सावली' या चित्रपटासाठी डॉ. सुमती क्षेत्रभाडे यांची 'वृंदा' ही कादंबरी निवडली, जयंत देवकुळे यांच्या 'आशा परत येते' या कादंबरीवर आधारित 'पाठलाग' (1964) हा मराठी व हिंदीमध्ये 'मेरा साया' अशा नावाने चित्रपट बनले. शकुंतला गोगटे यांच्या 'चांदणे शिंपीत जा' या कादंबरीवर 'आधार' (1969) हा चित्रपट निर्माण केला गेला. स्मीता तळवळकर या आघाडीच्या अभिनेत्रीने निर्मिती क्षेत्रात पाऊल टाकताना शकुंतला गोगटे यांची 'शुन्याची व्यथा' ही कादंबरी निवडली व त्यावर आधारित 'कळत नकळत' हा स्त्रीयांचे भावविश्व रेखाटणारा सुंदर चित्रपट निर्माण केला. अश्विनी भावे, विक्रम गोखले व सविता प्रभुणे या अभिनेत्यांचा अभिनय उल्लेखनिय असा होता.. काही कादंब-याचा अपवाद सोडता शहरी पर्यावरणाच्या कादंब-याची निवड चित्रपटासाठी फारसी झालेली नाही. तर ग्रामीण पर्यावरणाचा विचार चित्रपट सृष्टीने मोठया प्रमाणात केलेला आपल्याला पहावयास मिळतो.

1990 नंतर कादंब-यावर आधारित चित्रपटांची संख्या लक्षणीय अशा स्वरूपाची आहे. त्याचबरोबर नाटकांचासुध्दा वापर चित्रपटनिर्मितीसाठी केलेला आपणास पहावयास मिळतो. सुरेश नवरे यांच्या 'कुणी तरी आहे तिथे' या नाटकावर 'एक रात्र मंतरलेली' या नावाचा चित्रपट तयार केला गेला. मधुसुधन कालेकर

यांच्या 'नाथ हा माझा' या नाटकावर आधारित 'घाबरायचं नाही' हा चित्रपट येवून गेला. तर प्र.के.आत्रे यांच्या 'मोरूची मावशी' या नाटकावर आधारित विजय चव्हाण यांना घेऊन 'बंडलबाज' हा चित्रपट शिवराज गोर्ले यांनी निर्माण केला. 1990 मध्येच द.मा. मिरासदार यांची कथा असलेला 'अफलातून' हा चित्रपट आला. 'एक रात्र मंतरलेली' हा चित्रपट सुरेश खरे यांच्या 'कुणीतरी आहे तिथे' या नाटकावर बेतलेला होता. 'घाबरायचं नाही' हा चित्रपट मधुसुधन कालेकर यांच्या 'नाथ हा माझा' या नाटकावर आधारित होता. स्मीता तळवळकर यांनी आपली चित्रपटसंस्था सुरू केली तेव्हा प्रथम चित्रपटसाठी त्यांनी अशोक पाटोळे यांचे 'बोन्सॉय' हे नाटक निवडले. हरहुन्नरी कलाकार दिलीप प्रभावळकर यांना मध्यवर्ती भूमिका दिली व सुंदर असा 'चौकट राजा' निर्माण केला. दिवगत दिग्दर्शक संजय सुरकर यांचा दिग्दर्शक म्हणून हा पहिला चित्रपट होय या कालावधीतच ब-याच मराठी साहित्यावर चित्रपट निर्माण झाले. जेष्ठ साहित्यीक उत्तम बंडू तुपे यांच्या 'भस्म' या कादंबरीवर आधारित 'भस्म' हा चित्रपट 1994 मध्ये निर्माण झाला, त्याच वर्षी प्रदर्शित झालेला रामदास फुटाणे यांचा 'सुर्वता' हा चित्रपट बा.ग.केसकर यांच्या 'कुणाच्या खादंवर' या कादंबरीवर आधारित होता. 1990 नंतर या प्रकारच्या वेगळ्या धाटणीने एक वेगळी वाट चोखाळण्याचा जो प्रयत्न केला त्याचा फायदा पुढील चित्रपटांना झाला. या कालावधीमध्ये हिंदी चित्रपटांचा परिणाम खूप मोठया प्रामाणामध्ये महाराष्ट्रात झाला होता. त्यामुळे मराठी चित्रपटाकडे प्रेक्षकांची नेहमीप्रमाणेच पाठ होती. तरीही काही वेगळे प्रयत्न होत राहिले. हिंदी चित्रपट सृष्टीत स्थिरावलेले व आपल्या सोज्वळ व्यक्तीरेखेमुळे नेहमी चर्चेत असलेले मराठी नाव म्हणजे अमोल पालेकर. मराठीत चित्रपटा निर्मिती करताना त्यांनी ग्रामीण भागातील भावविश्व दाखविण्यासाठी व्यंकटेश माडगुळकर यांची 'बनगरवाडी' ही कादंबरी निवडली. चित्रपटापासून काही काळ दूर राहिलेले सुर्यकांत मांडरे यांना घेऊन त्यांनी 'बनगरवाडी' ची निर्मिती केली 1997 मध्ये यशवंत दत्त यांचं निधन होण्यापुर्वी त्यांनी एक चित्रपट केला तो होता. 'सरकारनामा'. अजय झणकर यांच्या 'सरकारनामा' या कादंबरीवर आधारित हा चित्रपट होता. अजिंक्य देव दिलीप प्रभावळकर यशवंत दत्त, मकरंद अनासपुरे, प्रतिक्षा लोणाकर अशा अनेक नामवंतांचा या चित्रपटात समावेश होता. हा चित्रपट शहरी वास्तवाला व तेथील

राजकारणाला अधोरेखित करतो. यानंतर पाच— सहा वर्षे जी चित्रपट निर्मिती झाली ती फक्त गल्लाभरू विषयांची पण त्यातही बिनधास्त सारखा वेगळा विषय हाताळला गेला स्मीता तळवळकर यांनी 'तु तीथं मी' सारखी वेगळी प्रेमकहाणी पडदयावर साकारली 2002 मध्ये डॉ किशोर शांताबाई काळे यांच्या 'आत्मचरित्र्यावर आधारित 'कोल्हाटयाचं पोर' नावाचा चित्रपट बनवला गेला, तर 'भेट' हा चित्रपट माधवी धारपुरे यांच्या एका कथेवर आधारित होता. मराठी चित्रपट सृष्टीला दुस-यांदा 'सुवर्णकमळाचा' मान देणारा अरुण गोडबोले यांचा 'श्वास' हा चित्रपट माधवी धारपुरे यांच्याच कथेवरती होता. त्याचवर्षी गजेंद्र अहिरे यांनी 'नॉट ओनली मिसेस राऊत' सारखा वेगळा धाटणीचा चित्रपट निर्माण केला.

1997 नंतर 2009 पर्यंत प्रत्यक्ष कादंबरीवर चित्रपट निर्माण झाले नाहीत. वेगवेगळे प्रयोग मात्र होत राहिले. '10 वी फ' हा चित्रपट यासाठी विशेष उल्लेखनिय ठरतो. साता-याच्या प्रमोद शिंदे या नवख्या कादंबरीकाराची 'भूक' ही कादंबरी चित्रपटासाठी निवडली. व अभिजात पिकचर कोल्हापूर यांची या कादंबरीवर चित्रपट निर्माण केला. जून्याच दादू इंदूरीकर यांच्या 'गाढवाचं लग्न' हा चित्रपट मकरंद अनासपुरे स्टार्इलनी निर्माण केला व त्याला यश ही मिळालं. आण्णा भाऊ साठे यांच्या 'अभिजात' या कादंबरीवर 'कोल्हापूरच्या पंचामृत चित्र' या कंपनीने 'गौरी' नावाचा चित्रपट निर्माण केला. असे काही प्रयत्न या वर्षी झाले. 2008 साली मात्र चित्रपट निर्मितीसाठी खूप महत्वाचे विषय चित्रपटात आले. अरविंद सावंत यांच्या 'के फाईव्ह' या कादंबरीवर आधारित 'वावटळ' हा चित्रपट निर्माण केला गेला. तर अभिजीत पाटील आणि कंपनीने 'जोगवा' हा चित्रपट निर्माण करून मराठी चित्रपटसृष्टीमध्ये मोठी धमाल उडवून दिली. या चित्रपटसाठी त्यांनी चारुता सागर यांची 'नागीन' ही कथा निवडली तर राजन गवस यांच्या 'चौडक' व भंडारभोग या कादंब-या निवडल्या दोन कादंबरी व एका कथेच्या अधारे हा चित्रपट निर्माण केला गेला पुन्हा एकदा यातुन 'अजय - अतुल' या संगितकारांनी आपले काम चोख बजावले हा चित्रपट ही अनेक पुरस्कार प्राप्त झालाच शिवाय 'राष्ट्रीय' पुरस्कारांनीही त्याची दखल घेतली.

शिक्षणातील खेळ खंडोबा व जनसाक्षरता अभियानातील फोलपणा रमेश इंगळे उत्रादकर यांनी आपल्या 'निशाणी डावा अंगठा' या कादंबरीतून दाखवून दिला होता. प्रसिध्द दिग्दर्शक पुरुषोत्तम बेर्डे यांनी या

कादंबरीवर आधारित निशाणी अंगठा हा चित्रपट बनवला व प्रेक्षकांची व समिक्षकांची वाहवा मिळवली.

दिलीप प्रभावळकर यांनी अधिनयापाठोपाठ लेखन ही दमदार केले आहे हे ब-याच जाणकारांना माहित आहे. त्यांचा 'बोक्या सातबंडे' हा फास्टर फेने सारखा सुपरिचित व लोकप्रिय आहेत या कथा नायकावर त्याची अनेक पुस्तके आहेत. त्यांच्या 'बोक्या सातबंडे' याच पुस्तक मालीकेवर त्याच नावाचा चित्रपट 2009 मध्ये येवून गेला. अभिजीत जोशी यांनी त्यातील गीते लिहली होती हे विशेष पल्लवी जोशी यांनी निर्मिती व दिग्दर्शन याची धुरा वाहण्यासाठी 'रीटा' हा चित्रपट निर्माण केला. त्यासाठी त्यांनी रीटा वेनिणकर हे आत्मकथन निवडले या वर्षीचा सर्वात महत्वाकांक्षी चित्रपट होता. तो म्हणजे झी टीव्ही चा नटरंग. हा चित्रपट तयार करण्यासाठी उत्कृष्ट साहित्याची निवड तर केलीच पण 'तमाशा' हा कलाप्रकार पुन्हा रूढ करण्याकडे या चित्रपटाचा ओढा राहिला. आनंद यादव यांची नटरंग ही कादंबरी निवडली गेली व अतुल कुलकर्णी व सोनाली कुलकर्णी यांना मुख्य भूमिकेतून या चित्रपटातून सादर केले गेलं. अजय अतुल यांचेकडे या चित्रपटाची संगीतची जबाबदारी दिली. 'नटरंग' हा एक उत्कृष्ट चित्रपट साकारला गेला. त्यावर्षीच्या सर्व महोत्सवामध्ये व पुरस्कारामध्ये हा चित्रपट भाव खावून गेला. 'जोगवा' च्या टीमणेच पुन्हा एकदा चित्रपट निर्मितीसाठी कादंबरीची निवड केली विश्वास पाटील यांची 'पांगीरा' ही कादंबरी निवडली व सर्व पाटील मंडळीनी हा चित्रपट निर्माण केला. चि.त्र्यं.खानोलकर यांच्या 'अगोचर' या कादंबरीवर 'अग्नीदिव्य' नावाचा चित्रपट याच काळात निर्माण झाला. अशा त-हेने 2009 हे साल कादंबरीवरील चित्रपट निर्मितीसाठी प्रेरणादाची ठरलं. यानंतर 2010 मध्ये उल्लेखनिय असा चित्रपट म्हणजे मी 'सिंधुताई सपकाळ' हा होय. सिंधुताई सपकाळ यांच्याच 'मी वनवासी' या आत्मकथनपर पुस्तकावर आधारित हा चित्रपट होता. महेश मांजरेकर यांनी त्याचवेळी के अरविंद यांच्या नाटकावर आधारित 'लालबाग परळ' झाली मुंबई सोन्याची असा लांबलचक नाव असणारा चित्रपट निर्माण केला. या चित्रपटाला म्हणावे तसे यश मिळाले नाही पण 2010 च्या उत्तरार्धात मिलींद बोकिळ यांच्या 'शाळा' या कादंबरीवर आधारित 'शाळा' हा चित्रपट आला. व या चित्रपटाणे विक्रमी यश मिळविले. पौगाडावस्थेत असलेल्या मुलांची प्रेमकहाणी दाखवणारा हा चित्रपट खूपच वैशिष्टपूर्ण

ठरला. या चित्रपटाने सुध्दा राष्ट्रीय पुरस्कारापर्यंत मजल मारली.

अशा त-हेने मराठी चित्रपटासृष्टी ही ब-याच अशी मराठी साहित्यावर आधारित आहे हे दिसून येते मराठी चित्रपटाच्या सुरवातीला कथा कादंब-याचा चित्रपटासाठी वापर झाला ते काहीतरी वेगळं देण्याच्या हेतुन व सामाजिक विषयांची निवड करावी म्हणून पण 1990 नंतर मात्र मराठी प्रेक्षकांची अभिरुची ही बदलली होती व इतर अनेक प्रसिध्दी माध्यमे रसिकांवर येवून आदळली होती. त्यात चित्रपट बघणे हे फार सक्तीचे झाले नव्हते. अशा काळात मराठी प्रेक्षकांना चित्रपटागृहाकडे आणायचे तर काहीतरी वेगळं तर पाहीजेच पण ते चांगले व समाजपरीवर्तनाचं एक साधन बनेल अशाप्रकारचे पाहीजे हा विचार करून या काळामध्ये चित्रपटासाठी मराठी कादंबरीची निवड केली आहे. त्यामुळे दर्जा करमणूक समाजपरिवर्तन, नैतिकता हे सर्व या चित्रपटातून एकत्रीतपणे दाखवता आले हा या काळाचा मोठा दर्जेदार गुण म्हणावा लागेल.

### मराठी चित्रपट व संस्कृती

मराठी चित्रपट व संस्कृती यांचे एक नाते आपणास पहावयास मिळते. दादासाहेब फाळके यांच्यापासून ते रवि जाधव यांच्यापर्यंत ज्यांनी मराठी चित्रपटांची निर्मिती केली त्यांनी मराठी संस्कृतीचे जोपासन व संवर्धन करण्याचे काम केले. मराठी साहित्यामध्ये अशा कथा कादंबरींची निवड चित्रपट निर्माण करण्यासाठी केली केली गेली ज्यामध्ये समाजभान आहे. 'गड आला पण सिंह गेला'न पटणारी गोष्ट' 'हृदयाची श्रीमंती' 'रिकामा देव्हारा'भाग्यश्री' 'छाया'गावगुंड'जान्हवी'शामची आई' 'रोहिणी'वैजयंता', 'फकिरा, माकडीचा माळ, चिखलातील कमळ, 'अलगुज, अभिजात', 'कार्तिकी', 'यशोदा, 'गारीबीचा बापू' पद्मजा'बानु व भालू, 'जैत रे

जैत' मुंबई दिनांक व सिंहासन बेधर'नाही प्रीत पतंगाची खरी, 'वृंदा' 'आशा परत येते'चांदणे शिंपीत जा' 'शुन्याची व्यथा'बोन्सॉय' 'भस्म' कुणाच्या खांद्यावर'बनगरवाडी, सरकारनामा'नॉट ओनली मिसेस राऊत', भूक'अभिजात' 'के फाईव्ह'जोगवा' 'चौडक, निशाणी डावा अंगठा' 'बोक्या सातबंडे' 'नटरंग'अगोचरमी वनवासी'शाळा' दुनयादारी, नटसम्राट यासारख्या असंख्य कलाकृती मराठी चित्रपटासाठी निवडल्या गेल्या आहेत. या सर्व साहित्यावरून नजर टाकली आसता असे दिसते की हे सर्व साहित्य हे लोकप्रिय साहित्य आहे व त्यांचे लेखक हे समाजातील वेगवेगळ्या स्तरातून आलेले आहेत. या सर्व चित्रपटांमुळे मराठी संस्कृतीचे जोपासन झालेले आहे. या चित्रपटांमुळे समाजात कोणताही अनुचित प्रकार झालेला पहावयास मिळत नाही त्यामुळे या चित्रपटांमुळे संस्कृतीचे रक्षण झाले आहे.

### निश्कर्ष -

अशा प्रकारे मराठी साहित्याचा वापर चित्रपटाच्या निर्मितीपासून केलेला आपणास पहावयास मिळतो. यात सर्व प्रकारच्या चित्रपटांचा समावेश झालेला आहे म्हणजेच सामाजिक, राजकिय, कौटुंबिक, ग्रामीण तसेच नागर या प्रकारच्या चित्रपटांचा समावेश या प्रकारामध्ये झालेला आहे. म्हणजेच चित्रपटासाठी आवश्यक असणारे कथाबिज हे मराठी साहित्यातून चित्रपट निर्माण कर्त्यांना मिळत आहे. 2010 नंतर तर अशा प्रकारच्या चित्रपटांची संख्या वाढलेली आपणास पहावयास मिळते. यामध्ये वि. वा शिरवाडकर यांच्या 'नटसम्राट' या नाटकावरील निर्माण झालेल्या त्याच नावाच्या चित्रपटांपर्यंत ही यादी वाढलेली आपणास दिसते. अशा चित्रपटांपासून समाज नेहमीच काहीतरी शिकण्यासाठी सज्ज झालेला आपणास पहावयास मिळतो.

### संदर्भ ग्रंथ

- 1 ग्रंथाचे नांव- सिनेमा कि संवेदना , विजय अग्रवाल
- 2 ग्रंथाचे नांव- चित्रशारदा, लेखकाचे नांव -भा. वि. धारप



## 25.

## लोकप्रिय साहित्य संकल्पना आणि स्वरूप

डॉ. सुभाष पाटील

मराठी विभाग

श्रीमती कस्तुरबाई वालचंद महाविद्यालय, सांगली.

जगभरातल्या विविध भाषांमधून गंभीर, कलात्मक साहित्यिक कृतीबरोबरच लोकप्रिय रंजनप्रधान साहित्यही मोठ्या प्रमाणावर निर्माण होताना दिसते. या प्रकारच्या साहित्याचे स्वतःचे एक वेगळेपण आणि खास असे वैशिष्ट्य पहावयास मिळते. पण बऱ्याचदा या साहित्याच्या संकल्पनेबाबत आणि स्वरूपाबाबत टोबळ विवेचन केलेले पहावयास मिळते. या पार्श्वभूमीवर इथे लोकप्रिय साहित्य, रंजनप्रधान साहित्य, वाङ्मयीन अभिरुची या संकल्पनांच्या आधारे लोकप्रिय साहित्याबाबतचे विवेचन करण्याचा प्रयत्न केला आहे.

## रंजनपरता आणि लोकप्रियता यांचा संबंध

रंजनपरता आणि लोकप्रियता यांचा संबंध असतो. रंजनपर साहित्य लोकप्रिय होऊ शकते, पण फक्त रंजनपर साहित्य म्हणजे लोकप्रिय साहित्य असे विधान करणे टोबळपणाचे आणि संदिग्ध स्वरूपाचे होईल. कारण लोकप्रिय साहित्याचा परीघ, त्यांचे एकूण स्वरूप आणि रंजनपर साहित्याचे स्वरूप यामध्ये साम्यभेद करता येतो. लोकप्रिय साहित्याच्या एकूण परिघामधील, त्याच्या पोटातील एक संकल्पना किंवा विचार म्हणून आपणास रंजनपरतेचा विचार करता येतो. रंजनप्रधान साहित्यकृती लोकप्रिय असू शकते, पण प्रत्येक लोकप्रिय साहित्यकृती रंजनपर असेलच असे नाही. कारण एखादी समस्या, प्रश्न घेऊन लिहिली जाणारी कादंबरीही लोकप्रिय असू शकते. आपल्याकडे ययाती बरोबरच कोसला ही लोकप्रिय झालेली कादंबरी म्हणून सर्वेक्षणातून दिसून आले आहे. साने गुरुजींची 'श्यामची आई' या कादंबरीच्या मराठी कादंबरी प्रवाहातील अन्य कोणत्याही कादंबरीपेक्षा सर्वात जास्त आवृत्त्या निघालेल्या दिसतात. त्याचबरोबर टॉलस्टॉयची 'वॉर अँड पीस' ही कादंबरी जगप्रसिध्द आहे. या सर्व कादंबऱ्या लोकप्रिय झाल्या आहेत. पण म्हणून त्या रंजनप्रधान आहेत असे म्हणता येत नाही. कारण त्यातून रंजनप्रधानता प्रकटक नाही. त्यामुळे रंजनपर साहित्याच्या संदर्भात लोकप्रियता हा शब्द पर्याय म्हणून वापरणे चुकीचे ठरते. लोकप्रिय साहित्याचा परीघ व्यापक असतो. त्यामध्ये अद्भुत

कथानके, भूत-पिशाच्च कथानके, रहस्यकथानके, सामाजिक, शृंगारिक, ऐतिहासिक कथा-कादंबऱ्या इत्यादी अनेक प्रकारचे लेखन त्यामध्ये समाविष्ट होऊ शकते. लोकप्रिय साहित्य आणि रंजनप्रधान/दुय्यम प्रतीचे साहित्य व चांगले साहित्य यांचा एकमेकांशी कसा संबंध असू शकतो या बाबत अविनाश सप्रे यांनी खालीलप्रमाणे मांडणी केली आहे.

साहित्य लोकप्रिय असून चांगले असेल.

साहित्य चांगले असून लोकप्रिय नसेल.

साहित्य लोकप्रिय असून वाईट असेल.

साहित्य वाईट असून लोकप्रिय असेल.1

वरील समीकरणांची मांडणी पाहता आपणास रंजनपरतेचा अभ्यास करताना

लोकप्रियतेच्या संकल्पनेकडून रंजनकतेच्या संकल्पनेकडे यावे लागेल किंवा तसा विचार करणे सोयीचे ठरेल. या लोकप्रिय साहित्याचा विचार करताना, त्याची विस्तृत मांडणी करताना भा. ल. भोळे म्हणतात. .... "लोकप्रिय साहित्य हे मुख्यत्वे मध्यमवर्गीय जाणिवेचे साहित्य असते. निर्मिती आणि आस्वाद या दोन्ही दृष्टींनी हे खरे आहे. मानवी जीवन, निसर्ग, सर्व प्रकारचे सामाजिक आंतरसंबंध यांच्याबद्दलच्या काही समवर्गी, समाईक धारणा, अभिवृत्ती व मूल्ये लोकप्रिय साहित्याचे लेखक, समीक्षक व वाचक यांना परस्परांशी जोडून ठेवतात. परिवर्तनाची जहाल भाषा त्यांना भावते, पण खरे परिवर्तन होणे त्यांना मनापासून नको असते. कोणत्याही गोष्टीकडे पाहण्याचा त्यांचा दृष्टिकोन वरवरचा आणि बहिर्गत असतो. स्व आणि समाज यापैकी कषाचेही आंतरीकरण (इंटरलायझेशन) करणे त्यांना शक्य होत नसते. त्यांच्या व्यवहारातून त्यामुळे अंतःप्रेरित निर्मितीचा भाग अंशमात्रही आढळत नाही. वाचकांच्या ठिकाणी नव्या संवेदनक्षमता घडविणे किंवा त्यांची अभिरुची उंचावणे ही उद्दिष्टे त्यांच्या साहित्य-व्यवहारातून कधीच साध्य होऊ शकत नाहीत. लोकप्रिय साहित्याच्या लेखकांच्या अनेक मर्यादांचे मूळ त्यांच्या अनुभवग्रहणाच्या प्रक्रियेतच असावे असे दिसते. भोवताली घडणाऱ्या घटनांचे त्यांचे आकलन

उथळ, जुजबी, प्रासंगिक आणि सुट्या-सुट्या तुकड्यांत झालेले असते. असंख्य असंबंध क्षणचित्रे कॅमेऱ्याच्या लेन्समधून टिपावीत तसे हे लेखक आयुष्यातील अनुभव बहुधा वेचत असावेत आणि त्याचा आपल्याजवळ संग्रह करून ठेवत असावेत. हा संग्रह स्वाभाविकच रंगीबेरंगी व विविधतापूर्ण असतो. त्यातील तुकड्यांची कॅलिडोस्कोपिक मांडणी केली तर ती आकर्षकही दिसते. पण संकीर्ण अनुभवांच्या त्या मालिकेत कोणत्याही प्रकारची सखोल तर्कसंगती व तारतम्य मात्र अभवानेच असते. सर्वच अनुभव एकजात सारखेच रंजक तुल्यबळ महत्वाचे मानलेले दिसतात. चलाखपणे चटपटीत स्वरूपात रचलेली अनुभवांची अशी माहितीपट वजा गतिमान मालिका लोकप्रिय साहित्यातून वाचकांपुढे उभी राहते. ती पाहिल्यावर तो विस्मयचकित होतो, पण त्याने अंतर्मुख होण्याचे मात्र कारणच नसते. विषय कोणताही असो, कसीही असो, सर्व साहित्यकृती त्याला सारख्याच रोचक रंजक वाटतात आणि लोकप्रिय लेखकाला तेच आपले यष वाटते.

लोकप्रिय साहित्यकराचे स्वतःपेक्षा लोकाशी जास्तीत जास्त बांधिलकी असल्याने वाचकांना हवे तेच देणे ते स्वतःचे कर्तव्य मानतात, नव प्रयोग करणे किंवा अनवर वाटा तुडवणे असा कोणताही धोका न पत्करता धोपटमार्गी चाकोरीतून ते पायपीट करीत असतात. त्यांच्या साहित्यात महान साहित्याचे कोणतेही गुणधर्म नसले तरी बहुसंख्य वाचक यांची दीर्घकाळ पाठराखण करतात. कारण सतत त्याच त्या पातळीवर राहणारा एक समाजभाग सदैव समाजात असतोच, असतो. चोखंदळ वाचक मात्र फारतर एकदा असे साहित्य वाचतो, पण पुन्हा त्याकडे ढुंकून त्याकडे पाहात नसतो. उत्तम साहित्याचा लेखकही कल्पित पात्रे व प्रसंगांतूनच जीवन प्रसंगाची उभारणी करीत असला तरी त्यातून तो काहीना काही तरी समाजशास्त्रीय (मेटॅफिजिकल) प्रश्नांना हमखास भिडतो. हे प्रश्न जन्म मृत्यूचे असतील, स्थलकालाचा, दृष्टादृष्टाचे किंवा मानवी अस्तीत्वाच्या तसेच विश्वाच्या रहस्याशी निगडीत असतील. पण तशा कोणत्याही प्रश्नांना स्पर्श केल्याखेरीज महान साहित्य निर्माण होऊच शकत नाही. लोकप्रिय साहित्याच्या कर्त्यांना मात्र हे प्रश्न कधी पडतच नाहीत. सत्यान्वेष करून स्वतःच्या व प्रिय वाचकांच्या डोक्याला ताप देण्याची त्यांची मुळीच इच्छा नसते. वाचकांच्या मेंदूला त्रास न देता भावना चालविणेच त्यांना पुरेसे वाटते. त्यामुळे जगण्याच्या प्रक्रियेतील सर्व गुंत्यांना,

ताणतणावांना आणि संघर्षांना खोलात जाऊन गवसणी घालण्याचे ते टाळतात. कृतक व वांझोटे संघर्ष आणि पृष्ठस्तरीय ताणतणाव व याचीच आवर्तने ते सतत करत राहतात. त्यांचे संताप निषेध आणि विद्रोहसुध्दा माफकतेची मर्यादा ओलांडून जाणारे कधीच नसतात.2 प्रा. भोळेंनी लोकप्रिय साहित्याच्या संदर्भात केलेली चर्चा त्यातले घटक रंजनपर साहित्यामध्ये पूर्ण अंशाने प्रकटतात. या रंजनपर साहित्याचे विश्लेषण करताना नागनाथ कोत्तापल्ले यांनी काही मुद्द्यांच्या आधारे विवेचन केले आहे. ते म्हणतात ..... "रंजनप्रधान साहित्याच्या मुळाशी केवळ रंजन, इच्छातृप्ती हेच हेतू असतात. त्यामुळे काळ बदलला तरी अशा कादंबरी लेखनाचा साचा (Pattern) बदलत नाही. षिवाय आणखी काही बाबींचा निर्देश करता येऊ शकतो.

1) अशा कादंबऱ्यांची कथानके चिरेबंद असतात. उत्कंठावर्धक प्रारंभ, गतिमान शैली, रहस्ये, रहस्यांचा उलगाडा, अंतिमतः नायक नायिकांची इच्छातृप्ती हे घटक येतात.

2) हे सगळेच घटक रंजक साहित्यातील प्रमुख घटक होत. परंतु मराठीत मात्र त्यांनाच 'कलावादी' म्हटले गेले.

3) जे-जे सामान्य वाचकाला आवडू शकेल, त्या त्या गोष्टींचे ठसठठीत वर्णन केले जाते. या प्रवृत्तीमुळेच सुष्ट आणि दुष्ट यांचे भडक रंगात चित्रण केले जाते.

4) वास्तवाचा आभास निर्माण करण्यासाठी जात, धर्म, नितिमत्ता, भोवतालचा समाज, त्या समाजात वेळोवेळी निर्माण होणारे प्रश्न या साऱ्यांचा अतिशय कौशल्याने वापर करून घेतला जातो.

5) काळाप्रमाणे रंजनासाठीची सामुग्री बदलते.

6) वास्तवात निर्माण होणारे कुठलेही प्रश्न या कादंबरीकारांना महत्वाचे वाटत नाहीत. त्यामुळे पुष्कळदा तर्कातीत गोष्टी घटताना दिसतात किंवा घटनांची मालिका चित्रित होताना दिसते. असे असले, तरी कल्पनेच्या पातळीवरच तिला महत्व प्राप्त होऊ शकते असा तर्क पुरविण्याचा प्रयत्न लेखक करीत असतात. यातून त्यांना आपण वास्तवच सांगत आहोत असे म्हणता येऊ शकते.

7) एकंदरीत वाचकांच्या इच्छा-आकांक्षांना साद घालणे हेच येथे महत्वाचे असते. त्यासाठी लेखक वेगवेगळ्या क्लृप्त्यांनी योजना करीत असतो."3

वरील साच्याचा, क्लृप्त्यांचा लेखक वापर करून

वाचकांची चार घटका करमणूक करण्याच्या हेतूने कादंबऱ्या लिहितात. उदाहरणार्थ शशी भागवत यांची मर्मभेद सारखी रहस्यप्रधान कादंबरी काही लेखक याच साच्याचा वापर करून व्यापारी वृत्तीने आर्थिक नफ्याचा हेतू समोर ठेवून कादंबऱ्या लिहित असल्याचे निदर्शनास येते. त्याचबरोबर चंद्रकांत काकोडकर, बाबुराव अरनाळकर, श्रीकांत सिनकर, नारायण धारप, सुहास शिरवळकर, व. वा. बोधे, गुरुनाथ नाईक, चिंतामणी लागू, बाबा कदम या लेखकांच्या प्रमाणे शैलजा राजे, कुसुम अभ्यंकर, शकुंतला गोगटे, नयना आचार्य, योगिनी जोगळेकर, कुमुदिनी रांगणेकर अशा अनेक लेखिकांचा उल्लेख करावा लागतो. या लेखक-लेखिकांची दोन-तीन महिन्याकाठी एखादी कादंबरी प्रकाशित होताना दिसते. वाचकांच्या मागणीला मागणी तसा पुरवठा अशा पध्दतीने या कादंबऱ्यांची निर्मिती होताना दिसते. नागनाथ कोत्तापल्ले यांनी केलेली मांडणी रंजनप्रधानता आणि लोकप्रियता यांच्यातील एकरूपता दर्शविणारी आहे.

रंजनप्रधान कादंबऱ्यांमध्ये गुणात्मकदृष्ट्या आपल्याला भेद दाखवता येतो. त्यामध्ये स्तर कल्पिता येतात. या संदर्भात म. द. हातकणंगलेकर म्हणतात ..  
..... "लोकप्रियतेच्या लांबलचक पट्ट्यात कमी गुणवत्तेच्या आणि हीन अभिरुचीचे समाधान करण्याचे कौशल्य दाखवणाऱ्या कादंबऱ्यांची एक श्रेणी अगर उत्तरंड दाखवता येते. लोकप्रिय अभिरुचिचा उच्चांक गाठणाऱ्या पातळीवरचे चित्रण असते. अशा कादंबऱ्यांची वर्गवारी करावी लागते."<sup>4</sup> ज्या प्रमाणे गंभीर साहित्यवृत्ती आणि लोकप्रिय साहित्यवृत्ती यांच्यामध्ये भेद केला जातो त्याचप्रमाणे लोकप्रिय साहित्यकृतीमध्ये त्यात प्रकटलेल्या रंजनाच्या गुणवत्तेप्रमाणे दर्जाप्रमाणे, त्यामध्ये भेद करता येतो. असे मानता येईल या मताशी के. ज. पुरोहितही सहमती दाखवितात. या संदर्भात के. ज. पुरोहित म्हणतात..... "जे सुमार, सवंग, लोकप्रिय साहित्य आपण मनतो त्याची छाननी केली तर, असे सहज दिसते की, सामान्यतः ठराविक प्रतिसादापलीकडे काही नसते. मग ते प्रतिसाद प्रेमविषयक असो, कामविषयक असोत, नैतिक असोत किंवा अन्य काही असोत या ठराविक प्रतिसादामुळे अशी पुस्तके वाचायला आणि कळायला फार सोपी असतात. कळून घेण्यासाठी बहुधा काही विशेष नसते. अशी पुस्तके कुठल्याही प्रकारे वाचकांची परीक्षा, कस पाहत नाहीत. त्यांची बौद्धिक, भावनिक ताकत आजमावित नाहीत. त्यामुळे अर्थातच ती लोकप्रिय ठरतात. उत्तम खपतात, वेळ

घालवण्यासाठी त्याचा उपयोग होतो. पुष्कळदा लोक प्रवासात शेंगदाणे फस्त करतात, तशीच ही पुस्तके वाचून फक्त करतात. म्हणूनच की काय ती विकणारी पोरे त्यांची 'टाइमपास' अशी जाहिरात करीत असतात. येथे हे मात्र विसरून चालणार नाही की, अगदी बाजारू सवंग लोकप्रिय पुस्तकावरून सर्व संबंध कथा, कादंबऱ्यांना वाळीत टाकणे योग्य नाही. लोकप्रिय साहित्यातही प्रति असतात. त्यातल्या वरच्या प्रतीच्या लिखाणाचा एक गुण साधर्म्य डोळ्याआड टाकण्याचा शिष्टपणा समीक्षक करीत असतात."<sup>5</sup>

एकंदरीत लोकप्रिय साहित्याला रंजनप्रधान म्हणजे हे संदिग्ध ठरू शकते हे आपण पाहिले. लोकप्रिय साहित्यात रंजनपरता हा घटक जरी प्रभावी असला तरी त्या दोन्ही संकल्पना एकत्र करून विचार करणे कसे चुकीचे ठरू शकते, आपण पाहिले. रंजनपर साहित्यात काही स्तर कल्पिता येतात. त्यामध्ये गुणात्मकदृष्ट्या वर्गवारी करता येते.

रंजनप्रधान लोकप्रिय साहित्याची निर्मिती मोठ्या प्रमाणात होताना दिसते. वाचकांचाही त्याकडे दुर्लक्षित करून चालणार नाही हे वाङ्मय हीणकस, सवंग स्वरूपात असले तरी, त्याची एक जमेची बाजू म्हणून असे सांगता येईल की, त्या निमित्ताने वाचनाची मोठी आवड सर्वसामान्य वर्गामध्ये निर्माण होऊ शकते. वाचन संस्कृती वाढू शकते. फक्त प्रश्न असा निर्माण होऊ शकतो की, हे साहित्य ज्या पध्दतीने निर्माण होते आहे. त्यातील सुमारपणा, सवंगपणा, अनैतिकता, स्वप्नरंजन अशा गोष्टीमुळे वाचकांची अभिरुची बिघडण्याचा धोका आहे. यातून वाचकांवर खोट्या जगाची मोहिनी घालण्याचा प्रकार ठरू शकतो. त्यांना कृतीशून्य स्वप्नील जगामध्ये राहण्याचा प्रवृत्त केल्यासारखेच होईल. एकीकडे या सगळ्या प्रश्नांचा मुद्दा आपल्यासमोर उभा राहू शकतो तर दुसरीकडे आपणास असे म्हणता येईल की रंजन करणे ही एक माणसाची गरज आहे. दैनंदिन जीवनाच्या धावपळीतून कठोर वास्तवाच्या मुशीतून सामान्य माणसाला थोडा विरंगुळा, समाधान मिळवून देण्याचे त्याला एका वेगळ्या जगात नेऊन त्याचे मन रूजवण्याचे काम रंजनपर साहित्य करू शकते. रंजनप्रधान लोकप्रिय साहित्याकडे दुर्लक्ष करून त्याला निखालसपणे वाईट ठरविण्यापेक्षा त्याकडे लक्ष ठेवणे योग्य ठरेल कारण तोही एक बहुसंख्या वाचकांचा प्रांत आहे. या संदर्भात जहागीरदार म्हणतात..... "लोकप्रिय साहित्य- ते कितीही उधळ, क्षणीं गुर लगदा असलं तरी, आवश्यक

ठरतं, कारण लोकप्रिय साहित्य ही समाजाची वाङ्मयीन साक्षरता टिकवून ठेवण्याचं कार्य करतं. ज्या आधारावर पुढे कधीतरी वाङ्मयीन समज/आकलन शक्ती प्रगल्भ होऊ शकते. म्हणजेच ती एक अपूरी का होईना पण पूर्व अट आहे. म्हणजेच लोकप्रिय साहित्याला सौंदर्यशास्त्रीय महत्व नसलं तरी सांस्कृतिक महत्व जरूर आहे.”<sup>6</sup> जहागिरदार यांचे हे विवेचन योग्य वाटते. कारण हा एक व्यापक सामाजिक आणि सांस्कृतिकतेचा भाग ठरू शकतो. त्यामुळे त्याला पूर्ण नाकारता येणार नाही.

आपण रंजनप्रधान लोकप्रिय साहित्याचे स्वरूप विशेष आणि भेद पाहिजे. त्यावरून हे सिध्द होते की, रंजनप्रधान लोकप्रिय साहित्य क्षणभंगूर असते. अधिक काळ टिकणारे असते. रंजकता हाच या साहित्याचा केंद्रवर्ती घटक असतो. या साहित्यामध्ये शृंगारिकता, विकृत, कामवासना, स्त्री-पुरुषांचे शरीर संबंध या गोष्टी प्रभावी असतात. अशी वाचकप्रियता सवंग व सुमार दर्जाची असते. त्यामुळे असे वाङ्मय लोकप्रिय होऊ शकते पण सर्वच लोकप्रिय वाङ्मय सवंग असे मानणे चूकीचे ठरेल. सर्वत्र रंजनप्रधान साहित्य लोकप्रिय साहित्य होऊ शकते पण सर्व लोकप्रिय साहित्य रंजनप्रधान साहित्य रंजनप्रधान असेल असे सांगता येत नाही. त्यामुळे एकंदर लोकप्रिय साहित्याच्या पोटातील एक संकल्पना म्हणून रंजनपरतेच्या संकल्पनेचा विचार होऊ शकतो असा निष्कर्ष निघतो.

येथपर्यंत रंजनपरता आणि लोकप्रियता या संबंधांच्या अनुषंगाने रंजनपरतेच्या स्वरूपाचा विचार केला. यानंतर वाङ्मयीन अभिरुचीच्या अनुषंगाने रंजनपरतेच्या स्वरूपाचा विचार करू.

### रंजनपरता आणि वाङ्मयाभिरुची

वाङ्मयीन अभिरुचीच्या दृष्टीने आपल्याला रंजनपरतेचा विचार इथे करावयाचा आहे. वाङ्मयीन अभिरुची ही संकल्पना तशी खूप गुंतागुंतीची आहे. अभिरुचीचा विचार करताना कोणाची अभिरुची, कोणत्या वयोगटाची अभिरुची असा प्रश्न उद्भवू शकतो. त्याचप्रमाणे रंजनपरतेच्या बाबतही कोणाची रंजनपरता किंवा कोणत्या वयोगटाची रंजनपरता असा प्रश्न उभा राहू शकतो. त्यामुळे रंजनप्रधान अभिरुची ही संकल्पना गुंतागुंतीची ठरते. या ठिकाणी आपल्या बालगट व कुमारगट ओलांडून पुढे गेलेल्या तरुण प्रौढ वाचकवर्गाची अभिरुची अभिप्रेत आहे.

रंजनप्रधान साहित्य वाचनाच्या वाचकांना

साधारणपणे सामान्य वाचक अशी संज्ञा प्राप्त झालेली असते. हा सामान्य वाचक म्हणजे काय ? तो काय वाचतो किंवा त्याला काय आवडते या गोष्टी आपल्या पुढे उभ्या राहतात. सामान्य वाचक म्हणजे वाचन करणारा सर्वसामान्य माणूस असा दृष्टिकोन आपल्या समोर उभा राहू शकतो. पण ही समजूत चुकीची आहे. वाचकाचे सर्वसामान्यपण हे माणसाच्या राहाणीमान, आचारविचारांच्या दृष्टीने न मोजता त्याच्या वाङ्मयीन अभिरुचीच्या अंगाने मोजावे लागेल. एखाद्या सर्वसामान्य राहाणीमान असलेल्या वाचकाला श्रेष्ठ व उच्च दर्जाचे वाङ्मय आवडू शकते. आणि उच्च दर्जाचे जीवन जगणारा वाचक हा रंजनप्रधान साहित्याचा भोक्ता असू शकतो. या संदर्भात बाळकृष्ण कवठेकर म्हणतात, ..... “स्वप्नरंजनात्मक, पलायनवादी, जीवनविन्मुख असे साहित्य वाचणारा, त्यात रममाण होणारा वाचक म्हणजे सामान्य वाचक असे म्हणता येईल”<sup>7</sup> कवठेकरांचे उद्गार समर्थक वाटतात. कारण असे साहित्य वाचणारा वाचक विशिष्ट हेतूनेच या साहित्याकडे वळलेला असतो. प्रखर वास्तवाचा विसर पडावा, करमणूक व्हावी, असा हेतू ठेवून वाचक हे साहित्य वाचतो. हा वाचक या वाङ्मयाकडे एक गरज भागविण्याचे साधन म्हणून पाहात असतो. त्याची ही गरज भागविण्याची शक्ती ज्या साहित्यकृतीमध्ये असते त्याच्यामागे हा वाचक धावतो. याद्वारे तो जीवनाचा विसर पडणारा आनंद वाङ्मयाद्वारे मिळवण्याचा प्रयत्न करित असतो. यालाच ऐहिक आणि इच्छातृप्तीच्या पातळीवरचा आनंद म्हणता येतो. ही रंजनप्रधान अभिरुची होय.

सामान्य अभिरुचीच्या व्यतिरिक्त या अभिरुची पेक्षा एक वेगळा वाचकवर्ग ही आपल्याला आढळतो. तो अभिरुची संपन्न असा असतो. साहित्याकडे पाहण्याचा त्यांचा दृष्टिकोन एका व्यापक पातळीवरचा असतो. या जीवनाचे रहस्य साहित्यातून जाणून घ्यावे. जीवनाच्या वेगवेगळ्या अंगाचे दर्शन व्हावे, सामाजिक प्रश्न समस्या यांना त्यात स्थान असावे. त्यातून नीतिबोध व्हावा, आदर्श जीवनाचे रूप त्यातून प्रकटावे, साहित्यातून अभिजात स्वरूपाचे चित्रण व्हावे अशा स्वरूपाच्या अपेक्षा आणि त्याची पूर्ती करून घेण्याचे हेतू ठेवून असा वाचक साहित्याकडे वळतो. असा वाचक वाङ्मयीन अभिरुचीच्या दृष्टीने संपन्न पातळीवरचा, उच्च पातळीवरचा असतो.

आणखी एक गोष्ट इथे लक्षात घेतली पाहिजे ती ही की, एकाच वाचकामध्ये श्रेष्ठ कलाकृतीतील

उच्च अभिरुची आणि सामान्य पातळीवरील अभिरुची या दोन्ही प्रकारच्या अभिरुची असू शकतात. या संदर्भात वसंत आबाजी डहाके म्हणतात, ..... "सामान्य वाचकाची अभिरुची रंजनाशी संबंधीत असते. तर गंभीर, कलात्मक वाचकांची अभिरुची विचारप्रधान, तात्विकतेषी संबंधीत असते. पण या दोन्ही स्वरूपाची अभिरुची ही एकाच वाचकांमध्येही असू शकते".<sup>8</sup> अभिरुची संदर्भातले वरील विवेचन पाहता डहाकेंचे हे उद्गार समर्पक वाटतात.

रंजनप्रधान अभिरुचीमध्ये काळानुसार बदल होत गेलेले आढळून येतो. उदारहणार्थ हळबेशास्त्रींच्या मुक्तामालेपासून ते पुढे फडके-अर्नाळकर-बाबा कदम यांच्या कादंबऱ्यापर्यंत वाचकप्रिय रंजनप्रधान साहित्याचा या दृष्टीने विचार केला तर हा बदल आपल्याला दिसून येईल. मुक्तामालाकालीन अद्भुतरम्य रंजनप्रधान अभिरुचीची पुढे हडपांच्या काळात ऐतिहासिक स्वप्नरंजनाच्या अभिरुचीने जागा घेतल्याचे दिसते. तर पुन्हा फडक्यांच्या कादंबरी लेखन कालात हीच रंजनप्रधान अभिरुची प्रेमाचा त्रिकोण, निरगाठ-उकल-मीलन, अशा स्वरूपात साकारलेली दिसते. तर पुढे स्वातंत्र्योत्तर काळात बाबूराव अर्नाळकर, काकोडकर, बाबा कदम यांच्या कादंबऱ्यातून रहस्यप्रधान, कूटकथा यांना स्थान मिळाल्याचे दिसते.

स्वातंत्र्योत्तर काळात वाचकांची संख्या वाढली, स्वाभाविकपणे त्याच अभिरुचीचे वेगवेगळे गट निर्माण झाले. त्यानुसार मागणी तसा पुरवठा या न्यायाने साहित्याची निर्मिती होऊ लागली. रंजनपरतेचे अनेक स्तर निर्माण झाले. यामध्ये अद्भुतरम्यता, स्वप्नरंजनपरता, रहस्यपूर्णता यासारख्या अनेक क्लृप्त्या रंजनासाठी वापरल्या गेलेल्या दिसतात. स्वातंत्र्योत्तर काळात

साहित्यामध्ये ही रंजनपरता मोठ्या प्रमाणात प्रकटत असल्याचे चित्र दिसते. याचा अभ्यास करणे हा आपला हेतू आहे.

या सर्व विवेचनातून आपल्याला असे दिसते की सामान्य वाचकांची अभिरुची आणि रंजनपरता यांचा अतुट असा संबंध असतो. वाचकांच्या अभिरुचीच्या स्तरानुसार रंजनाचा स्तर अवलंबून असतो. असे वाड्. मयउच्च अभिरुचीच्या वाचकांना रिझवू शकत नाही. पण वाड्.मयीन वातावरण आणि वाचन संस्कृतीच्या पार्ष्वभूमीवर प्राथमिक स्तरावरील वाचकांची भूक भागवून वाचन चळवळ वाढविण्यास मात्र असे साहित्य मदत करते.

वाचकांची भूक भागविण्याचे काम या प्राथमिक स्तरावर घडताना दिसते हीच या प्रकारच्या साहित्याची जमेची बाजू म्हणावी लागेल.

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## लोकप्रिय साहित्य-चित्रपट आणि संस्कृती

डॉ.एस.पी.पैकेकरी

असि. प्रोफेसर,

दादा पाटील महाविद्यालय, कर्जत

साहित्य किंवा चित्रपट हे मनोरंजनाचे साधन आहेत. मानवाच्या निर्मितीपासून त्याला रमविण्यासाठी काही तरी रंजन हवेच होते व ही परंपराही प्राचीन आहे. लिखित कला अवगत नव्हती तेव्हा समाजात लोकसाहित्याची (करमणुकीसाठी) परंपरा होती. त्या परंपरेतून समाजातील स्त्री-पुरुषांचे मनोरंजन होत असे. त्या नंतर स्वतंत्र साहित्यनिर्मिती होऊ लागली. ते महानुभवीय साहित्य असो, संत पंत किंवा तंत साहित्य असो, किंवा रामायण /महाभारतासारखे महाकाव्य असो रंजनासाठी साहित्य निर्मिती होणे व त्यातून संस्कृतीचे चित्रण करणे हे नविन नाही कुठल्याही साहित्याची निर्मिती ही समाजातूनच होते कारण माणूस हा समाजाचा घटक आहे व साहित्य निर्मिती ही सामाजिक दस्तऐवजही आहे. निव्वळ करमणूक हे साहित्याचे ध्येय असूही शकत नाही म्हणून मराठी साहित्यात अनेक प्रकारचे साहित्य निर्माण झाले त्यातील काही खूप लोकप्रिय ही झाले पण काळावर राज्य करणारे साहित्य थोडेच झाले.मात्र समाजाला पाहिजे तसे संस्कृती भोवती फिरणारे साहित्य खूप झाले, अशा साहित्याचे युगही झाले.

## लोकप्रिय साहित्य-

लोकप्रिय साहित्य म्हणून कादंबरी हा वाङ्मय प्रकार आपण पाहू कारण कमी कालावधीत खूप लोकप्रिय झालेला व आजही लोकप्रिय असणारा वाङ्मय प्रकार कादंबरीच आहे. या वाङ्मय प्रकारात रंजनवादी कादंबरीने आपले प्रस्थ प्रस्थापित केले आहे. मुक्तामाला या कादंबरीचा मराठीतील पहिली रंजनवादी कादंबरी म्हणून उल्लेख करता येतो. केवळ लोकप्रियता मिळावी म्हणून या कादंबरीचे स्थान मोठे आहे असे नाही तर त्या मधील कथेला कादंबरीचा खराखुरा आकार प्राप्त झाला आहे, असे मत 'अर्वाचीन साहित्य समालोचन' या पुस्तकात आले आहे व या कादंबरीला डॉ. बिरादार युगप्रवर्तकही म्हणतात. हरिभाऊंच्या कादंबऱ्याही खूप लोकप्रिय झाल्या. पण 'लक्षात कोण घेतो'. ही कादंबरी तर मैलाचा दगड ठरली असे म्हणावे लागेल. वा.म. जोशी यांच्या कादंबऱ्याही त्या काळात खूप गाजल्या,

पण त्या कादंबऱ्या तत्त्वचिंतनात्मक होत्या असा आरोप आहे व त्यानंतरचे कादंबरीकार श्रीधर व्यंकटेश केतकर यांच्याही कादंबरीवर अनेक आरोप - प्रत्यारोप झाले त्यांची कादंबरी, कादंबरीच नाही असाही आरोप झाला, पण त्यांच्या कादंबऱ्या समाजशास्त्रीय दृष्टीने वाचल्या तर समजतात व त्यांनी भविष्याचा वेध घेतला असेही म्हणणे वावगे ठरू नये पण साहित्याकडे रंजनवादी दृष्टीने पाहणाऱ्या रसिकांना या कादंबऱ्या आवडणार नाहीत. म्हणून या कादंबऱ्या थोड्याफार प्रमाणात लोकप्रिय झाल्या.

1920 नंतर फडके,खांडेकर व माडखोलकर यांच्या कादंबऱ्या इतक्या लोकप्रिय झाल्या की,त्यांच्याच प्रभावाने त्या काळातील साहित्यिक लिहू लागले. फडके, खांडेकर व माडखोलकरांनी रसिकांची एक रुचीच निर्माण केली. वि.स. खांडेकर यांची ययातीने तर उच्चांक गाठला. फडके खांडेकरांनंतर ग. ०यं. माडखोलकरांची श्मंगलेली देऊळ ही कादंबरीही खूप लोकप्रिय झाली. या कादंबरीतून 'मानव जातीचे कल्याण' हे स्वैराचारात नसून संयमात आहे. योगात नसून त्यागात आहे, असा संदेश दिला. या रंजनवादी युगात एका स्त्री लेखिकेने टोपण नाव धारण हिंदोळयावर कादंबरी लिहिली. या कादंबरीने खळबळ उडून दिली. ही कादंबरी स्वैराचाराला प्रोत्साहन देणारी आहे. असा आरोप करण्यात आला. रणांगण ही एक वैशिष्ट्यपूर्ण कादंबरी मराठी कादंबरी विकासाचा एक महत्त्वाचा टप्पा आहे. वरील एक टप्पा पूर्ण झाल्यावर लोकप्रिय झालेल्या खूप कादंबऱ्या प्रकाशित झाल्या. र. वा. दिघ, ग.ल.ठोकळ, गो.नी. दांडेकर यांनी ग्रामीण कादंबऱ्या लिहिल्या व त्यातून रंजनच केले. अस्सल ग्रामीण जीवन येण्याऐवजी संस्कार, संस्कृती यांचेच चित्रण आले त्याचवेळी देवाला सोडणाऱ्या मुलासंदर्भात काही कादंबऱ्या प्रकाशित झाल्या, पण त्याही फक्त करमणुकीसाठीच होत्या असे म्हणावे लागले. तो काळच असा होता की, सामाजिक प्रश्नही रंजनतेकडे झुकलेला दिसतो. यानंतर काही ऐतिहासिक कादंबऱ्या गाजल्या. उदा. स्वामी, शहेनशहा, झुंज, श्रीमानयोगी यासारख्या कादंबऱ्या खूप गाजल्या. यातील बऱ्याच

कादंबऱ्यांतून संस्कृतीच मांडण्याचा प्रयत्न केला. ह.ना. आपटे किंवा त्या काळातील लोकांनी विधवांचे व सती प्रश्न मांडला पण स्वामीमध्ये रणजित देसाईनी सती प्रथेचा गौरव केला. रणजित देसाई यांनी अभोगी या कादंबरीबद्दल लिहिले आहे की, त्यांना चित्रपट काढायचा होता, पण तो न काढता आल्याने कादंबरी म्हणून प्रकाशित केली. या कादंबरीत जे रसिकाला पाहिजे तेच आले आहे.

अशाच कादंबऱ्या खूप लोकप्रिय झाल्या की ज्यात रुढी परंपरा व तोच तोपणा आला आहे. काही काही लेखक आपल्या साहित्य स्वतःसाठी न निर्माण करता ते प्रेक्षकांसाठी निर्माण करताना दिसतात. त्यामध्ये पौराणिक व ऐतिहासिक कादंबऱ्या पाहावयास मिळतात.

### चित्रपट –

लोकप्रिय साहित्यानंतरचा टप्पा चित्रपट निर्मिती. निखळ करमणूक म्हणून चित्रपटांकडे पाहू लागले. चित्रपट हे कलात्मकता व तंत्रज्ञान यांचा संगम असलेले सर्जनशील असे बहुजन माध्यम असून लोकरंजनाचे व लोकशिक्षणाचे एक प्रभावी साधन आहे. चलच्चित्रपटाचा उदय 1896 साली झाला असला तरी भारतामध्ये त्याची सुरुवात 1912 साली झाली. पहिला मूक चित्रपट राजा हरिश्चंद्र 1913 या चित्रपटाचा निर्माता व दिग्दर्शक दादासाहेब फाळके व पहिला भारतीय बोलपट आलमआरा 1931 या चित्रपटाचे दिग्दर्शक आर्देशीर इराणी. आलमआराचा अर्थ जगाचा दागिना असा होतो.

काही चित्रपट सोडता बऱ्याच भारतीय चित्रपटांत कथानक कायम कुटुंब, समाज, संस्कृती, नातेसंबंध यातच फिरत राहताना दिसते व शेवटी चित्रपट प्रेक्षकांना हवा तसा केला जातो. त्यामुळे चित्रपट हा केवळ करमणूकच राहिला. अटटट्टहासपूर्वक काही संस्कृतीची मांडणी करतच राहिला. साधारणतः 1925 नंतर काही चित्रपट चांगला विषय घेऊन निर्माण झाले. अभिनय, नृत्य, संगीत कथानक, गीत आदी परिश्रमपूर्वक तयार केलेले पाहावयास मिळते. हल्लीचे चित्रपट हे फक्त वेळ घालविण्याचे साधन झाले आहे. बऱ्याच लोकप्रिय कथा, कादंबरीवर चित्रपट निर्मिती होताना दिसते पण त्यातही रसिकाच्या रसिकतेचा विचार करुन काही बदलही केलेले दिसतात.

आनंद यादवांच्या लोकप्रिय कादंबरीवर 'नटरंग' हा सिनेमा निघाला पण चित्रपटाच्या प्रसिध्दीसाठी शेवट वेगळा केला. शोकात्म शेवट सुखात्म केला आणि

आपल्या संस्कृतीत शोक नव्हताच त्यामुळे बऱ्याच चित्रपटात निवडलेल्या कथानकात शेवट जरी शोकात्मक असेल, तर तो सुखात्मक करताना दिसतात. आज चित्रपटात असे दिसते की, लोक सुखात्मकेलाही कंटाळले आहेत म्हणूनच 'सैराट' सारखा सिनेमा गाजताना दिसतो. या चित्रपटात संस्कृतीच टिकविण्याचा प्रयत्न केला. प्रेमविवाह समाजात आज नवीन नाही, पण सैराटमध्ये आंतरजातीय विवाहामुळे काय होऊ शकते अशा अर्थाने मांडणी केल्याची दिसते. म्हणजे कुठेतरी अशा लग्नांना विरोध करावा किंवा अशा लग्नांचा शेवट असाच होतो असाच अर्थ या चित्रपटाचा घेतला.

काही चित्रपटात सुध्दा विवाह, रुढी परंपराच दिसून येतात. हम आपके है कौन, कभी खुशी कभी गम, विवाह, हम साथ साथ है, बागबान, सूर्यवंशी यासारख्या प्रसिध्द सिनेमांतून कौटुंबिक जीवनच आलेले दिसते. चित्रपट पाहणारा प्रेक्षक भरमसाठ आहे व तो सगळ्याच लेव्हलचा आहे, पण तो अशाच सिनेमात रमताना दिसतो. व निर्माता व दिग्दर्शक तेच देतो.

मराठी सिनेमा तर फक्त टाईमपास व निव्वळ करमणूक म्हणूनच निघाले. आता कुठे काही सिनेमे गंभीर स्वरूपाचे निघताना दिसतात. काही नाटकांवरही चित्रपट झाले. उदा. नटसम्राट, कटयार काळजात घुसली यासारखे चित्रपट खूप प्रसिध्दही झाले. पण नाटकाची आठवण हे चित्रपट विसरु देत नाहीत. नाटक पाहणाऱ्यांना चित्रपटापेक्षा नाटकच उजवे वाटते.

एक मात्र लक्षात येतेच की चित्रपट असोत किंवा लोकप्रिय साहित्य या सर्वांतून संस्कृतीचेच दर्शन दिसते.

### संस्कृती –

तसे पाहिले तर संस्कृती हा शब्द खूप व्यापक आहे. त्याच्या पोटात धर्म, दैवते, दर्शन इ. अनेक विषय येतात. संस्कृती हा शब्द सांप्रत 'कल्चर' या इंग्रजी शब्दाचा प्रतिशब्द म्हणून रुढ झाला आहे. संस्कार शब्द प्राचीन काळापासून वापरात आला आहे. संस्कार आणि संस्कृती हे दोन्ही शब्द सम अधिक कृ या एकाच धातूपासून बनले आहेत. त्यांचा अर्थ, ही व्याकरणदृष्ट्या एकच आहे, पण संस्कार हा शब्द धार्मिक क्षेत्रापुरताच मर्यादित राहिला. धर्मासह समग्र अंतर्बाह्य जीवनाचा उन्नत अवस्थेसाठी संस्कृती हा शब्द वापरला जातो.

संस्कृतीचा निर्मिती समाजानेच केली. संस्कृती ही परिवर्तनशीलही आहे, पण आहे ती संस्कृती जपण्याचा समाजाचा कल दिसतो. हिंदू ही संस्कृती काही बाबतीत

खूप चांगली आहे त्यामध्ये महत्त्वाचा भाग कुटुंबाचा आहे पण आपल्याकडे पारंपरिकतेवर भर देऊन काहीच गोष्टीचा उदोउदो केला जातो. उदा. पुरुषप्रधान संस्कृती जातिव्यवस्था, स्त्री पुरुषभेद अशा सारख्या विषयावर पारंपरिक संस्कृतीचे दर्शन लोकप्रिय चित्रपटातही होते व लोकप्रिय कादंबरीत ही होते. अनेक चित्रपट व कादंबरीत जुनाच मसाला वापरून निर्मिती केलेली असते. स्त्री ही सोशीक, सहनशील, समंजस्य, अन्याय सहन करणारी असेच दाखवतात म्हणजे तिचे रूप देवी किंवा वार्ड अशाच रूपात दाखवतात तिचे माणूस म्हणून वर्णन येतच नाही. जर आलेच तर तो चित्रपटही गाजत नाही व कादंबरीही नाही.

मराठी भाषिकांची आवड – निवड व इच्छा साधारण फडके, खांडेकर, माडखोलकर युगाच्या रंजनवादी परंपरेचीच आहे. नवता समाजाला नको असते किंवा समाजात जरी काही नवीन घडले तरी ते साहित्यात

किंवा चित्रपटात येत नाही.

विभावरी शिरूरकरांची नायिका निर्णय घेते, चर्चा करते, पण इतर कादंबऱ्यांत ते दिसत नाही व समाजात शिकलेल्या मुली धाडसी निर्णय घेतात पण चित्रपटात तोच तोपणा म्हणजे पारंपरिक स्त्रीच प्रदर्शित करतात.

कला ही फक्त कलेसाठी करमणुकीसाठी स्वीकारताना दिसते.

**संदर्भ ग्रंथ :-**

1. मराठी वाङ्मयाचा अभिनव इतिहास (काही लेखक, काही साहित्यकृती) इ. 1920 ते 1960, संपा. डॉ. गं.ना. जोगळेकर
2. आधुनिक मराठी वाङ्मयाचा इतिहास, इ. 1818 ते 1919 डॉ. वसंत बिरादार
3. भारतीय संस्कृतीकोश, नववा खंड, संपा. महादेवशास्त्री जोशी
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5. मराठी चित्रपटसृष्टीचा समग्र इतिहास, रेखा देशपांडे
6. गुगल वापर
7. अभोगी-रणजित देसाई.



## 27.

## 'तिची कथा' स्त्री अनुभवांचा मोकळा श्वास

राजश्री मनोहर बिसुरे

मराठी विभाग,

गोपाळ कृष्ण गोखले महाविद्यालय,

## अबस्ट्रॅक्ट :-

एकोणिसाव्या शतकात प्रथम पश्चिमेकडे सुरु झालेल्या स्त्रीविषयक नव विचाराच्या चळवळींनी स्त्री प्रश्नांना एक संघटित रूप दिले. स्त्रीचा हा आवाज जगभर पसरला. 1975 नंतर महाराष्ट्रात स्त्री वादी विचारसरणी आणि स्त्री मुक्तीची चळवळ प्रभावी ठरत गेली. या विचारसरणीच्या प्रभावामुळे मुळातच उदारमतवादाचा आणि स्वातंत्र्यवादी मूल्यांचा पुरस्कार करणा-या मराठी साहित्याला नवे परिणाम मिळत गेले. महाराष्ट्रातील समाजसुधारकांच्या सामाजिक सुधारणांना समाजाकडून हळूहळू मान्यता मिळायला लागली. स्त्रिया शिकल्या. पारंपरिक रुढी, परंपरा यांना त्या विरोध दर्शवू लागल्या. याच दरम्यान बदलत्या सामाजिक, राजकीय आणि आर्थिक परिस्थितीचा नकळत स्त्री जीवनावर परिणाम होऊ लागला. जागतिकीकरणाच्या निमित्ताने येऊ घातलेली व्यापारी संस्कृती स्त्रीकडे एक वस्तू म्हणूनच पाहू लागली. भांडवली जगामध्ये प्रत्येक वस्तूची तसेच प्रत्येक व्यक्तीची ही किंमत असते. अशा सगळ्या वातावरणात स्त्री ही एक प्रेक्षणीय वस्तू होत जाते. तिच्या सौंदर्याला आणि देहाला अधिक महत्व प्राप्त होत जाते. म्हणूनच फॅशन शो, सौंदर्य स्पर्धा यासारख्या गोष्टींना आज जगभर ऊत आलेला दिसतो. येथे त्या-त्या कामाप्रमाणे मोबदला एवढाच दृष्टिकोन असतो. याचा अर्थ असा की, भांडवली अर्थव्यवस्था आणि स्त्रियांची स्थिती गती यात एक नाते असते की यातून तिच्यावरील अत्याचाराचे प्रमाण वाढू शकेल. या सर्व सामाजिक बदलाचे चित्रण साहित्यातून प्रतिबिंबित होत असते. स्त्री जीवनात होणा-या स्थित्यंतराचे चित्रण ही साहित्य तेवढ्याच ताकदीने मांडताना दिसते. स्त्रीच्या ठिकाणी असणारी तिची स्वतःची व्यक्तिस्वातंत्र्याची जाणीव, तिला आलेले आत्मभान, सतत कथा, कादंबरी, आत्मचरित्र, नाटक अशा साहित्य प्रकारांतून आकारत राहिले असले, तरी आजही स्त्री प्रश्न संपलेले नाहीत. आजही स्त्रीला सर्व अधिकार

मिळताना दिसत नाहीत. आजही तिच्यावर अन्याय अत्याचार घेताना दिसतात. या सर्वांना समर्थपणे तोंड देताना या सर्वांचे समर्थ चित्रण स्त्रीवादी कथांमध्ये मोठ्या ताकदीने मांडलेले दिसते.

मराठी कथेच्या दालनात अनेक लेखकांनी आपले महत्त्वपूर्ण योगदान दिले आहे. स्त्रिया लिहायला लागल्यापासून साधारणपणे त्यांची पाचवी पिढी आज लिहिते आहे, असं आपण म्हणू शकतो. स्वातंत्र्योत्तर काळापासून स्त्रियांनी विपुल प्रमाणात कथालेखन करून आपल्या भावनांना मोकळी वाट करून दिली. या दृष्टीने मंगला आठलेकरांचा 'तिची कथा' हा कथासंग्रह लक्षणीय आहे. प्रस्तुत कथासंग्रहात अकरा कथालेखिकांच्या कथा समाविष्ट करण्यात आल्या आहेत. यातल्या नायिकांच्या दुःखाचे, वेदनांचे, अनुभवांचे प्रकार जरी वेगळे असले, तरी जातकुळी एकच आहे. प्रौढ स्त्रियांच्या मनातील ताणतणाव, रुढी परंपरा, श्रद्धा अंधश्रद्धा, त्यांचे लग्न, त्यांचे शरीर, मन, नोकरी, कामाच्या ठिकाणी मिळणारी वागणूक, बॉस, मैत्री, प्रियकर असे अनेकविध विषय घेऊन या कथा साकारत जातात.

विभावी शिरुरकर यांच्या 'अंतःकरणाचे रत्नदीप' मधील 'यमू', कमल देसाई यांच्या 'रंग' मधील 'सुमित्रा', विजया राजाध्यक्ष यांच्या 'जानकी देसाईचा प्रश्न' मधील 'जानकी', मेघना पेठे यांच्या 'कॉलनी' मधील 'ती' या सर्व जणी कर्तव्य, त्यांग, मोह, वैराग्य, वैफल्य या सर्व बंधनांत अडकलेल्या, पण नकळत स्वतःच मूळ शोधण्याचा प्रयत्न करणा-या आहेत. म्हणूनच रुढी परंपरेविरुद्ध त्यांचे मन बंड करून उठते. स्वजातीतील वर मिळत नसेल तर परजातीतील वर स्वीकारण्याची तयारी शिरुरकरांच्या या कथेतील नायिका दाखविताना दिसतात. पारंपरिक चौकट भेदून जाणारा विचार विभावीबाईंनी या कथेत मांडला आहे. 'रंग' या कथेत स्त्री जीवनातील विविध रंग कमल देसाई यांनी वाचकांना उलगडून दाखविले आहेत. त्यांची ही नायिका पारंपरिक नाही. स्वतःला अभागी मानणारी नाही तर आयुष्याच्या विविध रंगात स्वतःचे आयुष्य हरवून गेलं असलं, तरी

आयुष्याच्या उत्तरार्धात का होईना, ती स्वतःचं मूळ शोधण्याचा प्रयत्न करते. ती स्वतःचा रंग शोधते. ही कथा स्त्रीच्या जगण्याला एक नवा दृष्टिकोन देते. विजया राजाध्यक्षांची जानकी मात्र प्रस्थापित समाजव्यवस्था नाकारते. व्यक्तिस्वातंत्र्य जपते. पण तिच्यापुढे स्त्रीत्वाचा प्रश्न उभा राहतोच. मेघना पेठे यांची नायिका शरीर आणि मन या मानसिक बंधनात न अडकता एखादा पुरुष मिळाला तर हवा असतो हे ती व्यक्त करते.

वसुंधरा पटवर्धन यांच्या 'शुभ्र गुणांची' मधील 'ती' आणि आशा बगे यांच्या 'निवडुंग' मधील गायत्री या परिस्थितीला शरण जाणा-या तरीही मानिनी आहेत. लग्नाच्या बाजारात स्त्रीच्या शुभ्र गुणांना किंमत नाहीच, ती असते फक्त रुप आणि पैसा यांना नकाराचे स्वातंत्र्यही फक्त पुरुषालाच ही खंत या कथेत व्यक्त होताना दिसते. आशा बगे यांची 'निवडुंग' ही कथा परिस्थितीला शरण जाणा-या निराधार गायत्रीची कथा आहे. वेगवेगळ्या नात्यांमध्ये राहूनही स्त्रीला ब-याचवेळा पोरकं वाटतं, पण अशा एक स्त्रीच्या वाटयाला अनाथ जीवन येतं. मिळेल त्या आधारानं जगणं तिला मान्य करावं लागतं. अपमान सहन करावे लागतात. या कथेमधील गायत्रीच्या वाटयाला ते आयुष्य येते. निवडुंगाप्रमाणे एका ठिकाणाहून दुस-या ठिकाणी फेकलो गेलो तरी जगत राहायचे. तिचा हा संघर्ष तिच्या मनाशीच चाललेला असतो. हा संघर्ष मोठया प्रत्ययकारी पध्दतीने लेखिकेने या कथेत रेखाटला आहे.

रोहिणी कुलकर्णी यांची 'आदम आणि इव्ह' ही कथा स्त्री-पुरुषांमध्ये असणारी मैत्री आणि अँडम चे वारसदार असणा-या 'त्या' ची 'तू मला हवीस' ही मैत्रीआडची इच्छा, इच्छापूर्तीनंतर मात्र त्याचे बदललेले वर्तन आणि तिची मानसिकता या सर्वांवर प्रकाशझोत टाकते. तर ऊर्मिला पवार यांच्या 'शल्य' मधील ती

परत सहावी मुलगीच झाली तर काय या विवंचनेत असलेली दिसून येते. नवरा दुसरं लग्न करेल, सासूचा छळवाद चालू होईल, पाच मुलींची आबाळ होईल या विचारात असते. सहावी झालेली मुलगी बघून शेजारणीच्या मुलाशी बदलते. वंशाचा दिवा बघून आनंदी आनंद होतो. कुमारी माता असलेली आपण शेजारीण आपल्या मुलीचं काय करेल हे शल्य मात्र तिचं मन कुरतडत राहतं.

गौरी देशपांडे यांच्या 'आता कुठं जाशील टोळभट्टा' या कथेत लग्नव्यवस्थेचा मिस्कील उपहास दिसतो. ती स्वतःत, नव-यात, मित्रात कुठेही गुंतून पडत नाही. तर संसार मोडू नये म्हणून तडजोड करणारी स्त्री सानियांच्या 'एक पाऊल पुढे' मध्ये आली आहे. बुद्धीच्या क्षेत्रात गरुडझेप घेण्याचे सामर्थ्य असणारी ही स्त्री विवाहबंधनात अडकल्यानंतर कोप-यात तिचे बुद्धिनिष्ठ मन जागृत असते. तिला साद घालीत असते. शेवटी तिला तिची वाट सापडते. पण प्रत्येक वेळी तिला हे शक्य होतंच असं नाही. घर आणि नोकरी या दोन्ही ठिकाणी कसरत करता करता ती थकून जाते. त्यात नव-याच्या रागालाही तिला सामोरे जावे लागते. कधी घटस्फोटाच्या निर्णयापर्यंत यावं लागतं. तिचा हा शोध 'माझा घटस्फोट' सारख्या आत्मनिवेदनात्मक कथेत येतो. एखादी घटस्फोटित स्त्री पहिल्या लग्नातील दुःख विसरून नव्या आयुष्याची स्वप्नं पाहू लागते. पण परत त्याच प्रश्नांना सामोरं जावं लागणार नाही कशावरून! या प्रश्नांशी ती येवून थांबते. म्हणूनच ज्या खेळातून आपण एकदा बाद झालो तो खेळ आपण परत खेळायचाच नाही असा निर्णय घेणारी 'ती' प्रिया तेंडुलकरांनी 'नवा गडी' मध्ये रेखाटली आहे.

गेल्या शंभर वर्षांत स्त्रियांनी लिहिलेल्या स्त्री जाणिवांत कोणत्या प्रकारे स्थित्यंतरे होत गेली याचा आलेख म्हणजेच मंगला आठलेकर यांनी केलेले या पुस्तकांचे संकलन होय.

## 28.

## जागतिकीकरण आणि मराठी साहित्यातील विविध प्रवाह

नानासाहेब महादेव गव्हाणे

गेल्या दोन तीन दशकांपासून जागतिकीकरणाची चर्चा सुरु आहे. विशेषतः 1990 नंतरच्या काळात या चर्चेन अधिक जोर धरल्याचे दिसते. समाजजीवनाच्या सर्वच क्षेत्रात जागतिकीकरणाने कोणकोणते परीणाम घडून आले याची यथासांग चर्चा वेगवेगळ्या माध्यमांतून घडत आली आहे आणि सध्याही घडते आहे. जागतिकीकरण म्हणजे नेमकी कोणती गोष्ट याच्या विस्तारात मी जात नाही, परंतु सर्वसाधारण माणसाला कधीकाळी दिवास्वप्न वाटण-या अनेक गोष्टी या दोन तीन दशकात सहजपणे त्याच्या आवाक्यात आल्या. उद्योग, व्यापार, शिक्षण, सांस्कृतिक, राजकीय क्षेत्र, नाटय-कला-साहित्य, क्रीडा अशा सगळ्याच क्षेत्रात मूलभूत बदल घडत गेले, हा बदल केवळ भौतिक स्वरूपाचा नाही तर भावनिकही आहे. भावनिक यासाठी की जेव्हा इथल्या माणसांनी कुठली तरी एखादी नवी गोष्ट स्वीकारली त्याचवेळी त्याला आपली परंपरेशी जोडलेली नळी तोडावी लागली आहे. आधुनिक काळातला हा व्रगवान बदल नव्या संधी उपलब्ध करून देणारा जसा ठरला तसाच नीव आव्हाने निर्माण करणाराही ठरला. काही प्रश्न सुटले तर काही प्रश्नांचा गुंता तयार झाला. सामाजिक-आर्थिक-सांस्कृतिक विकासाची दाने जागतिकीकरणाने उघडली. माणसाच्या जगण्याचा स्तर उंचावला. उच्च शिक्षण, विज्ञान-तंत्रज्ञान, आरोग्य, पर्यटन, संशोधन, चित्रपट या सगळ्याच गोष्टी पार बदलून गेल्या.

नागरी समाजातच उपलब्ध असणा-या अत्याधुनिक सोयी सुविधा आणि सेवा ग्रामीण भागापर्यंत पोहोचल्या. इलेक्ट्रॉनिक्स, संगणक इंटरनेट, विविध प्रकाराची चॅनल्स मोबाईल या सगळ्या सेवांची मोठ्या प्रमाणात चहलपहल सुरु झाली. संवादाची रीत बदलली. एकूणच काय तर जगण्याचं विकेंद्रीकरण झालं. माणसाला वेढून असलेल्या सगळ्याच क्षेत्रावर जागतिकीकरणाचा मोठा परिणाम झाला. सकारात्मक आणि नकारात्मक अशा दोन्ही बाजूनी या विषयाची चर्चा आणि चिकित्सा होत आली. भाषा-साहित्य-प्रकाशन

व्यवहार आणि संस्कृतीमध्ये कमालीचा बदल झाला. हा बदल आपण सहजपणे स्वीकारला असला तरी 'निसटून' गेलेल्या अनेक गोष्टीची रुखरूख अजुनी आपल्याला लागून आहे. नेमाडे, पठारेपासून अनेक अभ्यासाकांनी अनेक अंगाने जागतिकीकरणावर भाष्य केले आहे. काहीही असले, तरी आता जागतिकीकरण ही एक अपरिहार्य अशी घटना आहे. तिचे आता परिणाम टाळता येणे केवळ अशक्य आहे. नेमका काय बदल झाला? गेल्या तीन दशकांपासून ग्रामीण आणि महानगर जगण्यावर जागतिकीकरणाचा मोठा प्रभाव दिसून येत आहे. एवढा की आता या सगळ्या गोष्टी आपल्या अंगवळणी पडल्या आहेत. एक गोष्ट लक्षात घेणे आवश्यक आहे ती म्हणजे आपल्या देशाच्या आर्थिक विकासाचा कणा कृषिसंस्कृती आहे. कृषिसंस्कृतीनेच इथल्या समग्र मानवी संस्कृतीला आकार दिला आहे. किंबहुना साहित्य आणि कलेच्या सर्व आविष्कारांचे केंद्र ही कृषिसंस्कृतीच आहे. साधारण स्वातंत्र्योत्तर काळात प्रगतीची आणि विकासाची नवी दालनं उघडत गेली आहेत. याचे प्रतिबिंब तत्कालीन मराठी साहित्यातून उमटलेले आहे. मात्र 1960 नंतरच्या - विशेषतः 1970 नंतरच - काळात दलित साहित्याच्या पाठोपाठ ग्रामीण साहित्याची चळवळ सुरु झाली आणि एका विशिष्ट भूमिकेतून साहित्याची निर्मिती होऊ लागली. ऐंशीच्या दशकात शेतकरी संघटनेचा उदय झाला आणि शेतक-यांच्या हितासाठी लढणारी एक लढाऊ चळवळ म्हणून या संघटनेच्या नेत्यांकडे आणि आंदोलनाकडे बघितले जाऊ लागले. एक संपूर्णपणे नवा तर्कसंगत तचार घेऊन शेतकरी संघटना खेड्यापाड्यात पसरली. शेतक-यांच्या पिळवणूकीचे प्रश्न संघटनेने मांडायला सुरुवात केली. शेतीमालाला रास्त भाव मिळत नाही, हे शेतक-यांच्या दारिद्र्याचे आणि ते करत असलेल्या आत्महत्यांचे प्रमुख कारण असल्याचे संघटनेने सांगितले. '1980 साली या देशात समाजवाद, सरकारी उद्योगधंदे या शब्दाची भूल अनेकांना आणि भल्याभल्यांना पडली होती. त्यानंतर दहा वर्षांनी नरसिंहराव, मनमोहनसिंग यांनी खाजगीकरण उदारीकरण हे शब्द प्रथम विचकत

बिचकत उच्चारले. पण त्यापूर्वी दहा वर्षे खाजगीकरण, उदारीकरण, जागतिकीकरण – खा. उ. ला. शब्द खेडयापाडयातील अशिक्षित शेतकऱ्यांना शेतकरी संघटनेने समाजाऊन दिला 1 यातूनच शेतकऱ्यांची मोठी जाग्रती झाली. या सगळ्या बऱ्यावाईट घटनांचा आर्थिक, सामाजिक परिस्थितीचा कळत नकळत परिणाम बाह्य जगावर होत गेला. सत्तर – ऐंशीच्या दशकात निर्माण झालेल्या बळंशी ग्रामीण साहित्याच्या मुळाशी या चळवळीची वैचारिक बैठक आहे. यादव, कोत्तापल्ले, बोराडे, चंदनशीव, गोरे, मुलाटे, मोहिते या लेखकांची पुस्तके आपण पाहिली तर ही गोष्ट सहजपणे आपल्या लक्षात येऊ शकेल. यातील काही लेखकांना परंपरा आणि परिवर्तन या दोन्हीती सीमारेषांचा नीट उलगाडा झाला नाही: तर काहींना मात्र आधुनिकीकरणाच्या जाणिवेतून लेखन करण्याचा प्रयत्न केला. शेतीव्यवस्थेची दुर्दशा, नात्या गोत्यातला ताण तणाव, नैराश्य, हतबलता अशा अनेक विषयांवर कथा, कविता, कादंबऱ्या या काळात लिहिल्या गेल्या. मात्र 1980 नंतर लेखनाकडे वळलेल्या काही ग्रामीण लेखक कवींनी जागतिकीकरणाचा अत्यंत समर्थपणे वेध घेतलेला आहे. हे सहज लक्षात येते. विशेषतः राजन गवस यांचा यासंदर्भात उल्लेख करावा लागेल. गवस यांनी ग्लोबल आणि लोकल अशी नवी मांडणी करून परंपरा आणि परिवर्तन याचा वेध अत्यंत समर्थपणे मांडण्यात प्रयत्न केला आहे. काय कमवले आणि काय गमावले याचा लेखाजोख ते मांडतात. सदानंद देशमुख, इन्द्रजित भालेराव, श्रीकांत देशमुख, अमर हबीब, केशव देशमुख, शंकर सखाराम, अजय कांडर, आनंद विगंकर, प्रवीण बांदेकर, महेंद्र कदम, कल्पना दुधाळ संतोष पट्टाकर पवार, आसाराम लोमटे यांसारख्या नवदोत्तर कवी लेखकांनी जागतिकीकरणाच्या प्रभावाने व्यापून गेलेल्या शंतीसंस्कृतीची, ग्रामीण दुःख दारिद्र्याची प्रस्थापित व्यवस्थेची दूसरी बाजू दाखवणारी मांडणी केली आहे. ही मांडणी करताना ते आधुनिक व पारंपरिक अशा जगण्यातील अंतर्विरोधही नोंदवतात. पाणी, पर्यावरण, शिक्षण, नोकरी, शेतकऱ्यांच्या आत्महत्या, राजकारण अशा अनेक घटनांचा वेध नव्या लेखक – कवींनी घेतला असला तरी तो फार समर्थपणे साहित्यात आला आहे असे मात्र अद्यापही म्हणता येत नाही. कारण जातिधर्म निरपेक्ष अशा व्यापक दृष्टीचा अभाव आजही दिसून येतो. त्यांचबरोबर राजकारणामुळे फार मोठे स्थित्यंतर खेडयात झाले आहे. नवे नेतृत्व, नवे

उद्योग गट-तट, भ्रष्टाचार, पक्षांतर देणग्या अशा अनेक गोष्टी विद्यमाने काळात फोफावल्या आहेत. जागतिकीकरणाने उदरनिर्वाहाची साधने खेडयाला बहाल केली खरी, पण ती तोकडीच आहेत. व्यसनाधिनता, बेरोजगारी, स्त्रियांची आरोग्यविषयक प्रश्न अजूनही म्हणावे तितक्या प्रमाणात आलेले नाहीत. केवळ वाताहातीचा इतिहास सांगणारे लेखक फार काळ टिकत नाही, म्हणून उत्कर्षाचा मार्ग दाखवणाऱ्या लेखाणची मोठी गरज या काळात आहे.

ग्रामीण साहित्याच्या पूर्वीच दलित साहित्याने साठच्या दशकात महाराष्ट्रात नवे मन्वंतर घडवून आणले. प्रस्थापित वाङ्मय विश्वाला धक्का देत निर्माण झालेल्या दलित कलाकृतींनी आपली स्वतंत्रमुद्रा कोरून ठेवली. बागुल, ढसाळ, दया पवार, पानतावणे मेश्राम, मनोहर, लक्ष्मण माने, ढाले, डांगळ या सारख्या पहिल्या पिढीतील लेखकांनी आपल्या आत्मकथनांनी आणि कवितांनी क्रांती घडवून आणली. 'नकार आणि विद्रोहांच नवे रूप साहित्याच्या माध्यामातून समाजापुढं येऊ लागलं होतं. मध्यमवर्गीय वाङ्मयीन जाणिवाना या लेखनातील अनुभवामुळे प्रचंड हादरे बसू लागले होते. ही केवळ वाङ्मयीन क्रांती नव्हती : तर सामाजिक अभिसरणाचा तो महत्त्वाचा आणि अटळ असा परिपाक होता. हे सामाजिक वाङ्मयीन अभिसरण जसे महाराष्ट्राच्या भंभीत घडत होते, तसेच ते भारतीय पातळीवरही घडत होते 2 दलित साहित्यांनं मुळापासून हादरे दिले होते. आविष्काराची ही नवी घटना पचवणं कठीण होतःपरंतु अनुभवांचे सच्चेपण दलित साहित्याच्या मुळाशी असल्यामुळं त्याच्याशी प्रतारणा करण्याची कुणाचीही हिंमत नव्हती. नव्या जिवंतपणाने नवे अनुभव, विद्रोह आणि नकार पारंपरिक कलात्मकतेन नव्हे तर जिवंतपणाने मांडले गेल्यामुळे दलित साहित्य भक्कमपणे उभे राहिले. साठनंतरच्या दोन दशकांत दलित कलाकृतींनी जनमाणस ढवळून काढले होते. अनेक मोठयामोठया पुरस्करांची मोहोर दलित लेखकांवर उमटली मात्र पुढे-पुढे त्याचा त्या अनुभवाचे साचलेपणच मांडले जाऊ लागले. सांगण्यासारखे एकाच कलाकृतीत सांगून झाल्यामुळे त्या लेखकाचे पुढे काय ? असाही प्रश्न उभा राहिला. जात व्यवस्थेची भक्कम चौकट तोडण्याचे काम दलित साहित्याने प्रारंभाच्या काळात केले. पण पुढे याच लेखकर्गांचे मध्यमवर्गात रूपांतर झाले आणि तोच तोपणाच्या आवर्तनात ते सापडले. अर्थात नव्या काळाचे भान ठेवत ढसाळ, मनोहरांसारख्या

पहिल्या पिढीतील कविनी आजही आपले निराळेपण जपले आहे मात्र अनेक लेखक एकाच पुस्तकात संपल्याचेही चित्र पाहावयास मिळते.

जागतिकीकरणानं प्रभावित झालेल्या पिढीतील अरुण काळे या कवीने आपल्या स्वतःच्या जगण्याचा स्वर अधिक ठळक आणि तीव्र स्वरूपात व्यक्त केला. एकीकडे महानगरीय जाणीव, दूसरीकडे जात आणि तिसरीकडे प्रस्थापित व्यवस्था अशा घुसमटीतून ही कविता पुढे आली. काळेच्या कवितेने जागतिकीकरणाने प्रभावित झालेले वास्तव चित्रित केले. भुजंग मेश्राम, लोकनाथ यशवंत, प्रज्ञा पवार, धम्मपाल रत्नाकर, महेंद्र भवरे, लहू कानडे, मोतीराम कटारे, राम दुतोंडे, या सारख्या लेखक-कविनी संभेवतालच्या जगण्याबदलत्या विचार विचार स्पष्टपणे मांडला आहे जात, धर्म, सांस्कृतिक मूल्य-हास, संवेदनशून्यता अशा सगळ्याच विषयांवर हे कवी-लेखक बोलतात. विशेषतः सामाजिक पर्यावरणावरचे त्याचे भाष्य हे इथल्या वास्तवाला दिलेले उत्तर आहे. जागतिकीकरणाने अनेक गोष्टी रूजल्या असल्या तरी 'जात' ही गोष्ट खरंच धुसर झाली आहे का ? या प्रश्नाचे उत्तर आजही दुदैवाने 'नाही' असेच द्यावे लागते. भौतिक विकास झाला, पण मनावरचे मळमळ जागतिकीकरणाने नष्ट होऊ शकले नाही, ही मोठी शोकांतिका आहे. यानिमित्ताने आणखी एक गोष्ट नोंदवावीशी वाटते ती म्हणजे जसे ऐंशी - नववदच्या दशकात अत्यंत प्रभावी असलेली शेतकरी संघटना पुढच्या काळात क्षीण झाली, तसेच दलित साहित्याच्या आणि दलित नेत्यांच्या चळवळीचेही झाले हे एवढयासाठी सांगितले की कोणतीही चळवळ ही लेखक, कवी आणि कलावंताना एक प्रकारची नैतिक ऊर्जा पुरवत असते. उर्जेचे हे स्रोत नष्ट झाले तर दिशाहीन अशी अवस्था निर्माण होण्याची शक्यता असते. दलित नेत्यांच्या संघटनांनी सरकार दरबारी जम बसवल्यामुळे वाड्. मयीन चळवळीला तसे नेतृत्व उरले नाही. तथापि नवदोत्तर पिढीतील लेखक - कवींनी अशा चळवळींचा कोणताच आधार न घेता आपली वाड्. मयीन वाटचाल केली. काही महत्वाच्या वाड्. मयीन नियतकालिकांनी त्यांच्या लेखनाला बळ दिले. काही मुख्य घेउन ही पिढी लिहिते आहे. आणखी एक मुद्दा: अजूनही काही दलित कवींना ढसाळांच्या प्रभावातून मूक्त होता येत नाही आणि कविता व आत्मकथनांखेरीज ;दाने चार अपवाद वगळताद्द इतर वाड्. मयीन प्रकारात निर्माण झालेली कलाकृती म्हणून अमूक-अमूक अशा

एखादया कलाकृतीकडे थेट बोट दाखवता येत नाही. **स्त्रियांचे लेखन**

स्त्रियांच्या लेखनावर जागतिकीकरणाचा काही प्रभाव पडला आहे काय ? याचाही विचार प्रस्तुत ठिकाणी कारणे उचित ठरेल, अर्थात हा विचार करताना स्त्रियांचे लेखन आणि स्त्रिवादी लेखन अशा अंगांना करावा लागेल. नव्या जाणिवे आणि स्त्रियांना आलेले नवे भाव याचाही विचार करावा लागेल. महत्त्वाची गोष्ट ही की जागतिकीकरणामुळेच स्त्री 'स्वतंत्र' विचार करू लागली वगैरे म्हणणे चुकीचे ठरेल. मात्र हेह तितके खरे की भारतीय पातळीवर 1980-90 नंतरच एक सार्वत्रिक टसे खुले वातवरण तयार झालेले दिसेल. शिक्षणाच्या, नोकरीच्या, पर्यटनाच्या अशा टनेक संधी स्त्रियांना आणि पुरुषांनाही याच काळत मिळाल्या. या संधी अर्थातच नव्या विज्ञान क्रांतीमुळे, सरकाराच्या खुल्या धोरणांमुळे निर्माण झाल्या. आणि हाच काळ नव्या बदलाचाही काळ ठरतो. म्हणजे वेशभूषा, केशभूषा, शिक्षणाची संधी, मातृत्व, गर्भपात, संतती नियमनाची साधने, लिव इनरिलेशनशीप किंवा विवाहपूर्व मैत्री, बाहेर, खाणे - पिणे, पार्टी, मित्र - मैत्रीणींमधला मोकळेपणा, विचार व्यक्त करण्याची संधी या सगळ्या गोष्टींचा एकत्रित परिणाम म्हणजे स्वतंत्र विचार करण्याची क्षमता वाढीस लागणे. यातून पुरुषी व्यवस्थेला धक्का बसू लागला आणि कोट्टुबिक चौकटीवर आघात होण्याच्या घटनाही घडू लागल्या. स्त्रीमुक्ती, स्त्रीचळवळ, स्त्रीस्वातंत्र्य वगैरे शब्दप्रयोग बिनदिक्कीत होऊ लागले. या सगळ्याचे बरेवाईट परिणाम समाजावर होत राहिले, आजही होत आहेत. पारंपरिक चौकट मोडली जाऊ लागली. स्त्रीच्या मातृत्वविषयक भूमिका, तिचा मोकळेपणा, तिचा स्त्रीविषयक दर्जा या सगळ्याच गोष्टींची चर्चा या काळात मोठया प्रमाणात झाली. गौरी देशपांडे किंवा त्यापूर्वी विभावरी शिरूरकर वगैरे लेखिकांनी स्फोटक लेखण केली. सत्तरीच्या दशकात प्रभा गणोरकर, मलिका अमरशेख, रजनी परुळेकर, मेघना पेठे, सनिया छाया दातार, प्रिया तेंडुलकर, उर्मिला पवार, अशा लेखिकांनी धाडसाने लिहिले. त्यांच्या समकालीन काही स्त्रियांनाही मोठया प्रमाणात कथा-कविता लिहिल्या : पण यांनी म्हटल्याप्रमाणे 'स्त्री ही जन्मत नाही तर घडवली जाते. समाज जे गुणविशेष स्त्रीमध्ये गृहित धरतो त्यातील फारच थोडे प्रत्येक स्त्रीमध्ये निसर्गतः असतात. स्त्रीची बहुसंख्य वैशिष्ट्ये ही समाजाने तिच्यामध्ये जबरदस्तीने रूजवलेली असतात. 3 याची

जणिव स्त्रियांना याच काळात झाली. स्वतःच्या अस्तित्वाचे भान जागतिकीकरणाने दिले. यातुनच प्रारंभी कौटुंबिक, हळवे, भावानिक आणि आत्मकेंद्री लेखन करणा-या स्त्रिया आपले विशिष्ट अनुभव धीटपणे मांडु लागल्या द्व अलीकडच्या काळात 'स्त्रीवादी दृष्टीकोनाचा प्रभाव स्त्रियांच्याच नव्हे तर पुरुषांच्याही लेखनातुन दिसू लागला आहे.'<sup>4</sup>

स्त्रीवाद हा प्रवाह पाश्चात्य विचारातून आलेला असला तरी तो जगतिकीरणामुळेच रूजला आहे. हेही विसरता येत नाही. शाळा- म्हाविद्यालयातील, चित्रपट-नाटय क्षेत्रातील आणि सार्वजनिक ठिकाणाचे स्त्री-पुरुष व्यवहार आता केवळ नैतिकतेचे दांभिक बुरखे पांघरून होत नाहीत. तर मोकळपणानं आणि स्वच्छ विचारानं होतात. त्यामुळे स्त्रीवादी लेखनातही पारदर्शीपणा आपल्याला दिसुन येईल. अगदी स्वतःच्या लैंगिक संबंधापासून ते कोणत्याही वर्ज्य विषयावरही स्त्रीया लिहिताहेत ही गोष्ट परंपरावाद्यांना मानवणारी नसली तरी आजच्या काळात या गोष्टी स्वीकारणे अटळ ठरणार आहे. नीरला, उर्मिला पवार, कविता

महाजन, अंजली कुलकर्णी, सुचिन्हा भागवत, प्रज्ञा पवार, मनीषा साधू, मनस्विनी लता रवींद्र यासारख्या नव्या जुन्या पिढीतल्या लेखिकांनी मराठी वाङ्. मयाचे दालन समृद्धच केले आहे.

कमल देसाई यांचे एक विधाने या ठिकाणी नोंदवावेसे वाटते 'खाजगीकरण आणि जागतिकीकरणाच्या माहोलमध्ये व्यक्तिकेंद्रित चकचकीतपणा पोशाख, खाणे, कर्मकांडे, वैयक्तिक आरोगयापुरते अध्यात्म म्हणजे संस्कृती हा प्रवास झपाटयाने होतो आहे. आपल्या माणूसपणाची नैतिकता कोणती? हा प्रश्न बाजुला टाकतो आहोत. मी प्रथम माणुस आहे स्त्री म्हणुन वेगळा विचार करावा असे मला वाटत नाही'<sup>5</sup> कमलाताईंचा हा विचार खुप काही सांगुन जातो.

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## 29.

## आधुनिक तंत्रज्ञानाचा मराठी साहित्यांवरील प्रभाव

दत्तात्रय शामराव मिठारी  
संशोधक विद्यार्थी

## प्रस्तावना :-

सदर संशोधन पेपरमधून मी आधुनिक तंत्रज्ञानाचा मराठी साहित्यावरील प्रभाव कसा होतो याचा अभ्यास केला आहे. 21 वे शतक हे आधुनिक तंत्रज्ञानाचे युग असल्याने कोणतेही क्षेत्र त्यापासून अलिप्त नाही. 'Technology' हा शब्द 'Techno' या ग्रीक शब्दापासून आला आहे. याचा अर्थ 'Craft or making' म्हणजे तयार करणे असा होतो. आपण रोजच्या जीवनामध्ये व साहित्यामध्ये तंत्रज्ञानाचा वापर करतो. तंत्रज्ञान म्हणजे वापर करणे, सुधारणा करणे व उपयोग करणे होय. 'साहित्य आणि तंत्रज्ञानाचा अत्यंत निकटचा संबंध आहे' असे मॅथ्यू अर्नोल्डने म्हंटले आहे. "कोणतेही लिखित साहित्य म्हणजे वाङ्मय होय." साहित्य प्रकारामध्ये कथा, कादंबरी, नाटक, कविता इ. चा समावेश होतो. साहित्य ही एक कला असल्याने ती मांडण्याची एक विशिष्ट पध्दत असते. "साहित्य म्हणजे मानवी जीवनाचा आरसा होय" असे म्हंटले जाते. मानवी जीवनातील प्रत्येक घटक हा साहित्याचा विषय आहे. त्याचप्रमाणे तंत्रज्ञान हा सुध्दा विकसित साहित्याचा एक घटक आहे.

## जागतिकीकरणाचा मराठी साहित्यावरील प्रभाव

आधुनिक तंत्रज्ञानाचा सर्व क्षेत्रावर प्रभाव पडला आहे. कथा, कादंबरी, नाटक, कविता इ. वाङ्मय प्रकारावर जास्त प्रभाव पडला. मराठी साहित्यिकांनी आपल्या साहित्यातून जागतिकीकरणाचे चित्रण केले आहे. 21 व्या शतकात जागतिकीकरणाच्या प्रक्रियेमुळे सर्वसामान्य माणसाचे आयुष्य धोक्यात येत आहे.

ग्रामीण कथाकार रा. रं. बोराडे यांच्या 'पाचोळ' (1971) या कादंबरीत शहरीकरणामुळे उजाड होत चाललेले पारंपारिक व्यवसाय आणि उपजीविका करणाऱ्या कुटुंबाची वाताहत केंद्रवर्ती धरलेली आहे. या ग्रामीण कादंबरीचा नायक गंगाराम असून तो कपडे शिवणारा खेड्यातील एक साधा शिंपी आहे. या व्यवसायावर त्यांच्या कुटुंबाचे पालन-पोषण होत असते. एक दिवशी गंगारामचे गरडाच्या पोराशी भांडण झाल्यामुळे गरड गावात नवीन शिलाई यंत्र व प्रशिक्षित शिंपी

घेऊन येतो. आधुनिक पध्दतीने कपडे शिवणारा शिंपी गावात आल्याने गंगारामकडील गि-हाईक कमी होते. त्यामुळे त्याचा धंदा बंद पडतो आणि त्याचे संपूर्ण कौटुंबिक जीवन पूर्णतः कोलमडते. आधुनिक तंत्रज्ञानाचा खेड्यातील परंपरागत मानवी व्यवसायावर प्रभाव पडल्याने त्यांच्या कुटुंबाची वाताहत होते. आधुनिक तंत्रज्ञानामुळे सर्वसामान्य माणसांच्या आयुष्याचा 'पाचोळ' झाल्याचे दिसते.

ग्रामीण साहित्यिक आनंद यादव यांची 'गोतावळ' ही एक प्रसिध्द कादंबरी असून यंत्र संस्कृतीमुळे उध्वस्त होत असलेली ग्रामीण संस्कृती या कथाबीजावर ही कादंबरी आधारित आहे. 'नारबा' हा गोतावळ या कादंबरीचा नायक असून तो शेतात काम करणारा सालकरी नोकर आहे. तो अनाथ असल्याने त्यांची मैत्री बैल, रेडा, कोंबडा, कुत्रा, शेरडे आणि विहिरीतील कासवाशी होते. शेतीशी निसर्गाशी व प्राण्यांशी एकरूप झालेले नारबाचे जीवन शेतात ट्रॅक्टर घुसविल्याने उध्वस्त होते. आधुनिक तंत्रज्ञानामुळे शेतीसाठी उपयुक्त असलेली बैलजोडी निकामी होते. तसेच त्याच्या गोतावळ्यातील एक एक घटक विकला जातो आणि नारबाचे संपूर्ण जीवन उध्वस्त होते. आधुनिक तंत्रज्ञानामुळे ग्रामीण जीवनावर झालेला परिणाम दिसतो.

ग्रामीण कथाकार 'व्यंकटेश माडगुळकर यांच्या 'सर्व्हिस मोटार' या कथेत मोटार हे वाहन आल्याने खेडेगावातील सर्व वस्तू विकण्यासाठी शहरात जातात. दूध, ज्वारी, भाजीपाला इत्यादी सर्व वस्तूंना जास्त भाव मिळतो. आधुनिक तंत्रज्ञानाचा ग्रामीण जीवनावर विदारक परिणाम झाल्याचे दिसते.

20 व्या शतकात 'कविता' या वाङ्मय प्रकारावर जागतिकीकरण, माहिती-तंत्रज्ञान, उदारीकरण व भांडवलशाही यांचा प्रभाव पडला आहे. या प्रभावापासूनच अरुण काळे यांचा 'नंतर आलेले लोक' (2006) हा काव्यसंग्रह प्रकाशित झाला. या काळात विज्ञान-तंत्रज्ञान, प्रसारमाध्यमे, मोबाईल, संगणक, इंटरनेट इत्यादींच्या मोहजालात फसवणारे लोक यांचे चित्रण आले आहे. अरुण काळे यांच्या कवितेतून मध्यमवर्गीय, उच्च

मध्यमवर्गीय, लाचारी, असुरक्षितता, नाती, जिह्वाळा, प्रेम इत्यादींच्या जाणीवा व्यक्त होतात.

‘खिडकी उर्फ विण्डो 2000’ या कवितेत संगणक आल्याने मानवी जीवन गतिमान झाले. पण जातिभेद, गुहा, अश्मयुग संपलेले नाही. नव्या पिढीची अवस्था संपत्तीच्या मोहात भरकटलेल्या भान हारपलेल्या अलिबाबाच्या भावासारखी झाली आहे. 20 वे शतक हे संगणकाचे असल्याने नव्या पिढीबरोबर संगणकही गरजेची गोष्ट बनली. त्यामुळे आजचे युग टी.व्ही, संगणकाचे व प्लॅस्टिकचे आहे. जागतिकीकरण व उदारीकरण यामुळे जग जवळ आले पण माणसा माणसांतील जिह्वाळा, नाती संपली. भौतिक प्रगती, साधनसंपत्ती म्हणजे सर्वस्व नव्हे. त्यापेक्षाही माणूस श्रेष्ठ आहे. तो जगला तर समाज जगेल. महात्मा गांधींनी ‘खेडयाकडे चला’ असे सांगितले पण इंटरनेटमुळे जग एखाद्या खेडयासारखं जवळ आले आहे. पण या युगात दलितांच्या कल्याणाची काळजी कोणालाही नसल्याचे दिसते. प्रत्यक्ष भेटण्याआधी इंटरनेटवर घेतला जाणारा घटस्फोट, सायबर कॅफेत खेळणारी मुले व मोठया प्रमाणात चिनी वस्तू इत्यादींमुळे जागतिकीकरणाच्या या युगात सर्व सामान्य माणसाची चिंता वाढल्याचे दिसते. जग खुशाल कितीही पुढे जावो, पण माणूस जगला पाहिजे ही कवीची तळमळ योग्यच आहे. आजच्या इलेक्ट्रॉनिक युगात डॉल्बी, कॅसेट, सीडी इत्यादी सुविधा उपलब्ध झाल्या पण यामुळे खेडयापाडयातील सर्वसामान्यांचे जगणे कठीण झाल्याचे दिसते. ‘सीताराम मास्तराचं अगतिकीकरण’ या कवितेत गोड गळयाचा गायक, वाजंत्री, ताफेवाला व सनईवादक असलेला सीताराम मास्तर यांचा धंदा जागतिकीकरणामुळे बेंजोपार्टीचा जमाना असल्याने बंद पडतो. खेडयातील आलुतेदार-बलुतेदार व कारागीर यांचा व्यवसाय जागतिकीकरणामुळे अडचणीत आल्याचे दिसून येते. आज विश्वबंधुता दिन आपण साजरा करतो पण प्रत्यक्षात कुणाबद्दल प्रेम राहिले नसल्याचे दिसते. सध्याच्या युगात जगा व जगू द्या ही संस्कृती आता लयाला गेली आहे. त्याऐवजी लूटा, खा, प्या, नाचा ही संस्कृती अस्तित्वात आली आहे.

कवी लहू कानडे यांचा ‘तळ ढवळताना (2012)’ हा काव्यसंग्रह प्रकाशित झाला. त्यांच्या कवितेवर माहिती-तंत्रज्ञान, नवभांडवलशाही व जागतिकीकरणाचा प्रभाव असल्याचे दिसते. त्यांच्या ‘लेकरांनो’ या कवितेत जागतिकीकरण व माहिती तंत्रज्ञान यांचे चित्रण येते. अद्यावत तंत्रज्ञानामुळे संपूर्ण जग जवळ आले. इंटरनेटवरील ज्ञान मायाजाल व फसवे असल्याचे दिसते. जागतिकीकरणामुळे सर्वसामान्य माणसांचा बळी जात आहे. नवी पिढी आधुनिक माध्यमे, दूरदर्शन, संगणक, इंटरनेट इत्यादींच्या मायाजालात गुंतली आहेत. 20 वे शतक संपले तरी समाजातील जातियता व शोषण संपत नसल्याचे दिसते.

**समारोप :-**

आधुनिक तंत्रज्ञानाने मराठी साहित्य क्षेत्रात एक मोठे परिवर्तन घडून आले. जागतिकीकरणामुळे खेडयापाडयात सर्वसामान्यांचे जगणे कठीण झाले. भौतिक सुखसाधनांचा वापर मोठया प्रमाणात झाल्याने या गतिमान युगात माणसा माणसांतील नाते, संबंध, प्रेम, जिह्वाळा संपुष्टात आला. 21 व्या शतकात संगणकीय क्रांतीमुळे माहितीचे महाजाल निर्माण झाले. अशा परिस्थितीत तरुण पिढीने सावधानतेने ज्ञान आत्मसात करण्याची गरज आहे. त्याचप्रमाणे त्यांनी त्यातील नेमकेच ज्ञान घ्यावे. जागतिकीकरणाचा प्रभाव सर्व क्षेत्रांवर पडला. तो मराठी साहित्यिकांनी कथा, कादंबरी, नाटक, कविता इत्यादी वाङ्मय प्रकारातून चित्रित केला. नव्या तंत्रज्ञानाने जवळ आलेल्या जगात 20 वे शतक संपले तरी जातियता व शोषण संपत नाही.

**संदर्भ ग्रंथ व सूची**

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2. बोराडे रा. रं. – पाचोळा
3. कानडे लहू – तळ ढवळताना
4. काळे अरुण – नंतर आलेले लोक
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6. <https://en.wikipedia.org>



30.

## संस्कृती संवर्धनामध्ये साहित्याचे योगदान :

सागर पाटील

एम.ए., बी.एड., (मराठी)

### सारांश (Abstract) :

भारत देशातील मानवी दुःखाचे मूळ कारण संस्कृती आहे. ही संस्कृती बदलणे महत्त्वाची बाब आहे. या संस्कृतीच्या बदलामध्ये आणि संवर्धनामध्ये साहित्याचे योगदान अत्यंत महत्त्वाचे आहे. मानवी दुःखास कारणीभूत या देशातील देव, धर्म, जात आणि स्त्री-पुरुष लिंगभेद या भ्रामक संकल्पना आहेत. हे दुःख नष्ट करण्यासाठी इथल्या संस्कृतीत असणा-या त्या भ्रामक संकल्पना मुळापासून उपटून काढल्या पाहिजेत. तरच नवसंस्कृतीला पुरोगामी विचारांची चकाकी आलेली पहावयास मिळेल. इथली संस्कृती निसर्गकेंद्रीत असायला हवी. अशा वेळेस प्रसिध्द लेखक रावसाहेब कसबे यांचा निसर्गसंबंधातला विचार उल्लेखित करावासा वाटतो. तो असा की, माणूस निसर्गाला किती राबवतो. निसर्गाचा किती आस्वाद घेतो आणि निसर्गावर किती मात करतो. त्यावर त्याचा विकास अवलंबून असतो. हा निसर्ग माझ्या संस्कृतीत यायला हवा आणि तो आणण्याचे काम इथला लेखक करत असतो. म्हणून मला या संस्कृती संवर्धनामध्ये साहित्याचे योगदान अत्यंत महत्त्वपूर्ण वाटते.

पारिभाषिक शब्द (Keyword): साहित्य, संस्कृती, संस्कार, संक्रमण, प्रभाव.

### प्रस्तावना (Introduction) :

साहित्य समाजाचा आरसा आहे, संस्कृतीचा जबरदस्त वारसा आहे. पण आजच्या जगात पुरोगामी विचारसरणी प्रसारित करणारी संस्कृती फार कमी वेगाने चाललेली आहे. याचे मला दुःख वाटते. पुरोगामी विचारसरणी म्हणजे प्रतिगामी शक्तीविरुद्ध असणारा एक क्रांतीपूर्ण लढा होय. या लढयात स्वातंत्र्य, समता, बंधुता, मानवता, मार्क्सवाद, लेनिनवाद आहे. इथे व्यक्त्याच्या जगण्याला पूर्ण स्वातंत्र्य आहे. इथे विचारांची जबरदस्ती नाही. हे सर्व संस्कृतीमध्ये येण्यासाठी साहित्य महत्त्वाची कामगिरी बजावते. यांसाठी चांगले लेखक आणि चांगले वाचक तयार व्हावेत ही माझी भाबडी इच्छा आहे. कुणावर प्रेम करायचं, कुणाला त्यागायचं, कुणासाठी मरायचं आणि कोणाला मारायचं हेसुध्दा इथली आपली संस्कृती ठरवते. उदा. सैराट चित्रपटामध्ये जातीअंताची लढाई ही मृत्यूत झाली. या चित्रपटात ना प्रेम करायला

स्वातंत्र्य, त्याग करावा तर प्रेमाचा अडसर आणि जातियतेच्या प्रतिष्ठेपोटी शेवटी दोघांही नायक-नायिकेला जीव गमवावा लागला. हा परंपरागत संस्कृतीच्या विचारांचा परिणाम. म्हणून मला इच्छित संस्कृती शरीरावर घातलेल्या अलंकाराप्रमाणे घडवावीशी वाटते. ज्या संस्कृतीमध्ये पूर्ण स्वातंत्र्य असेल. त्यासाठी साहित्यरूपी सोनार मला इथे महत्त्वाची भूमिका पार पाडताना दिसतो. ज्या देशाची संस्कृती आदर्शवत तो देश आदर्शवत असे म्हणायला संकोच नसावा. परंपरागत संस्कृतीमुळे भारतीय माणूस निसर्गाचा स्वामी बनण्याऐवजी निसर्गालाच स्वामी बनवून रिकामा झाला. कारण माणूस निसर्ग आणि तत्संबंधी देवधर्मासमोर नमला आणि वाकला गेला आहे. तसेच जातीव्यवस्थेत होरपळला गेला आहे. स्त्री-पुरुष लिंगभेद मनात बाळगून चांगले गुण, कौशल्य असूनसुध्दा संकुचित विचारांमुळे स्त्रियांना घरीच बसवून रिकामा झाला आहे. भारत हा गुलामांचा देश आहे असे दिसते. ही गुलामी परंपरागत संस्कृती विचारातून आली आहे. शिवाजीराजेनी दिलेला लढा हा धर्मासाठी की, स्वामिनिष्ठ रयतेच्या स्वराज्य निर्मितीसाठी हे सुध्दा इथली साहित्यातील संस्कृती ठरवते. म्हणून साहित्यच इथल्या संस्कृतीला बदलू शकते आणि तिचा संवर्धित विकास करू शकते. हे इथल्या संस्कृती बदलचे साहित्याचे योगदान आहे.

### साहित्यिकांच्या संस्कृतीविषयीच्या विविध व्याख्या:

“संस्कारपूर्ण व संस्कारमय जीवन जगण्याची देशकाल विशिष्ट रित म्हणजे संस्कृती होय.” – इरावती कर्वे “मनुष्य व्यक्तीशः व समुदायशः जी जीवनपध्दती निर्माण करतो आणि जीवन साफल्यार्थ स्वतःवर व बाहय विश्वावर संस्कार करुन जो आविष्कार करतो ती पध्दती व तो आविष्कार संस्कृती होय.” – लक्ष्मणशास्त्री जोशी

“संस्कृती म्हणजे समाजाच्या शिकवण्याच्या आणि समाज सहभागाच्या सर्व बाबी होय.” – हार्ट अँड हंट

“प्रतिकात्मक, निरंतर, संचयी आणि प्रगतिशील

प्रक्रिया म्हणजे संस्कृती होय." – व्हाईट एल.ए.

हीन संस्कृतीला विकृती हा शब्द वि.का.राजवाडे यांनी वापरलेला आहे. तसेच "जसे शस्त्र तशी संस्कृती.

" असेही संस्कृतीविषयी म्हटलेले आहे.

"निर्वाहाची साधने तशी संस्कृती." – दु.का.संत

"मनुष्याच्या अंतःकरणावर सुसंस्कार करून त्याची मलिनता व विकारवशता कमी करून, त्याच्यातील पशुत्व काढून टाकून, त्याला माणुसकी देवून, हळूहळू देवत्वाकडे नेणारे जे आचारविचार त्यांना 'संस्कृती' म्हणता येईल." – शं.दा. पेंडसे

"एका पिढीकडून दुस-या पिढीकडे संस्कृतीचे वहन होते. संस्कृतीला एक परंपरा लाभलेली असते. मानवी जीवनाचे 'संस्कृती' हे एक अभिन्न अंग आहे." वरील सर्व व्याख्येपैकी मला इरावती कर्वेची व्याख्या अतिप्रिय वाटते. कारण, त्या व्याख्येत जीवन जगण्याचे पूर्ण स्वातंत्र्य आहे.

**समारोप :**

समीक्षकापेक्षा लेखक होणे कठीण. कारण, समीक्षक फक्त कलाकृती आपल्या विचारातून साहित्यप्रविष्ट करतात. मात्र लेखक खूप मोठा काळ, काळातील समस्या एका वाक्यात मांडतात. इथेच साहित्याचे योगदान समजते. साहित्य ही एक जीवन जगण्याची कला आहे, संस्कृती ही जीवन जगण्याचे माध्यम आहे आणि लेखक त्याचा उपासक आहे. उदा. श्यामची आई पुस्तकातील संस्कृती. या संस्कृतीत परंपरागत विचार आहेत. मात्र मातृप्रेम आणि मातृसंस्कार निष्ठेने भरलेली कलाकृती आहे. ना.सी.फडके आणि शं. द. जावडेकर यांनी पुरोगामी विचार नावाची कलाकृती निर्मिलेली आहे. इथे संस्कृतीचे संवर्धन झालेले दिसते.

**संदर्भग्रंथ सूची**

1. हिंदू संस्कृती, मराठी संस्कृती : इरावती कर्वे
2. भारतीय संस्कृती : सानेगुरुजी
3. मराठी साहित्याची सांस्कृतिक पार्श्वभूमी : गो.म.कुलकर्णी
4. संस्कृती विषयी समग्र राजवाडे खंड : वि.का.राजवाडे

## 31.

## जागतिकीकरण आणि मराठी स्त्रीवादी साहित्य

रेखा काशिनाथ पसाले.

कुसुमताई राजारामबापू पाटील  
कन्या महाविद्यालय, इस्लामपूर.  
ता. वाळवा, जि. सांगली.

## प्रस्तावना

जागतिकीकरण आणि मराठी साहित्य साहित्य या अनुशंगाने विचार करताना जागतिकीकरणाचा एकूणच मराठी साहित्यावर खोलवर असा परिणाम झालेला दिसून येतो. जागतिकीकरणाने मानवी जीवनासंदर्भात निर्माण केलेल्या अनुकूल प्रतिकूल प्रश्नांचा वेध मराठी साहित्याने घेतलेला दिसतो. प्रामुख्याने अलिकडच्या काळातील मराठी साहित्याचे जागतिकीकरणाचे अनेक पडसाद उमटलेले दिसून येतात. त्या अनुशंगाने स्त्रीवादी साहित्याचा विचार प्रस्तुत विवेचनात केला जाणार आहे. प्रारंभी जागतिकीकरण या संकल्पनेबाबत काहीएक विचार करून स्त्रीवादी साहित्य संकल्पना आणि जागतिकीकरणाचा परिणाम झालेल्या काही कलाकृतींचा विचार प्रस्तुत ठिकाणी केला जाणार आहे.

जागतिकीकरण ही संकल्पना अलिकडच्या वीसएक वर्षात उदयाला आलेली संकल्पना आहे असे प्रारंभी नमुद करावे लागेल. आज आपण जागतिकीकरण हा शब्द ग्लोबलायझेशन या अर्थाने वापरतो. जागतिकीकरण आणि मराठी स्त्रीवादी साहित्य या अनुशंगाने मांडणी करताना जागतिकीकरणाने निर्माण केलेल्या प्रश्नातून साहित्याची मांडणी झालेली दिसून येते. कथा, कादंबरी, कविता याच्या माध्यमातून जागतिकीकरणाने निर्माण झालेल्या प्रश्नांची मांडणी अलिकडच्या काही वर्षातील मराठी साहित्यावर नजर टाकल्यास याची जाणीव झाल्यावाचून राहत नाही. जागतिकीकरण ही संकल्पना अर्थशास्त्राशी निगडित असली तरी वाङ्मय व्यवहारावरही जागतिकीकरणचा प्रभाव पडलेला दिसून येतो.

जागतिकीकरणाने जशा चांगल्या गोष्टी आणल्या तसचे त्याचे दुष्परिणामही मानवी जीवनावर झाले. मूल्य, संस्कार, नातीगोती, श्रम, यासारख्या काही गोष्टींना जागतिकीकरणाने सुरुंग लावण्याचे काम केलेले दिसून येते. जागतिकीकरणाच्या प्रक्रियेमध्ये प्रामुख्याने विषमता, शोषण, जीवघेणी स्पर्धा व नफेखोरीला महत्त्व

प्राप्त झाले. तसेच पर्यावरणासंबंधीचे काही प्रश्नही निर्माण करून ठेवले. औद्योगिक विकासाच्या नावाखाली पर्यावरणाचे शोषणही मोठ्या प्रमाणात होताना दिसू लागले. बहुराष्ट्रीय कंपन्यांच्या मक्तेदारीचे आणि विस्ताराचे कार्य जागतिकीकरणामुळे झालेले दिसून येते. देशाच्या आर्थिक नियोजनावर या बहुराष्ट्रीय कंपन्यांचे नेहमीच वर्चस्व असलेले दिसून येते. जागतिकीकरणात पैसा आणि नफा यांना महत्त्व आल्याने मानवी मूल्येही मग पैशात मोजली जाऊ लागली. असे असले तरी प्रत्येक बाब नफा म्हणून कशी मोजता येणार? भाषा, संस्कृती, कला यांच्याबरोबरी मानवाचे जीवनही रसातळाला नेण्याचे कार्य जागतिकीकरणाच्या प्रक्रियेमध्ये होताना दिसते. एकूणच मराठी साहित्यावर जागतिकीकरणाचा प्रभाव पडलेला दिसून येतो. त्यामध् ये कथा, कादंबरी, कविता, नाटक या साहित्याप्रकरांमध् नून जागतिकीकरणाने निर्माण केलेल्या प्रश्नांची मांडणी झाल्याचे दिसून येते. याबरोबरच मराठी साहित्यातील ग्रामीण, दलित साहित्य प्रवाहांवरही जागतिकीकरणचा प्रभाव पडलेला दिसतो तसाच तो स्त्रीवादी साहित्यावरही पडलेला दिसतो. प्रस्तुत ठिकाणी जागतिकीकरण आणि मराठी स्त्रीवादी साहित्य यांचा विचार केला जाणार आहे.

हा विचार करताना स्त्रीवाद या संकल्पनेचा विचार करू. 1960 नंतर पाश्चिमात्य जगात स्त्री प्रश्नासंबंधी नवा विचार सुरू झाला. सिमोन द बोव्हुआरचे 'द सॅकंड सेक्स' हे पुस्तक 1949 साली प्रकाशित झाले. पण पुस्तकाचा खरा प्रभाव 1960 नंतर झालेला दिसतो. मराठी साहित्याच्या बाबतीतही साठनंतर एक नवा विचारप्रवाह मराठी साहित्यामध्ये रूळू लागला. तो म्हणजे स्त्रीवादी साहित्य होय. मानवी समाज स्त्री आणि पुरुष अशा लैंगिक भेदाने दोन विभागामध्ये साधारणपणे अर्धा अर्धा वाटला गेला आहे. परंतु साहित्य निर्मितीचा विचार केला तर या दोन वर्गांच्या योगदानाच्या प्रमाणातील व्यस्तता डोळ्यात खुपावी इतकी टोकदार आहे. या

व्यस्त प्रमाणामुळे स्त्रियांच्या साहित्याचा स्वतंत्र विचार प्रस्तुत आणि समर्थनीय वाटतो. जीवनाच्या इतर अंगोपांगाप्रमाणेच साहित्य निर्मितीच्या क्षेत्रातही पुरुषप्रधान समाजरचनेमुळे स्त्रियांना वाव मिळाला नाही असे दिसून येते.

पुरुषानुगामी साहित्याचे स्त्रीवादी वाचन ही स्त्रीवादी समीक्षेची एक नवी दिशा आहे. स्त्री साहित्याचे मूल्यमापन स्त्रीच्या भूमिकेत जाऊन केले पाहिजे. अबला, माता, दासी किंवा देवता म्हणून स्त्रीरूपे साहित्यात येतात. ती मुख्यतः पुरुषप्रधान संस्कृतीचा आविश्कार असतात. स्त्रीदायित्व व देवत्व या दोन्ही प्रतिमा स्त्रीत्वाचा बळी देणाऱ्याच! स्त्रीवाचकाने स्वतःची वाचन मनोवृत्ती जोपासली तर तर लिखित साहित्याविषयी नवा दृष्टिकोण तयार होऊन त्याचे नवे स्पष्टिकरण मिळेल. स्त्रीने पुरुषनिर्मित साहित्य वाचताना पुरुषीकरणाच्या प्रक्रियेला प्रतिरोध केला पाहिजे. तसेच स्त्रीनिर्मित साहित्य वाचताना त्यातील आशय, संदर्भ, परंपरा यांचे संबंध दुसऱ्या स्त्रियांशी, स्त्री समाजाशी जुळविले पाहिजेत. यातून स्त्रीवाचक दृष्टिकोनाची निर्मिती होईल. स्त्री साहित्याच्या निर्मिती प्रक्रियेचा, कल्पनाशक्तीचा व वाङ्मयीन व्यक्तिमत्त्वाचा समग्र वेध घेण्यासाठी अशी स्वतंत्र स्त्रीनिष्ठ समीक्षादृष्टी विकसित करण्याची आवश्यकता आहे. स्त्रीसाहित्याचे स्त्रीवादी समीक्षादृष्टितून वर्णन, विश्लेषण, मूल्यमापन अजून फारसे झाले नाही. त्यासाठी स्त्रीवादी दृष्टिकोनातून साहित्याचे पुनर्वाचन होण्याची गरज आहे. किंबहुना स्त्रीवादी वाचन संस्कृतीची वाढझाल्यास स्त्रियांच्या साहित्याची योग्य समीक्षा होऊ शकेल. ती स्त्रीवादी साहित्याच्या वाढीस पोषक ठरेल असे वाटते.

जागतिकीकरण आणि मराठी साहित्याचा विचार करत असताना यासंदर्भातील मराठी समीक्षकांच्या नोंदीच्या विचार करणे महत्त्वाचे ठरते. मराठीतील समीक्षक अविनाश सप्रे, हरिश्चंद्र थोरात यांनी यासंदर्भात प्रतिकूल अशी मते नोंदवलेली दिसून येतात. जागतिकीकरणाचा मानवी जीवनावर, संस्कृतीवर होत असलेला परिणाम समजून घेवून लेखनात त्याचे रूपांतर करण्यात लेखक अपयशी ठरलेले आहेत. असे याबाबतीत समीक्षकांनी आपले अभिप्राय नोंदविलेले आहेत. असे असले तरी सदानंद देशमुख यांची, बारोमास ही कादंबरी, गो. पु. देशपांडे यांचे मुझिक सिस्टीम हे नाटक, शरणकुमार लिंबाळे यांची झुंड ही साहित्यकृती आणि मराठीतील अरुण काळे सारख्या कवींच्या कवितांमधून

जागतिकीकरणाच्या भयावह अशा वास्तवाचा वेध घेतला गेला आहे हे नाकारून चालना नाही.

मराठी स्त्रीवादी साहित्य आणि जागतिकीकरण या अनुशंगाने विचार करताना नव्वदंतरच्या काही स्त्रीलेखिकांच्या साहित्याचा विचार करणे प्रस्तुत ठरते. पितृसत्ताक परंपरा, स्त्री-पुरुष लैंगिकता, धर्म, जात, न्यायव्यवस्था यांच्या मध्ये होणारी घुसमट यांचा वेध काही स्त्री लेखिकांनी आपल्या लिखनातून घेतला आहे. त्यामध्ये गौरी देशपांडे, आशा बगे, मेघना पेटे, सानिया, कविता महाजन, उर्मिला पवार, प्रज्ञा पवार यांच्या लेखनातून जागतिकीकरणाचे पडसाद उमटलेले दिसून येतात.

गौरी देशपांडे आशा बगे यांच्या लेखनातून प्रामुख्याने स्त्रीच्या मानसिकतेचा, लैंगिकतेचा, समाजातील घुसमटीचा, पुरुषप्रधान संस्कृतीचा वेध घेतला गेला आहे. एकेक पान गळावया, चंद्रिके ग सारीके ग या गौरी देशपांडे यांच्या महत्त्वाच्या कादंबऱ्या तसेच सानिया यांची त्यानंर ही कादंबरी यामधून मध्यमवर्गीय सुक्षित स्त्रीच्या आयुष्यात नवऱ्याचे स्थान काय असते तसेच तो सोडून गेल्यानंतरची तिची आवस्था यासंदर्भात भाष्य केलेले दिसून येते. पारंपरिक मूल्यांना कवटाळून बसणारी नायिका उपरोक्त साहित्यकृतींमध्ये दिसून येत नाही तर जागतिकीकरणचा प्रभाव असणारी नायिका दिसून येते. त्यामुळे खोट्या परंपरा, मूल्ये झुगारून देवून पारंपरिक चौकटीच्या बाहेर जावून पाहते.

कविता महाजन यांच्या ब्र आणि भिन्न या दोन्ही कादंबऱ्यांमधून जागतिकीकरणाचे अनेक संदर्भ येताना दिसतात. ब्र मधील नायिकेला तिचा पती घटस्फोट देतो त्यानंती ती नायिका स्वतःच्या पायावर उभी राहण्यासाठी सेवाभावी संघटनेत काम करू लागते. अशा सेवाभावी संस्था जागतिकीकरणाशी नाते सांगणाऱ्या असतात. अशा सेवाभावी संस्थामागील वेगळा चेहरा या निमित्ताने पुढे येतो. जागतिकीकरणाने रूजवलेला निःस्वार्थी त्यागी जीवनाचा समज खोटा ठरतो. तसेच भिन्न या कादंबरीतूनही वेगळा विषय समोर येताना दिसतो. एडसग्रस्त माणसांचे जीवन आणि त्यांना मदत करणाऱ्या सेवाभावी संस्था यांच्यातील परस्पर संबंध आणि सेवाभावी संस्थाचे खरे रूप या निमित्ताने चित्रित झालेले दिसून येते. एकीकडे गंभीरपणे काम करणारी माणसे आणि दुसरीकडे स्वतःचे हित पाहणाऱ्या संस्था आणि पदाधिकारी यांची गुंतागुंत प्रस्तुत कादंबरीत पहावयास मिळते. मराठीमध्ये अशा प्रकारची महत्त्वपूर्ण

कादंबरी म्हणून प्रस्तुत कादंबरीची नोंद घेतली गेली आहे.

मेघना पेठे यांची नाचितिरामि ही कादंबरीही जागतिकीकरणाचे नवे भान देणारी अशी आहे. जागतिकीकरणाने स्त्रीला आलेल्या नव्या आत्मभानाची कहाणी प्रस्तुत कादंबरीमध्ये आलेली दिसते. प्रेमात आलेल्या नैराश्याला कवटाळून न बसता एका नव्या जोमाने जगणे या कादंबरीतील नायिका स्वीकारते. नवरा हा फक्त विरजणापुरता हे नवे भान आलेली नायिका प्रस्तुत कादंबरीत पहावयास मिळते. जागतिकीकरणाचा प्रभाव असणारे उर्मिला पवार यांचे आयदान हे आत्मकथन होय. जागतिकीकरणाने झालेल्या चांगल्या वार्डट परिणामांचा वेध प्रस्तुत आत्मकथनामध्ये झालेला पहावयास मिळतो. दलित स्त्रियांसमोर वर्तमान जगण्यातील प्रश्न, जातपंचायत, कुटुंबव्यवस्था, समाज यांची स्त्रियांकडे पाहण्याचा दृष्टिकोन या सर्व गोष्टी नव्या अनुभव विश्वातून आपल्या समोर येताना दिसतात. प्रज्ञा पवार यांच्या आरपार लयीत प्राणांतिक या कवितेतून एका तमासगीर स्त्रीचा जीवनाचा वेध घेतला गेला आहे. नवभांडवलशाही व्यवस्थेमध्ये एक कलावंत असणाऱ्या विठा भाऊ मांग या स्त्रीची आत्मभानाची कहाणी या कवितेतून मांडली गेली आहे. जागतिकीकरणाने निर्माण केलेल्या अड्डानांना ताठ मानेने समोरे जाण्याचे काम विठा करते. स्वतःचा शोध घेत नव्या जगात स्वतःची नवी ओळख निर्माण करण्याचे काम प्रज्ञा पवार यांनी विठाच्या माध्यमातून केले आहे असे म्हणावे लागेल.

स्त्रीवादाचा प्रभाव असणारे स्त्रीलिखित मराठी

नाटक मराठी नाटय वाङ्मयात लक्षणीय असे दिसून येत नाही. तरीही काही थोडेफार प्रयत्न मराठीत झाले आहेत असे नमुद करावे लागेल. जागतिकीकरणाचा फारसा परिणाम जरी या नाटकांवर पडला नसला तरी काही प्रश्न या निमित्ताने मांडले गेलेले दिसून येतात. स्त्रीवादी दृष्टिकोनातून स्त्रियांच्या प्रश्नांचा वेध घेणाऱ्या स्त्री-नाटककारांमध्ये तारा वनारसे (कक्षा), कुमुदिनी रांगणेकर (आंधळी कोशंबीर), सरिता पदकी (बाधा), विभावरी शिरूरकर (अलौकिक संसार, कलियुग ग बाई कलियुग, हिरा जो भंगला नाही) या नाटकांचं स्थान उल्लेखनीय आहे. पारंपरिक स्त्रीपेक्षा वेगळ्या विषयांवरची नाटकं लिहिणाऱ्या स्त्री-नाटककारांमध्ये शिरीश पै यांच्या नावाचा उल्लेख करता येतो. तसेच ज्योत्स्ना देवधर यांचं 'कल्याणी' हेही नाटक या दृष्टीने महत्त्वपूर्ण असे आहे.

**सारांश-** जागतिकीकरणाचा जसा सर्व मानवी जीवनावर परिणाम झाला तसाचा साहित्यावरही झालेला दिसून येतो. जागतिकीकरणामुळे आलेले नवे भान, आणि त्यातून निर्माण झालेल्या नव्या प्रश्नांचा वेध स्त्रीवादी साहित्याने घेतलेला दिसतो. असे असले तरी तो जागतिकीकरणाचा स्त्रीजीवनावर झालेला परिणामाचा म्हणवा तितका वेध मराठी साहित्यात झालेला दिसून येत नाही.

**संदर्भ-**

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4. प्रवाह आणि प्रतिक्रिया - डॉ. रवींद्र ठाकूर

## 32.

## लोकप्रिय साहित्य आणि मराठी चित्रपट

सुखदेव नारायण एकल

गडहिंगलज

## प्रस्तावना—

प्रस्तुत शोधनिबंधामध्ये लोकप्रिय साहित्य आणि चित्रपट असा विचार केला जाणार आहे हा विचार करताना जागतिकीकरणाच्या संदर्भाचा साहित्यावर आणि चित्रपटावर पडलेल्या प्रभावाच्या नोंदीचाही विचार केला जाणार आहे. प्रारंभी भारतीय चित्रपट आणि मराठी चित्रपट या अनुषंगाने काही एक विचार मांडू. 1913 साली दादासाहेब फाळके यांनी 'राजा हरिश्चंद्र' या पहिल्या मूकपटाद्वारे भारतीय चित्रपटांची मुहूर्तमेढ रोवली, आणि भारतात चित्रपटयुगाचा प्रारंभ झाला. या घटनेला आता बराच काळ झाला आहे. साधारण 100वर्षांचा काळ लोटून गेला. चित्रपट या माध्यमानं सर्व भारतीयांना एवढं वेढ लावला की तो त्याच्या रोजच्या जगण्याचा एक भाग होऊन बसला. त्याची मानसिक आंदोलनं, त्याची प्रगल्भता, या साऱ्याच्या घडणीत चित्रपटांनी महत्त्वाची भूमिका बजावली आहे. त्याचबरोबर सिनेमा माध्यमामध्येही काळाबरोबर आशय, विषय, तंत्र मंत्र, सादरीकरण, पटकथा, संवाद, पात्र, यामध्येही अमुलाग्र स्थित्यंतरे घडून आली आहेत असे दिसते. हिंदी चित्रपटांपाठोपाठ प्रादेशिक भाषांमधील चित्रपटांनी आज वेगळीच उंची गाठली आहे असे म्हणावे लागेल. तसेच प्रेक्षकांना नव्या गोष्टी अनुभवण्याची संधी हे चित्रपट देत असतात. त्यामध्ये मराठी चित्रपटही मागे नाही. जगभरामध्ये दखल घेतली जावी असा मराठी सिनेमा अलीकडच्या काळात बनवला जात आहे. सर्वच पातळीवर आज मराठी सिनेमा समृद्ध होताना दिसतो आहे. जागतिकीकरणाच्या प्रक्रियेमध्ये मराठी सिनेमाही मागे राहिलेला दिसून येत नाही. अलीकडच्या काळातील मराठी चित्रपट पाहिले तर याचे प्रत्यंतर आल्याशिवाय राहत नाही.

ज्या पद्धतीने साहित्य हा समाजजीवनाचा आरसा आहे असं मानलं जातं अगदी त्याचप्रमाणे चित्रपटही समाजजीवनाचा आरसा आहे असं मानलं जातं; कारण चित्रपटाच्या माध्यमातून समाजजीवनातील अनेक गोष्टींवर भाष्य केले जाते. याला मराठी चित्रपटही

अपवाद नाही. ज्या पद्धतीने साहित्य हे समाजात परिवर्तन घडवत असते अगदी त्याचप्रमाणे चित्रपटही समाजामध्ये परिवर्तन घडवत असतात. सामाजिक, सांस्कृतिक, राजकीय, धार्मिक, आर्थिक परिस्थितीत काळानुरूप घडणारे बदल चित्रपट या माध्यमाद्वारे प्रतिबिंबित होताना दिसतात. दिग्दर्शक, निर्माता, लेखक हे त्या त्या काळाला अनुरूप असे भाष्य चित्रपटांमधून करताना दिसतात. प्रस्तुत ठिकाणी लोकप्रिय मराठी साहित्य आणि मराठी चित्रपट या अनुषंगाने काही विचार मांडला जाणार आहे. हा विचार मांडताना जागतिकीकरणाचा चित्रपट माध्यमावर पडलेला प्रभावही तपासला जाणार आहे. कथा, कादंबरी, कविता, नाटक, आत्मकथन या साहित्यप्रकारांवर आधारित असणारे चित्रपट यांची चर्चा प्रस्तुत निबंधात घेतली जाणार आहे. तसेच मराठी लोकप्रिय साहित्याने चित्रपट निर्मितीला कसे योगदान दिले याचाही आढावा प्रस्तुत ठिकाणी घेतला जाणार आहे.

मुळात साहित्य आणि चित्रपट या दोन वेगवेगळ्या कला आहेत. शब्द ही साहित्याची महत्त्वाची बाजू आहे तर दृष्य ही चित्रपटाची; अर्थात चित्रपटामध्येही संवाद असतात, पण ते असले पाहिजेत असंही काही नाही. संवादाशिवायही एखादा दिग्दर्शक खूप काही सांगून जातो. येथे दिग्दर्शक आणि निर्माता यांना काही दाखवायचे असते आणि प्रेक्षकांना काही बघायचे असते असे आपल्याला म्हणता येईल. साहित्यकृतीवर चित्रपट येण्याची परंपरा मराठीमध्ये आचार्य प्र. के. अत्रे यांच्या 'श्यामची आई'(1953) या चित्रपटापासून सुरू झाली. साने गुरुजींच्या 'श्यामची आई' या साहित्यकृतीवर अत्र्यांनी हा चित्रपट बनवला आणि मराठी चित्रपटाचा एक नवा इतिहासात रचला. पहिल्याच वर्षी या चित्रपटास सर्वोत्कृष्ट भारतीय सिनेमाचं पारिताषक मिळालं. परीक्षक निवड समितीमध्ये एकही मराठी सदस्य नसताना 'श्यामची आई' ला स्वतंत्र भारतातले पहिले राष्ट्रपती सुवर्णपदक मिळाले. याचाच अर्थ चित्रपटाच्या पटकथेतच इतके सामर्थ्य आहे की अमराठी सदस्यांनाही तो भावला. याचे सर्व श्रेयसाने

गुरुजी व प्र. के. अत्रे यांच्या लेखनातील सामर्थ्याला जाते. त्याच्यानंतर मराठीमध्ये सकस चित्रपट आले नाहीत असे नाही, पण तरीही हा पुरस्कार मिळवण्यासाठी तब्बल पन्नास वर्ष महाराष्ट्राला वाट पहावी लागली. 2004 मध्ये संदीप सावंतच्या 'श्वास' या चित्रपटास सुवर्णकमळ जाहिर झालं. त्यानंतर मराठी सिनेमाला सुवर्णकमळासाठी फारसी वाट पहावी लागली नाही. आज मराठी सिनेमाची क्षितिजं विस्तारली गेली आहेत, असेच विधान करावे लागेल. प्रस्तुत निबंधाच्या अनुशंगाने विचार करता आजवरच्या मराठी चित्रपटांचा धांडोळा घेतला तर 'श्यामची आई' पासून साहित्यकृतींवर चित्रपट निर्मिती करण्याची प्रक्रिया सुरु झाली असे म्हणावे लागेल. जागतिकीकरणाच्या प्रक्रियेत मराठी सिनेमाही पुढे गेलेला दिसतो. कथा, कादंबरी, नाटक, कविता, आत्मकथने या साहित्यकृतींवर निर्माण झालेल्या चित्रपटांचा आढावा पुढीलप्रमाणे घेता येईल.

मराठी कादंबरीवर आधारित अनेक मराठी चित्रपटांची निर्मिती झाली आहे. यामध्ये प्रारंभी उल्लेख करावा लागेल तो म्हणजे अण्णा भाऊ साठेंचा.त्यांच्या काही कादंबऱ्यांवर सकस असे मराठी चित्रपट निर्माण झाले. त्यामध्ये वैजयंता (वैजयंता), आवडी (टिळा लाविते मी रक्ताचा), माकडीचा माळ (डोंगरची मैना), चिखलातील कमळ (मुरळी मल्हारी रायाची), वारणेचा वाघ (वारणेचा वाघ), अलगूज (अशी ही साताऱ्याची तऱ्हा), फकिरा(फकिरा) या कादंबऱ्यांचा समावेश होतो. अण्णाभाऊंच्या लेखनात ऐवढे सामर्थ्य होते काही चित्रपटास अनेक पुरस्कार मिळाले. 'वैजयंता' चित्रपटास 1961-62 या वर्षीचे 'सर्टिफिकेट ऑफ मेरिट' हे उत्कृष्ट मराठी चित्रपटाचे राष्ट्रीय पारितोषिक मिळाले. 'वारणेचा वाघ' या चित्रपटास 1970-71 या वर्षीचे महाराष्ट्र राज्य उत्कृष्ट मराठी चित्रपट क्रमांक दोनचे पारितोषिक तसेच 'अशी ही साताऱ्याची तऱ्हा' या चित्रपटास 1973-74 या वर्षीचे महाराष्ट्र राज्य उत्कृष्ट मराठी चित्रपट क्रमांक तीनचे पारितोषिक मिळाले. (डांगळे, उपाध्ये : 2006 : 1183)

अरुण साधु यांच्या 'सिंहासन' आणि 'मुंबई दिनांक' या कादंबरीवर आधारित जब्बार पटेल यांनी 'सिंहासन'(1979) या चित्रपटाची निर्मिती केली. हा चित्रपटही प्रेक्षकांच्या पसंतीस उतरला. तसेच गो. नी. दांडेकर यांच्या 'जैत रे जैत' या कादंबरीवर बेतलेला याच शीर्षकाने निर्मिती केलेला 'जैत रे जैत' हा चित्रपट रूपेरी पडद्यावर आणला. जब्बार पटेल यांनी आपल्या

कारकिर्दीत उत्कट आणि सर्जनशील कलाकृती दिल्या. कादंबरी कथानकातील आशय विषयात असणारी ताकद ओळखून त्यांनी साजेशी आणि तेवढ्याच ताकदीचे कलावंत निवडले. अगदी स्मिता पाटील, निळु फुले, डॉ. श्रीराम लागू, गिरीष कर्नाड, ना. धो. महानोर, पं. हृदयनाथ मंगेशकर, यासारख्या मातब्बर कलावंतांचा सहभाग त्यांच्या चित्रपटांना वेगळ्याच उंचीवर नेऊन ठेवतो. चित्रपटनिर्मितीसाठी निवड केलेल्या मराठी कादंबऱ्या आणि चित्रपट निर्मितीमधील पटेलांचा व्यासंग यामुळे त्यांच्या चित्रपटांना राज्यशासनाचे पुरस्कारही मिळाले. सहाजिकच त्यांचे सर्व चित्रपट प्रेक्षकांच्या तेवढ्याच पसंतीस उतरले. वि. वि. बोकिल यांच्या 'भेटीगाठी' या कादंबरीवर 'बाळा जो जो रे' हा चित्रपटही मधल्या काळात येऊन गेला.

श्री. ना. पेंडसे यांच्या 'गारंबीचा बापू' या कांबरीवर 1980 मध्ये 'गारंबीचा बापू' हा चित्रपट तयार झाला. याचा परिणाम असा की ग्रामीण जीवन केंद्रस्थानी असणाऱ्या कादंबऱ्यावर चित्रपटनिर्मिती पुढच्या काळात होत राहिली. व्यंकटेश माडगूळकर लिखित 'बनगरवाडी' कादंबरीवर 'बनगरवाडी' हा चित्रपट अमोल पालेकरांनी निर्माण केला गेला. आनंद यादव यांच्या 'नटरंग' या कादंबरीवर आधारित रवी जाधव यांनी दिग्दर्शित केलेला 'नटरंग' या चित्रपट मराठी सिनेसृष्टीत आपला स्वतंत्र ठसा उमटवून गेला. कलेशी इमान राखताना वैयक्तिक आणि कौटुंबिक पातळीवर गुणवंत कागलकर याची होणारी परवड मराठी मनाला भावस्पर्शी करून गेली. ग्रामीण आणि तमाशाप्रधान चित्रपटाची मोहिनी प्रेक्षकांच्या मनात निर्माण करण्याची किमया या चित्रपटाने केली असे म्हणता येईल. या चित्रपटातील कथा, संगीत, गीतं, अभिनय अशा विभागांना पुरस्कार प्राप्त झाले. जागतिकीकरणाच्या प्रक्रियेत या चित्रपटाचे महत्त्व अधोरेखित होताना दिसते. 2009 मध्ये 'जोगवा' या मराठी चित्रपटाने मराठी सिनेमाला राष्ट्रीय पातळीवर नेले. हा चित्रपट राजन गवस यांच्या 'चौडक', आणि 'भंडारभोग' या दोन कादंबऱ्या तसेच चारुता सागर यांची कथा या साहित्यकृतींवर आधारित आहे. या चित्रपटानेही पाच राष्ट्रीय पुरस्कार मिळविले. रमेश इंगळे उत्रादकर यांच्या 'निशाणी डावा अंगठा' या गाजलेल्या कादंबरीवरील त्याच शीर्षकाचा 'निशाणी डावा अंगठा' हा चित्रपट येऊन गेला.

सुहास शिरवळकर यांच्या लोकप्रिय 'दुनियादारी' या कादंबरीवर आधारित 2013 मधील 'दुनियादारी'

चित्रपटही मराठी रसिकांना वेड लावून गेला. संजय जाधव यांनी मराठी सिनेसृष्टीतील अलिकडच्या आघाडीच्या कलाकारांना घेऊन हा चित्रपट बनविला. या चित्रपटाने तरुणांच्या मनाचा वेध घेत सुपरहिट होण्याचा मान मिळविला. तसेच मिलिंद बोकिल यांच्या 'शाळा' या बहुचर्चित कादंबरीवर सुजय उहाके यांनी त्याच शीर्षकाचा चित्रपट बनवला. या चित्रपटानेही राष्ट्रीय पुरस्कारवर आपली मोहर उमटविली. शांता गोखले यांच्या 'रीटा वेलिणकर' या कादंबरीवर 'रीटा' हा चित्रपट निर्माण केला. विश्वास पाटील यांच्या 'पांगिरा' या कादंबरीवर राजीव पाटील यांनी 2010 मध्ये 'पांगिरा' नावाचा चित्रपट बनविला. या चित्रपटाने सामान्य शेतकऱ्यांचे दाहक जीवनाचे चित्र प्रेक्षकांसमोर ठेवले. या काळामध्ये ग्रामीण जीवनाला केंद्रिभूत ठेऊन अनेक मराठी चित्रपटांची निर्मिती झाली आणि आजही होत आहे, ही गोष्ट येथे नमूद करणे गरजेचे वाटते. उपरोक्त चित्रपटांचा विचार करता जागतिकीकरणामुळे मानवी जीवनाला आलेले उध्वस्तपणा पांगीरा, नटरंग, ऑक्सीजन सारख्या चित्रपटांतून टिपले गेले.

मराठी कादंबरीवर ज्याप्रमाणे चित्रपटनिर्मिती झाली तशी मराठी कथा आणि नाटक या साहित्यप्रकारांवर आधारित चित्रपट निर्मिती झाल्याचे दिसून येते. ह. ना. आपटे यांच्या 'न पटणारी गोष्ट' या कथेवर व्ही. शांताराम यांनी 'कुंकू' नावाचा चित्रपट बनविला. चिं. वि. जोशी यांची 'सत्याचे प्रयोग' आणि राम गणेश गडकरी यांची 'ठकीचे लग्न' या कथांवर विश्राम बेडेकर यांनी 'सत्याचे प्रयोग व ठकीचे लग्न' असा दुहेरी रेशेत जाणारा मराठीतला पहिला सामाजिक आणि विनोदी चित्रपट बनविला. शंकर पाटील यांच्या कथेवर आधारित 'भूजंग' हा चित्रपट निर्माण झाला. या चित्रपटाने प्रेक्षकांच्या मनाची चांगलीच पकड घेतली. चारुता सागर यांची 'दर्शन' आणि 'टाक' नावाची कथा 'जोगवा' चित्रपटासाठी निवडली गेली. व. पु. काळे यांच्या 'कुचंबणा' या कथेवरही चित्रपट तयार केला गेला. गजेंद्र अहिरे यांनी त्यांच्याच 'शेवरी' या कथेवर बेतलेला 'शेवरी' हा चित्रपट बनवला. जी. ए. कुलकर्णी यांच्या कथेवर 'कैरी' हा चित्रपट बनवला गेला. श्री. दा. पानवलकर यांच्या 'सूर्य' कथेवर बेतलेल्या 'अर्धसत्य' या हिंदीचित्रपटाचा उल्लेख करणे गरजेचे वाटते. एकूणच मराठी कथांवरही चित्रपट तयार करण्यात आले.

मराठी नाटकाचे चित्रपटामध्ये रूपांतरण झालेले दिसून येते. सुरुवातीच्या काळात मामा वरेरकर यांचे

'सत्तेचे गुलाम' या नाटकावर आधारित 'कारस्थान' हा चित्रपट बनविण्यात आला. तसेच चि. य. जोशी यांच्या 'होनाजी बाळा' या नाटकावर मराठी चित्रपट क्षेत्रातील महत्त्वाचा टप्पा मानला गेलेला 'अमर भूपाळी' हा चित्रपट होय. वसंत जोगळेकर यांनी पु. ल. देशपांडे यांच्या 'सुंदर मी होणार' या नाटकावरही चित्रपट बनवला गेला. केदार शिंदे यांनी 'लोच्या झाला रे' या नाटकावर 'खो खो' नावाचा अलिकडेच चित्रपट बनविला. हरीभाऊ वडगावकर यांच्या 'गाढवाचं लग्न' या नाटकावर त्याच शीर्षकाचा 'गाढवाचं लग्न' हा मराठी चित्रपट बनवण्यात आला. या अनुषंगाने विचार करताना वि. वा. शिरवाडकर यांच्या 'नटसम्राट' या अजरामर कलाकृतीवर आधारित महेश मांजरेकर यांनी 'नटसम्राट' चित्रपट बनवला. नाना पाटेकर, विक्रम गोखले यांच्यासारख्या कलावंताना घेऊन गणपतराव बेलवलकर नव्या रूपात प्रेक्षकांसमोर ठेवला. महेश एलकुंचवार यांच्या 'पार्टी', 'गार्बो' या नाटकावरही हिंदीमध्ये चित्रपट बनविण्यात आले.

कथा, कादंबरी, नाटकाप्रमाणे आत्मकथनांवरही चित्रपट बनविण्यात आले. जब्बार पटेल यांनी 1981 ला शांता निसळ यांच्या 'बेघर' या आत्मकथनावर आधारित 'उंबरठा' या चित्रपटाची निर्मिती केली. अशोक व्हटकर यांच्या '72 मैल एक प्रवास' या आत्मकथनावर त्याच शीर्षकाचा राजीव पाटील यांनी चित्रपट बनवला. तर सिंधुताई सपकाळ यांच्या आत्मकथनावर 'मी सिंधुताई...' हा चित्रपट अलिकडच्या काळात बनविण्यात आला.

मराठी चित्रपट इतिहासात एक नवा प्रयोग करण्यात आला तो म्हणजे 'बायोस्कोप'(2015) हा चित्रपट होय. हा चित्रपट चक्क चार कवितांवर चार दिग्दर्शकांनी मिळून निर्माण केला. मराठीत असा पहिलाच प्रयोग म्हणावा लागेल. असा प्रयोग हिंदीत अलिकडच्या 'बॉम्बे टॉकिज' मधून झाला आहे. रवी जाधव (मित्रा), गिरीष मोहिते (बैल), गजेंद्र अहिरे (दिल ए नादान) आणि विजू माने (एक होता काऊ) या चौघांनी चार कविता घेऊन 'बायोस्कोप' ची निर्मिती केली. कवी सौमित्र यांची 'एक होता काऊ', लोकनाथ यशवंत यांची 'बैल', मिर्जा गालिब यांची 'दिल ए नादान' तर संदीप खरे यांची 'मित्रा' या कवितांची निवड करण्यात आली. खरे तर यांना लघु (चित्र)पट म्हणता येईल. या चित्रपटाचा प्रारंभ गजेंद्र अहिरे यांच्या 'दिल ए नादान' या चित्रपटापासून होते. जुन्या काळातील पद्म पुरस्कार



विजेत्या गायिका आणि त्यांचा साथीदार सारंगीवादक यांच्या तरल नात्याची गोष्ट दिग्दर्शक आपल्याला सांगून जातो. दुसरा सिनेमा विजू माने यांचा 'एक होता काऊ'. कवी सौमित्र यांची ही रोमॅटिक कविता पण विजू माने यांनी कावळ्याला साक्षी ठेऊन समाजामध्ये कावळ्या रंगाबद्दल जी नकारात्मक भूमिका आहे ती बाहेर काढण्याचा प्रयत्न केला आहे. रंगापेक्षा प्रेम नावाची गोष्ट किती श्रेष्ठ आहे हे दिग्दर्शक या निमित्ताने सांगतो. गिरीष मोहिते यांचा लोकनाथ यशवंत यांच्या कवितेवर 'बैल' हा बायोस्कोपमधला तिसरा चित्रपट. सुरवातीच्या दोन चित्रपटापेक्षा हा चित्रपट अधिक गतिमान आहे. मनाची तगमग या चित्रपटात दिसून येते. कापसाला मिळणारी कवडीमोल किंमत यामुळे या नायकाची घालमेल, कर्ज, शहरातील चंगळवाद यातून तुटत जाणारं घर आणि हे सर्व गलितगात्रपणे पाहणारा बैल. अशा पद्धतीने चित्रपट प्रेक्षकांसमोर उभा राहतो. जागतिकीकरणचा परिणाम सर्वसामान्य माणसावर तसेच त्याच्या भोवतालच्या जगण्यावर कसा होतो याचे उत्तम उदाहरण म्हणून बैल चा विचार करता येईल. बायोस्कोप मधील शेवटचा चित्रपट रवी जाधव यांचा 'मित्रा'. या चित्रपटाचा काळ 1947 चा असल्याने चित्रपट कृष्णधवल रंगात आहे. हा रवी जाधव यांचा प्रयोग दाद देण्यासारखा आहे. आगळं व्यक्तिमत्व असलेली सुमित्रा आणि तिच्यावर मनापासून प्रेम करणारा तिचा मित्र विन्या यांच्यातील ही गोष्ट. आपल्या जवळच्या मित्राला आपलं वेगळपण सांगण्याची ही गोष्ट खूप भावणारी अशी आहे. हे चारही चित्रपट वेगवेगळे असले तरी चौघांच्या गोष्टीत खूप साम्य आहे. आपआपल्याला आवडलेल्या कवितेचा भावलेला दृष्टिकोन लोकांपर्यंत पोहोचविण्यासाठी या प्रत्येकाने कवितेभोवती एक गोष्ट रचली आहे. ती रचताना त्या कवितेचा बाज कविता वाचल्यानंतर वाचकाच्या मनात उमटणाऱ्या अनुभूतीला सिनेमातून चितारण्याचा हा प्रयत्न जाणवतो. चार दिग्दर्शक एकत्र येऊन या केलेल्या प्रयत्नांना दाद देण्यासारखा बायोस्कोप हा चित्रपट आहे. हा चित्रपट म्हणजे जागतिकीरणाने चित्रपट व्यवसायाला आनुन दिलेले नवे भान असे आपल्याला म्हणता येईल.

उपरोक्त सर्व विवेचनाचा विचार करता असे म्हणता येईल साहित्यकृती आणि चित्रपट या दोन्ही गोष्टी परस्परपूरक अशा आहेत. जागतिकीकरणचा चित्रपटाच्या निर्मितप्रक्रियेवरही झालेला दिसून येतो. चित्रपट निर्मितीपासून ते तो पूर्ण होवून प्रेक्षकांच्या

भेटीला येण्यापर्यंत सारा प्रवास पाहिला तर जागतिकीकरणाचा प्रभाव चित्रपट निर्मितीवर पडलेला दिसून येतो. त्यातूनच निर्माते पटकथांसाठी मराठीतील लोकप्रिय साहित्याकडे वळत आहेत असे दिसून येते. जागतिकीकरणामुळे आज चित्रपटाची भाषा बदललेली दिसून येते. आधुनिक तंत्रज्ञानाचा वापर यामुळे मराठी चित्रपट हिंदी चित्रपटाला टक्कर देताना दिसतो. चित्रपटातील सवाद, गीत, संगीत, एडिटिंग, लोकेशन, कास्टिंग या सर्वच गोष्टींवर जागतिकीकरणचा मोठा प्रभाव असलेला दिसतो. असे असले तरी यासंदर्भात काही प्रश्न उभे राहतात. ते असे वरील सर्वच मराठी चित्रपट हाऊसफुल्लझाले का? त्यांना भरघोस यश मिळाले का? तर याचे उत्तर समिश्र देता येईल. काही चित्रपट गाजले तर काही जोरात आपटले. याच्या कारणांचा शोध घेताना काही गोष्टींची आवर्जून नोंद घेणे गरजेचे वाटते. 'निशाणी डावा अंगठा' सारख्या चित्रपटाचा विचार करता दिग्गज कलावंत चित्रपटात असूनही या चित्रपटाला म्हणावे तसे यश मिळाले नाही; कारण कादंबरी ताकदीची असून पटकथेमध्ये गोंधळ झाल्यामुळे चित्रपट तितकी उंची गाठू शकत नाही. मूळ कादंबरीतील आशय आणि चित्रपटातील आशय यामध्ये खूप तफावत असलेली दिसून येते. यासंदर्भात डॉ. प्रमोद मुनघाटे म्हणतात, 'साहित्यकृतीची पटकथा रचताना पटकथाकाराला संपूर्णपणे साहित्यकृती बाजूला करता येत नाही. संवाद कमी करता येतील पण ज्या संवादातून दृष्यरूपाने चित्रित करता येणार नाही, अशा भावनांची अभिव्यक्ती त्या साहित्यकृतीतील मूळ संवादातून करावी लागते. साहित्यकृती ही त्या लेखकाची नवनिर्मिती असते. तो आपल्या साहित्यकृतीत नवी सृष्टी उभारत असतो त्या सृष्टीमधील पात्रांचा भूगोल, इतिहास त्या लेखकानेच निश्चित केलेला असतो. त्या व्यक्ती कोणत्या प्रदेशातील आहेत. त्यांची बोलीभाषा कशी आहे, यावरून त्यांची भूमिका ही त्या संपूर्ण साहित्यकृतीला अर्थपूर्ण करित असते. साहित्यकृतीची पटकथा तयार करताना याची जाणीव पटकथाकाराला असणे आवश्यक आहे. (मुनघाटे प्रमोद : 2013 : 12-15) सुजय डहाकेंच्या 'शाळा' बद्दलही असेच काहीसे म्हणता येईल. भले हा चित्रपट पुरस्कार विजेता असला तरी मिलिंद बोकिलांनीची कादंबरी जेवढी वाचकांना पकडून ठेवते तेवढा चित्रपट पकडून ठेवू शकत नाही. कदाचित वेळेची मर्यादा हेही एक कारण असू शकतं, आणि मग त्या वेळत बसणारी पटकथा अशी काही कारणे असू शकतात. काही काही

वेळा साहित्यकृतीपेक्षा चित्रपट अधिक सरस वाटतो तो त्यामध्ये अभिनय करणाऱ्या कलावंतांमुळे. 'सिंहासन' या चित्रपटातील डॉ. श्रीराम लागू आणि निळू फुले यांच्या अभिनयामुळे, संवादफेकीमुळे चित्रपट लोकप्रिय बनला असे दिसून येते. 'गाढवाचं लग्न' या नाटकाला जेवढी लोकप्रियता मिळाली होती तेवढी त्यावरील चित्रपटाला मिळाली नाही. पण 'नटसम्राट' प्रेक्षकांचा पसंतीस उतरला. 'जैत रे जैत', 'नटरंग', 'दुनियादारी' सारखे चित्रपट हे त्यातील गाण्यांमुळे आणि संगितामुळे अधिक लोकप्रिय ठरले असे म्हणावे लागेल. मराठी साहित्यकृतीवर आलेला उत्कृष्ट चित्रपट म्हणून 'जोगवा' या चित्रपटाचा उल्लेख करावा लागेल. या चित्रपटाची पटकथा संजय कृष्णाजी पाटील यांनी लिहिली आहे. ती लिहित असताना कादंबरीत केवळ निवेदनातून लेखकाने जे साधले आहे ते दृष्य रूपातून साकार करण्याचे कसब पटकथाकारामध्ये आहे. त्यामुळे सर्व पातळीवर हा चित्रपट उजवा ठरतो. एकूणात या निबंधाचा विचार करता 'श्यामची आई' पासून सुरु झालेला प्रवास पाहता साहित्यकृतीवर चित्रपट बनण्याची

परंपरा जोर धरते आहे. इतर साहित्यप्रकारांच्या तुलनेत मराठी कादंबरीवर चित्रपट निर्मिती अधिक झाली असे म्हणावे लागेल.

#### सारांश—

जागतिकीकरणाच्या प्रक्रियेमध्ये ज्याप्रमाणे मानवाच्या भोवतालचे सर्व जग ओढले गेले त्याप्रमाणे सिनेमाही ओढला गेला. त्याचा परिणाम म्हणून मराठी लोकप्रिय साहित्यकृतीवर चित्रपट बनवण्याची परंपरा अलिकडच्या काळात जोमाने सुरु झाली असे म्हणावे लागेल. एकूणच लोकप्रिय मराठी साहित्याचा मराठी चित्रपटासाठी वापर यातून मराठी चित्रपट ग्लोबल होताना दिसतो आहे.

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## 33.

## जागतिकीकरण आणि स्त्रीवादी साहित्य

कल्लाप्पा आण्णाप्पा माने

इचलकरंजी शिक्षणशास्त्र महाविद्यालय इचलकरंजी

## जागतिकीकरण :-

अर्थशास्त्राच्या दृष्टीकोनातून उदारीकरण, खाजगीकरण व जागतिकीकरण या संकल्पना अर्थव्यवस्थेतील व्यवसायाच्या संदर्भात दिसून येतात. त्याचप्रकारे जगातील विभिन्न देशांतील विद्यार्थ्यांना अन्य देशांतील शिक्षणाचा लाभ घेण्यासाठी मुक्तव्दार असणे आणि शिक्षक हे प्रत्येक देशातील देशापुरतेच मर्यादित न राहता सर्व शिक्षणाचा सर्वांना उपयोग होणे. ही काळाची गरज आहे हे ओळखून सर्व देश शिक्षणाच्या संधी उपलब्ध करून देण्यावर भर देतात. शिक्षण, ज्ञान, विचार याचा उपयोग मानवजातीच्या कल्याणासाठी व्हावा हे उघडच आहे यामुळे शिक्षण क्षेत्राबाबत आपण कोणती निश्चित देणारा ठरावा. हे क्षेत्र इतके व्यापक आहे की परिस्थितीनुसार सुधारणा, बदल करून थांबता येत नाही. तिथे सुधारणा, व्याप्ती, यांना विराम नाही.

## जागतिकीकरण आणि मराठी भाषा :-

जागतिकीकरणाच्या माध्यमातून विकसित होत असलेल्या नवसंस्कृतीतून एक नव अभिजन वर्ग अस्तित्वात येत आहे. या नवसंस्कृतीच्या माध्यमातून आपले ऐतिहासिक संचित नाकारण्यासाठी सो एण्ड ऑफ हिस्टरी च्या नावाने पध्दतशीरपणे रुजवली जात आहे. या नव अभिजनवर्गासमोर माधमकांती आणि माहितीचा प्रचंड स्फोट आणि तंत्रज्ञानाच्या अभूतपूर्व विकासाचे गोंडस आकर्षण निर्माण केले जात आहे.

## स्त्रीवादी साहित्य :-

## प्रस्तावना

मानव जातीच्या इतिहासाइतका स्त्री जातीवरील अत्याचार सनातन आहे. जन्माला आलेल्या प्रत्येक स्त्रीला जीवनात मुलगी, पत्नी, आई, सुन, सासू अशा वेगवेगळ्या भूमिका पार पाडाव्या लागतात. स्त्रीने कुटूंबासाठी स्वतःचे अस्तित्त्व विसरून दुस-याची सेवा शुश्रुषा करणे, त्याग करणे यात आपले आयुष्य खर्च केले. विषम व्यवस्था आणि त्याविरुद्धचे असमाधान यामुळे समाजमनात वेदना व विद्रोहाने पेट घेवून स्त्रावादी साहित्य हा एक महत्वाचा वाङ्मयप्रकार निर्माण झाला.

## स्त्रीवादी साहित्य :-

## पार्श्वभूमी

स्त्री सुधारणाचे आध्य प्रवर्तक राजाराम मोहन रॉय, स्त्री शिक्षणाचे पुरस्कर्ते लोकहितवादी गोपाळ हरी देशमुख, महादेव रानडे, महर्षी कर्वे, आगरकर, महात्मा जोतिबा फुले, सावित्री बाई फुले, दादा धर्माधिकारी, वि. का. राजवाडे, आदिंनी शतकापूर्वी पासून स्त्री पुरुष समता व स्त्री चे स्वातंत्र याबद्दल अतिशय उदारमतवादी विचारांची मांडणी केली आहे. या समाजसुधारकाणी स्त्री शुद्रांच्या दास्य विमोचनाची चळवळ चालवली. यांच्या प्रेरणेने शिक्षणाचा अधिकार असला पाहिजे अशा भुमिका घेवून समाज सुधारण्याच्या चळवळी झाल्या.

मानवी जीवनाचा सर्वांगीण विकास शिक्षणामुळे साध्य होतो हे सर्वतोपरी मान्य असलेले सत्य आहे. पुढील काळात शिक्षणामुळे शिक्षित स्त्रींचे प्रश्न निर्माण झाले. स्त्री शिक्षण विशयक प्रतीकुल माणसिकता असलेल्या समाजाचा संबंध बाबा पद्मज यांची यमुना पर्यटन, हरीभाउ आपटे पण लक्ष्यात कोण घेतो द, केतकर यांची ब्राम्हणकन्या या काळातील महत्वाच्या कालाकृती ठरल्या.

सन 1920 ते 50 या काळातील स्त्रीयांच्या कविता ह्या गीतांच्या स्वरूपातून प्रकटलेल्या दिसतात. नंतर संजीवनी मराठे, शांता शेळके, बहिनाबाई चौधरी यांचे संपादित काव्यसंग्रह प्रकशित झाले. अलिकडच्या कालखंडामध्ये मलीका शेख, अनुराधा पाटील, प्रज्ञा लोखंडे, अरुणा ढेरे, अंजली कुलकर्णी, आसावरी काकडे यांच्या भावकविता आणि नवकविता या अंगाने व्यक्त झालेले आढळतात.

स्त्रीयांनी विपुल प्रमाणात कथालेखन करून आल्या विविध अनुभवाना वाट मोकळी करून दिली. विभावरी शिरूरकर, कुसमावती देशपांडे, वसुंधरा पटवर्धन या 1945 ते 1960 च्या काळातील महत्वाच्या लेखिका म्हणून नाव रूपास आल्या. 1961 नंतर विजया राज्याध यक्ष उर्मिला पवार, आशा दामले यांचे कथासंग्रह प्रकाशित झालेले दिसते.

स्त्रीयांनी आपल्या व्यथा, वेदना व आठवणी कथन करण्यासाठी आत्मचरित्र हा वाङ्मय प्रकार हातळल्याची जाणवते. स्त्रीयांची आत्मचरित्रे ही त्यांच्या जीवनाची साक्षीदार आहेत. यामध्ये रमाबाई रानडे, लक्ष्मीबाई टिळक, आनंदीबाई विजापूरे, कुमूद पावडे, मलीका शेख, बेबी कांबळे, शांताबाई कांबळे, नजुबाई गावीत यांच्या साहित्यातून जीवनातील दैन्य आणि दारिद्र्य व्यक्त झालेले दिसते.

स्त्रियांचे कादंबरी लेखन हे स्त्री सुधारणेकडून स्त्रीस्वातंत्र्यकडे विकसित होताना जाणवते. आजवर दडपलेल्या भावना स्वातंत्र्योत्तर काळातल्या लेखनात धिटपणे व्यक्त होताना दिसते या काळातील स्त्रीयांचे अनुभव विश्व व्यापक व व्यामिश्र होताना दिसून येते. यामध्ये शकुंतला परांजपे, सुधा साठे, गौरी देशपांडे, आंबिका सरकार यासारख्या अनेक लेखिका आढळतात. एकविसाव्या शतकात स्त्रीचे महत्त्व वाढलेले आहे. स्त्रीने तिच्या बुद्धिच्या जोरावर व कर्तृत्वाने स्त्री शक्ती कीर्ती प्रभावी आहे हे दाखवून दिले आहे.

#### स्त्रीवादी साहित्य :-

स्त्रीवाद म्हणजे स्त्री आपल्या स्वत्वाची जाणीव होणे तिला आपल्या व्यक्तीमत्वाचा अर्थ कळणे. तिच्या अस्मितेचा सार्थ अभिमान वाटणे. तिची हक्क अधिकार कळणे. आपल्या दडपल्या जाणा-या स्वत्वासाठी संघर्षप्रवण होणे म्हणजे स्त्रीवाद होय. स्त्रीवाद म्हणजे स्त्रीयांच्या इतिहासातील एक नाव आशय, एक नवा विचार, एक नवी दृष्टी, एक नवे स्वप्न, एक नवी दिशा. स्त्रीवादाने जेव्हा संपूर्ण विश्व व्यापेल तेव्हा या विश्वाचा चेहरा मोहरा बदलून जाईल.

समान हक्क, समान संधी, समान दर्जा आणि स्वातंत्र्य हा स्त्रीवादाचा गाभा आहे. सन 1970 नंतर पाश्चात्य देशामध्ये स्त्रीवादी साहित्याचा विविध अंगानी आभ्यास सुरु झालेला दिसतो. स्त्रीवादी विचार सरणी फक्त पाश्चात्य नव्हे तर आपली आजची जीवन शैलीच पाश्चात्य आहे. 1975 हे आंतरराष्ट्रीय स्त्री वर्ष म्हणून

घोषित झाले. हे दशक स्त्री प्रश्नांना प्राधान्य देणारे, स्त्रीमुक्ती चळवळीच्या माध्यमातून स्त्रीयासंबंधीचे शतकानूशतके दडपले गेलेले प्रश्न पृष्ठ भागावर येऊ लागले. व्हर्जिनिया वूल्फ म्हणते तुम्ही लिहा तुमच्या देहाचा आवाज इतरांना ऐकू गेला पाहिजे. तर तुमच्या अबोध मनाचा प्रचंड खजीना खुला होवून सर्वांना दिपवून टाकेल. स्त्रीवादी साहित्य अर्थापेक्षा भावगर्भतेच्या जवळ जाणारे लेखन हे स्त्रीतत्वाच्या जवळ जाणारे ठरेल. स्त्रीच्या अनुभव विश्वामुळे समृद्ध झालेले वाङ्मय भांडार स्त्रियांच्या पदरात सत्ता सामार्थ्य टाकल्याशिवाय राहणार नाही.

स्त्रीचे माणुसपण नाकारून तिला जीवशुतुल्य स्थितीप्राप्त करून दिली जाते. त्याविरुद्ध लढा देत व्यक्ती म्हणून स्त्रीचे असलेले स्थान प्रस्तापित करण्यासाठी विकसित झालेली स्त्रीवाद ही एक विचारप्रणाली आहे. मानव म्हणजे पुरुष तर स्त्रीत्यांचे उपांग या पारंपरिक विचारसरणीला प्रश्न करत स्त्रीवादी साहित्य घडत गेले आणि स्त्रीयांच्या हाककांचे व अधिकारांचे विविध अंगाने समर्थन करत त्याचा प्रवास झाला.

#### निष्कर्ष :-

एकविसाव्या शतकात स्त्रीचे महत्त्व वाढलेले आहे. स्त्रीने तिच्या बुद्धिच्या जोरावर व कर्तृत्वाने स्त्री शक्ती कीर्ती प्रभावी आहे हे दाखवून दिले आहे. स्थानिक स्वराज्य संस्थेत पन्नास टक्के आरक्षण मिळल्यापासून स्त्री हक्काबद्दलची जाणीव वाढती आहे. बचत गटाच्या माध्यमातून आर्थिक सामर्थ्याची जाण आली आहे. पुरुषसत्ताकविरोधी मांडणी मोठ्या प्रमाणात केली आहे. मुलींना शिकवण्याची धडपड दिसून येत आहे.

#### संदर्भ :-

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2. जाधव रा.ग. – आधुनिक मराठी कवयित्रींची कविता
3. साने गीता – भारतीय स्त्रीजीवन
4. देवधर विद्या – स्त्रीलिखित कादंब-या प्रेरणा आणि प्रवृत्ती
5. मरियन ब्रॅडले – दि शॅटर्ड चैन

## 34.

## साहित्य समाज आणि संस्कृती यांचा सहसंबंध

माधुरी प्रकाश रसाळ

महावीर महाविद्यालय, कोल्हापूर

## 1. प्रस्तावना :

साहित्य समाज व संस्कृती या तिन्ही गोष्टी एकमेकांवर अवलंबून आहेत. साहित्य म्हणजे भाषे द्वारे निर्माण झालेली एक विशिष्ट कलाकृतीच होय. हे निर्माती करवारे व्यक्तीच असतात. साहित्याचे वाचन करणारे ही व्यक्तीच असतात. त्यामुळे व्यक्तीला प्रेरणा मिळू शकते साहित्य एक सामाजिक अंग असते. त्या भाषेद्वारा साहित्य निर्माण होते. ती भाषा त्या समाजाचाच एक भाग असते. लेखक हा साहित्य निर्माती करणारा व्यक्ती होय. तो प्रतिभावंत व सामाजात रहाणारा असला पाहिजे. मणुष्य हा सामाजिक प्राणि आहे. तो जे निर्णय होतो ते सामाजाशी संबंधित असतात व त्या निर्णयांचा सामाजिक परिणाम ही होत असतो त्या समाजात आपण जन्माला येतो त्या समाजाचा काही परंपरा असातात धर्मकल्पना, रुढी, तत्वप्रणाली, आचारविचार, संकेत, शिष्टाचार सणवार इत्यादी मधूनच समाजाची जीवन जगण्याची पध्दत निश्चित होत असते. या समाजांतर्गत अनेक समाजा गट ही असतात आधुनिक काळात शिक्षण, साहित्य, वृत्तपत्रे, आकाशवाणी, मोबाईल, दूरदर्शन व संगणकाद्वारे ही समाजगट व त्याच्या जीवनपध्दती यांचा परीचय होऊ शकतो. ज्याअर्थी आपण व्यक्ती म्हणून समाजात रहातो त्या अर्थी समाजातील सर्व पारंपरिक संस्कारांचा स्वीकार ही करतो. संस्कार म्हणजे एक पिढीकडून दुस-या पिढीला मिळालेला विचारसरणीचा वारसाच होय. साहित्य हा समाजाचा आरसा आहे. साहित्यात समाजाचे प्रतिबिंब असते. साहित्यातून व्यक्त होणा-या जीवनाशयाचा समाजाशी संबंध असतो. भाषेद्वारे प्रकट होणारे साहित्य हे त्या समाजातील संस्कृतीवरच अवलंबून असते.

## 2. "साहित्य व समाज यांचे संबंध" :

1. साहित्य निर्मिती ही समाजाच्या गर्भातूनच होत असते. भाषेद्वारे साहित्यात जे काही लिहले जाते. त्याच्या समाजावर बराच वाईट परिणाम होतो. पुस्तक रूपात मांडलेले साहित्य समाजाच्या परंपरा तयार करतात. संताच्या काव्यनिर्मितीने मराठी कवितेची परंपराच

निर्मिली आहे.

2. साहित्य हे एक सामाजिक अंग असते. त्या व्यक्तीद्वारे साहित्याची निर्मिती होते. तो एक प्रतिभावंत लेखक सुध्दा समाजाचाच एक भाग असतो. व्यक्तीचा सर्व सुखदुःखांना, घेतल्या जाणा-या निर्णयांना कमी अधिक प्रमाणात सामाजिक परिणाम असते. समाजावर व्यक्तीची जडणघडण ठरत असते.

3. व्यक्तीची भुमिका, विचार, व्यक्तिमत्व, स्वभाव, वृत्ती हे साहित्यावरच अवलंबून असते. कुटुंब हा समाजाचाच एक भाग आहे. त्या कुटुंबातूनच आपले व्यक्तीमत्व निर्माण होते.

4. साहित्यात मांडलेले विषय नितीमुल्ये, कल्पना इ. सर्व समाजाच्या जीवनपध्दतीशी निगडीत असतात. साहित्यात जीवनाशय व्यक्त करणा-या वेगवेगळ्या शैली आहेत. कथा, कादंब-या, कविता, दोहे, नाटक, या द्वारे भाषेचा उपयोग करून साहित्यामार्फत समाजातील वेगवेगळ्या पैलूनां आकार देण्याचे काम साहित्या करते.

5. साहित्यात प्रकट होणारा जीवनाशय साहित्याची अविष्कारपध्दती व प्रवृत्ती या सर्वांना सामाजिक संदर्भ असतो. साहित्यात येणारे सर्व घटक सामाजिक संदर्भ देतात. त्यामुळे असे म्हणता येईल की साहित्य हे समाजावर व संस्कृतीवर अवलंबून असते.

## 3. "साहित्य व संस्कृती यांचा संबंध" :

1. संस्कृती म्हटले की त्या समाजाची परंपरा, रुढी, शारीरिक व मानसीक सवयी त्यांचे मुल्य यांचा समावेश असते. त्यामुळे साहित्याला संस्कृतीचाच एक घटक समजला जातो. बदलत्या परिस्थितीनुसार मानसाचे वागणे, बोलणे, संस्कार यातही बदल झाला. हा परिवर्तनाचा भाग साहित्यामार्फत मांडला जातो. मासिके, वर्तमानपत्रे, नियतकालीके, दूरदर्शन इ. माध्यमाद्वारे या बदलत्या संस्कृतीचे दर्शन होत असते.

2. स्वातंत्र्यपूर्व काळात साहित्य प्रसाराची माध्यमे म्हणून किर्तन, प्रवचन व लोककलांचे विविध प्रकार प्रचलित होते. मौखिक पध्दतीने आपली संस्कृती लोकांपर्यंत पोचविण्याचा प्रयत्न होत होता. त्या साहित्याचा

श्रोतवर्ग हा निश्चित होता.

3. त्यानंतर शिक्षणाला अधिक महत्व आले. त्यामुळे लिहता वाचता येणा-यांची संख्याही वाढली आहे. लेखक कवी कादंबीकार यांची संख्याही वाढली त्यांनी आपली संस्कृती, चालीरिती या आपल्या साहित्याच्या शैलीतून मांडण्याचा प्रयत्न केला. म्हणून छापील पुस्तके ही साहित्य प्रसाराची प्रभावी साधने ठरली व मौखिक परंपरा हळूहळू कमी होवू लागली.

4. शिक्षणामुळे साहित्याचे नाते शिक्षण कौशल्याशी निगडित झाले. तसेच शहरी व सुशिक्षित वर्गाशी संबंध आल्याने साहित्य.संस्कृतीची आणखीण वाढ झाली. स्वातंत्र्यानंतर शिक्षण क्षेत्राचा विस्तार झाला. त्यामुळे आज समाजाच्या विविध स्तरांतून नवे नवे लेखक उदयाला आलेले दिसतात. आणि त्याचबरोबर वाचक वर्गाचा विस्तारही झालेला दिसतो.

5. वेळेनुसार माणसाची बदलत जाणारी जीवनशैली व त्याचे विवरण हे साहित्यामधून होणारे संस्कृतीचे दर्शनच होय. आज साहित्य अधिक प्रमाणात निर्माण होते. त्यावर विचारविमर्श ही विपूल प्रमाणात होतो. शिक्षण क्षेत्र जसे विस्तारेल तसतसे भौतिक जीवनाला सुस्थिरता मिळेल. व नवीन संस्कृती निर्माण होईल.

6. साहित्य संस्कृतीचा पाया '21 व्या' शतकात अधिक विस्तृत झाला आहे. यातूनच साहित्य व संस्कृती यांचा एकमेकांशी घनिष्ठ संबंध आहे हे लक्षात येते. यातूनच समाजात कोणत्या क्रिया.प्रक्रिया घडत आहेत. संघटन.विघटनाच्या कोणत्या प्रक्रिया दिसतात. त्यामुळे कोणती मुल्ये विकसीत होतात.

7. बदलेली संस्कृती नवीन पीढी पर्यंत पोहोचणे गरजेचे आहे. पूर्वीच्या चालिरिती, परंपरा, नवीन पिढीला दिशादर्शक आहेत. त्यात साहित्य.लेखन महत्वाची कामगिरी करते. कारण आपल्या घाईगडबडीच्या जीवनात मौखिक प्रवचने मुकण्यास वेळ कमी आहे. अशा वेळी

साहित्य लिखाण आपण वाचून आपली संस्कृती काय आहे हे समजू शकतो. व पुढच्या प्रगतीच्या दिशेने वाटचाल करणे सोपे जाईल.

#### 4. सारांश :

माणूस हा समाजशील प्राणी आहे. त्याला एकटे राहायला आवडत नाही. तो माणसाच्या सहवासात कुटूंबात समाजात रहातो. आपले जीवन जगत असताना त्याला वेगवेगळ्या गरजा, छंद, आवडी, निवडी, परंपरा, नाती, सणवार, आपले राहणीमाण व विचारशैली यांचा समावेश करावा लागतो. परंतु या भूतलावर बदल होणे हे सोडून कोणतीच गोष्ट स्थिर नाही. सर्वकाही वेळेनुसार व परिस्थितीनुसार बदलत जाते. आजी.आजोबा, पणजोबा यांची जीवनशैली व आपली जीवनशैली यात खूप बदल आहे. पण त्यांच्यात असलेले गुण, कौशल्य, ज्ञान हे आजही आपल्याला गरजेचे आहे. साहित्याच्या माध्यमातून ते ज्ञान आपल्यापर्यंत पोहोचते. त्या ज्ञानाच्या माहितीच्या आधारे आपण आपली संस्कृती या बदलेल्या जीवन शैलीत बसवण्याचा प्रयत्न करतो. गत काळातील परंपरांना वर्तमानकाळात उजाळा देण्याचे काम साहित्याच्या माध्यमातून होत असते. येणा-या भावा पीढीला हा परंपरचा व संस्कृतीचा वारसा देता आला पाहिजे. यासाठी पुन्हा आपण साहित्य लेखन व भाषेचा आधार घेतो. त्यामुळेच या नवीन पिढीच्या तयार होणा-या समाजाला आपली संस्कृती काय होती तिची मुल्ये कशी फायदयाची आहेत. हे समजेल व ते सुध्दा आपले जीवन प्रगत, सुखद व आनंददायी पध्दतीने जगू शकतील म्हणून साहित्य, समाज व संस्कृती यांचा घनिष्ठ संबंध असतो व मानवी जीवनावर त्याचा परिणाम होत असतो.

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## जागतिकीकरण आणि रवींद्रनाथ टागोरांच्या साहित्यातील स्त्री चित्रण

गजानन बाबासाहेब भिंगारदिवे  
संशोधक विद्यार्थी, मराठी विभाग,  
शिवाजी विद्यापीठ, कोल्हापूर

## प्रस्तावना

पंधराव्या –सोळाव्या शतकातील पाश्चात्य देशांमधील आधुनिक भभांडवली उत्पादन संबंधाचा उगम, वसाहतवाद, साम्राज्यवाद, विसाव्या शतकातील तंत्रवैज्ञानिक विकासातून झालेला पाश्चात्य जीवनशैलीचा प्रसार असा जागतिकीकरणाचा प्रवास भारतासंबंधाने आपल्याला दिसून येतो. आपण आज जाणते—अजाणतेपणी जागतिकीकरणाच्या प्रवाहामध्ये पूर्णतः समाविष्ट झालो आहोत. ख—या अर्थाने भारतामध्ये या प्रक्रियेचे स्पष्ट स्वरूप आपल्याला 1990 नंतर दिसून येते. जागतिकीकरणाची प्रक्रिया प्रामुख्याने आर्थिक क्षेत्रामध्ये महत्त्वपूर्ण मानली जाते. यामध्ये जागतिक पातळीवरती व्यापाराची कवाडे खुली करणे आणि अर्थव्यवस्थेला मुक्त स्वरूप प्रदान करणे अभिप्रेत असते. असे असले तरी जागतिकीकरणाचा संबंध फक्त व्यापार आणि आर्थिक क्षेत्राशी मर्यादित राहत नाही तर तचा खरा गर्भित अर्थ व्यक्त करताना आर्थिक, सामाजिक, राजकीय, सांस्कृतिक इत्यादी सर्व घटकांना एका सूत्रात बांधणे अभिप्रेत असते. जागतिकीकरणाची संकल्पना मांडताना अँथनी गिडन्स यांनी मांडले की, 'जागतिकीकरण म्हणजे जगभरात सामाजिक संबंधाचे सघनीकरण घडून येणे होय. याप्रमाणे जगभरामध्ये सामाजिक सघनीकरण घडून येणेस प्रारंभ झाला' त्याचबरोबर जागतिकीकरणातून एक नवीन संस्कृती आकारास येत गेली. एक नवीन संस्कृतीच्या निर्मितीप्रक्रियेत एका नवनेतिके तेला आपल्या जीवनामध्ये अमूलाग्र स्थान देणारा एक वर्ग निर्माण झाल्याचे आढळते. महानगरीय जीवनशैली हे जागतिकीकरणाचे प्रतिक अशीच आपल्याला दिसून येते. महानगरातील आधुनिक विचारसरणीचा उच्चशिक्षित वर्ग जागतिकीकरणाचे प्रभाव स्वीकारण्याचे आणि तिचा अंगीकार करून प्रसार करणे काम प्रामुख्याने करताना दिसतो. आधुनिकीकरणाचे त्याचबरोबर जगाशी जोडले जाण्याबाबत या वर्गामध्ये खूप मोठे आकर्षण असल्याचे देखील दिसून येते.

भारतातील इंग्रजी सत्तेच्या अस्तित्त्वामुळे पाश्चात्य समाज आणि संस्कृतीशी आलेला भारतीयांचा संबंध हा जागतिकीकरणाच्या आगमनापूर्वीची नांदीच होती असे म्हणावे लागेल. परकीय संपर्कामुळे भारतीय जीवनशैलीत झालेले बदल आपणांस प्रबोधन युगापासून दिसून येतात. त्याच पार्श्वभूमीवर ओघाने मानवी जीवनामध्ये झालेले अमूलाग्र बदल म्हणजेच आधुनिकता, नवनिर्मित जीवनशैली, महानगरीय जीवन, मानवी संबंधा—संबंधात घडून येणारे परिवर्तन, स्त्रीजीवनामध्ये झालेला बदल, नवनेतिकता इत्यादी घटक हे जागतिकीकरणाचीच सुरुवात होती आणि या घटकांना साहित्यामध्ये वेळोवेळी स्थान प्राप्त झाल्याचे देखील दिसून येते. रवींद्रनाथ टागोरांच्या साहित्यातून देखील आपल्याला याच्या खुणा दिसून येतात. त्याचबरोबर रवींद्रनाथ टागोरांच्या कथा साहित्यातून येणारे स्त्री जीवन देखील आपल्याला जागतिकीकरणातील अनेक घटकांशी नाते जोडताना दिसून येते. या सर्व बाबींचा अभ्यास आपण प्रस्तुत शोधनिबंधाद्वारे घेणार आहोत.

## रवींद्रनाथ टागोर यांचे कथा वाङ्मय

रवींद्रनाथ टागोरांनी कविता, कथा, कादंबरी असे साहित्यातील महत्त्वपूर्ण साहित्यप्रकार अतिशय समर्थपणे हाताळलेले आहेत. त्यांना बंगाली लघुकथेचे निर्माते म्हणून ओळखले जाते. साधारणतः 1891 ते 1910 हा रवींद्रनाथ टागोरांच्या कथालेखनाचा काळ होता. त्यांच्या कथांचा मराठी अनुवाद 1920 पासून झालेला दिसून येतो. वा.गो. आपटे, श्री.दा.मराठे, मामा वरेरकर, व्यंकटेश वकील, ना.गो.शुक्ल, अनंत कामत, पद्मिनी बिनीवाले इत्यादींनी त्यांचे कथांचे अनुवाद केलेले दिसतात. त्यांच्या सर्वच कथांचे अनुवाद मराठीत झालेले नसले तरी साठच्या आसपास कथा अनुवादीत झाल्याचे आढळते.

रवींद्रनाथ टागोरांच्या लघुकथा ह्या सर्वसामान्य माणसांचे आयुष्याशी संबंधित आहेत. त्यांच्या कथांमधून एक प्रकारचा संदिग्ध दुःखाचा स्वर जाणवतो. हे दुःख जीवनात आलेल्या उदासीनतेमुळे दिसते. टागोरांच्या

वक्तिगत जीवनात आलेले अनेक अनुभव या कथाविश्वाशी संबंधित आहेत. रवींद्रनाथ टागोरांच्या कथा या बंगाली मातृभूमीतून जन्माला आलेल्या आहेत. बंगाली समाज, त्यातील जातीभेद, गरीब-श्रीमंत भेद, श्रद्धा, अंधश्रद्धा, ढोंगीपणा या बाबी आल्या आहेतच त्याशिवाय स्त्री जीवन, स्त्रियांचे भभावविश्व, स्त्री स्वातंत्र्य, आधुनिकीकरणाचा वाढता प्रभाव आणि या संस्कृतीची ओळख या विषयांना देखील त्यांनी कथेतून आविष्कृत केले आहे. या कथांच्या केंद्रस्थानी मानवी मन आहे. ती मानवी मनाचा शोध घेते. या मानवी मनाची उत्तम समज टागोरांच्या कथांमधून दिसते. टागोरांचा जन्म एका सरंजामशाही कुटुंबात झाला असल्याने जमीनदारीची आर्थिक जबाबदारी त्यांच्यावर होती. परिणामी जमीनदारीच्या ओघाने येणा-या अनेक बाबींना त्यांच्या कथांमध्ये स्थान प्राप्त झालेले आहे. बंगाली कथालेखक ताराशंकर चटोपाध्याय म्हणतात की, त्यांच्या लघुकथांमधील दृष्टी जितकी व्यक्तिबंधित तितकीच ती विश्वबंधित असते. रवींद्रनाथांच्या लघुकथांचे हेच वैशिष्ट्य आहे.' (नरेंद्र जाधव:2011:129) टागोरांच्या कथाविश्वातील विषयांचा आवाका पाहता हे म्हणणे अगदी रास्त असेच वाटते.

पोस्टमास्तर आणि काबुलीवाला या दोन कथा टागोरांच्या सर्वात श्रेष्ठ गणल्या जाणा-या कथा आहेत. पोस्टमास्तर या कथेत टागोर रतन नावाच्या मुलीच्या भावस्पर्शी जीवनाचे चित्रण करतात. शहरात वाढलेल्या पोस्टमास्तरला खेड्यात रहावेसे वाटत नाही. तो मुख्य कार्यालाकडे वारंवार आपल्या बदलीसाठीची पत्रे पाठवी. जवळचे म्हणायला कुणी नसलेली बारा तेरा वर्षांची रतन नावाची खेड्यातली पोरकी पोर या पोस्टमास्तरच्या घरी किरकोळ कामे करी. खेड्यात काम करणची इच्छा नसलेल्या पोस्टमास्तरला या मुलीशी गप्पा मारणे एवढाच विरंगुळा असे. तो तिला लिहिणे वाचणे शिकवी. जेव्हा तो आजारी पडे तेव्हा ही लहानगी मुलगी त्याची काळजी घेत असे.

बंगालच्या उलापूर या गावात घडलेली ही कथा. कथेचा विचार केला तर यातील घटनाप्रसंग अगदीच अल्प आहेत. पण रतनच्या बालमनाची होणारी घुसमट टागोरांनी नेमकेपणाने चित्रित केली आहे. ही घुसमट वाचकांच्या खोलपर्यंत परिणाम करून जाते. ही कथा प्रकाशित होण्यापूर्वी बंगाली साहित्यात सामान्य स्त्री-पुरुषांच्या भभावनांना स्थान नव्हते. तो हक्क टागोरी कथांतून प्रथम जाणवतो. कल्पनारंजन कथांच्या

परिघातून बाहेर पडून वास्तवजीवनाचा आविष्कार करणा-या कथांचा आरंभ हा टागोरांच्या या कथेतून दिसतो.

काबुलीवाला ही कथाही अशीच सर्वसामान्यांची आहे. कथेतील काबुलीवाला आणि मिनी नावाची पाच वर्षांची लहान मुलगी या दोघांचे भभावविश्व या कथेत आहे. द्राक्षे आणि सुकामेवा विकून आपला उदरनिर्वाह करणा-या काबुलीवाल्याची कलकत्यातील एका गल्लीतील पाच वर्षीय मिनीची ओळख होते. जेव्हा जेव्हा तो या गल्लीतून जात असे तेव्हा ती त्याला हाक मारी. तो तिच्याजवळ आला की तिची बडबड सुरू होई. हास्यविनोद होई. यातून त्यांची मैत्री होते. तो नियमितपणे तिला सुखामेवा देत असे. एके दिवशी काबुलीवाल्याची उधारीवरून भभांडणे होतात. त्याला पोलिस पकडून नेतात. प्राणघातक हल्ल्याच्या गुन्हाखाली त्याला आठेक वर्षांची शिक्षा होते. त्याची रवानगी तुरुंगात होते. तुरुंगातून जेव्हा काबुलीवाला सुटून येतो तेव्हा दरम्यानच्या आठेक वर्षात अनेक बदल झालेले असतात. तो त्या लहान मुलीच्या मिनीच्या घरी येतो. तिथे लगीनघाई असते. तो मिनीच्या लग्नाचा दिवस असतो. काबुलीवाला तिथे आल्याचे मिनीच्या वडीलांना आवडत नाही. ते त्याला निघून जायला सांगतात. पण काबुलीवाला मिनीला भेटायची इच्छा असल्याचे सांगतो. आपण या मुलीला इतका जीव का लावला याचे कारण सांगतो. मिनीच्या वयाचीच माझीही एक मुलगी आहे. मी मिनीत माझी बच्ची पाहतो म्हणून तिला रोज खारू घेऊन येतो असे सांगतो. शेवटी मिनीचे वडील काबुलीवाल्याला आपल्या मुलीची भभेट घेण्याचे मान्य करतात. पण जेव्हा मिनी येते तेव्हा ती काबुलीवाल्याला ओळखत नाही. ती मोठी झालेली असते. या गोष्टीचे काबुलीवाल्याला फार वाईट वाटते. तो शोकात्म अवस्थेत तिथून निघून जातो. या कथेतून टागोर पाच वर्षीय मुलीचे भभावविश्व रेखाटतात. तिचे काबुलीवाल्यासोबतचे अडखळते बोलणे, सुरुवातीला तिला त्याच्याबद्दल वाटणारी भिती आणि नंतर नंतर त्याच्या सोबत खेळण्यात रमून जाणारी मिनी यांचे भभावस्पर्शी चित्रण अगदी मोजकेपणाने टागोरांनी केलेले दिसते.

अतिक्रमण कथेत जयकाली नावाच्या ब्राह्मण विधवा स्त्रीचे दर्शन घडते. कर्तव्यनिष्ठ, कठोर आणि शिस्तप्रिय असणारी ही स्त्री मनाने खूप दयाळू आहे. गावातील सर्वांना मदत करण्यात तिचा नेहमी पुढाकार असे. मात्र पुरुषांनी कामाच्या बाबतीत आळस करणे,



कटाळा करणे तिला मान्य नाही. बायकांचा रडवेपणाची तिला चीड आणते. सर्वांना आपल्या नजरेच्या धाकात ठेवणारी जयकाली जेव्हा जीव वाचवण्यासाठी तिच्या आश्रयाला आलेल्या डुकराच्या पिलाला अभय देते तेव्हा शिस्तीची भभोक्ती असलेली ही स्त्री तिच्या मंदिराच्या पावित्र्याचा थोडाही विचार करत नाही. तेव्हा तिच्या खऱ्या मानवतावादी स्वभावाची ओळख पटते.

जिवित आणि मृत या कथेत विधवा कादंबीनीचे चित्रण येते. श्रावणातल्या एका रात्री अचानक तिचा श्वास बंद पडतो. ती मृत झाल्याचे समजून तिच्यावर अंत्यविधी केला जातो. परंतु पेटल्या चितेवरच तिला अचानक जाग येते व ती चालू लागते. आपण मेलेलो नसून जिवंत आहोत ही ती सांगण्याचा प्रयत्न करते. लोकांच्या दृष्टीकोणातून ती मृत झालेली असते. लोक तिच्या बोलण्यावर विश्वास ठेवत नाहीत. सासर—माहेरापासून तुटलेली कादंबीनी आपल्या बालमैत्रीणीजवळ जाते. पण तिथेही तिच्या वाट्याला निराशाच येते. तिथून ती आपल्या सासरी येते. सासरीच्या माणसांचाही ती जिवंत असण्यावर विश्वास बसत नाही. शेवटी स्वतःच्या मुलाला डोळे भरून पाहते. आणि आपले जिवंतपण सिद्ध करण्यासाठी तळ्यात उडी घेऊन जीव देते. आपण जिवंत होतो हे दाखवून देते.

दृष्टीदान या कथेत पतीप्रेमाच्या हृदयस्पर्शी जीवनाचे चित्रण आहे. एका बाजूला पत्नीचा प्रेमळपणा आणि परावलंबी परिस्थिती तर दुसऱ्या बाजूला मत्सर आणि खोटेपणा यांची तिला लागणारी अचूक चाहूल असे दुहेरी प्रेम या कथेत आहे. अंध स्त्रीच्या भभावविशेषाचे चित्रण टागोरांनी या कथेतून अत्यंत मार्मिकपणे रेखाटले आहे. क्षणिक सुखाच्या मोहाला बळी पडून आपले वर्चस्व गमवणाऱ्या पतीला बाहेर काढणाऱ्या स्त्री जीवनाचे चित्रण या कथेत आहे.

पहिला नंबर या कथेतून विवाहबाह्य भावनांची गुंतवणूक आणि त्यातून होणारी मनाची घालमेल चित्रित होताना दिसते. या कथेतील अनिलाच्या वाट्याला तिच्या पतीकडून अवहेलनाच सहन करावी लागते. सामान्य कुटुंबातील ही स्त्री हेच आपले नशीब म्हणून सर्व सहन करत आपल्या संसारातील कर्तव्ये पार पाडत राहते. परंतु पहिल्या नंबरच्या घरात रहायला आलेला राजा सितांशु मौनी तिला पत्र पाठवून आपली भावना कळवितो. तेव्हा तिला आत्मभान येते. नवरा आणि शेजारी या दोघांचे वागणे तिला असह्य होऊन ती निघून जाते. शिक्षा या कथेतील चंदरा टागोरांनी फार मार्मिकपणे

चित्रित केली आहे. आर्थिकदृष्ट्या मागासलेली ही तरुणी अशिक्षित आहे. तिला स्व ची जाण आहे. नवऱ्यावर तिची निष्ठा आहे. विश्वास आहे. म्हणूनच तर नवऱ्याने भावाला वाचवण्यासाठी तिच्यावर खुनाचा आरोप ठेवताच ती तो आरोप आनंदाने स्वीकारते. पतीला सर्वस्व मानणारी ही स्त्री त्याला वाचवण्यासाठी स्वतःचा जीव पणाला लावते. समाप्तीमध्ये टागोरांनी एका खट्याळ, उनाड पोरीतून नाजूक, प्रेळ स्त्रीत होणाऱ्या मृणमयीचे केलेले रूपांतर पाहण्यासारखे आहे. संभवितपणाचे सर्व आखीव नियम उधळून लावणाऱ्या या मृणमयीचे कसे होणार याची काळजी जशी तिच्या सासूला वाटते तशीच ती वाचकालाही लागून राहते. तिचा नवरा कलकत्त्याला जाईपर्यंत आपण त्याच्याशी कसे वागावे, कसे रहावे हे तिला नीट कळत नाही. त्यामुळे व्यथित झालेला अपूर्व (मृणमयीचा पती) तू पत्र पाठविल्याशिवाय मी येणार नाही असे सांगून निघून जातो. माहेरी गेलेली ही मुलगी एकदम पालटते. निसर्गाशी असलेले तिचे नाते एका क्षणात तुटते. ते आपल्या पतीशी जुळते. आजवर न उमगलेल्या तिच्या वागण्यातले तपशील तिला आठवतात. आपली चूक तिच्या लक्षात येते. मृणमयीच्या बाल्य आणि यौवनाचे सुरेख असे चित्रण टागोर या कथेमध्ये करतात.

पत्नीचे प्रेम या कथेत मृणाल ही आपल्या मनातील पंधरा वर्षांची घालमेल पत्राद्वारे आपल्या पतीला कळविते. पुरुषी वर्चस्वाखाली पिचल्या गेलेल्या स्त्रीच्या भावनिक कोंडमाऱ्याचे चित्रण या कथेत आहे. नव्या विचारांच्या स्त्रीचा आवाज मांडणारा हा पत्रात्मक संवाद टागोरांनी प्रथमच कथावाङ्मयात आणला आहे. स्त्री म्हणून सासरी मृणालला शून्य किंमत असते. तिची सासरी नातेसंबंधापेक्षा जमीनदार घराण्यातील मोठ्या जावेची कसर भरून काढण्यासाठी सून म्हणून निवड केली जाते. असहाय्य आणि कुरूप बिंदूला जेव्हा मृणाल आश्रय देते तेव्हा तिच्या घरी खळबळ माजते. पण बिंदूला अन्याय— अत्याचारापासून वाचवण्यासाठी मृणाल ठामपणे तिच्यामागे उभी राहते. घरच्यांचा विरोध पत्करते. स्वतः त्रास सहन करून घेते. बिंदू या समस्येचा शेवट म्हणून स्वतःला जाळून घेते. बिंदू गेली तरी मृणालच्या मनात अनेक प्रश्न उभे असतात. या प्रश्नांच्या उत्तरासाठी ती घर सोडते आणि पत्रातूनच आपण घेतलेले निर्णय, आपले विचार आपल्या पतीला परखड भाषेत सांगते. टागोरांच्या या कथेतील मृणाल ही इतर स्त्रीयांसारखी अन्याय सहन करणारी नाही. ती स्वाभिमानी आहे.

स्वतःच्या हक्कासाठी लढणारी आहे. संघर्ष करणारी आहे.

जिवीत आणि मृत या कथेतील कादंबीनी आपण जिवंत आहोत हे सिद्ध करण्यासाठी मृत्यूला जवळ ओढावते पण पत्नीचे प्रेम मधील मृणाल ही आयुष्याशी संघर्ष करणारी आहे. आत्महत्या करणे म्हणजे ती जुनी थट्टा आहे असे मानणारी ही मृणाल आहे. जे आहे ते आणि जसे आहे तसे वास्तव स्वीकारणारी मृणाल टागोर आपल्या कथेतून चित्रित करतात.

### समारोप

टागोरांच्या एकूण कथांचा विचार केला तर त्यातील काही कथांतून समान आशयसूत्रे सापडतात. आधुनिकीकरणाच्या एका विशिष्ट टप्प्यावर त्यांची घडण होत असल्याने आधुनिकीकरणाचा बराच प्रभाव त्यांच्या कथावाङ्मयावर आहे. रवींद्रनाथ टागोर आपल्या कथांमध्ये स्त्रीयांना जितके महत्त्व देतात तितकाच आदर पुरुषांनाही देतात. त्यांच्या कथेतील पुरुषी व्यक्तीमत्त्व हे कधी बाप म्हणून तर कधी पती म्हणून आपली भूमिका ठामपणे बजावते. टागोरांच्या काही कथांमध्ये स्त्री-व्यक्तीरेखेला प्राधान्य दिलेले आहे. त्यांच्या कथेत

स्त्रीबद्दलची प्रतिष्ठा दिसून येते. त्यांच्या कथांमध्ये बालपणीच विवाहबंधनात अडकलेली मुलगी येते. दुःखी विधवा स्त्री येते. अभिमानी, अशिक्षित व कणखर बुद्धीमान स्त्री येते. यातील प्रतीकयोजना या भारतीय संस्कृतीने भारावलेल्या आहेत. मोजके आणि वाचकाला वेधून घेणारे तपशील आहेत. त्यांना भारतीय परंपरेचा एक विशिष्ट असा बाज आहे. थोडक्यात टागोरांच्या कथांतून आधुनिकीकरणाचा नवा संस्कार व त्यामागचा ताण आहे. नवीन आणि जुने असा एक संघर्ष आहे. नवशिक्षित बंगाल तरुण-तरुणींचे भावविश्व आहे. स्त्रीजीवनाचे अनेकविध चित्रण आहे. स्त्रियांची मानसिक आणि सांस्कृतिक घडण आहे. टागोरांच्या या कथा आजही काळाच्या प्रत्येक टप्प्यावर समकालीन समाजजीवनाचा आढावा घेताना दिसतात.

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## जागतिकीकरण आणि मराठीतील वैद्यकीय आत्मचरित्रे

ज्ञानेश्वर रामचंद्र कांबळे

संशोधक विद्यार्थी,

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## प्रस्तावना :-

प्राचीन काळापासून मानव हा समूहशील घटक म्हणून ओळखला गेला आहे. समूहातून संस्कृती विकसित होत गेली. कृषी जीवनातल्या सांस्कृतिक बदलातून मानवी जीवन व्यवहाराला निश्चित आकारात प्राप्त झाला. सांस्कृतिक परिवर्तनाच्या विचारातून दळणवळणाची प्रक्रिया प्रभावित झाली नंतरच्या काळात वसाहतींवर साम्राज्यवादाने वर्चस्व निर्माण करून शोषणाची प्रक्रिया गतिमान केली. तत्कालिन काळात मोठा विरोधही झाला परंतु प्रबळ साम्राज्यवादाने कमकुवत व्यवस्थेला गिळंकृत करण्याची परंपरा निर्माण केली. आजमितिला ही प्रक्रिया नव्या धोरणांनी आंतरराष्ट्रीय पातळीवर नवा चेहरा घेऊन विकसित झाली आहे ती म्हणजे जागतिकीकरणाची प्रक्रिया होय.

भारतासारख्या विकसनशील राष्ट्रांमध्ये स्वातंत्र्योत्तर काळानंतर आलेले खाजगीकरण, उदारीकरण व जागतिकीकरण याने एकविसाव्या शतकात आपले भयावह रूप दाखविले. मूलतः विकासाच्या संकमणावस्थेत असणाऱ्या भारत देशात दारिद्र्य, उपासमार, नापिकी, वाढती लोकसंख्या, दहशतवाद, धर्मांधता या समस्येशी भिडणाऱ्या भारतीय समाजाला जागतिकीकरणाचा स्वीकार करावा लागला. साहजिकच जागतिकीकरणाचा प्रभाव हा सामाजिक, सांस्कृतिक जीवनावरही घडला. जागतिकीकरण ही प्रक्रिया संपूर्ण जगाला एका मोठ्या बाजारापेठेत रूपांतर करणारी असल्याने मुक्त व्यापारातून जगाला संकुचित बनविताना आजही अनेक घटकांवर त्याचे अनुकूल व प्रतिकूल परिणाम दिसून येत आहेत.

थॉमस फ्रीडमन यांनी जागतिकीकरण म्हणजे 'व्यापार, वित्त आणि माहितीच्या एकत्रीकरणातून एकच एक अशी जागतिक बाजारपेठ आणि संस्कृतीची निर्मिती होय'. असा जागतिकीकरण बद्दलचा विचारव्यूह मांडला तर अँथनी गिडन्स यांच्या मते जागतिकीकरण म्हणजे 'जगभरात सामाजिक संबंधांचे सघनीकरण घडून येणे होय. अशी मांडणी केली आहे. या विचारवंतांच्या

मतांचा परामर्श घेता असे लक्षात येते की, एकोणिसाव्या शतकात जागतिकीकरणामुळे जगभरात भांडवलशाहीची झालेली वाढ, उपलब्ध सागरी दळणवळण, टेलिग्राम व्यवस्था, कृषीक्षेत्र, ग्रामीण जीवन, शिक्षण यांच्या वरती प्रभाव पडला गेला. तर विसाव्या शतकात हवाईमार्ग, दूरध्वनी, संगणक, व्यापार, उद्योग, बहुराष्ट्रीय कंपन्या मधील विविध गुंतवणुकीतील निर्बंधातून जागतिकीकरणाच्या लवचिकतेचे दर्शन घडले. एकविसाव्या शतकामध्ये माहिती तंत्रज्ञानाच्या झालेल्या विस्फोटाने इंटरनेट आणि इतर अनेक सेवांचा व्यापार जागतिक पातळीवर खुला झाल्याने संपूर्ण जगात जागतिकीकरणाची प्रक्रिया अधिक गतिमान बनली. नव्या जगाचा केंद्रबिंदू म्हणून भारत, चीनसारख्या देशांकडे आज जगाचे लक्ष लागले आहे. बहुराष्ट्रीय कंपन्यांनी व कॉर्पोरेटर्स यांनी स्वतःचे जाळे जगभर विणले गेल्याने स्थानिक वस्तूंची किंवा घडामोडींची जागतिक स्तरावर स्थानांतरणाची प्रक्रिया गतिमान बनली. भारतासारख्या रोजगार कुशल राष्ट्राला याची मोठी झळ सोसावी लागली. आर्थिक, सामाजिक, सांस्कृतिक व्यवहारांना एका सूत्रात गुंफण्याची प्रक्रिया वेगाने घडल्याने आपली बहुसांस्कृतिकता या मोहजालात टिकवून ठेवणे गरजेचे बनले. बहुसांस्कृतिक समूहातील हे विचार लेखनाचे विषय झाले. दरम्यानच्या काळात इंग्रजी भाषेचा भारतीय भाषांशी समन्वय घडून आला. अनुवादित भाषांतरीत साहित्याने मराठी भाषेतील कविता, कथा, कादंब-या व नाटकांच्या निर्मितीवर प्रभाव टाकला. भाषा ही संस्कृतीची वाहक असल्याने मराठी साहित्यातून विचारमंथन घडून आले. जागतिकीकरणाचे मानवी जीवनावर झालेल्या प्रभावाचे प्रतिबिंब साहित्यामधून उमटले गेले. '1980 नंतरची मराठी कादंबरी' या अविनाश सप्रे यांच्या लेखात जागतिकीकरणाचा मानवी जीवनावर व संस्कृतीवर झालेला परिणामांची मांडणी केली आहे. रवींद्र पाथरे यांनी जागतिकीकरण आणि मराठी नाटक' (युगांतर दिवाळी अंक 2008) या लेखातून जागतिकीकरणाच्या परिणामांची रंगभूमीवरील झालेल्या मांडणीचे चित्रण

केले. कवितेच्या अनुषंगाने जागतिकीकरणाच्या प्रतिक्रिया अरुण काळे लिखित 'नंतर आलेले लोक' हा कवितासंग्रह तसेच प्रविण दशरथ बांदेकर यांच्या 'खेळखंडोबा' नावाच्या दीर्घ कवितेमधून व संजीव खांडेकर यांच्या 'ऑल दॅट आय वन्ना डू' तसेच हेमंत दिवटे यांच्या 'मेगा मॉल शॉपिंग' या कवितेमधून माणसाचे रूपांतर वस्तूत कसे होत जाते याचे चित्रण केले गेले. 1990 नंतरच्या काळातील आंतरराष्ट्रीय घटनांचे तसेच देशांतर्गत घटनांचे साहित्याच्या इतर प्रवाहांबरोबर चरित्र-आत्मचरित्रातून जागतिकीकरणाचे अनुभवलेले दृश्य परिणाम शब्दबद्ध झालेले दिसतात. वेगवेगळ्या क्षेत्रातल्या व्यक्तींच्या आत्मचरित्रातून त्यांच्या मर्यादित जीवनक्षेत्रातील अनुभवातून जागतिकीकरणाच्या बदलाची जाणीव आत्मचरित्रकरांनी करून दिली. वैद्यकीय क्षेत्रातील आत्मचरित्रातून व्यवसायाच्या अनुषंगाने जागतिकीकरणातील आधुनिकीकरण, यांत्रिकीकरण शहरीकरण मार्केटिंग जगत कॉरपोरेट जगत, औषध कंपन्याचे धोरण, शिक्षणातील बाजारीकरण अशा अनेक बाबींचा परामर्श घेताना जागतिकीकरणाचे वैद्यकीय व्यवसायामध्ये झालेल्या स्थित्यंतराचे दर्शन घडविले आहे.

डॉ. डी. जी. पटवर्धन हे 'मी डॉक्टर कसा झालो' या आत्मचरित्रात आपल्या कौटुंबिक डॉक्टरांबद्दल सांगतात की, बाबा गुणे सारखे वैद्य हे घरी आजारी माणसाला तपासण्यासाठी येत तेव्हा वर्षाला 25 रु मानधन स्वरूपात दिलेल्या रकमेत व्हिजीट फी घेत. त्यामध्येच विविध तपासण्या करीत गोळ्यांच्या स्वरूपात औषधे देत. ते रात्रभर औषधांच्या मात्रा एकत्र करून योग्य औषध बनवित आज ती स्थिती बदललीही आहे. आयुर्वेदिक औषध ही पेटंट औषधांसारखी मिळत आहेत. या मुक्त व्यापारांच्या निमित्ताने झालेल्या बदलांकडे वैद्यकीयविश्वाचे लक्ष वेधण्याचा प्रयत्न पटवर्धन करतात

वैद्यकीय व्यवसायाविषयी आस्था बाळगणारे डॉ. विलास अंबिके 'वार्ड नंबर 9 ससून हॉस्पिटल' या आत्मचरित्रातून स्वानुभवाचे प्रतिपादन केले आहे. खाजगीकरणाच्या नावाखाली उभारलेल्या रुग्णालयातून गरीब रुग्णांचे शोषण ही चिंतेची बाब डॉ. विलास अंबिके यांनी व्यक्त केली आहे. खाजगी रुग्णालयात अनेक सवलती असूनही त्यांना सक्ती केलेली 20 टक्के बेडस् गरिबांसाठी कधीही शिल्लक नसतात. या वस्तूस्थितीचे कथन डॉ. अंबिके आपल्या आत्मकथनात करतात. 'कट प्रॅक्टिस' सारख्या यंत्रणेमुळे गरीब रुग्णांचे

शोषण हे वैद्यकीय व्यवसायाच्या वृद्धीसाठी हितावह गोष्ट नसून पेशंट पाठविणारी ही मध्यस्थ प्रणाली रुग्णाच्या शोषणाचे कारण बनल्याचे निदर्शनास आणतात. विविध स्पेशलायझेशन नावाखाली मोठया शहरात उभारलेल्या रुग्णालयांमुळे ग्रामीण भागातील रुग्णांचे कंबरडे मोडले आहे. जागतिकीकरणाच्या या कोलाहलात रुग्णांना अशा मोठया रुग्णालयावरती अवलंबून राहण्यावाचून पर्याय राहत नाही. खेडयातील, दुर्गम भागातील रुग्णांना असुविधेअभावी तिथेपर्यंत पोहचता येणे अवघड बनले आहे. देशातील बराच भाग अजूनही सुविधेअभावी वंचित आहे. त्यामुळे शहरात राहणारा समाज व खेडयातील जीवन जगणारा उपेक्षित वर्ग, आदिवासी समाज विकासाच्या प्रक्रियेतून कोसोदूर फेकला गेला आहे. याचे चित्रण अंबिके करतात जग बदलत आहे. बदलत्या घडामोडींचा प्रभाव वैद्यक क्षेत्रावर पडलेला दिसतो. 'माझ्या हॉस्पिटलमध्ये या सर्व सुविधा व ट्रेंड स्टाफच ठेवणार आणि तुमची त्यासाठी जास्ती खर्च करण्याची तयारी असेल तर मी ऑपरेशन करेन; शिवाय तुम्हांला अॅडमिट करण्याआधी भरपूर अॅडव्हान्स भरावा लागेल अशा अटी या सद्य वैद्यक जगताचे सत्य स्थितीचे भाष्य डॉ. अंबिके करतात. वैद्यकीय अर्थकारणाच्या अनेक बाबींमुळे धोकादायक स्थिती निर्माण होऊन रुग्णालय व तेथील यंत्रणेला जीवघेण्या प्रसंगांना सामोरे जावे लागत आहे. अशा सर्व घटनांचा खोलवर विचार केल्यास बदलत्या जागतिक पातळीवरील स्थित्यंतराचा प्रभाव यास कारणीभूत असल्याचे दिसते. 1995 च्या ग्राहक संरक्षण कायद्याने रुग्ण व डॉक्टर यांच्यामध्ये प्रचंड मोठी दरी निर्माण केली. डॉक्टर हा वैद्यक सेवा देणारा विक्रेता ठरला. त्यामुळे या व्यवसायाला बाजाराचे स्वरूप प्राप्त झाले. परिणामी डॉक्टरांचे रुग्णांकडे पाहण्याचा दृष्टिकोन बदलत गेल्याचे वास्तव डॉ. अंबिके आत्मकथनात व्यक्त करतात. भारतासारख्या विकसनशील देशात अनेकविध विद्वान, हुशार वैद्यक तज्ञ असताना ही स्थिती सुधारणेसाठी डॉक्टर व रुग्ण यांच्यामधील संवाद साधण्याची प्रक्रिया घडावी असे डॉ. विलास अंबिके यांना वाटते. आजच्या धावत्या जगात प्रत्येकजण तात्काळ परिणामांची अपेक्षा करीत असतो. त्यातून वैद्यकीय क्षेत्रात अनेक जीवघेणे प्रसंग उद्भवतात. ऑपरेशनमध्ये किंवा नंतरही पेशंट मृत्यू पावला तर सर्वांना सर्जनचीच चूक वाटते पण बहुतेक वेळा त्यांच्या मृत्यूला कित्येक न कळलेली कारणे असू शकतात. हे

जनतेने समजून घेतले पाहिजे. ही मानसिकता आजच्या स्थित्यंतराच्या प्रक्रियेत घडावी अशी अपेक्षा डॉ.अंबिके करतात. जागतिकीकरणाच्या अनेक बदलांचे प्रत्यक्ष अशी आणि अप्रत्यक्ष परिणामांची चर्चा आपल्या आत्मचरित्राच्या अनुषंगाने डॉ. अंबिके यांनी केली आहे. वैद्यक क्षेत्रात जाहिरात करणे हे मेडिकल एथिक्सच्या विरुद्ध असतानाही आजच्या व्यापारीवृत्तीतून जाहिरातीचा भडिमार करून जनतेची होत असलेली दिशाभूल ही वैद्यकक्षेत्रातील चिंतेची बाब असल्याचे डॉ. विलास अंबिके यांनी निदर्शनास आणले आहे.

वैद्यक क्षेत्रात मानदंड मानावं असं आणखी एक नाव म्हणजे प्रसिध्द सर्जन डॉ. वि.ना श्रीखंडे हे होय. रूग्णांना त्यांच्या घराजवळच उपचार मिळावेत यासाठी धडपडणारे हे व्यक्तिमत्व. हे विश्वची माझे घर या न्यायाने आरोग्य व्यवस्थेकडे त्यांनी पाहिले. आरोग्य सेवांचा लाभ स्थानिक पातळीवरच जनतेला मिळावा म्हणून स्वतः अनेक वैद्यकीय उपक्रमाद्वारे उपेक्षित कष्टकरी जनतेला त्यांनी दिलासा दिला. श्रीखंडे यांच्या कार्यावर इन्फोसिस चे नारायण मूर्ती यांच्या विचारांचाही प्रभाव जाणवतो. नफा स्वतः पुरता न ठेवता हा व्यवसाय वाढवायला मला ज्या माझ्या सहकाऱ्यांनी मदत केली त्यांच्यासह तो वाटून घेणं मला आवडतं. अशी विचारधारणा ठेवतात. ही वृत्ती जोपासणारे श्रीखंडे सामाजिक बांधीलकी जपत आयुष्यभर गरीब, गरजू लोकांना त्यांनी मदतीचाच हात पुढे केला.

वैद्यकीय व्यवसायात कार्यरत असणाऱ्या अनेक व्यक्तींना जागतिकीकरणाच्या या प्रवाहामधील नानाविध आलेले अनुभवांचे संचित त्यांनी आत्मचरित्रात नमूद केलेले दिसतात. डॉ. हिंमतराव बावस्कर हे देखील त्यातील एक नांव 'देहेड' सारख्या खेड्यातून कमालीच्या दारिद्र्यावस्थेतून व प्रतिकूल स्थितीतून वैद्यकीय शिक्षणासाठी त्यांनी संघर्ष केला. 'बॅरिस्टरचं कार्ट' या आत्मकथातून खेड्यातला हिंमतराव आपल्या कार्यातून आंतरराष्ट्रीय पातळीवर पोहचला. सेवाभावीवृत्तीने निरपेक्ष काम करणाऱ्या माणसांचे हे जग नाही याची जाणीव त्यांना वैद्यकीय क्षेत्रातल्या अनुभवांनी दिली. विंचुदंशामुळे रूग्णांचे हृदय निकामी होऊ शकते यासाठी अभ्यासांती संशोधन करून 1983 मध्ये त्यावरती प्रतिबंधात्मक प्राझोसिन या औषधांचा शोध घेतला. पण जागतिकीकरणाच्या या कोलाहलात डॉ. बावस्करांचे हे संशोधन समजून न घेता ते उपेक्षितच ठेवले. लंडन, आफ्रिका खंडाने व अन्य देशांनी या संशोधनाला जाणून

घेतले. 'लॅन्सेट' या आंतरराष्ट्रीय विज्ञान प्रकाशनामध्ये प्रसिध्द झाल्यानंतर ऑक्सफर्ड युनिव्हर्सिटीतल्या डॉ. वॉरेल यांनी डॉ. हिंमतराव बावस्करांची प्रशंसा केली. विंचवाच्या विषातील मूलभूत घटक हे मणेर सर्पदंषातून होणाऱ्या पक्षाघाताच्या उपचारासाठी उपयुक्त आहेत हे आंतरराष्ट्रीय पातळीवर दाखवून दिले. जग हे बदलत आहे ते एकमेकांशी जोडले जात असताना आपल्या आजूबाजूला काही घडत आहे. त्यातून काही निर्माण होण्याचा विश्वास डॉ. बावस्कर व्यक्त करतात. विविध प्रकारच्या वैद्यकीय संशोधनासाठी लागणारा कच्चा माल आपल्या खेड्यापाड्यात आहे. हे बावस्करांनी बदलू पाहणाऱ्या जगाला त्यांनी दाखवून दिले.

डॉ. सदानंद नाडकर्णी हे देखील मुंबईतील एक प्रसिध्द सर्जन म्हणून त्यांची ख्याती आहे. आपल्या पन्नास वर्षांच्या वैद्यकीय स्थित्यंतराचे अनुभव त्यांनी 'माझं प्रिस्क्रिप्शन' या आत्मचरित्रातून उलगडलेले आहे. जग बदलाचा झालेला परिणाम प्रस्तुत आत्मचरित्रात रेखाटला आहे. अलिकडच्या वैद्यक क्षेत्रातील हरवत चाललेल्या मुल्यांची चर्चा त्यांनी केली आहे. अत्याधुनिक यंत्रसामुग्री, परदेशी तंत्रज्ञान, महागडी औषधं, व मोठ्या रूग्णालयात सेवा देणाऱ्या पध्दतीमुळे आरोग्य सेवेत पेशंट हा नाडला जातो आहे. एक्सरे शिवाय रोगाचे निदान होऊच शकत नाही. एम.आर.आय., अॅजिओग्राफी सारखी तंत्रज्ञाने ही रूग्णांच्या मानगुटीवर बसू इच्छित आहेत. बदलत्या जगाच्या स्थितीचा डॉ. नाडकर्णी यांनी वस्तूनिष्ठपणे विचार केला आहे. तंत्रज्ञानाबरोबर वैद्यक क्षेत्रातील कार्यक्षम माणसं पाहू शकतील वैद्यक व्यवसायाला परिवर्तनच्या दिषेने घेऊन जातील असा विश्वास डॉ. नाडकर्णी यांनी अभिव्यक्त केला आहे. ज्याने जंतू संसर्गाचा धोका जगाला सांगितला. त्या सिमेलवीस ला वेडे ठरविल्याने वेड्याच्या रूग्णालयातच त्याचा मृत्यू झाला. पुढे तेच सत्य जगाला लुई पाश्चर, रॉबर्ट कूक यांच्या संशोधनांती समजले. वैद्यक जगतात सिमेलवीस वरती झालेला अन्याय ही एक शोकांतिका म्हणावी लागेल.

न्यूरो स्पायनल सर्जन डॉ. पी. एस. रामाणी यांच्या 'ताठ कणा' या प्रस्तुत आत्मचरित्रातून आजच्या धावत्या जगतामधील वैद्यकीय क्षेत्रातील बदलांचा वेध घेतला आहे. स्वतः डॉ. रामाणी सांगतात. 'आपण परदेशी तंत्रज्ञानाचा उपयोग केला पण परदेशी झालो नाही'. सद्याच्या अर्थव्यवस्थेतून चालणारे मेडिकल इन्ड्युरसन्स सरकारी अनुदार प्रणालीमुळे वैद्यकीय सेवा कॉर्पोरेट

हॉस्पिटल यंत्रणेत कार्यान्वित झाली आहे. पेशंट मिळविण्यासाठी झालेली चढाओढ, रुग्णांची केलेली दिशाभूल, वातानुकूलित यंत्रणेचा प्रभाव इ. मधून वैद्यक व्यवसायात भ्रष्टपणा रुजत चालल्याची खंत रामाणी व्यक्त करतात. अलिकडच्या व्यवहारीपणामुळे डॉक्टर पूर्वीची 'फॅमिली डॉक्टर' ही संकल्पना जागतिकीकरणाच्या प्रवाहात उध्वस्त झाली आहे. वैद्यकीय व्यवस्थेत निर्माण झालेल्या साखळी यंत्रणेने केवळ नफा मिळविण्याच्या प्रकियेला प्राधान्य दिले. त्यामुळे डॉक्टरांविषयी आकस निर्माण झाला आहे. डॉक्टरांनी नव्या तंत्रज्ञानाचा स्वीकार करावा. या विषयी डॉ. रामाणी हे आग्रही आहेत. पण; त्यातून रुग्णहितास केंद्रिभूत ठरणारी यंत्रणा सक्रिय व्हावी ही अपेक्षा ते व्यक्त करतात. जागतिकीकरणाच्या प्रवाहात डॉक्टर म्हणजे एक मशीन म्हणून किंवा देवदूत म्हणून न पाहता एक माणूस म्हणून त्याच्या महत्वपूर्ण भूमिकेचा स्वीकार सर्वांनी करायला हवा. असे डॉ. रामाणींना यांना वाटते. वैद्यकीय व्यवसाय हा समर्पण वृत्तीतून व कठोर परिश्रमासारख्या गुणांमधून पुढे वाटचाल करीत आहे. त्यावरती सद्याची भोगवादी प्रवृत्ती व आदर्श तत्वप्रणाली मात करील ही ध्येयाकांक्षा डॉ. रामाणी ठेवतात. भारतासारख्या देशात रोगांच्या उपायापेक्षा रोगांच्या कारणावर अधिक अधिक लक्ष दिल्याने जागतिक आरोग्य संघटनेने ःभ्रद्ध ठरवून दिलेल्या मुख्य उद्दिष्टापासून आपण बाजूला निघालो आहोत ही जाणीव डॉ. पी.एस. रामाणी यांनी आपल्या आत्मचरित्रात व्यक्त केली आहे.

### समारोप

जागतिकीकरणाच्या प्रभावाचे सर्वच क्षेत्राप्रमाणे वैद्यक क्षेत्रावरही अनुकूल प्रतिकूल परिणाम घडलेले आहेत. गेल्या काही वर्षात वैद्यकीय व्यवसायाचं पर्यावरण बदललं गेलं. सेवा देणारा उदात्त व्यवसाय बाजूला पडून व्यापारीकरणाचे स्वरूप प्राप्त झाले. त्यामुळे वैद्यकक्षेत्रात अनेक स्थित्यंतरे घडून आली. वैद्यक क्षेत्रातल्या डॉक्टरांनी आपल्या स्वानुभवातून त्यांची मांडणी केली आहे. कॉर्पोरेट हॉस्पिटल, वैद्यकीय उपकरणांच्या कंपन्या, महागडे तंत्रज्ञान, उपचाराच्या बदलत्या पध्

दती, तंत्रज्ञान, शिक्षणातील बदलेली मुल्यसंकल्पना यामुळे खाजगीकरण, उदारीकरणाच्या झंझावात वैद्यकीय क्षेत्र सापडलेले दिसते.

### निष्कर्ष :-

1. वैद्यकीय व्यवसायासमोर नैतिकेतेच्या दृष्टिकोनातून अनेक आव्हाने उभी झाली आहेत. वैद्यकीय व्यवसायातील अनिश्चितता, परिस्थितीची असाहाय्यता आणि डॉक्टरांची अगतिकता याचे मनोज्ञ दर्शन आत्मचरित्रातून मांडले.
2. खाजगीकरण उदारीकरण व जागतिकीकरण या आधुनिक विचारप्रणालींनुसार वैद्यकीय क्षेत्र दुर्लक्षिते जात आहे.
3. आधुनिक वैद्यक प्रणालींमध्ये कांतिकार बदल घडून आले.
4. वैद्यकीय जगतासाठी भारतीय डॉक्टरांच्या संशोधनाचं मूल्य मोल फार मोठे आहे.

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## बदलत्या सांस्कृतिक मूल्यांचे साहित्यामधील प्रतिबिंब

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जागतिकीकरणाचा काळ हा डीकोडेशनचा काळ आहे. या काळात जुन्या अथवा परंपरागत मूल्यांचे परिवर्तन होणे साहाजिक आहे. म्हणूनच हा काळ मूल्यपरिवर्तनाचा किंवा मूल्यसंक्रमणाचा काळ म्हणून ओळखला जातो. हे मूल्यसंक्रमण जीवनशैलीतील बदलचा अपरिहार्य परिणाम असतो. नव्याच्या स्वीकारास परंपरागत मन सहजासहजी तयार होत नाही त्यामुळे हे परिवर्तन सूखकर किंवा सकारात्मक असतेच असे नाही. त्यातील त्रास, अस्वस्थता, दुःख हे मूल्यपरिवर्तनाच्या अभिव्यक्तीचे स्वाभाविक वैशिष्ट्य बनते. नव्या काळात नवी मूल्ये बनत असतात तशीच जुन्या मूल्यांसाठी आसुसलेलं मनही पाहावयास मिळते. ज्यांचा जगण्याशी संबंध उरत नाही ज्यांनी जगण्यात अर्थ भरला जाऊ शकत नाही किंवा जी समकालीन जगण्याला उपयोगी ठरत नाहीत अशी मूल्ये वरकड ठरतात. आजच्या मूलांना गांधी, सानेगुरुजी शिकवण म्हणजे वरकड मूल्यांचं मासलेवाईक तिर्थ शिक्षकानं विद्यार्थ्यांना पाजल्यासारखच आहे आणि ते एखादया फुगे, बास-या स्टँडवर विकण्यासारखच आहे असं वीरधवल परब विडी दिली एका मित्राला मध्ये म्हणतात समृद्ध जगण्याचं मूल्य शिकवणारा आणि सुव्यवस्थित समाज

व देशासाठी सजग मनुष्य घडवणारा म्हण शिक्षकही प्रतिमा मूल्यसंवर्धनामध्ये खूप महत्वाची भूमिका समाज घुडणीत निभावते. परंतु वीरधवल परब मी एक लेचापेचा माणूस ही कवीता शिक्षकाच्या भूमिकेतून लिहितात तेव्हा खर्जन बदलत्या मूल्यसंकल्पनांचा चेहरा अतरतो आणि सामाजिकच नव्हे तर शैक्षणिक वास्तवाचाही ढळढळीत चेहरा समोर येतो. कवी म्हणतो,

मी एक लेचापेचा माणूस

यथातथा कथित शिक्षक तथाकथित हमाल

पाणी देऊन परजून ठेवलेल्या शब्दांना

कसर लागून कुरतडले जाताना

आणि गिलिट काढून

नाकर्तपणा कोंदणात लख्ख केला जाताना

निमूटपणे पाहणारा सानेगुरुजींच्या मळ्यातला

बडवलेला बैल. (वीरधवल परब:२०१५०:६१)

शिक्षकाचा बडवलेला बैल हा शिक्षकांची खोगीरभरती करणाऱ्या शैक्षणिक व्यवस्था आणि शासकीय ध्येयधोरणांनी होतो. क्रमिक पुस्तकासारखा हा शिक्षक पुढे रेटला जातो. ज्याच्यात बदल आणि सुधारणा अपेक्षित असत नाही. अशा रेट्यात हाडाचा शिक्षक हा ढिसाळ तत्वांचा हूक गळ्यात अडकवून क्रमिक व्यवस्थेच्या फासावर चढवला जातो आणि

त्याचा बडवलेला बैल तेवढा शिल्पक उरतो. हे चित्र सामाजिक, सांस्कृतिक, शैक्षणिक, राजकीय वास्तवाचे आहे जे वास्तव मूल्यभ्रष्ट झालेल्या संस्कृतीरक्षक शिक्षकाची प्रतिमा समोर आणते. असे वातावरण नवी मूल्य संवर्धित पिढी घडवण्याला कधीही पोषक असत नाही. अशा मातीत तत्वांचा पतेरा भुरूभुरू जळून जातो असे कवी म्हणतो. समकालात तत्वांचं काय होतं याचं चित्र अस्वस्थ करणारं आहे जे उपयोगात नसतं ते टाकाऊ ठरतं किंवा काळाच्या ओघात हरवून जातं ही सृष्टीचा नियम तत्वांनाही लागू होतो. त्या त्या काळाला व्यक्तिस्वातंत्र्याला वाव देणारी आणि जगण्याला पोषक ठरणारी तत्व समाज मानसाकडून घडवली जात असतात. काळ आणि तत्वं यांची हातमिळवणी सतत राहू शकेल याबाबत शंका निर्माण करणारे वास्तव जागतिकीकरणाने निर्माण केले. त्यातील उदात्त विचारांविषयी शंका उपस्थित केली. या विचारांची प्रेरणा आणि आस्था नव्या पिढीला वाटेनाशी झाल्याचे वास्तव कवितांमधून चित्रित होते. वीरधवल परब नाना या मागच्या पिढीतील आदर्श तत्वांसाठी आयुष्य खर्ची घालणाऱ्या व्यक्तीच्या तत्वांच्या नव्या पिढीतील परिणतीविषयी म्हणतात,

अख्खा जन्म मातीत मुतूनही त्याचं खत  
बनलं नाही

जे काही बनलं ते कणसामाणसांच तरारून  
आलं नाही

रानमोडीसारखं गिळंकृत करत राहिलं  
पिढीजात कसवटीची चतकोर भुई

नवं वातावरण कसर लावणाऱ्या अळीसारखं जुन्या मूल्यांच्या पोषक भूमीला गिळंकृत करत चाललं आहे. शाळा, मळे, गायरान, तलाव, मंदिरं यांच्या जागा हडप करणाऱ्या राजकीय नितीमतेसोबत नवी मूल्यनिती घडत चालली आहे. अशा काळात गरीब साध्याभोळ्या माणसांसाठी उदार राजकरण करणाऱ्या नानांचा फोटो आता आताच्या पुण्यतिथीला दुर्मिळ होत चालला आहे हे चित्र शिरजोर पक्षपाती, तुंबड्याभरू राजकीय वास्तवाचं आणि सामाजिक, नैतिक मूल्यांच्या अधःपतनाला अधोरेखित करून जातं. गांधीजी या महात्मा, आदर्श व्यक्तिमत्त्वाबाबतही काही वेगळं या काळात घडत नाही. संग्रहालयातील गांधींच्या वस्तू हाताळून पाहणारे कवीला पापाचं परिमार्जन करण्यासाठी दुकानात येऊन एक एक वस्तू हाताळावी तसे संग्रहालयातील गांधीर्जींच्या वस्तू हाताळताहेत हे लक्षात येतं. कवी या कवितेत गांधी आणि त्यांचे विचार हे एक संग्रहालय झाल्याचं उपहास आणि खेदानं चित्रित करतो. एकेकाळी गांधी, त्यांचे विचार, मौनव्रत, सत्याग्रह, खादी, खेडं, साधं राहणं यांनी माणसाचा विचार व आचार भारून टाकला होता. माणसाच्या जगण्याला गांधींच्या विचारांची बैठक होती. परंतु ती बैठकच हरवल्यावर मूल्ये देखील हरवली जातात. त्याचा परिणाम म्हणजे महात्म्यांच्या नावावर मग दुकानं थाटली जातात, वैचारिक अवतरणांनी भितीची शोभा वाढवली जाते. एक कुटुंब सांभाळण्याचं सामाजिक कार्य केल्याच्या आत्मसंतुष्टीत कंबरेला खादीचा वीतभर सुडका बांधला जातो. सूतकताईला दहा वीस टक्क्यांचं



तारण देऊन शाळांमध्ये केवळ गांधी टोपीची सक्ती केली जाते. बाकीच्या मूल्यांबाबत हेतूपुरस्सर मौन पाळलं जातं जाड्या भरड्या लेहंग्या सदऱ्याच्या साक्षीनं घरभरु नेते मंडळी आपलाच हेका पुढे नेतात. देशी विदेशीतले वाद विदेशी सुरक्षेने मिटवल जातात. कवी गांधीविचाराचं समकालातील वास्तव उपहासात्मक शैलीत अधोरेखित करतो. म्हणूनच दुकान समजून संग्रहालयात येणाऱ्यांना ते उपहासानं फटकारतात की सगळ्या प्रकारच्या विचारांच्या वाळवीपासून हे सारं सांभाळून ठेवणं ही काही साथी बाब नव्हे. ते पुढे म्हणतात,

हाताळू नका ही राष्ट्रीय संपती आहे

मात्र खात्री देता येणार नाही

कित्येक दिवसानंतर आता

कदाचित उचलून पाहिलं तर नुसता भुसाच

हाती येईल... (वीरधवल परब:२०१५०:५३)

इतकेच नव्हे तर गांधीजयंतीला विद्यार्थी न येता हा थोर वारसा वायफळ समजून मुलं कुठं जात असतील? हा प्रश्न शिक्षकाला अस्वस्थ करून जातो. ही अस्वस्थता भावी पिढीच्या भविष्यावर प्रश्नचिन्ह उपस्थित करते. महात्म्यांच्या मूल्यविचारांची झालेली परवड जगणं आणि तत्वविचार यांच्यातील विसंगती अधोरेखित करते. परंतु नव्या काळातील नवी मूल्ये कोणती आहेत? हे पाहणेही गरजेचे बनते. नव्या मूल्यविचारातील मानवतावादाचे मूल्यमापन हे नव्या पिढीसमोर आव्हान आहे.

भांडवलशाही आणि त्यानंतरच्या जागतिकीकरण, खाजगीकरणात मानवतावादी

मूल्ये पायदळी तुडवली जात आहे असं वास्तव साहित्यातून वारंवार प्रतिबिंबित होत आहे. माणसाला माणूस म्हणून चेहरा राहिलेला नाही. आकांत या कवितेत परब म्हणतात.

एकेक शहर उभारत जाणाऱ्या मजूरांची

कारागिरांची, हमालांची ही मुलं

जी जातील थोड्याच दिवसात इथून दुसऱ्या

ठिकाणी

दुसरं शहर उभारण्यासाठी

एकाद्या भंगारमालाच्या पोत्यासारखी

कचऱ्यासारखी

धुळीसारखी

बेदखल(वीरधवल परब:२०१५०:६३)

Denying these children educational opportunity is not discriminatory but also has lifelong effects on problems in living, well-being and quality of life as well as on the societal health and prosperity of the nation. (Dana R.H., Allen J. 33) Negative emotions disrupt activities in both work and family domains and lead to life dissatisfaction, poor physical health and unhealthy behavioral outcomes. These emotions are inconsistent with dominant social-organization norms and values, and as a result have been underreported until recently. (Dana R.H., Allen J. 36)

आज नोकरी, व्यवसाय व शिक्षण यासाठी कित्येक कुटुंबं स्थलांतरित होत आहेत. त्यांना नागरी सेवासुविधा पुरविणं ही व्यवस्था व शासकीय यंत्रणांची जबाबदारी आहे. परंतु ती प्रत्येक स्तरावर आज नाकारली जात असताना दिसते. त्यामुळेच आज त्याच्या दुष्परिणामांना सामोरं जावं लागतं आहे तंत्राच्या कारखान्यातून इम्प केल्या जाणाऱ्या कचऱ्यासारखी खऱ्या माणसाची अवस्था झाली आहे आणि यंत्र-तंत्रांनी, सोशल साइट्सनी

जिवंत माणसाचा चेहरा धारण केला आहे असं विरोधी वास्तव समोर येतं आहे. या कामगारांच्या मुलांबरोबरच ग्रामपंचायतीच्या रोजगार हमीचे कामगार किंवा विजेच्या तारा ओढणारे बिहारी युवक या काव्यप्रतिमा मानवी मूल्यांच्या अधपतनाच्या आहेत. लोकशाहीतही माणसाला वेठबिगार करणारा ग्रामपंचायतीचा ठेकेदार आहे. जो या दुष्काळी भागातून पोटासाठी आलेल्या गरीब कामगारांची गोणपाटं शिवून बनवलेली वावभर झोपडी भुरं पेटवून देतो. हे लोकशाही व्यवस्थेतलं चित्र आहे. घोटभर पाणी मागणाऱ्या या कामगारांवर शाळेतला सुशिक्षित म्हणवणारा मुलगा देखील वस्कन अंगावर धावून जातो याकडे निर्देश करून कवी समकालीन शिक्षणही मानवी मूल्यांची जपणूक करण्यात अयशस्वी ठरल्याचे नोंदवून जातो. निर्दयी शारीरिक वेठबिगारी आणि त्यातील बिहारी युवकांचं जायबंदी जगणं अस्वस्थ करतं. कामगारांच्या जगण्या मरण्याबाबतची निर्दयता मानवी क्रूरतेचा चेहरा समोर आणते. सिंगल वडापाव आणि एक दिवसाची रोजंदारी ही मनुष्याच्या जीवाची आणि स्वाभिमानाची किंमत स्वतंत्र लोकशाही राज्यात असावी हे लांचछनास्पद आहे. उलट स्वतःसोबत गावाकडच्या इतर बांधवांची वाढत जाणारी बेरोजगारी आणि भूकमारी त्याला अधिकाधिक गुलाम बनवत जाते. कफल्लक अस्तित्वाचा माणूस कवी या कामगारांच्या चित्रणातून उभा करतो. पुऱ्या न होणाऱ्या आर्थिक गरजा, शारीरिक सुख-सोयींचा अभाव, वाढणारी व्यसनाधिनता, मानसिक अस्वस्थता, भावनिक व कौटुंबिक ताण-तणाव आणि

सामाजिक दुर्लक्ष्य व अप्रतिष्ठा या काही कारणांनी समाजातील खालच्या वर्गातील नकारात्मक मानसिकतेला लोकशाहीला सामोरं जावं लागतं आहे ज्याच्याकडे नेहमीच दुर्लक्ष्य होतं आहे. शहराला चेहरा देणाऱ्या उंच उंच इमारती बांधणाऱ्या, शहराची प्रत्येक गरज जीवाच्या मोलानं घरपोच पहेचवणाऱ्या कामगाराचा हा चेहरा आहे. कामगाराची प्रतिमा ही नव्या मानवी मूल्यांचे चित्र रेखाटणारी आहे तिची विदारकता ही देशविकासास लांचछनास्पद आहे. यातून कामगारवर्गाविषयीच्या राजकीय व सामाजिक अनास्थेचे चित्रही समोर येते. परंतु संशोधनाने हे दाखवून दिले आहे की व्यक्तीच्या कामाला दिली जाणारी प्रतिष्ठा ही बऱ्याचदा सामाजिक, आर्थिक विकासास हातभार लावत असते. इतकेच नव्हे तर लोकशाहीमध्येही जातीव्यवस्था खालच्या स्तरावर पाळली जाते. माणसाला हीन ठरवणारे परंपरागत रीतीरिवाज आजही खेड्यात पाहायला मिळतात. कवी म्हणतो,

लोकशाहीच्या पुस्तकी व्याख्येतले हे सुद्धा  
लोकच

ज्यांना अजून ओसरीवर बसून करवंटीतून  
किंवा घराच्या कडोशीला  
राखून ठेवलेल्या कपातून  
विनातक्रार चहा प्यावा लागतो.

(वीरधवल परब:२०१५:७१)

'सरकारचे जावई म्हणून या लोकांची होणारी अवहेलना मानवी मूल्यांना काळीमा फासणारी आहे. फायद्यासाठी हीन दीन लाचार होऊन राजकीय नेत्यांसमोर नतमस्तक

होणाऱ्या माणसांच्या झुंडी माणसाचा स्वाभिमान आणि अहंकाराला पायदळी तुडवत असल्याचे सामाजिक वास्तव समोर येते. लोकशाही बिकशाहीच्या खंडा समर्थकांसमोर पडीले वळण इंद्रिया सकळ 'म्हणत जी हॉ हुजूर जी हॉ करणारे लोक हे त्याचे प्रतीक आहे. तर नगरसेवक, संस्कृतीरक्षक, सोसायटीचा अध्यक्ष, पोलीस, एखादा लबाड उपक्रमशील मास्तर, एखादा रंजल्या गांजल्यांचा कैवारी किंवा एखादा जनसेवेचा अहर्निश प्रांजळ ठेकेदार हे नव्या काळातील मूल्यव्यवस्थेचे अध्वर्यू म्हणून समोर येतात. झुंडीशाहीने मानवी मूल्यांची होणारी वाताहत हे लोकशाहीतील लोकांनी रेखाटलेले चित्र आहे. ज्यात विचारी, अविचारी, माथेफिरू, नेभळट, धूर्त, कावेबाज, गांजलेले, पोळलेले, रया गेलेले, टवके उडालेले असे सर्वच आहेत. झुंड ही आजच्या काळात मूल्यपतनास कारणीभूत ठरणारा घटक आहे. ज्याचे सामाजिक भान हे तात्कालिक, साचेबद्ध, पक्षपाती, एकतर्फी आणि फायदाभरू सोयीचे असते. ज्यामध्ये सत्यासत्याचा विपर्यास होतो. या झुंडीला आणखीन काय काय हवं बोला पटकन असं विचारणारे नेते भूछत्रासारखे काही काळासाठी धुरळा उठावा तसे निर्माण होतात. यास्वरूपाची मानसिकता ही नव्या मूल्यांना आकार देणारी आहे. जिची मानवतावादापासूनची फारकत सहज लक्षात येते. ही मूल्ये नैतिकतेवर आधारलेली नाहीत. कारण किर्कगार्ड, युंग आणि हेगेल या तत्ववेत्त्यांच्या अभ्यासातून म्हणता येते की, सामुहिक जीवन हे व्यक्तीच्या जाणीव आणि नागरी जबाबदारी या सामाजिकतेच्या

पायावर नैतिकतेची संकल्पना आधारलेली आहे. (अतिरिक्त:६९) स्वकेंद्री नोकर-सेवक व संधीसाधू समाजकार्यकर्ते हे समाजसुधारक व देशसेवकाचे मुखवटे आहेत. देशाचे जबाबदार नागरिक म्हणून हे आपली कोणतीच नैतिक जबाबदारी पार पाडत नाहीत. ते कोणतंही उदात्त ध्येय आणि तत्वविचार समाजासमोर ठेवत नाहीत. नैतिकता ही यशस्वी मानवी जगण्याला मूल्य प्राप्त करून देते. परंतु हे मुखवटे त्यांचा सर्वांगीण विकास घडवून आणू शकत नाहीत. ज्यातून मूल्यपतनास कारण ठरणारी व सर्वांगीण विकासाच्या दृष्टीने अधोगतीकडे वाटचाल करणारी नवी पिढी तयार होत आहे. या पिढीचा विकास हा एकतर्फी आहे.

'समकालात बोथट झालेली माणसाची संवेदनशीलता मानवी मूल्यांच्या अधःपतनास कशी कारणीभूत ठरते याचे धारदार आणि ज्वलंत शब्दचित्र म्हणजे परब यांची फुटपाथ ही काय झोपायची जागा आहे?' ही कविता होय. स्वकेंद्री होत जाणाऱ्या जीवनशैलीत एखाद्या बाईची नागवी धिंड ही सामाजिक घटना फारच कॉमन होऊन जाते. हा माणूस कोलेस्ट्रॉल चेक केल्यावर आणि पथ्य पाळूनही रक्तातली साखर वाढत राहिल्यावर केवळ अस्वस्थ होतो. त्याला उन्हातान्हात राबराबून दिवसाकाठी वीस रूपयेही कमावू न शकलेल्या आपल्याच कोट्यवधी बांधवांबद्दल फिकीर वाटत नाही. ट्रकखाली हकनाक चिरइन मेलेल्या फुटपाथवरच्या नागरिकांबद्दल फुटपाथ ही काय झोपायची जागा आहे?' एवढीच प्रतिक्रिया असू शकते. ही स्वकेंद्री वृत्ती आणि भावनिक थंडता

ही एकतर्फी आर्थिक विकासातून निर्माण होणाऱ्या मानसिकतेला दृश्य करणारी आहे. याचे उच्चभू वर्ग प्रतिनिधित्व करतो. ही मानसिकता मानवतावादी मूल्यांच्या अधोगतीलाच अधोरेखित करते. अशाप्रकारच्या सोशल घटना या मेकअप केलेल्या हसऱ्या चेहऱ्यातील निवेदकाने दिलेल्या बे रकिंग न्यूजसारख्या बनल्या आहेत. किंवा एखाद्या आवेशी कार्यकर्त्यांच्या घोषणेसारख्या सामाजिक इव्हेंट एवढंच या घटनांमधलं गांभीर्य आहे.

एक तीळ सात जणांनी वाटून खाल्ला ही कथा भारतीय संस्कृतीतील सहिष्णुता आणि निःस्वार्थ वृत्तीचे प्रतीक आहे. दिनकर मनवरांसारख्या मानवी अस्तित्वाचा आणि मानवी अस्तित्त्व घडणीच्या अंतःस्तरांचा गांभीर्याने वेध घेणारा कवी या कथेची विरचना करतो. यासाठी कवी महानुभव पंथातील हतीचा दाखला देतो. या दोहोतला विरोध समकालाशी आणून जोडू लागतो. कवी म्हणतो,

काहीच नव्हतं कुणाच्याच जवळः ना जमिनीचा  
तुकडा होताः ना तीळ सापडला

होता कुणालाः फक्त एक ओघळ वाहत होताः

सगळ्यांच्या आतूनः निर्मळ

(दिनकर मनवरः२०१४०ः७०)

हा निर्मळ इरा माणूसधर्माचं प्रतीक बनतं  
या सातजणांचं वर्णन करताना कवी म्हणतो,

म्हटलं तर साताचः एक झाडंच होतंः

वडाचंः ज्याच्यातून पारंब्या उगवूनः गच्च

होतेः उभेः महापुरातही

(दिनकर मनवरः२०१४०ः७०-७१)

यापुढे कवी महानुभव पंथातील चक्रधरांनी सांगितलेली सात आंधळे आणि एक हती यांची गोष्ट सांगतो. या गोष्टीतून एकाएकी सगळ्यांच्या मनी प्रकट होणारा भेद आसुया निर्माण करतो आणि सगळ्यांच्या आत भेदाचे कुरूप वाढते आणि मग

आता सगळेचः आपआपल्या पायाखालच्या

तुकड्यावर सांगताहेत हक्कः नि

चिमूटभर माती घायलाहीः

कुणी होत नाहीयेत तयार

(दिनकर मनवरः२०१४०ः७०-७१)

'हे असूया आणि संघर्षाचं नातं फलित म्हणून उरतं. अशा क्षणी एक तीळ सात जणांनी वाटून खाल्ला ही धादांत खोटी गोष्ट ती कित्येक दिवस आपण एकमेकांना सांगत होतो ती समकालीन वास्तवात उघडी होते. विरचनेच्या काळात मानवधर्माचा पाया जपण्यास कित्येक वर्षांच्या इतिहासाचंही पितळ उघडं पडतं. माणसाच्या मनात ग्लोबलायझेशन बरोबर पदार्पण केलेली स्वकेंद्री बाजारवृत्ती स्पर्धावृत्ती भारतीय संस्कृतीच्या मुळांवर घाव घालणारी कशी आहे याचे चित्रण कवी फार वर्षापूर्वी घडलेली गोष्ट नाहीये ही या कवितेतही करतो. या कवितेतही कवी माणसाला माणसाशी घट्ट जोडून ठेवणाऱ्या पिढ्यातील अंतर कमी करणाऱ्या, घट्ट जीवाभावाचं नातं निर्माण करणाऱ्या संस्कृतीतील परंपरागत गोष्टी कशा बिघडत चालल्या आहेत हे सांगतो.

सगळेच चिकटून होते एकमेकांच्या आतड्याला  
नुसतेच चिकटून नव्हते तर आधारही देत

राहायचे जगण्याला

आणि मिळायचे बळ पायांना चालण्यासाठी

यासारख्या माणसाला माणसाशी घट्ट जोडणाऱ्या जिव्हाळ्याच्या कथा भारतीय संस्कृतीत पाहायला मिळतात. कवी संस्कृतीतील या लोकधनाचा गौरव करतो. भारतीय संस्कृतीतील हे लोकधन मानवी मूल्यांचं संचित आहे. भारतीय माणसांच्या मानवी सहसंबंध विषयक धारणा या लोकधनावर आधारलेल्या आहेत. परंतु या सगळ्यात एक कली बद्ध होता जो आज मोकाट सुटलाय असं कवी म्हणतो. कली नावाचा राक्षसाने माणसातल्या माणसाला खाऊन टाकलं आहे. हा कली माणसातल्या द्वेष, आसूया, स्पर्धावृत्ती यांचं प्रतीक बनून येतो हे वास्तव जगण्याचा आधार बनलेल्या या मूल्यांना अधोरेखित करतात.

संस्कृती ही मानवी मूल्यांचं वहन करत असते. या दोघांमधील निकोप सहसंबंध सुव्यवस्थित समाजरचना घडवतात. परंतु समकालात या दोहोंत संघर्ष निर्माण झालेला पाहावयास मिळतो. त्या त्या संस्कृतीच्या धारणा ज्या मानसिकतेवर आधारलेल्या असतात त्या मानसिकतेबरोबरच जागतिकीकरणाने घाला घातला आहे. आणि सगळंच आपआपलं स्वतंत्र वैशिष्ट्य हरवून एकसाची बनत चाललं आहे. नागर संस्कृती ही नेहमीच आक्रमक असते त्याचाच हा परिणाम म्हणता येईल. आजची नागर संस्कृती आर्थिक विकासाच्या दिशेने घोडदौड करणारी आहे. माहिती तंत्रज्ञानातील क्रांतीने तिचा समग्र अवकाश व्यापला आहे. जागतिकीकरणाच्या प्रभावाने ती बहुसांस्कृतिक झाली आहे.

अशावेळी आपल्या संस्कृतीचा आग्रह धरणे जिकिरीचे बनले आहे.

'जुनी मूल्ये आणि नवी मूल्ये यांच्या संभ्रम कल्लोळात नव्वदोतर काही कवी अडकलेले दिसतात. अस्थैर्य आणि असुरक्षितता येते ती त्यातून येते. याविषयीचे विश्लेषण करताना विश्राम गुप्ते म्हणतात, मॅटरचं, ऍटमचं अस्तित्व, पार्टिकल फिजिक्स, व्हेव-पार्टिकल डैट, अणूच्या पोटात लपून बसलेला हायसेनबर्गचा अनिश्चितीचा सिद्धांत ह्यावर अस्तित्ववादी चिंतन करणारा कवी जागतिकीकरणाने उत्सर्जित केलेल्या अनपेक्षित ऊर्जेला सकारात्मक प्रतिसाद देत नाही. याचं कारण देताना ते पुढे म्हणतात की ह्या काळाला सोल्यूशन म्हणून बघितल्याने पोस्टमॉडर्न जगातला आपला अधिवास (habitat) The whole 'discovery' of New World represents an archetypal encounter of two contrasting parts of mankind which culminated in the climax of its achievement for one culture and the loss of the ancestral soul for the other. (Casement Ann:Introduction)

अधिक आशयसमृद्ध समताधिष्ठित आणि गमतीदार होईल. हे नवदोतर कवींच्या संदर्भात नोंदवणं त्यांना आवश्यक वाटतं उपरोक्त संदर्भाचा आधार घेऊन समकालीन स्त्रियांची अथवा बहुजनांची कविता वाचली असता या काळाला समजून घेणारी समताधिष्ठित दृष्टी प्राप्त होते. जागतिकीकरणाने सर्वांना समान संधी दिली. जगण्याला व्यापक आयाम पुरविला. ज्याने विषमतेवर आधारलेल्या पूर्व समाज संरचनेला धक्का पोहोचला आणि हे सर्व मानवतावादी दृष्टीने घडणं अपेक्षित होतं. जुनी आणि नवी मूल्ये यांच्यातील संघर्ष

आदिबंधात्मक आहे. कारण जेव्हा जेव्हा नव्याचा शोध लागला गेला तेव्हा तेव्हा हा गुंता इतिहासातही निर्माण झाला आहे. परंतु या सर्वात मानवतेला जवळ करणाऱ्या नैतिकतेवर आधारलेली मूल्यांची कास धरून जबाबदारीने समाजघडणीत सहभागी होणे गरजेचे असते असे म्हणता येईल.

Spirituality moderates positive relationships with various measures of life satisfaction, psychosocial wellbeing, both physical and mental health and is helpful in the quest for meaning and purpose in life. (Renu Sharma:98)

'भारतीय पुराणांनी' मन, शरीर आणि आत्मा यांची एकात्मता मानवी जीवनाचा विकास घडवून आणते असे सांगितले आहे. हा मानवाचा आत्मिक विकास अनेक तऱ्हांनी मानवाला उपकारक ठरतो. परंतु जागतिकीकरणात बरोबर याच्या उलट घडताना दिसते. सचिन केतकर याच्या जरासंधाच्या ब्लॉगवरचे काही अंश या कवितासंग्रहात याचे योग्य विश्लेषण सापडते. जरासंध हे पुराण पात्र आहे. जरा या देवतेकडून (राक्षसीन) जोडला गेला तो जरासंध म्हणून ओळखला जातो. भीम आणि जरासंध यांच्या द्वंद्व युद्धामध्ये जरासंधाला मारलं तरी तो पुन्हा जीवंत होत असे. तेव्हा कृष्णाच्या सांगण्यावरून भीम त्याचे दोन तुकडे करून विरुद्ध दिशांना कधीही न जुळण्यासाठी फेकून देतो. हाच त्याचा मृत्यू होय. हा दुवा पकडून केतकर या पुराणकथेचा समकालीन जगण्याच्या संदर्भात अन्वयार्थ लावतात. जरासंधाच्या शरीराचे दोन तुकडे जरी विरुद्ध दिशेला फेकले असले तरी डावा भाग उजव्या बाजूला आणि उजवा भाग डाव्या

बाजूला जुळू शकत नाही म्हणून ठणकतोय. समकालातही डाव्यांबरोबर उजव्या भाषेत आणि उजव्यांबरोबर डाव्या भाषेत बोलल्याशिवाय त्यांना अर्थ कळत नाही. अनादी अनंत काळापासून सत्-असत्, धर्म-अधर्म, आत्मा-परमात्मा, जीवन-मृत्यू भौतिक-अभौतिक यांच्या संघर्षामध्ये सृष्टीचं ठणकणं सुरु आहे. विरुद्ध टोकांच्या एकत्र येण्याच्या धडपडीतून संघर्ष, संहार, विनाश, दुःख आणि विखंडन निर्माण होतं. ज्यातून अशांती, अस्थैर्य आणि अराजकच निर्माण होतं. तो माणसाचं अस्तित्त्व शेत आणि सायबर कॅफेट विभागलं गेलं आहे असं म्हणतो. त्याच्या गुजराती जिभेला हवा असतो मराठीचा स्पर्श आणि मराठी जिभेला गुजराती हा देखील सांस्कृतिक व्यवस्थेचा परिणाम आहे. ही दोन टोकं जुळल्याशिवाय एकविसाव्या शतकातलं जगणं एकरेषीय आणि सुकर होऊ शकत नाही. ही विरुद्ध टोकं ही त्याची एकसंधता आहे. पण प्रत्यक्षात आहे ती भेसळ.

केतकरांनी रंगवलेलं रावणाचं पात्र, त्याची सुवर्णनगरी आणि आजच्या मानवाची दश दशा हे एकूणच चित्र उठावदार, रंगीबेरंगी आणि आकर्षक आहे. रावणाची झगमगीत सुवर्णनगरी आणि चकचकीत मॉल यांच साधललं साम्य बेमालूम आहे. मॉलमध्ये दश दिशांनी आक्रमण करणाऱ्या जाहिराती, मोहात टाकणाऱ्या उपभोग घ्यायला लावणाऱ्या आणि बोट्यांच्या संवेदनातून मनातलं ओळखणारे वस्तूंचे क्लोज सर्कीट कॅमेरे सतत आपल्यावर नजर रोखून असतात. हे कॅमेरे म्हणजे आपल्या मनातील हव्यास, लोभ, स्वार्थ, स्पर्धा,

महत्वाकांक्षा होय. मानवी मनाचं स्खलन यातून दृश्य होते आणि या अनेक गोष्टींमध्ये माणसाची ऊर्जा विखंडित होते. मॉलमधल्या वर्तुळात सतत खुणावणाऱ्या वस्तूंमध्ये गुरफटलेल्या माणसाच्या दश दशा होतात. याचा वर्तुळाकार तुरंग असा उल्लेख करतात. कवी म्हणतो की, ही शोकांतिका एकमुखी रामाला कशी कळणार. त्यासाठी दशमुखी रावणच हवा. यातील उपरोधातून भौतिक सुखाच्या मागे लागलेल्या माणसातील रावणी वृत्ती दृश्य होते अशा तुरंगात सापडलेल्या माणसांची बॅबी कुठं शोधायची? मर्म नेमक्या कोणत्या भावनेत आहे? असा प्रश्न कवी करतो तेव्हा माणसाचे या सगळ्यातील विखंडनच सूचित होते. यातून मानवाने आपल्या अस्तित्वातील एकसंधता, सत्त्व आणि स्वत्व हरवल्याचे कळते. दहातोंडी हृदयाच्या, दहातोंडी काळोखात, वीस वेगळ्या अश्रूतून रडून रडून स्कीझोफ्रेनिक झालेलं काळीज या दहा तोंडाच्या दहा आत्म्यातून सोडव अशी विणवणी करतो. नाहीतर त्याला हताश होऊन सामुराईसारखी पोस्टमॉडर्न हाराकिरी करावी लागेल. शरीर, मन आणि आत्मा यांची एकात्मता भंग पावते तेव्हा व्यक्तिविकासच खुंटतो.

धर्म, परमेश्वर आत्मा, मोक्ष, कर्म या आत्मिक उन्नयन करणाऱ्या गोष्टी नव्या जीवनमूल्यांच्या संदर्भात कालबाह्य ठरू लागल्या आहेत. कारण त्यांच्या आकलनाच्या तऱ्हाही बदलल्या आहेत. वास्तवाशी फारकत झालेलं फार काळ जगण्यात टिकाव धरत नाही हा सृष्टीनियम आहे. जागतिकीकरणातील

कवी धर्माला आपल्या मापाचं बनवताना म्हणतो,

फूटून पूसारख्या वाहणाऱ्या श्रद्धाळू  
गर्दीलाही तो बापूपेक्षा जास्त किमतीचा  
वाटेनासा झालाय

मला तर तो फुकटच मिळालाय गरज नसताना  
प्रीमध्ये आलेल्या ऑफरसारखा बिनकामाचं  
सामान म्हणून

आणि त्याला पाळण्याची सक्तीही.

(हेमंत दिवटे:२०१२:०५९)

'सक्तीचा झालेला धर्म आणि पूसारखी वाहणारी आंधळी गर्दी त्याच्यासाठी लढताना कवी पाहतो तेव्हा तो या धर्मवाद्यांना आतंकवादी संबोधतो. तर हाच की ईश्वराची व्याख्या करतो की, ईश्वर/जो मॉलमध्ये माझ्या मनाच्या आकाराचे/कपडे शोधतोय/ईश्वर/जो कपड्यांच्या टिगासारख्या माणसातला /माणूस शोधतोय  
However, it is the religious stage which is the individual's highest achievement and is equivalent to the way of life of one who has embarked on what Jung calls individuation. (Casement Ann:Introduction:1998:69)

(हेमंत दिवटे:२०१२:४२) माणूस आणि परमेश्वर यांच्यातील ही फारकत आत्मिक विघटनाला दृश्य करते. समकालीन दृष्टीने होणारा हा पुनर्विचार मूळ विचारापासून फारकत झालेल्या वास्तवात समर्थनीय ठरतो. त्याचवेळी स्व च्या जगण्यासाठी नव्या मूल्यांची उभारणीही करतो जे त्याच्यासाठी सहज आणि सोपं असत नाही. परंतु धर्म हा माणसाला आत्मविकासासाठी गरजेचा असतो हे देखील आवर्जून नोंदवावे लागते. समकालाच्या दृष्टीने पाहता पूर्वीचं सुरक्षित

काही हरवलेल्याचं दुःख आणि जपण्याची सक्ती होत असल्याचा न्यूनगंड यातून धर्माचा पुनर्विचार करणे संयुक्तिक ठरणार नाही. वास्तवाचे पृष्ठस्तरीय आकलन कुचकामी ठरते. जागतिकीकरणाच्या रेट्याने अस्वस्थ झाल्या आणि गोंधळलेल्या लोकांकडून असे होणे शक्य असते. पुराणांनीही जीव, शीव आणि सृष्टी यांच्या एकात्मतेतून आत्मिक उन्नयनाचा मार्ग सांगितला आहे. त्यामुळेच भारतीय दर्शनांनी आज जागतिक पातळीवरही सर्वश्रेष्ठ प्रतिष्ठा मिळविलेली आहे. सुव्यवस्थित, संतुलित आणि निकोप सामाजिक, सांस्कृतिक पर्यावरणासाठी आजही या विचारांची गरज आहे हे नाकारता येत नाही.

To protect ourselves from such alienation we need to become caring society in which a humanitarian spirit prevails over excessively materialistic values. (Renu Sharma:102)

ग्लोबलायझेशनमधलं वातावरण हे भारतीय नैतिक विचारधारणेला, दर्शनांना तडा देणारं आहे. साथी राहणी उच्च विचारसरणी हे भारतीय जगण्याचं मूल्य आहे परंतु चंगळवादी जीवनशैलीने अनेक प्रलोभनांची आव्हानं भारतीय मूल्यसरणीसमोर उभी केली आहेत. ज्याला सामोरं जाण्यात अपयशी ठरल्यानं अनेक शारीरिक, मानसिक व सामाजिक समस्यांना सामोरं जावं लागतं आहे. यासाठी सर्वांचा पुनर्विचार होऊन नव्याने सुव्यवस्थित व संतुलित पर्यावरणासाठी प्रयत्नशील राहणं गरजेचं आहे. नाहीतर आजवर सृष्टीसोबत

वाढलेला माणूस एकटा पडण्याची शक्यता नाकारता येत नाही. क्षमतांचा विकास करताना त्याला मानवतेची जोड देणे ही आजच्या भारतीय समाजाची गरज आहे. आर्थिक विकास हा व्यक्ती, संस्कृती आणि सृष्टी यांना सोबत घेऊन गेला तर नव्या युगाचा योग्य दिशेने विकास होऊ शकतो.

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## जागतिकीकरणात स्त्री स्वातंत्र्याची वाटचाल

सारिका विष्णुदास मोहिते

संशोधक विद्यार्थिनी

डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ, औरंगाबाद.

### शोधनिबंध सारांश

स्त्री मुक्ती हा विचार चळवळीचं रूप घेऊन आपल्याकडे आला त्याला आज अनेक वर्षे उलटून गेली. आजही भारतीय साहित्यात स्त्री उपेक्षित आहे. "जागतिकीकरणात स्त्री स्वातंत्र्याची वाटचाल" या शोधनिबंधाद्वारे मराठी साहित्यातून स्त्रियांची वाटचाल कशी होती याचा शोध घेण्याचा प्रयत्न केला आहे. भारतातील स्त्रियांचा आवाज दाबला जातो हे वास्तव साहित्यात दिसून येते. जग कुठे आहे? हा प्रश्न सतत विचारला जातो. मात्र स्त्री कुठे आहे? या प्रश्नाचे उत्तर जागतिकीकरणात आम्हाला सापडत नाही म्हणून स्त्रीला वैचारिक देवाणघेवाणीचा हिस्सा बनता आलं पाहिजे. पण एकोणिसाव्या शतकाच्या उत्तरार्धात स्त्रियांना सामाजिक कार्यक्रमात प्रवेश नव्हता. व ज्यांनी पुढे येऊन साहित्यातून स्त्री स्वातंत्र्याचा पुढाकार घेतला अशा निवडक संदर्भांसह लेखकांनी मांडलेला हा विचार सदर शोधनिबंधात आहे.

### सारांश

19 व्या शतकाच्या उत्तरार्धात स्त्रीला शिक्षण मिळालं पाहिजे, तिला घरात व दारात पुरुषाइतकाच मान असला पाहिजे या संघर्षाकरिता सिध्द झालेला दिसतो. विवाह केव्हा करावा, नवरा वारल्यास पुनर्विवाह करावा की करू नये यासारखे आयुष्यातले अत्यंत व्यक्तिगत निर्णय घेण्याचं स्वातंत्र्य तिला असलं पाहिजे आसा आग्रह धरत स्त्रियांवरच्या जाचक निर्बंधाचे उच्चाटन करण्यासाठी वर उल्लेखलेली सारीच सुधारक मंडळी त्या काळात धर्मवादीच्या विरोधात बंडाचा झेंडा हाती घेऊन उभी असल्याचं चित्र पहायला मिळतं.

या सुधारक मंडळींनी घालून दिलेल्या वाटेवरून पुढे जात आणि आता स्वतःची म्हणून एक स्वतंत्र वाट या जागतिकीकरणाच्या युगात चोखाळत स्वातंत्र्यासाठी तिचा लढा आजही चालूच आहे.

### प्रस्तावना

वैदिक काळापासून विसाव्या शतकाच्या मध्यापर्यंत 'धर्म' नामक सत्तेचा वापर करून, धर्माचा आडोसा घेऊन पुरुषप्रधान संस्कृतीने स्त्रीला अपार दुःख दिलं ; पण, कूटलाच समाज एकाच अवस्थेत फार

काळ राहू शकत नाही. 'गत' हा त्याचा धर्म असतोच. एकोणिसाव्या शतकाच्या अखेरीस भारत ब्रिटिशांचा गुलाम झाला आणि पुरुषी गुलामगिरीतून मुक्त होण्यासाठी मदत करणारी ठरली. शिक्षणाच्या प्रसारामुळे तरुण पिढीला भोवतालचं भान आलं. स्त्रीच्या वाटचालीला आलेला अनन्वित छळ, अतोनात दुःख आणि त्याचा तिनं केलेला मुक्त स्वीकार ह्या तरुण पिढीला बंडखोरीची प्रेरणा देत राहिला. यातूनच स्त्रीवर अन्याय करणा-या अनिष्ट प्रथांविरुद्ध कर्वे, दुर्गा भागवत, कमलाबाई टिळक, कृष्णाबाई मोरे, अनसूया लिमये, गीता साने, विद्या बाळ अशी अनेक माणसं पुढे आली.

आजच्या जागतिकीकरणातही आनेक लेखक, कवी, समीक्षक यांनी स्त्री स्वातंत्र्याची वाटचाल कशी आहे हे आपल्या साहित्यातून प्रखरपणे मांडले आहे.

### विषयाची निवड :

आजच्या जागतिकीकरणात स्त्रीवर लादलेली बंधनं साहित्यात कशी पेरली आहेत याचा शोध घेणं, त्याची कारणमीमांसा करणं.

### संशोधनाचा उद्देश

1. साहित्यातील स्त्री-स्वातंत्र्याची वाटचाल याचा अभ्यास करणे
2. सध्याच्या वास्तव दर्शनाचा अभ्यास करणं
3. साहित्यातून मांडलेल्या संवेदनाचा अभ्यास करणे.

### संशोधन पध्दत

जागतिकीकरणात स्त्री स्वातंत्र्याची वाटचाल कशा स्वरूपात आहे याच्या संदर्भातील, संदर्भ ग्रंथ, मासिके, वर्तमानपत्रातील लेख याद्वारे जमा करणं. जागतिकीकरणात स्त्री स्वातंत्र्याची वाटचाल.

स्त्रीमुक्ती हा विचार चळवळीचं रूप घेऊन आपल्याकडे आला त्याला आज सहज 30 वर्षांहून अधिक काळ उलटून गेला. या 30 वर्षांच्या काळात हा विचार प्रत्यक्षात कसा येईल याकडे पुरुषप्रधान समाजव्यवस्थेनं सहानुभूतीनं पाहिल नाही. विसावें शतक

संपताना स्त्रीला तिचे जगण्याचे हक्क मिळावे म्हणून उपकारच होणे तर दूरच; पण, स्त्रीमुक्ती हा शब्दच समाजानं उपहासात्मक करून टाकला. स्त्रीमुक्ती या शब्दाची आणि त्यासाठी काम करणा-या स्त्रियांची समाज संधी मिळेल तेव्हा खिल्ली उडवत राहिला. तिला माणूस म्हणून जगायला मिळावं यासाठी कुठल्याही त-हेने पूरक न होता स्वातंत्र्यासाठी चाललेली तिची धडपड हास्यास्पद कशी ठरेल याची दूर उभं राहून वाट पाहत राहिला. तिच्याशी स्वतःचा काहीच संबंध नसल्यासारखा !

तरीही या उपहासाला थोडीही भीक न घालता स्त्री आज पाय रोवून उभी आहे. हे स्वातंत्र्य मिळवण्यासाठी तिनं केलेला प्रवास हा केवळ गेल्या 30 वर्षांतला नाही, तर गेली 125 वर्षे तिचा लढा चालू आहे.

समाजसुधारकांनी जनतेला नव्या विचारांची जाग वृत्तपत्रांच्या माध्यमातून आणली. तसेच ग्रंथरूपाने जनतेच्या डोळ्यात आंजन घालण्याचे काम केले.

लोकहितवादी आपल्या शतपत्रात म्हणतात "आपल्या लोकांमध्ये हा केवढा अनर्थ आहे की स्त्रियांस पती वारल्यावर पुनर्विवाह करू देत नाहीत. ईश्वराने स्त्री व पुरुष सारखे उत्पन्न केले व उभयतांचे अधिकार समान आहे असे असता पुरुषास पुन्हा विवाहास आज्ञा आणि स्त्रियांस मात्र मनाई हा केवढा जुलूम आहे..... आपल्या देशात योग्य वेळी शिक्षणाची दारं उघडली असती तर ही स्त्री परदेशात जाऊन 10 स्त्रीयाना विद्वान केली असती तर स्त्रीयांची स्वातंत्र्याकडे योग्यवेळी वाटचाल झाली आसती. परंतु आजच्या जगातही स्त्रियांची आशा जोखडातून मुक्तता झाली नाही." आगरकरही आपल्या वृत्तपत्रातून "केशवपनासारखा दुसरा हिडीस जुलूम नाही असं म्हणतात. विधवेवर इतका जुलूम करून तिला विद्रूप करून घरात कोंडून ठेवूनही वासनांध पुरुषाची ती शिकार होतच राहते. विधवांनी दुराचारी निघू नये म्हणून त्यांना आम्ही कारागृहात कैद्याप्रमाणे वागवतो असे असूनही उद्यान, रस्त्यावर व अनाथग्रहात लहान मुलांची प्रेते आणि सजीव मुले कोठून येऊन पडतात? असा वस्तुस्थितीवर झगझगीत प्रकाश टाकणारा आणि तितकाच खिन्न करणारा प्रश्न आगरकर करतात.

आगरकरांनी सुधारक मधून आनेक लेख लिहून स्त्रियांना मुक्त करण्यासाठी प्रयत्न केले.

जोतिराव फुले व सावित्रीबाई यांनी आपल्या घरावर, विधवांना इथे येऊन गुप्तपणे आणि सुरक्षीतपणे बाळंत व्हा, तुम्ही आपले मुला न्यावे किंवा इथे ठेवावे हे तुमच्या खुशीवर अवलंबून राहिल. त्या मुलांची काळजी हा अनाथश्रम घेईल, अशी पाटी लावली, ही नडलेल्या विधवांना किती दिलासा देणारी गोष्ट !

पंडिता रमाबाई आपल्या 'स्त्रीधर्मनीती' ग्रंथात म्हणतात "दुःस्थितीतून बाहेर पडण्याची आस मूळात स्वतःला असावी लागते. स्त्रियांना ती नव्हती की काय असे म्हणण्याइतपत त्या स्वतःच्या उत्कर्षाच्या संदर्भात उदासीन होत्या..... या देशातील 99 टक्के लोक स्त्रीशिक्षणाच्या विरुद्ध आहेत. स्त्रियांना समाजात कमी महत्त्वाचा दर्जा आहे हे त्यांना मान्यच नाही. येथल्या बायकांत कसली हिंमत कशाचा उत्साह-आकांक्षा नाही, धैर्य नाही, काही नाही. स्त्रियांना स्वतःला स्वतःच्या उत्कर्षाची आस नसणं, कशाचा उत्साह, आकांक्षा नसणे ही त्यांची मानसिकता पुरुषांनीच घडविलेली आहे."

ताराबाई शिंदे यांनी 'स्त्री-पुरुष तुलना' या ग्रंथातून पुरुषांना चांगलच धारेवर धरले आहे. या पुस्तकात त्यांनी नुसती स्त्री-पुरुषांच्या गुणावगुणांची तुलना केलेली नाही तर पुरुष स्त्रीला कसं वागवत होता, कसं गृहीत धरत होता हेही मांडलं आहे. स्त्रियांविषयी लिहिताना ताराबाई म्हणतात "स्त्रीधर्म म्हणजे काय? पतीची आज्ञा पाळणे, त्याचे मर्जीप्रमाणे वागणे, त्यांनी लाथा मारल्या शिव्या दिल्या, तरी सहन करणे." ताराबाईंची भाषा विलक्षण कडवट बनते. स्त्रियांना जर स्वतःच्या आणि समाजाच्या प्रगतीचे ध्येय साध्य करायचं असेल तर त्यांना प्रथम समाजात मिसळता आलं पाहिजे . परंतु आजही जगतिकीरणाच्या युगात स्त्री अनेक बंधनं घेऊन जगत असताना आपणाला दिसते.

### संदर्भ

1. स्त्री-पुरुष तुलना - ताराबाई शिंदे
2. लोकहितवादीकृत निबंध संग्रह -संपादक अ.का. प्रियोळकर
3. आगरकर वाङ्मय खंड 1,2 -संपादक नातू, देशपांडे
4. महात्मा फुले समग्र वाङ्मय -संपादक कीर, मालशे
5. स्त्री धर्मनीती -पंडिता रमाबाई
6. महापुरुषांच्या नजरेतून स्त्री -डॉ. मंगला आठवलेकर
7. लोकराज्य -जून-जुलै 2011

## 39.

## मराठी नाटकांचे चित्रपटातील रूपांतर!

शशिकांत चौधरी, कोल्हापूर.

महाराष्ट्र नाट्य वेडा आहे. मराठी माणसाचे नाट्यप्रेमच मुळात अफलातून असल्यामुळे मराठी रंगभूमीचा हा चालता, बोलता वसा आणि वारसा काळानुरूप बदलत आला आहे. बदल हे परिवर्तनाचे पहिले लक्षण आहे. मग तो बदल आचारात असेल, विचारात असेल, कलेतला असेल वा साहित्यातला असेल. पण तो डोळसपणे समजून घेणे महत्त्वाचे आहे. विष्णुदास भावे, अण्णासाहेब किल्लोस्कर, कृ. प्र. खाडिलकर या मंडळींनी मराठी नाट्यसृष्टीचा पाया बळकट केला. संगीत नाटकाच्या माध्यमातून मराठी माणसाचे मन आणि कान तयार करण्यात ही मंडळी यशस्वी ठरली. त्यांच्या लेखणीने मराठी नाटक गतीमान झाले. पण ते गतिमान करण्यात जे कलावंत पुढे आले, त्यांचे योगदान खूपच मोठे आहे. विशेषत बाल गंधर्व यांच्या सौंदर्याने, अभिनयाने, तत्कालीन मराठी रसिक घायाळ तर झालेच, पण फॅशनच्या क्षेत्रातले इंडियन आयडॉल म्हणूनच आजही त्यांच्या वेशभुषेमुळे, केश भुषेमुळे, अभिनय आणि त्यांच्या दर्दभरी गायनाकडे पाहिले जाते. नाटकाच्या दृष्टीकोनातून ज्यांनी त्यांना जवळून पाहिले, ती पीढी तर भाग्यवान होतीच पण आपली पिढी त्या लौकिक इतिहासाकडे आजही डोळसपणाने पाहते आहे, हे त्यांच्या व्यक्तिमत्त्वाचे मोठेपण आहे.

नाटक हा लाईव्ह परफॉर्मन्स आहे. हजारो प्रेक्षकांच्या साक्षीने ते घडते. अभिनयाचे, गायनाचे बारकावे आपल्याला पाहता येतात. पण चित्रपट माध्यमाचे तसे नाही. मराठी रंगभूमीवरच्या नाटकाचे पुढचे रूप, रूपांतर म्हणजे चित्रपट आहे. तसे म्हणाल तर चित्रपट हे पडद्यावरच्या नाटकाचे पुढचे स्वरूप आहे असे म्हटले तर वावगे ठरणार नाही. कारण प्रारंभीचे चित्रपट हे तत्कालीन सर्वसामान्य प्रेक्षकांना पडद्यावरचे नाटकच वाटत होते.

१९१२ ते १९३१ हा मराठी चित्रपट सृष्टीतल दोन दशकांचा काळ म्हणजे मुकपटाचा जमाना होता. एकीकडे मराठी नाट्यप्रेमी प्रेक्षक तन्मयतेने नाटक पाहण्यात रंगला होता. तर दुसरीकडे दादासाहेब फाळके सारखा माणूस मराठी रंगभूमीवरच्या प्रेक्षकांना खेचून घेऊन, त्यांना चित्रपटाच्या माध्यमाकडे आकर्षित करण्यासाठी प्रयत्न करित होता. तसे म्हणाल तर पाश्चिमात्यांच्याकडून स्वीकारलेली. ही कला,

मराठीत रूजविण्याचा पहिला प्रयत्न जर कोणी केला असेल तर तो त्यांनी. हे आवर्जून सांगावे लागेल. जसं कानडी नाटक पाहून विष्णुदास भावे यांना हा प्रयोग मराठी करता येईल. याची जाणीव झाली. नेमकी ती आणि तशीच जाणीव दादासाहेब फाळके यांनाही झाली होती, हे आवर्जून मान्यच करावे लागेल. त्यांना हातभार, पुढे प्रभातने आणि व्ही.शांताराम, भालजी पेंढारकर, मा.विनायक, अनंत माने, दिनकर द. पाटील, अशा असंख्य दिग्दर्शकांनी लावला आहे.

तसे म्हणाल तर शब्द हे कथा, कादंबरी, नाटकाचे माध्यम आहे. शब्द हे कादंबरी वाङ्मयात सर्वे सर्वा असतात. पण हेच शब्द नाटकाच्या माध्यमात, संवादाच्या जोडीने उभा राहतात, तर चित्रपट माध्यमात दृशांच्या भूमिकेतून हा बदल समजून घेणे इथे महत्त्वाचे आहे. कारण तत्कालीन प्रेक्षकांना नाटकाने आणि मुकपटाने रंगभूमीवर आणि पडद्यावर जे जे दिसते, ते ते पाहण्याची आणि कानावर जे जे पडते ते ऐकण्याची सवय लावली हे या दोन्ही माध्यमातले साम्य आहे.

नाटक हे प्रेक्षकांच्या समोर घडते. म्हणजे लाईव्ह परफॉर्मन्सच असे म्हणता येईल. तिथे एखादा संवाद वा गाणे वन्समोअर घेऊ शकता. रसिकांच्या टाळ्यांची दाद तो कलाकार वसूलही करतो.

पण चित्रपट माध्यमात ते शक्य नाही. कारण चित्रपट हा कॅमेऱ्याच्या माध्यमातून चित्रीत केला जातो. त्यामुळे नाटकातला जिवंतपणा चित्रपटात येत नाही. कारण प्रतिमा, प्रतिकांच्या माध्यमातून चित्रपट बोलतो. सशक्त प्रतिमा हे चित्रपटांचे तर सशक्त संवाद हे नाटकाचे माध्यम आहे. हे अभ्यासकांनी समजून घेणे महत्त्वाचे आहे.

लेखकाचे लेखनाचे काम जिथे संपते. तिथे दिग्दर्शकाचे काम सुरू होते. कुशल दिग्दर्शक नटांना सोबत घेवून, तालमतीच्या माध्यमातून, पाठांतरातून तो ते नाटक बसवून घेतो. त्यामुळे दिग्दर्शकाचे काम जिथे संपते, तिथे नटाचे काम सुरू होते. आणि मग नट प्रेक्षक यांच्यात जो खेळ सुरू होतो, तो अभिनयाच्या माध्यमातून होतो. कारण नाटकातला अभिनय हा हजारो प्रेक्षकांच्या साक्षीने घडत असतो. नटाला आपल्या भूमिकेला न्याय देताना प्रेक्षकांच्या मनावर अधिराज्य गाजवता येते.

भूमिका आवडल्याची पावती त्याला त्याच्या नजरेतून पहायला मिळते. मग ते नाटक शोकांतिक असो वा सुखांतिक. पण एका क्षणात त्याला त्याची पावती मिळते. अर्थात नाटकात हे शक्य आहे. चित्रपटात नाही. कारण कॅमेऱ्याच्या माध्यमातून टिपला जाणारा अभिनय हा मर्यादीत मंडळींच्या साक्षीने टिपला जात असतो. तिथे टेक, रिटेक वारंवार होतात. तुकड्य, तुकड्यांनी तो चित्रित केला जातो. त्यामुळे त्यात वारंवार बदल करता येतात. पण ही खेळी नाटक या माध्यमात चालत नाही. नाटक, चित्रपट ही दोन्ही माध्यमे दिग्दर्शकाचीच आहे. हे मात्र निर्विवादपणे सांगावे लागेल. चित्रपट माध्यम हे वास्तवतेच्या जवळ अधिक जाते. मूर्तिमंत वास्तव प्रेक्षकांसमोर उभा करू शकते. पण नाटक हे माध्यम हे शक्य होत नाही. नव्हे नाविण्यपूर्ण तंत्राची जोड दिली तरीही हे साध्य करता येत नाही. कारण नाटक माध्यमाला इथे मर्यादा असतात. पण चित्रपट माध्यम मात्र कौशल्यपूर्ण छायाचित्रण, प्रकाश योजना, दिग्दर्शक, प्रतिमा—प्रतिमांचा वापर करून एखादी निर्जीव वस्तूदेखील पडद्यावर सजीव करून दाखवण्यात यशस्वी होतो. यात तंत्रज्ञानाची जोड असते. हे लक्षात घेणे इथे महत्त्वाचे आहे.

नाटकावरून चित्रपट निर्मिती करणे किंवा चित्रपटावरून नाटक निर्माण करणे यात गैर कांही नाही. परिणामकारक आशय व्यक्त करण्यासाठी प्राप्त माध्यमांचा वापर आपण किती हुशारीने करतो, यावर त्याचे महत्त्व अवलंबून असते. चित्रपट हे प्रगत तांत्रिकतेतून जन्माला आलेले माध्यम आहे. दृकश्राव्यतेला ते प्राधान्य देणारे माध्यम आहे. पण नाटक माध्यम हे दीर्घ काळाच्या परंपरेतून, साहित्यिकांच्या पालन—पोषणातून विकसित झालेले माध्यम आहे. स्थल, कालाचे वेळेचे बंधन हे माध्यम तोडू शकत नाही. कारण रंगमंच हेच या माध्यमाचे घटना स्थळ आहे. आणि दोन—अडीच तास हाच त्यातला घटना काळ आहे. त्यामुळे वेळ काळाच्या बंधनामुळे नाटककार प्रेक्षकांच्या कल्पना शक्तीला आव्हान देत असतो. हे आव्हान चित्रपटाच्या माध्यमातून कुशल दिग्दर्शक, लोकेशन, छायाचित्रण, या माध्यमातून चित्रीत करित असतो. ध्वनी—प्रकाशाचा वापर सहजतेने करित असतो. त्यामुळे टेक, रिटेकचा वापर करित हे माध्यम सलग निर्माण केलेली, तुकड्य तुकड्यांनी जोडलेली सलग प्रिंट प्रेक्षकांना खेळवून ठेवण्यात यशस्वी होते. तर नाटक लाईव्ह परफॉर्मन्स देण्यात यशस्वी होते. दोन्हीही माध्यमांत दृकश्राव्याचा वापर केला असला तरी

प्रेक्षकांच्या समोर घडणारे नाटक आणि नाटकाचे पडद्यावरचे रूप जाणून घेणारे प्रेक्षक यात फरक हा राहतोच. कारण चित्रपट हे पडद्यावरच्या नाटकाचे पुढचे रूप आहे. स्वरूप आहे. रूपांतर आहे. या दृष्टीने विचार करता, एका शतकाच्या इतिहासात नाटकावरून जे चित्रपट निर्माण, रूपांतरित झाले, त्यांची यादी मी सोबत देत आहे. त्यावर नव्या संशोधकांनी संशोधन करणे गरजेचे आहे, हे आवर्जून सांगावेसे वाटते.

१९१२ ते १९३१ हा मुकपटांचा जमाना होता. त्या कालखंडात १२ मराठी नाटकांचा आधार घेवून चित्रपट निर्मिती झाली आहे. त्यात दोन संस्कृत नाटकांचा समावेश आहे. एक इंग्रजी नाटक आहे. आणि तीन मराठी कादंबरींचा आणि दोन खंड काव्यांचा आधार घेवून चित्रपट निर्मिती झाली आहे.

त्यामुळे एकूण पंधरा नाटके, तीन कादंबऱ्या, आणि दोन खंड काव्यांचा आधार घेवून चित्रपट निर्मिती, मुकपटाच्या जमान्यात झाली. अर्थात हा काल खंड २१ वर्षांचा आहे. त्यामुळे नाटक माध्यमाचा आधार घेवून चित्रपट निर्मिती होणे हेच या कालखंडाचे फलीत होते, असे म्हटले तर वावगे ठरू नये.

७४ वर्षांच्या कालखंडात मराठी चित्रपटात तांत्रिक बदल होत राहिले. हे जरी खरे असले तरी या कालखंडात ही मराठी चित्रपट दिग्दर्शकांनी २३ मराठी नाटकांचा, शेक्सपियरच्या ३ इंग्रजी नाटकांचा, २ संस्कृत नाटकांचा, १ बंगाली नाटकाचा आणि १ रशियन कथेचा आधार घेवून चित्रपट निर्मिती केली आहे. त्यामुळे एकूण २९ नाटके आणि १ रशियन कथा यांचा आधार मराठी चित्रपट सृष्टीने घेवून आपली चित्रपट निर्मिती केल्याचे दिसून येते. तर याच कालखंडात २७ कादंबऱ्या, ३ आत्मकथा, आणि ३ चरित्रांचा आधार घेवून चरित्रात्मक चित्रपटांची निर्मिती केली आहे. अर्थात हा आढावा देण्या पाठीमागचा माझा हेतू प्रांजळ आहे. नव्या पिढीने नविन विषय घेवून संशोधन करावे. ही या मागची माझी प्रांजळ धारणा आहे. विषयाच्या अनुषंगाने चित्रपटांची यादी मी दिली आहे. त्याचा नव्या संशोधकांनी जरूर विचार करावा. आणि आपले संशोधन करावे. आणि त्यांना मार्गदर्शन करणाऱ्या गाईडनीही आपली दृष्टी व्यापक ठेवून त्यांना सहकार्य केले तर नवे संशोधनही तितकेच सखोल आणि व्यापक होईल, याची खात्री वाटते.

मुक पट — नाटक

सन	चित्रपट	दिग्दर्शक	नाटक—लेखक
१९१२	भक्त पुंडलीक	दि.दादासो तोरणे	पुंडलीक ले—रामराव बाळकृष्ण किर्तीकर
१९१५	नारायण पेशव्यांचा वध	श्री.ना.पाटणकर	श्रीमान नारायणराव पेशवे ले—हरिपंत पंडीत
१९१९	कच देवयानी	श्री.ना.पाटणकर	सं.विद्याहरण काकासो खाडीलकर
१९२०	सिता स्वयंवर	श्री.ना.पाटणकर	सिता स्वयंवर विष्णूदास भावे
१९२२	द्रौपदी स्वयंवर	विष्णुपंत दिवेकर	स्वयंवर कृ.प्र. खाडीलकर
	महाश्वेता	श्री.ना.पाटणकर	कादंबरी—बाळभट्ट — संस्कृत नाटक
१९२३	शारदा अर्थात कन्या विक्रय	मामा निरंतर	शारदा — गो.ब.देवल
१९२६	ताई तेलीण ऐतिहासिक	नानासो सरपोतदार	ताई तेलीण अच्युत बळवंत कोल्हटकर
	तोतयाचे बंड	नानासो सरपोतदार	तोतयाचे बंड —न.चि.केळकर
१९२८	जगद्गुरू श्रीमद शंकराचार्य	पार्श्वनाथ आळतेकर	शंकर दिग्विजय अण्णासो किल्लोस्कर
१९२९	राज संन्यास	पांडुरंग तलेगिरी	राजसंन्यास— रा.ग. गडकरी
	वसंत सेना	दादासाहेब फाळके	मृच्छ कटीक — शुद्रक — संस्कृत
१९३०	रक्ताचा मुकुट — खुनीताज	पांडुरंग तलेगिरी	मॅकबेथ — शेक्सपिअर — इंग्रजी
	शिवसंभव	के.पी.भावे	
१९३०	चंद्रसेना	व्ही.शांताराम	चंद्रसेना—पु.भा. डोंगरे
१९३२	माया मच्छिंद्र	व्ही.शांताराम	मणी शंकर गुजराती नाटकाचा सिध्द संसार, मराठी रूपांतर
१९३४	शककर्ता शिवाजी	नागेंद्र मुद्दुमदार	आमचे इर्मान
१९३५	चंद्रसेना	व्ही.शांताराम	चंद्रसेना—पु.भा. डोंगरे
१९३७	साध्वी मीराबाई	बाबुराव पेंटर	अमृत सिध्दी — वसंत शांताराम देसाई
१९३८	ज्वाला	मा.विनायक	मॅकबेथ — शेक्सपिअर — इंग्रजी
१९४१	पैसा	जी.पी.पवार	पैसाच पैसा माधव जोशी
	म्युनिसिपालीटी — स्थानिक स्वराज्य	बाबुराव आपटे	म्युनिसिपालीटी — माधव जोशी
१९४२	वसंत सेना	गजानन जागीरदार	मृच्छ कटीक — शुद्रक — संस्कृत
१९४८	मोरूची मावशी	आचार्य अत्रे	चार्लीज ऑट— इंग्रजी
१९४९	ब्रह्म घोटाळा	आचार्य अत्रे	लग्नाची बेडी — आ.अत्रे
१९६४	या मालक	नंदू खोटे	निशिकांताची नवरी — आनंत काणेकर
१९७१	शांतता कार्ट चालू आहे	सं.सत्यदेव दुबे	शांतता कार्ट चालू आहे— विजय तेंडूलकर
१९७७	घाशीराम कोतवाल	कृष्णन हरिहरण इतर तीन	घाशीराम कोतवाल — विजय तेंडूलकर
१९८६	पुढचं पाऊल	राजदत्त	पर्याय— जयवंत दळवी
	माझ घर माझा संसार	राजदत्त	माझ घर माझा संसार — रत्नाकर मतकरी
१९९०	घाबरायचं नाही	व्ही.के.नाईक	टायमींग ऑफ शिरू — शेक्सपिअर — इंग्रजी
१९९१	चौकट राजा	संजय सुरकर	बॉनसाय

१९९२	हाच सूनबाईचा भाऊ	पुरू षोत्तम बेर्डे	लहान पण देगा देवा — बाळ कोल्हटकर
१९९३	वजीर	संजय रावल	वजीर— उज्वला ठेंगडी
२००६	मातीच्या चुली	सुरेश मांजरेकर	महेशमा जावेकराच्या नाटकावर आधारीत
२००८	गाढवाचं लग्न	राजू फुलकर	गाढवाचं लग्न — हरिभाऊ वडगांवकर
२०१३	श्रीमंत दामोदर पंत	कैदार शिंदे	श्रीमंत दामोदर पंत — कैदार शिंदे
	कुमारी गंगुबाई नॉन मॅट्रीक	राजेश देशपांडे	कु.गंगुबाई नॉन मॅट्रीक— राजेश देशपांडे
	नारबाची वाडी	आदित्य सरपोतदार	मनोज मित्रांच्या बंगाली नाटकावर आधारीत
	कठ्थर काळजात घुसली	सुहास भावे	कठ्थर काळजात घुसली— पुरूषोत्तम दारव्हेकर
	नटसम्राट	महेश मांजरेकर	नटसम्राट — वि. वा. शिरवाडकर

## मुक पट — कादंबरी

सन	चित्रपट	दिग्दर्शक	नाटक—लेखक
१९२३	सिंहगड	बाबूराव पेंटर	गड आला पण सिंह गेला — ह. ना.आपटे
१९२४	राणा हमीर	बाबूराव पेंटर	लंछित चंद्रमा — ह.ना.आपटे
१९२७	सावळ्या तांडेल	के.पी.भावे	शिवाजीचे आरमार उर्फ सावळ्या तांडेल — नाथ माधव

## बोल पट

सन	चित्रपट	दिग्दर्शक	नाटक—लेखक
१९३७	हृदयाची श्रीमंती	बाबूराव पेंटर	हृदयाची श्रीमंती
१९३८	देवता	मा.विनायक	रिकामा देव्हारा — वि.स.खांडेकर
१९३९	सुखाचा शोध	पार्श्वनाथ आळतेकर	सुखाचा शोध — वि.स.खांडेकर
१९४२	सावळ्या तांडेल	मधुकर बावडेकर	शिवाजीचे आरमार उर्फ सावळ्या तांडेल — नाथ माधव
१९५३	गावगुंड	वसंत कुलकर्णी	गावगुंड — ग.ल. ठोकळ
१९५४	रेशमाच्या गाठी	राजा ठाकूर	रेशमाच्या गाठी— द.र.कवठेकर
१९६२	वैजयंता	—	वैजयंता — अण्णा भाऊ साठे
१९६३	फकिरा	कुमार चंद्रशेखर	फकिरा — अण्णा भाऊ साठे
१९६९	टिळा लावते मी रक्ताचा	वसंत पेंटर	अण्णा भाऊ साठे
	डोंगराची मैना	अनंत माने	माकडीचा माळ — अण्णा भाऊ साठे
१९७०	वारणेचा वाघ	वसंत पेंटर	वारणेचा वाघ — अण्णा भाऊ साठे
	आई आहे शेतात	प्रभाकर नायक	आई आहे शेतात — अण्णा भाऊ साठे
१९७४	कार्तिकी	दत्ता माने	कार्तिकी— र.वा. दिघे
	यशोदा	भाई भगत	यशोदा— श्री.ना. पेंडसे
	अशी ही साताच्या तन्हा		अलगूजा — अण्णा भाऊ साठे
१९७५	जोतिबाचा नवस	कमलाकर तोरणे	पद्मजा — बाबा कदम
	घर गंगेच्या काठी	माधव भोईटे	घर गंगेच्या काठी — जोत्सना देवधर
१९७७	चानी	व्ही.शांताराम	चानी — चि.त्र्यं. खानोलकर
१९७९	सिंहासन	जब्बार पटेल	मुंबई दिनांक सिंहासन — अरूण साधू
१९८०	गारंबीचा बापू	बाबा माजगांवकर	गारंबीचा बापू— श्री.ना. पेंडसे
१९८१	उंबरठा	जब्बार पटेल	बेघर— शांता निसळ
१९८६	खरा वारसदार	बिपीन वर्ती	स्वयं सिध्दा—बंगाली
१९८९	कळत न कळत	कांचन नायक	शुन्याची व्यथा — शकुंतला गोगटे
१९९३	भरला हा मळवट रक्ताने	प्रदीप हळदणकर	बळी— अनंत तिबिले
१९९४	सुर्वता	रामदास फुटाणे	कुणाच्या खांद्यावर— बा.ग.केसरकर
	भस्म	पुरूषोत्तम बेर्डे	भस्म— उत्तम बंडू तुपे
	वारसा लक्ष्मीचा	मधुकर पाठक	लक्ष्मीबाई भ्रतार वासुदेव — मधुकर पाठक

१९९५	बनगरवाडी	अमोल पालेकर	बनगरवाडी — व्यंकटेश माडगूळकर
	लिमीटेड माणुसकी	नचिकेत पटवर्धन	शितयुध्द सदानंद
२०००	सत्ताधिश	यशवंत भालकर	ज्वाला मुखी — अनंत तिबिले
२००४	आभाळाची सावली	भास्कर जाधव	आधार शिला—शोभा राऊत
२००७	डोह	पुष्कराज परांजपे	काळेशार पाणी—ह. मो.मराठे
२००८	वावटळ	शिवाजी लोटन पाटील	के.फाईव्ह— आनंत सामंत
	जोगवा	राजीव पाटील	चौडक, भंडार भोग, राजन गवस, 'दर्शन' कथा चारूता सागर
	निशानी डावा अंगठा	पुरूषोत्तम बेई	निशानी डावा अंगठा— रमेश इंगळे— उत्तरादकर
२००९	रीटा	रेणुका शहाणे	रीटा वेलीणकर— शांता गोखले
	नटरंग	रवि जाधव	नटरंग — आनंद यादव
२०११	शाळा	सुहास डहाके	शाळा— मिलींद बोकील
२०१२	आम्ही का तिसरे	रमेश मोरे	आम्ही का तिसरे — पारू मदन नाईक
२०१३	७२ मैल एक प्रवास	राजीव पाटील	७२ मैल— डॉ.अशोक व्हटकर
	भरला हा मळवट रक्ताने	प्रदीप हलदळकर	बळी— अनंत तिबिले
२०१४	दुनियादारी	—	दुनियादारी — सुहास शिरवळकर

## आत्मकथा — चरित्र

सन	चित्रपट	दिग्दर्शक	नाटक—लेखक
१९८२	अत्याचार	भास्कर चंदावरकर	बलुत— दया पवार
२००२	कोल्हाट्यचं पोरं	एस.एम.रंजन	कोल्हाट्यचं पोरं — डॉ.किशोर शांताबाई काळे
२०१०	मी सिंधुताई सपकाळ	अनंत महादेवन	मी वनवासी— सिंधुताई सपकाळ
२०१५	बाल गंधर्व	सुहास भावे	बाल गंधर्व— अभिराज भडकमकर—टिळकांचे
२०१५	लोकमान्य गंगाधर टिळक	सुहास भावे	टिळकांचे चरित्र

40.

## जागतिकीकरण आणि स्त्रीवादी साहित्य

डॉ. शर्मिला बाळासाहेब घाटगे

जागतिकीकरण ही एकछत्री संज्ञा आहे. या संकल्पनेत अनेक लहान-मोठे घटक आणि त्यांचा एकत्रित होणारा परिणाम यांचा समावेश होतो. हे सगळे घटक भांडवलशाही संबंधित ठरतात. त्यांचा विश्वव्यापी मुळतः संचार हे त्यांचे प्राथमिक गृहीतक आहे. मनुष्यबळ, वित्तीय भांडवल, नैसर्गिक संसाधने आणि राजकीय सत्ता हे चार भांडवलाचे घटक आणि त्याद्वारे होणारे आर्थिक, राजकीय, सामाजिक, सांस्कृतिक आणि तंत्रज्ञान आणि वैज्ञानिक परिवर्तन हे त्यांचे होणारे परिणाम अशा 4 ग 4 च्या मैट्रिक्समध्ये त्यांचे सोपे विश्लेषण करता येते. मराठी भाषेत खाऊजा म्हणजे खाजगीकरण, उदारीकरण आणि जागतिकीकरण तर इंग्रजी भाषेत एल.पी.जी. म्हणजे लिबर लायझेसन, प्रायव्हरालायझेसन आणि ग्लोबलायझेसन. "जागतिकीकरण म्हणजे आर्थिक प्रभुत्वाची स्पर्धा, जागतिकीकरण म्हणजे कंपनी सरकार, जागतिकीकरण म्हणजे गरीब देशातील नैसर्गिक संसाधने गिळंकृत करण्याचा मुक्त परवाना. जागतिकीकरण म्हणजे नववसाहतवाद. जागतिकीकरण म्हणजे आर्थिक साम्राज्यशाही. जागतिकीकरण म्हणजे बहुराष्ट्रीय कंपन्यांना मिळालेला शब्दांचा दर्जा. नेशन टेस्ट. जागतिकीकरण म्हणजे अमेरिकनायझेसन. जागतिकीकरण म्हणजे टेक्नॉलॉजिकल टेररिझम. तंत्रवैज्ञानिक दहशतवाद, जागतिकीकरण म्हणजे पाश्चात्यीकरण. जागतिकीकरण म्हणजे मार्केट फंडामेंटॅलिझम या सगळ्यांचा एकत्रित आविष्कार म्हणजे मार्केट. गेल्या दोन दशकात जगाचे नियंत्रण करणारा आणि जग चालवणारे सर्वात महत्त्वाचे हत्यार म्हणजे मुक्त व्यापार ही संकल्पना विचारव्यूहाच्या केंद्रस्थानी आली आहे. मार्केट हे नव्या जगाचे सुत्रधार झाले आहे. 'झायडिंग फोर्स' झाला आहे." 1

भारत हा देश लोकसंख्येने मोठा असल्यामुळे एक मोठी बाजारपेठ म्हणून ओळखली जाऊ लागली. जगभरातील अनेक लहानमोठ्या कंपन्या आपल्या वस्तू आणि उत्पादने निर्मिती करण्याच्या उद्देशाने भारतात स्थिरावू लागल्या. 'खुली मुक्त अर्थव्यवस्थेचे' धोरण भारताने अवलंबिले होते. या धोरणामुळे अनेक

उद्योगधंद्यांच्या अस्तित्वाचा प्रश्न निर्माण झाला. पारंपारिक व्यवसाय करणा-या लोकांचे व्यवसाय संपले. बेकारी वाढू लागली. शेतमजूर, कामगार, कारागीर यांना कामधंदे मिळनात. नवीन माहितीतंत्रामुळे जुन्या पारंपारिक गोष्टी नष्ट होवू लागल्या. नवनवीन माहितीतंत्रे अवगत होऊ लागली. लोकांमध्ये वैज्ञानिक दृष्टी जागृत होऊ लागली. पारंपारिक श्रद्धा, संस्कृती आणि जुन्या परंपरा यांना फार मोठे धक्के बसले. परकीय कंपन्यांना मात्र भरमसाट नफा मिळू लागला. देशातील छोटे व्यवसाय उद्धवस्त झाले. प्रा. रंगनाथ पटारे म्हणतात, "जागतिकीकरणाची झिंग आणि माहिती तंत्रज्ञान हंगामा व या सा-यात गरीबाची गरिबी किंवा शोषितांचं शोषण नष्ट होण्याऐवजी तो गरीब अन् शोषितच नष्ट केले जाते." 2

विख्यात माध्यमतज्ज्ञ 'मार्शल मॅकलुहान' यांनी 'ग्लोबल व्हिलेज' ही संकल्पना मांडली होती. (वॉर अँड पीस इन द ग्लोबल व्हिलेज 1968: अंडरस्टँडिंग मीडिआ, 1964). मॅकलुहान यांनी 'अंडरस्टँडिंग मीडिआ' या ग्रंथात इलेक्ट्रॉनिक तंत्रज्ञान हे आपल्या दृक आणि ध्वनी या संवेदनाचा विस्तार आहे असे म्हटले होते. जगभरातील माणसे टेलिफोन, रेडिओ, टेलिव्हिजन आणि कॉम्प्युटर या माध्यमाद्वारे जोडली जाऊ लागली. वेगवेगळ्या ठिकाणच्या बातम्या आणि अनेक घटना, प्रसंग आपण बसलेल्या ठिकाणीच पाहू लागलो. त्यामुळे जग हे एखाद्या छोटयाशा खेडयासारखे आवाक्यातले बनले आहे असे मॅकलुहानने म्हटले होते.

आजच्या जागतिकीकरणाचे स्वरूप हे आर्थिक निकषावर अवलंबून आहे. नफा आणि अधिक नफा हे एकच उद्दिष्ट आले. विकसित देशांनी विकसनशील आणि अविकसित राष्ट्रांवर लादलेला एक हुकमी पत्ता आहे. 1991 साली परकीय चलन संपुष्टात आल्यानंतर भारत देशाने विश्व बँक आणि 'आंतरराष्ट्रीय नाणेनिधी' यांच्याकडून पाचशे कोटी डॉलरची मदत मागितली. परंतु या मदतीच्या बदल्यात, '30 डिसेंबर 1994 रोजी भारताने व्यापार आणि जकात या संबंधीच्या बहुराष्ट्रीय ठरावावर (Madsy Bjko fdaok General Agreement



of Trade and Tariff – GATT) सह्या केल्या व

1) आयातीवर कर लादण्याचा शासनाचा हक्क कमी करून आयात कर ठरविण्यासाठी नाणेनिधीची परवानगी घेणे.

2) सिंचन, कीडनियंत्रण आणि संशोधन ही क्षेत्रे वगळता इतर बाबतीत अनुदान कमी करणे.

3) पेटंट ट्रेडमार्क आणि कॉर्पोराईट या संबंधीचे फायदे बदलणे.

4) विदेशी गुंतवणूकीवर बंधने घालण्याचे अधिकार नष्ट करणे.

5) रस्ते, वीज, पाणी यावर शासनाकडून दिल्या जाणा-या सबसिडीत कमी करणे.

अशा प्रकारच्या जाचक अटी मान्य केल्या. भारताने खुल्या अर्थव्यवस्थेचे धोरण स्वीकारले. पण त्याचे दूरगामी परिणाम शेती व व्यवसायावर दिसून येऊ लागले. शहर हे लोकांचे आकर्षण बनले. रोजगाराच्या अपेक्षेने शहराकडे येणा-या लोकांचा ओढा वाढत निघालेला दिसून येतो. त्यांच्याकडून जादा कामे करून घेतली जाऊ लागली. मोबदला मात्र कमीच. पुरुषांच्या बरोबरीने स्त्रिया ही कामे करू लागल्या. मात्र त्यांना कुशल कामगाराचा दर्जा आणि मजूरी नाकारली गेली. कुपोषण अनारोग्य आणि सगळ्यात महत्त्वाचे म्हणजे त्या शोषणाला बळी पडू लागल्या. असुरक्षितता निर्माण झाली. भारतात जागतिकीकरणामुळे उत्पादनाच्या स्पर्धेत जाहिराती प्रचंड मोठ्या प्रमाणावर होऊ लागल्या. लोकांना भासमय जग दिसू लागले. या जाहिरातीच्या वातावरणात स्त्री एक प्रेक्षणीय वस्तू मानली जावू लागली. तिच्या शारीरिक सौंदर्याला आणि देहाला अधिक महत्त्व प्राप्त होऊ लागले. म्हणूनच आज फॅशन शो आणि सौंदर्य स्पर्धा (कमीत कमी कपड्यांवर) यांना उधाण आलेले दिसते.

जागतिकीकरणात दारिद्र्यरेषेखालील लोकसंख्यांची गणती कमी न होता ती वाढत चाललेली दिसते. त्यामुळे अर्धशिक्षित, अशिक्षित आणि बेकारी यांची संख्या वाढली. अभियांत्रिकी, वैद्यकिय आणि सेवा क्षेत्रातील प्रशिक्षणाच्या अनेक संधी शहरात उपलब्ध झाल्या. पण विनाअनुदानित या तत्वांमुळे शिक्षणाचे बाजारीकरण झाले. सर्वसामान्यांना शिक्षण परवडेनासे झाले. शिक्षणक्षेत्र राजकीय क्षेत्राशी संबंधित झाले. राजकीय नेत्यांचा शिक्षण संस्थांमध्ये हस्तक्षेप वाढला. या जागतिकीकरणात सर्वात मोठी गळचेपी झाली ती शेतकरी वर्गाची. राष्ट्रीय महामार्ग, विशिष्ट उद्योगधंदे आणि

विशेष आर्थिक क्षेत्र यासंबंधी शेतक-यांच्या जमिनी मोठमोठ्या उद्योगधंदेवाल्यांनी अतिक्रमण करून काढून घेतल्या. शेतक-यांना पाणीपुरवठा अभाव, विजेचे भारनियमन, शेतमालास योग्य नसलेला भाव, बियाणे आणि खते यामधील फसवणूक आणि नापिकी यामुळे शेतकरी हतबल झाला. शेतक-यांच्या आत्महत्या वाढल्या. जागतिकीकरणात पाश्चात्य संस्कृतीचा प्रभाव पडू लागला. लोकांचे दैनंदिन जीवनातील भौतिक वस्तू आणि सुखसोयी यांचे प्रमाण वाढले. वेगवेगळे 'डे' साजरे होऊ लागले. टी.व्ही., मोबाईल, इंटरनेट यांची अतिक्रमणे झाली. कुटुंबसंस्थेवर फार मोठ्या प्रमाणावर टी.व्ही. या माध्यमाचा प्रभाव पडलेला जाणवू लागला. प्रेमविवाह, घटस्फोट, हुंडयासाठी छळ, करिअरला महत्त्व, उशीरा लग्न आणि अविवाहित राहणे यांचे प्रमाण वाढले. पाळणाघर, वृद्धाश्रम, अनाथआश्रम यांची संख्या वाढली. भारतीय संस्कृतीचा मूळ आधारस्तंभ कुटुंबसंस्था आहे. त्यामुळे कुटुंबसंस्था ढासळत निघाली तर भारतीय संस्कृती उद्धवस्त व्हायला वेळ लागणार नाही. या तंत्रज्ञान आणि इलेक्ट्रॉनिक माध्यमांमुळे आजची तरुण पिढी चंचल विचार न करणारी एकलकोंडी एकाग्र न होणारी, कष्ट करण्यास प्रवृत्त नसलेली पिढी तयार होत आहे. माणसाला जगण्यासंबंधी काही धारणा, मूल्ये आणि दृष्टिकोन असावा लागतो. सत्य, अहिंसा, दया, क्षमा, शांती आणि समता, स्वातंत्र्य, बंधुता, न्याय, माणुसकी या नव्या मूल्यांचा -हास होत आहे. माणूस असंवेदनशील बनत निघाला आहे.

उद्योगधंद्याच्या क्षेत्रात भांडवलदार आणि कामगार हा एक वर्ग निर्माण झाला, तर गरीब हे गरीबच राहिले. श्रीमंत हे श्रीमंतच होत निघाले. अशी विषमतेची दरी जागतिकीकरणामुळे निर्माण झाली. ही विषमता फक्त भारत देशाची नसून असे अनेक विकसनशील देश जागतिकीकरणाच्या महाकाय प्रलयात सापडलेले आहेत. जागतिकीकरण हे ख-या अर्थाने साम्राज्यवाद आणि वसाहतवादाचे खरे स्वरूप आहे. त्यामध्ये श्रीमंत आणि भांडवलदार हे देशांची मालकीपणा आणि वर्चस्व गाजवण्याची वृत्ती दिसून येते.

जागतिकीकरणामुळे निर्माण झालेल्या अनेक गरीब, शोषित आणि स्त्री वर्गाचा थेट संबंध आहे. परंतु शोषित, गरीब, श्रमिक आणि स्त्री वर्ग समाजाच्या तळाशी असणारा हा वर्ग जागतिकीकरणामुळे अधिक भरडून जात आहे. स्त्री वर्गाचे देखील शोषण अनेक मार्गांनी होऊ लागले. या शोषणचे सर्वकष रूप

जागतिकीकरणात कसे प्रकट होते हे स्त्रीवादी साहित्याने प्रकर्षाने समोर मांडले आहे.

स्त्रीवाद ही स्त्रियांचे आर्थिक, सामाजिक, लैंगिक, सांस्कृतिक पातळ्यांवर शोषण कसे होते ते उलगडून दाखविणारी व त्याविरुद्ध लढा उभारणारी एक वैचारिक चळवळ आहे. ही संकल्पना अस्मितेच्या लढयातून उत्क्रांत झाली असून समाजातील प्रत्येक स्तरांवर स्त्रीला एक माणूस म्हणून जगण्याचा मूल्ययुक्त हक्क प्राप्त करून घेण्यासाठी ती एक जाणीवपूर्वक लढली जाणारी ही राजकीय लढाई आहे. डॉ. मंगला वरखेडे म्हणतात, "दुस-याच्या आनंदात आपला आनंद माननारी आत्मसर्मपणाची भूमिका स्त्रियांमधल्या निसर्गदत्त सहजीवनाच्या ओढीला उदात्त तत्वज्ञानाचे रूप देते. तसेच अपत्यनिर्मिती हे स्त्रीच्या गुलामीचे कारण नसून ते स्त्रीत्वाच्या श्रेष्ठत्वाचे लक्षण आहे अशी भूमिका घेवून शांततामय सहजीवनाचा पुरस्कार करणारी आत्मसर्मपणावादी मवाळ मांडणी हे स्त्रीवादाचे एक टोक आहे. या उलट स्त्रीशक्तीवादी स्त्रीवादाची भूमिका आहे. समर्थ व्यक्तीच, समर्थ समाज निर्माण करू शकतात. ही भूमिका घेऊन स्त्रियांनी आपल्या सामाजिक स्थानासाठी आर्थिक स्वावलंबनाचा मार्ग अवलंबून समर्थ पर्याय अवलंबावा. आपल्या कर्तृत्वाच्या जोरावर सर्व प्रकारच्या पुरुषसत्ताक अवडंबरांना आव्हान द्यावे आणि शिक्षण, रोजगार, राजकीय सत्ता या सर्व क्षेत्रातल्या हक्कांसाठी संघर्ष करावा. स्त्रियांच्या वाट्याला आलेल्या दुय्यमत्वाला नकार देवून स्त्री शक्तीचे दर्शन घडविणारी संघर्षशील भूमिका हे स्त्री शक्तीवादी स्त्रीवादाचे दुसरे टोक सांगता येईल." 3

इंग्लमध्ये 1792 साली मेरी वुलस्टोन कापट यांनी (The Vindication of Women) या ग्रंथात स्त्रियांच्या हक्कांचे समर्थन करणारी वैचारिक मांडणी केली. तर 1848 मध्ये गुलामगिरीविरुद्धच्या लढयात सहभागी झालेल्या स्त्रियांनी स्त्रियांच्या हक्काचा जाहिरनामा घोषित करून मालमत्तेत समान वाटा, शिक्षण व रोजगाराच्या समान संधीची मागणी केली. 1890 मध्ये 'सफ्रेजेट' चळवळीने स्त्रियांना मतदानाचा अधिकार असावा अशी मागणी केली. जो प्राप्त होण्यासाठी 52 वर्षे लागली. 1869 साली 'जॉन स्टुअर्ट मिल' यांनी 'सब्जेक्शन ऑफ वुमन' या ग्रंथात विवाह संस्था ही स्त्रियांच्या स्वातंत्र्यातली धोंड कशी आहे याविषयी चर्चा करून एकूणच पुरुषसत्ताक मूल्यव्यवस्थेला प्रश्नांकित केले. 'सिमॉन दि बुद्धाच्या'

'द सेकंड सेक्स' या ग्रंथाने 'स्त्री' स्त्रीत्वाची वेगळी ओळख करून दिली. 1960 नंतर अमेरिकेत National Organization for Womens equity action league इत्यादी संघटना निर्माण झाल्या. 1970 च्या सुमाराला स्त्रीवादी चळवळीच्या एका वेगळ्या गटाने अधिक आक्रमकपणे लढा दिला व या चळवळीला स्त्री मुक्तीवादी चळवळीचे रूप प्राप्त झाले. 'रेड स्टॉकिंग्जचे' आणि 'न्युयॉर्क रॅडिकल फेमिनिस्ट' या संस्थांनी लिंग, भेदजन्य विषमतेविरुद्धचा लढा उभारला. सिमॉन दि बुद्धांनंतर 'बेटी फ्रायडन' 1963 The Feminine Mystique कॅट मिलेट 1969 Sexual Politics जर्मनी ग्रिअर 1984 Sex & Destiny नौमी उर्फ 1983 Fire with Fire इत्यादींनी स्त्रीवाद चळवळीची राजकीय तत्वज्ञान म्हणून मांडणी केली. यामुळे लोकशाही मूल्यप्रणालीतील समान हक्कांची मागणी हे राजकीय तत्वज्ञानाचे मुख्य गृहितक आहे. यातूनच स्त्रीच्या शिक्षणावर, व्यवसायावर, संचारावर बंदी असता कामा नये अशी मागणी केली. घर, कुटुंब आणि काळजी हे पूर्णतः नाकारणे किंवा केवळ त्यातच अडकून न पडणे पुरुषाबरोबर सहकार्य करण्याची भूमिका ठेवीत, स्त्री-पुरुष स्वतंत्रपणे आणि सामाजिक जीवनातील परिपूर्णता मांडता येईल असा मध्य तिने मांडला. 1990 नंतर स्त्रीवादी विचार हा व्यक्तीवादाकडून मानवतावादाकडे झुकला. स्त्रीवादाचे वेगळ्या आणि चांगल्या अर्थाने जागतिकीकरण झाले. प्रभा गणोरकर म्हणतात, 'जगातल्या स्त्री नावाच्या घटकाच्या स्वातंत्र्याचा तिच्या दुःखाचा तिच्या शोषणामागच्या कारणांचा समग्र विचार करणारी व्यापक प्रणाली म्हणजे स्त्रीवाद होय.' 4

आज स्त्रीवाद जागतिक पातळीवर दिसून येतो प्रत्येक स्त्रियांच्या गरजा, इच्छा, आकांक्षा वेगवेगळ्या असतात, जागतिक स्त्रीवाद जगातील कोणत्याही भागातल्या स्त्रियांच्या होणा-या शोषणाची कारणे जगातून समूळ नष्ट झाल्याशिवाय जगातली एकही स्त्री स्वतंत्र झाली असे म्हणता येत नाही. जागतिक स्त्रीवाद्यांनी दोन उद्दिष्टे सांगितली. "1) निवडीचे स्वातंत्र्य असण्याचा स्त्रियांचा हक्क आणि स्वतःच्या जिवीताचे (स्वतःच्या घरात किंवा घराबाहेर) नियंत्रण स्वतःकडे असल्याचे सामर्थ्य या गोष्टी प्रत्येक स्त्रीला आत्मप्रतिष्ठा आणि स्वयंसिद्धता मिळवून देण्यासाठी आवश्यक आहे. त्या प्राप्त करून देणे. 2) सर्व प्रकारच्या विषमतेचे आणि शोषणाचे उच्चाटन करणे त्यासाठी राष्ट्रीय आणि आंतरराष्ट्रीय पातळीवर सामाजिक किंवा

आर्थिक सुव्यवस्था निर्माण करणे यासाठी स्वातंत्र्यासाठी सुरु असणारे संघर्ष राष्ट्रीय उत्कर्षासाठी असणा-या योजना आणि स्थानिक व वैश्विक पातळीवर बदलांसाठी सुरु असणा-या संघर्षात स्त्रीयांच्या सक्रीय सहभागासाठी प्रयत्न करणे.”<sup>5</sup>

घरातील चार भिंती आड स्त्री-पुरुषांमध्ये घडणा-या गोष्टींचा प्रभाव सामाजिक व्यवस्थेवर होत असतो. अपत्यनिर्मिती, लैंगिकतासंबंधीचे स्वातंत्र्य आणि राजकीय, आर्थिक न्याय या सर्व गोष्टी सारख्याच महत्त्वाच्या असून जागतिक स्त्रीवाद्यांच्या दृष्टीकोनातून जे स्थानिक आहे तेच जागतिक आहे. जगातील प्रत्येक स्त्री ही दुस-या स्त्रीशी जोडली गेली आहे.

जागतिकीकरणात शोषण आणि दडपशाही दिसून येते. नवउदारमतवाद्यांनी जागतिकीकरणामुळे लिंगभेदजन्य असमानता नष्ट होईल असे भाकित केले होते मात्र प्रत्यक्षात तसे झाले नाही. उलट स्त्रिया आणि मुले सर्वात पिडित आणि दडपलेल्या घटकांवर जागतिकीकरणाचा अधिकच प्रभाव झालेला दिसून येतो. पुरुषांच्या बरोबरीने स्त्रिया काम करीत असल्या तरी स्त्रियांना कमी मजुरीवर, अन्याय सहन करीत काम करावे लागते. धार्मिकता आणि सांस्कृतिक रितीरिवाज यामध्ये स्त्रियांना कमी लेखले जावू लागले. कायदा, कानून स्त्रियांच्या बाजूने न होता उलट अत्याचार, अन्याय स्त्रीवर मोठया प्रमाणावर होऊ लागला आहे. भारत आणि त्याच्यासारख्या ज्यांच्याकडे प्रगत राष्ट्रांनी आपला मोर्चा वळवलेला आहे अशा जमायका हैती, वेस्ट इंडिज, चीन, नायजेरिया इत्यादी देशातून स्त्रियांचा मोठया प्रमाणावर व्यापार सुरु आहे. घरकाम करणे, मुले सांभाळणे, आरोग्यविषयक सेवा यासाठी स्त्रीया प्रचंड प्रमाणात आयात केल्या जात आहेत. वेश्या व्यवसाय करण्यासाठी स्त्रिया, तसेच वेश्यागृहे चालविण्यासाठी सेक्स वर्कर्स म्हणून स्त्रियांची मागणी होत आहे. या भांडवलशाही स्त्रियांच्या फायद्याच्या अनेक गोष्टी, पूर्वी असणारे संरक्षण काढून घेतले. स्त्रियांच्या शरीराचा प्रजननात्मक तंत्रज्ञानासाठी वापर फार मोठया प्रमाणात होत आहे. या जागतिकीकरणात स्त्रियांच्या श्रमाचा जास्तीत जास्त वापर करून घेतला जात आहे. नव्या भीषण वास्तवकडे, स्त्री जीवनातल्या नव्या गुंतागुंतीकडे

व शोषणाचे कूर स्वरूप याकडे स्त्रीवाद सूक्ष्मतेने पाहतो. या जागतिकीकरणाच्या नव्या काळात ग्रामीण स्त्रीची होणारी घुसमट, ससेहोलपट, दारिद्र्य, उपासमार, पुरुषांच्या बेकारी, नैराशा यामधून होणारी व्यसनाधिनता, अधिक शारीरिक कष्ट यांच्या विळख्यात सापडली आहे. तर शहरी स्त्री पुरुष चंगळवाद, घर, करिअर यांच्यामध्ये होणारी फरफट पुरुषप्रधान व्यवस्थेत मिळणारी दुय्यम वागणूक यामुळे स्त्री निराश आहे.

स्त्रीवाद हा विद्यापीठीय पातळीवर अध्ययनाचा विषय झाला आहे त्यामुळे पाश्चात्य विचारसरणीचा व सद्याच्या काळातील वेगवेगळया विचारप्रवाहांचा परिचय करून देणारी काही पुस्तके, लेखन मराठी प्रकाशित झाली आहेत. मराठीत प्रिया तेंडूलकर, गौरी देशपांडे, पद्मजा फाटक यांनी जहाल स्त्रीवादी भूमिकेशी सुसंगत अशी आशयसूत्रे घेऊन कथा कादंब-या लिहिल्या आहेत. कमल देसाई, आशा बगे यांनी स्त्रीच्या मानसिकतेच्या लैंगिकतेचा आणि पितृसत्ताकतेचा वेध घेतला आहे. ‘एकेक पान गळावया’, ‘चंद्रिकेगे ग सारिके’ या कादंब-या तर मेघना पेठे यांची ‘नातीचरामी’ ही कादंबरी नवे आत्मभान जागृत झालेल्या स्त्रीच्या आयुष्याची कहाणी आहे. कविता महाजन यांच्या ‘भिन्न आणि ब्र’ या कादंब-या महत्त्वाच्या आहेत. नरेंद्र जाधव ‘मी आणि माझा बाप’ यामध्ये जागतिकीकरणाने आणलेल्या सा-या बाजारूपणाचा वेध आहे. याच दृष्टीने प्रज्ञा पवार यांची ‘आरपार’ ही कविता महत्त्वाची आहे. जागतिकीकरणातून जगण्याचा प्रश्न, स्त्रियांकडे उभी टाकलेली आव्हाने यांच्या बदलत्या वास्तवाचा विचार केला आहे.

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