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Email: akhilesh_tiwari1979@yahoo.com, santoshtiwari05712@gmail.com

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Vikas International Journal of Management, Humanities, Science & Technology
Head Office: A-5, Christian Colony, Patel Chest, University of Delhi, Delhi - 110007
Contact: +91-99181 56392, +91-94552 51733
Email: santoshtiwari05712@gmail.com Website : http://theyugantar.in

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वर्तमान परिप्रेक्ष्य में अथर्ववेद के नैतिक—मूल्यों की प्रासंगिकता

खुशबू
शोधच्छात्रा

इलाहाबाद विश्वविद्यालय, प्रयागराज

वेदों में प्रतिपादित नैतिक एवं मानवीय मूल्य किसी स्थान, कला या देश धर्म की परिधि में बंधे हुये नहीं हैं, अपितु शाश्वत् एवं सर्वकालिक हैं। यह मानव मात्र का मार्गदर्शन करता हुआ आज भी तथा आने वाले युगों पर्यन्त सर्वजनहिताय एवं सर्वजनसुखाय की कल्याणपरक नीति, नियमों आदर्शों तथा संस्कारों का दिग्दर्शन तथा उद्घोष करने में समर्थ हैं।

नैतिक शब्द का अर्थ है 'नीति से युक्त'। नीति मनुष्य के आचार को संयमित एवं नियोजित बनाती है। मानवता को परिष्कृत करके उसमें सुविचारों का अंकुरण करती है। नैतिकता मानवीय सदगुणों को प्रदर्शित करने वाला सामाजिक तत्व है, जिससे सभ्य समाज का निर्माण किया जाता है। नैतिकता मानव के अन्तःकरण की आवाज है। यह सामाजिक व्यवहार का उचित प्रतिमान है जिसके पीछे सामाजिक शक्ति जुड़ी होती है।

वैदिक काल में आर्यों ने जिन शसक्त, सुव्यवस्थित, सुसंगठित और अनुशासित नैतिक मूल्यों की स्थापना की उन मूल्यों को विश्वपटल पर आज भी सम्मानित दृष्टि से देखा जाता है जिस पर चलकर आज भी मानव जीवन का अन्तिम लक्ष्य प्राप्त किया जा सकता है। विश्व में व्याप्त व्यक्तिगत नैतिकता उस विश्वव्यापी नैतिकता से परिस्फुटित होती है जो कि एक निरपेक्ष अर्न्तदृष्टि से निवास करती है। असीम प्रकृति तथा सम्पूर्ण चराचर जगत में व्याप्त उस नैतिक तत्व को वैदिक साहित्य में ऋत कहा गया है। ऋत ही नैतिकता का आधारभूत तत्व है। ऋत का अर्थ है 'नियम' या 'व्यवस्थित गति'। ऋत ही जीवन को पवित्र करता है तथा वही शाश्वत प्राकृतिक नियमों का केन्द्र है। विचार मानव मूल्यों पर आधारित है किन्तु ऋत मानव मूल्यों के लिये मानवीय कर्म तथा चारित्रिक श्रेष्ठता का स्तम्भ है।¹

अथर्ववेद में कहा गया है कि विद्वानों ने मानव व्यवहार के लिये सात मर्यादायें निश्चित की हैं। उसमें से किसी एक भी मर्यादा का उल्लंघन करने वाला व्यक्ति पापी हो जाता है परन्तु धर्मानुकूल व्यवहार करने वाला मनुष्य ऋत को अपने जीवन का आधार स्तम्भ बनाता हुआ निष्पाप होकर परम गति को प्राप्त कर लेता है।² कांट भी नैतिक नियम को विश्वव्यापी नियम मानते हैं जिसका उल्लंघन कोई नहीं कर सकता है।³

अथर्ववेद का कथन है कि मानव मूल्यों की रक्षा नैतिकता से ही कर सकता है। इस अवस्था में वह जितना ही तटस्थ रहेगा, उसके सम्पर्क में आने वाला भी उसका ही अनुसरण करेगा।⁴ सच्चरित्रता, सदाचार और आत्मीयता आदि जितने भी मानव जीवन के आदर्श उपस्थित करने वाले सदगुण हैं, ये नैतिकता के ही स्वरूप हैं। स्पिनोजा ने कहा है कि हमारी जिन इच्छाओं और कार्यों से दूसरों को सुख पहुंचता है तथा जिनसे समाज में एकता स्थापित होती है उन्हीं को हम

1. अथर्ववेद 18।3।40।।

2. सप्त मर्यादा कवयः ततक्षुः। अथर्व0 5।11।16।।

3. ईश्वरचन्द्र, पश्चिमीय आचारविज्ञान का आलोचनात्मक अध्ययन, पृ 137।

4. अथर्ववेद 20।18।3।।

सदाचरण, सत्कार्य या पुण्य कहते हैं।¹ महाभारत में कहा गया है कि अभिवादन आदि सदाचरण करने से मनुष्य दीर्घायु होता है।²

अथर्ववेद में मनुष्य के अन्तः और बाह्य शत्रु के संयम तथा वियम का उपदेश दिया गया है।³ मानव जीवन में नैतिकता का ध्येय यही है कि मनुष्य अपनी उन्नति करता हुआ परमानन्द को प्राप्त करे। जीवन प्रकाशमय हो। हम अत्यन्त गौरव से युक्त हो। जीवन का आनन्द लें। सभी का कल्याण हो। सफलता का साधन है— स्वाहा अर्थात् स्वार्थत्याग और आत्म समर्पण।⁴ उन्नति के दो मार्ग हैं— आरोहण अर्थात् उच्चविचार और आक्रमण अर्थात् दुर्गुणों पर विजय प्राप्त करना। अतः उन्नति के मार्ग पर ही चलना चाहिये।⁵ समाज में रहते हुये व्यक्ति को एकता, सेवाभाव तथा प्रेमपूर्वक रहते हुये ओजस्वी, तेजस्वी, और यशस्वी होना चाहिये। व्यक्ति को सम्य, समाजसेवी, यज्ञकर्ता, निरोगी आदि होना चाहिये। यश से मनुष्य प्रगतिशील तथा दूरदर्शी होता है।⁶

अथर्ववेद के अध्ययन से ज्ञात होता है कि इसमें पारिवारिक, सामाजिक, राजनैतिक, धार्मिक, आर्थिक, औपचारिक आदि समस्त पक्षों पर नीति सम्बन्धी आदेश दिये गये हैं। सत्य, अहिंसा, शुचिता, मधुरवाणी, दान, तप, ध्यान, विवेक, त्याग, परोपकार, वासनाक्षय, ओज, तेज, यश तथा आदर्श जीवन से मानव की मनशुद्धि तथा तनशुद्धि होती है। सत्कर्म में संलग्न तथा ब्रह्मचर्य पर निरन्तरता रखने वाला पर देवता भी अनुग्रह रखते हैं जिससे मनुष्य के आचार-विचार, चिन्तन-मनन-सम्यक् कर्म दोष रहित होते हैं। फलतः मनुष्य परिवार, समाज एवं राष्ट्र में नैतिक आदर्श बनकर उभरता है। अथर्ववेद में प्रतिपादित नीति के कुछ प्रमुख बिन्दु निम्नलिखित हैं।

सत्यः

अथर्ववेद के अनेक मंत्रों में सत्य के महत्व का वर्णन किया गया है।⁷ सत्य जगत का आधार है। ऋग्वेद में कहा गया है कि जिस पर द्युलोक, दिन रात तथा समस्त जगत आश्रित है, जिसकी महिमा से प्रतिदिन सूर्योदय होता है और जल प्रवाहित होता है, ऐसा सत्य वचन हमारी रक्षा करे।⁸ अथर्ववेद में कहा गया है कि सत्य के द्वारा मनुष्य सारी दुर्भावनाओं और आसुरी वृत्तियों को नष्ट कर सकता है। सत्यवादी की असत्यवादी के साथ मित्रता नहीं हो सकती है। सत्य के द्वारा ही पृथिवी स्थिर है।⁹ सत्य का तेज और प्रकाश सूर्य के समान है।¹⁰ सत्य वज्र के तुल्य प्रभावकारी है।¹¹ सत्य, दीक्षा, तप, ब्रह्म एवं यज्ञ पृथिवी को धारण करते हैं।¹² असत्य दुःखदायी है। सोमरूप परमात्मा अनृतवादी, पापी और दुष्टात्मा को कष्ट देता है। अनृत अर्थात् असत्य को देवता मानने वाला व्यक्ति नाश को प्राप्त हो जाता है।¹³

पवित्रताः

4 स्विनोजा, अनुवादक, डॉ दीवानचन्द्र, नीति, पृ० 13।

2 आचार्यमथवा धन्यं तथायु विन्दते महान। महाभारत, अनुशासन पर्व 104। 43-44।।

3 यत् संयमो न वियमो वि यमो यन्न संयमः। अ० वे० 4।13।7।।

4 अ०वे० 5।6।5।।

5 अ० वे० 5। 30।7।।

6 अ० वे० 6। 39। 1।।

7 अथर्ववेद 4।36।1-10।

8 सा मा सत्योक्ति परिपातु०। ऋ० वे० 10। 37। 2।।

9 सत्येनोत्सिताभूमिः। अथर्ववेद 14।1।1।।

10 समं ज्योतिः सूर्येण०। अथर्व 4।18।1।।

11 अयं वज्रः। अथर्व 6। 134। 1।।

12 सत्यं बृहद्दतमुग्रं दीक्षा तपो ब्रह्म यज्ञः पृथिवी धारयन्ति। अथर्व० 12। 11। 1।।

7 अथर्व० 8। 4। 13-14।।

8 पुनन्तु मा देवजना पुनन्तु मनवो धिया। अथर्व० 6। 25। 1-3।।

9 अथर्ववेद 3। 6। 2।।

मन, वाणी और शरीर इन तीनों से पवित्र होकर ही मनुष्य अपना कल्याण कर सकता है। निर्मल एवं पवित्र मन में ही पवित्र आचार विचार विकसित होता है। अथर्ववेद का कथन है कि दिव्य जन मुझे पवित्र करें और पवित्र करने वाला देव मुझे पवित्र करे। मननशील अपनी बुद्धि से पवित्र करे तथा सभी भूत मुझे पवित्र करे। पवित्र होता हुआ सोम मुझे पवित्र करे सविता देव हम सबको पवित्र करे¹ तथा एक अन्य मन्त्र में ऋषि का कथन है कि हे देव शुद्धता करने वाला पुरुष पीड़ा से दूर रहता है तथा शुद्ध मनुष्य पापकर्म से दूर रहता है।²

मृदुवाणी:

नैतिक जीवन व्यतीत करने के लिये मनुष्य को अवश्य ही मृदुभाषी होना चाहिये। मन के शुद्ध भाव ही मधुर वाणी को उत्पन्न करते हैं। यह शुद्ध भाव देवस्तुति करने से स्वतः ही मनुष्य में प्रवृत्त होने लगता है। अथर्ववेद को कथन है कि त्वष्टा, पर्जन्य, ब्राह्मणस्पति और अदिति अपने पुत्र एवं भ्राताओं के साथ मेरी स्तुति रूप वचनों को सुनें तथा बल की शीघ्र ही रक्षा करें।³

ऋग्वेद का कथन है कि पूर्वकाल में ऋषि वाणी द्वारा ही अग्नि को प्राप्त करते थे।⁴ तैत्तिरीय ब्राह्मण का कथन है कि वाक् ऋत से उत्पन्न प्रथम अक्षर है।⁵ वेदों में वाणी को चार प्रकार का बताया गया है— सामान्य मनुष्य की वाणी 'व्यक्त वाणी' है, इसी को 'उदित वाणी' या 'बैखरी वाणी' भी कहते हैं। इसके पूर्व परा, पश्यन्ती, मध्यमा ये तीन गुप्त, गुह्य, अव्यक्त अथवा अनूदित वाणी हैं।⁶ अथर्व का उद्घोष है कि मैं जो कुछ उच्चारण करूं मधुर हो।⁷ हम सदा मधुर एवं दिव्य वचन ही बोले।⁸ कटु वचन दुःख का कारण है अतः मधुर वचन ही बोलना चाहिये।⁹ विद्वान् मधुर वचन से शत्रुओं के कटु वचनों पर विजय प्राप्त करते हैं।¹⁰

प्रेमव्यवहार:

अथर्व का कथन है कि अपने सभी साथियों के प्रिय बने। द्वेष दुःख का कारण है। प्रेम का भाव बहुत ही बलवान होता होता है। अतः व्यक्तियों में परस्पर प्रेम हो। उनके मन समान हो।¹¹ सोम ने प्रेमभाव बुद्धि में दिया है। प्रेम से हृदय और मन प्रदीप्त होता है। प्रेम से द्वेष और कलह का भाव नष्ट होता है। प्रेम से सभी का कल्याण होता है।¹²

परोपकार:

ऋषि का कथन है कि जिसे प्रकार नदियां और सोते सदा बहते हुये परोपकार करते रहते हैं उसी प्रकार अपने धन को परोपकार्य वितरण करें।¹³ अथर्ववेद में परोपकार को अज के माध्यम से बतलाते हुये कहा गया है कि अज सम्पूर्ण जगत में अपने अवयवों को विभाजित करके अपने जीवन को किसी न किसी रूप में दूसरों के प्रति देता है।¹⁴

³ त्वष्टा मे देव्यं वचःपर्जन्यो ब्राह्मणस्पतिः। अ०वे० ७। ४। १८।।

⁴ त्वां पूर्वं ऋषयो गाभिरायन त्वामध्वरेषु पुरुहूत विश्वे। ऋ० वे० १०। ९८। ९।।

⁵ वगक्षरं प्रथमजा ऋतस्य। त।० ब्रा० २। ८। ८। ५।।

⁶ चत्वारि वाक् परिमिता पदानि ०। ऋ० १। ६४। ४५।।, अथर्व० ९। ५। २। २७।।, तथा सातवलेकर, श्रीपाद दामोदर, अथर्व० भाग -२, पृ० १३।।

⁷ अथर्व १२। ११। ५८।।

⁸ अथर्व० ५। ७। ४।।, १२। १। ५८।।, ६। १। ४।।, ७। १०५। १।।, ३। २०। १०।।, १६। २। १।।

⁹ अथर्व० १२। ३। १८।।

¹⁰ अथर्व० २०। ८९। १।।

¹¹ अथर्व० २। ७। ५।।, १७। १। ५।।

¹² अथर्व० ६। ८९। १।।, ७। १०९। १।।६। ४२। १।।

¹³ अथर्व० १। १५। ३-४।।

¹⁴ अथर्व ४। ३। ७-९।।

अहिंसा:

नैतिक दृष्टि से अहिंसा एक सत् आचार है। कोश में अहिंसा के लिये 'अध्वर' शब्द मिलता है।¹ सातवलेकर ने अध्वर का अर्थ अकुटिलता किया है।² अथर्ववेद में अध्वर के मार्ग से जाने का उपदेश है। यजुर्वेद का स्पष्ट कथन है कि सर्प या व्याघ्र के समान हिंसक न बनों।³ अथर्व ने अनेकशः अहिंसा की बात कही है।

दान एवं त्याग:

अथर्ववेद के नवें काण्ड के तृतीय अनुवाक् के प्रथम सूक्त में 'पंचौदन' अज का वर्णन है जिसमें दान की पराकाष्ठा को बताया गया है। अथर्व वेद में ओदन यज्ञ को पकाकर दान करने पर विशेष बल दिया गया है।⁴ जो इस यज्ञ को करता है वह शुद्ध होकर स्वर्गलोक को प्राप्त करता है। इसी प्रकार अनेक स्थान पर दान एवं त्याग का वर्णन है।

निष्कर्षतः वैदिक साहित्य नैतिकता के प्रतिष्ठापक हैं। परिवार समाज तथा राष्ट्रहित के लिये नैतिक आदर्श का विवेचन अथर्ववेद का मूल उद्देश्य है। अथर्ववेद के नैतिक तत्व मानव जीवन में आदर्श एवं मर्यादा के रूप हैं। आज का समाज जो सतपथ से विमुख होता जा रहा है उसे उक्त तत्वों को अवश्य ही आत्मसात् करना चाहिये। वर्तमान समय के भौतिकवादी युग में, जबकि मानव चिन्ता, निराशा, कुण्ठा, अशान्ति, आदि समस्याओं के पीछे नैतिक तत्वों के प्रति उदासीन है, आत्म कल्याण एवं विश्व कल्याण के लिये अथर्ववेद के इन नैतिक तत्वों की अत्यन्त आवश्यकता है।

¹ आप्टे, वामन शिवराम, संस्कृत हिन्दी कोश, पृ० 29।

² सातवलेकर, श्रीपाद दामोदर, अथर्ववेद, भाग 1 पृ० 74।

³ माहिर्भूमा पदानुर्कुर्मस्मत् आ ता ना नर्वा प्रेहि। यजु० वे० 6। 12।।

⁴ अथर्व० 4। 7। 1-2।।

साहित्य में आधुनिकतावाद

डॉ. ममता सहगल

सहायक प्राध्यापक

हिन्दी विभाग

श्री गुरुनानक महिला महाविद्यालय

जबलपुर (म.प्र.)

सारांश :-

आधुनिकतावाद का अभिप्राय आधुनिक सोच, चरित्र या प्रथा से है । आधुनिकतावाद का व्यापक अर्थ उन्नीसवीं सदी के अंत एवं बीसवीं सदी के आरंभ में होने वाले परिवर्तनों को व्यक्त करता है । यह शब्द अपने अंदर उन लोगों की गतिविधियों को समाहित किए हुए है जो एक उभरते संपूर्ण औद्योगिक विश्व की नवीन आर्थिक सामाजिक एवं राजनीतिक स्थितियों में पुराने होते जा रहे कला साहित्य, धार्मिक, सामाजिक संगठन एवं विश्वास और दैनिक जीवन के 'पारंपरिक' रूपों को महसूस करते थे ।

मुख्य शब्द – आधुनिकतावाद, समाज सुधार, सामाजिक विषमताएँ ।

प्रस्तावना—

आधुनिक युग अनेक नवीन क्रांतिकारी परिवर्तन लिए हुए सामाजिक— धार्मिक सुधारवादी दृष्टिकोण नई पराकाष्ठा, भौतिकता, इहलौकिकता, सापेक्षता, आधुनिकता का मानव जीवन शैली के साथ वैज्ञानिक सामंजस्य लिए हुए नए परिप्रेक्ष्य में नए साहित्य के सृजन को प्रस्तुत करता है ।

हिन्दी साहित्य में आधुनिकता का प्रारंभ भारतेन्दु काल से माना गया है। भारतेन्दु आधुनिक हिन्दी साहित्य के पितामह कहे जाने वाले राष्ट्रीयतावादी हैं। उनके गहरे व्यक्तित्व का प्रभाव भाषा और साहित्य दोनों पर पड़ा । प्राचीन मूल्यों की सापेक्षता में वर्तमान और नवीन मूल्य निश्चय ही आधुनिक हैं। डॉ. विश्वनाथ त्रिपाठी के अनुसार यह यथार्थ बोध पर आधारित है । बोध का वास्तविक अर्थ यथार्थ की विषमता का बोध है । साहित्य काव्य रूढ़ियों या कवि शिक्षा पर न चलकर अपनी संवेदना अपने आस-पास के जीवन एवं वातावरण से ग्रहण करने लगा । यही कारण था कि आधुनिक युग के साहित्यकारों ने सामाजिक, राजनीतिक आर्थिक, धार्मिक आदि विषमताओं एवं विरूपताओं का उद्घाटन किया । सामाजिक विषमता के बोध से उत्पन्न पीड़ा में साहित्यकार अपने साहित्य में विषमता को दूर करने का प्रयास करने लगा । जिसका परिणाम आधुनिक साहित्य रस-मग्न करने के स्थान पर आनंद के साथ कर्म की प्रेरणा भी देने लगा और साहित्य सामाजिक चेतना एवं उत्तरदायित्व से युक्त हो गया । आधुनिकता ने संपूर्ण मानवता को अज्ञान और अविवेक से निकालकर ज्ञान विज्ञान और बौद्धिकता के धरातल पर खड़ा कर दिया । परंतु विश्व युद्धों के बाद अनेक सामाजिक विषमताएँ ऐसी उभरी, जिनका समाधान आधुनिकता के पास शायद नहीं था । आर्थिक समृद्धि, मशीनीकरण युग की शुरुवात, भौतिकता इहलौकिकता ने हमारे मूल्यों एवं आदर्शों की बलि चढ़ाते हुए मनुष्य के जीवन को अनेक प्रकार से अन्तर्विरोधों से भर दिया ।

इसी कारण से आधुनिक काल में अनेक नवीन क्रांतिकारी सामाजिक सुधार संबंधी आंदोलन चले । राष्ट्र में नवजागृति लाने के लिए राजाराम मोहन राय (ब्रह्म समाज), स्वामी दयानंद सरस्वती (आर्य समाज), थियोसोफी, सनातन धर्म, स्वामी रामकृष्ण परमहंस, स्वामी विवेकानंद एवं अरविंद जी के विचारों का महत्वपूर्ण स्थान है । इसके साथ ही साथ गाँधी जी का मानवतावाद ।

राजा राममोहन राय जी ने समाज की संकीर्णताओं एवं रूढ़ियों को जड़ से मिटाने का प्रयत्न किया । परंतु कुछ समय के पश्चात वे स्वयं ईसाई रंग में ऐसे रंगे कि स्वयं को हीन दृष्टि से देखने लगे एवं अपने पथ से भ्रमित हो गए। महाराष्ट्र देश में महादेव रानाडे ने सामाजिक सुधार के उद्देश्य एवं भारतीय संस्कृति के प्रति अनुराग उत्पन्न करने के लिए सामाजिक संस्थाओं की स्थापना की । आर्य समाज के संस्थापक स्वामी

दयानंद जी का व्यक्तित्व सामाजिक एवं धार्मिक क्षेत्रों में उतना ही क्रांतिकारी था जितना कि राजनीतिक क्षेत्र में तिलक जी का । स्वामी दयानंद जी के दो महत्वपूर्ण कार्य अत्यंत सराहनीय थे राष्ट्रीयता का संचार एवं राष्ट्रभाषा हिन्दी का प्रचार । वेदों के प्रति अपूर्व श्रद्धा—जागरण, प्राचीन संस्कृति का पुनरुत्थान, नारी जाति के प्रति आदर की भावना, शिक्षा संस्थाओं के निर्माण द्वारा शिक्षा का प्रचार, निम्न जातियों के प्रति अस्पृश्यता की भावना का निवारण, पुरातन रूढ़ियों का परित्याग आदि इनके अन्य कार्य थे । इन सभी कार्यों के लिए भारतीय जनता उनके प्रति सदैव ऋणी रहेगी । थियोसाफिकल सोसायटी के द्वारा पूज्या विदेशी नारी ऐनेबीसेन्ट, जिन्होंने अपने आपको पूर्व जन्म की हिन्दू तथा हिन्दू धर्म को सर्वश्रेष्ठ मानते हुए देश क राष्ट्रीयता को जागृत किया । इन्होंने विज्ञान की अति बौद्धिकता का विरोध प्रकट करते हुए भारतीय आध्यात्मिकता का उत्थान किया । इसके अलावा परमहंस रामकृष्ण एवं उनके शिष्य विवेकानंद जी ने भी राष्ट्रीयता के प्रचार का बीड़ा उठाया और धर्म के सच्चे स्वरूप को व्यावहारिक रूप में लाने का प्रयास किया । इनके गहन चिन्तन और आध्यात्मिकता की हिन्दी साहित्य पर अमिट छाप है । इसी क्रम में आधुनिक काल के महर्षि अरविंद परम योगी थे । इनकी रचनाओं में आध्यात्मिक आनंद की अनुभूति के साथ—साथ योग ने कर्म उपासना और ज्ञान का समन्वय भी दिखाई पड़ता है । इनमें अति मानववाद में पृथ्वी को स्वर्ग बनाने की भावना निहित है । सत्य एवं अहिंसा के पुजारी गाँधी जी का समन्वयात्मक दृष्टिकोण रहा है । सत्य एवं अहिंसा के मार्ग पर चलते हुए उन्होंने भारत स्वतंत्रता के स्वप्न को साकार किया । गाँधी जी ने भारतीय जनता में आत्म बल, नैतिकता, दृढ़ता, उदारता ओर चारित्रिक गुणों का विकास किया ।

इस प्रकार आधुनिक युगीन साहित्य ने अनेक प्रकार के काव्य आंदोलन किए जिसमें नारियों के समानाधिकारों पर बल, नारी शिक्षा पर बल दिया गया । इस काल में नारी जाति के प्रति अनादर की भावना एवं अस्पृश्यता का खुलकर विरोध हुआ । धार्मिक रूढ़ियों के खंडन से संबंधित स्वर मूलतया संदर्भगत धार्मिक आंदोलनों से ही अनुप्रेरित है । आर्थिक दृष्टि से इस काल में देश की स्थिति अत्यंत विचारणीय हो गई क्योंकि अंग्रेज मूलतया व्यापार के लिए ही आये थे । यहाँ का शासन करते हुए भी उनका प्रमुख दृष्टिकोण यही रहा कि भारत की अतुल संपदा को जैसे भी हो सके वैसे इंग्लैण्ड ले जाया जाए । यहीं कारण था कि उन्होंने प्राचीन उद्योग धन्धों को नष्ट करने के लिए भरसक प्रयास किया और सफल भी हुए । वे भारत के उद्योग धन्धों को नष्ट करके भारत से कच्चा माल कौड़ियों के मोल इंग्लैण्ड ले जाते तथा उससे बनी वस्तुओं को मोहरों के मूल्य भारतीयों के सिर मढ़ देते । इसी कारण से देश क्रमशः अधिकाधिक गरीब होता गया । अंग्रेजों ने अपने शासन काल को भली प्रकार से चलाने के लिए प्रिंटिंग प्रेस से, डाक व्यवस्था द्वारा, रेलों के विकास द्वारा अंग्रेजी शिक्षा का प्रसार किया, जिसमें भारतीयों को भी यह लाभ हुआ कि विभिन्न प्रान्तों के निवासी एक दूसरे के निकट संपर्क में आए तथा शिक्षा का प्रसार हुआ ।

आधुनिकता मध्यकाल से भिन्नता लिए हुए अपनी संचार सुविधा तकनीकी और प्रेस आदि दृष्टि से भी सुदृढ़ हुआ । आधुनिक वातावरण में लोग अपने आपको नए ढंग में ढालने लगे एवं परंपराओं से बाहर यह काल औद्योगीकरण, नगरीकरण और बौद्धिकता से सम्बद्ध है, जिससे देश राष्ट्र, ईश्वर और धर्म की भी नवीन व्याख्याएँ की जाने लगी ।

आधुनिक ज्ञान बोध ने मानव की कुछ हद तक तर्क सम्मत, बुद्धि सम्मत बना दिया । मनुष्य जिस औद्योगीकरण के सहारे जिस नवीन स्वप्न को साकार करने की कल्पना करता वह अधूरा रह जाता । सरकारें स्थित व्यवस्था में बदल गयी । मानव मात्र व्यवस्था के साँचे में बदला गया उसका अपना व्यक्तित्व कहीं गुम गया । इस खोए हुए व्यक्ति की बाद में काफी हद तक आधुनिकता का समावेश है ।

आधुनिकता ने सत्य के स्वरूप में बदलाव किया । धर्म—अधर्म, अच्छाई—बुराई, पाप—पुण्य की जो कसौटी भारतीय धर्मग्रंथों में दी गई थी उसमें भी अब भ्रातियाँ उत्पन्न होती नजर आ रही है । पुराने मूल्य विघटित होते जा रहे थे । पाश्चात्य विचारकों का प्रभाव आधुनिक साहित्य पर दिखाई पड़ रहा था । इन विचारधाराओं में स्वच्छन्दतावाद, मनोविश्लेषणवाद मार्क्सवाद, यथार्थवाद और अस्तित्ववाद विशेषतः महत्वपूर्ण है । मनोविश्लेषण बाद के प्रवर्तक सिग्मंड फ्रायड ने धर्म दर्शन, पुराण, समाज, विज्ञान, कला, साहित्य आदि की नवीन व्याख्याएँ प्रस्तुत करके विचार जगत में क्रांति उत्पन्न कर दी । फ्रायड ने व्यक्ति में चेतना के तीन

स्तर Ego (इगो), सुपर इगो (Super Ego), इड (Ed) माने हैं। हमारे व्यक्तित्व का दुर्बोध से बाहर वाला अंश "इड" कहलाता है। "इड" द्वारा प्रस्तुत अस्त-व्यस्त और अव्यवस्थित वस्तु को "इगो" (अहं) संश्लिष्ट करता है। "अहं" मानसिक प्रक्रियाओं को एकत्र कर सूत्र में बाँधता है। यथार्थ के आधारभूत तत्व 'इगो' की ही मुख्य भूमिका होती है। 'इगो' में ही कलाकृति रूप ग्रहण करती है। "सुपर इगो" में सामाजिक एवं नैतिक उद्देश्य रूपायित होते हैं। सभी प्रकार के नैतिक विधि-निषेधों का यही प्रतिनिधित्व करता है। "सुपर इगो" ही आवेगों को पूर्णता की ओर ले जाता है। मनुष्य के जीवन की जितनी भी महान श्रेष्ठ वस्तुएँ हैं उनकी ओर सुपर इगो ही हमें उन्मुख करती है।"

एक विद्वान ने सच ही कहा है – वस्तुतः मनोविश्लेषण के ये सिद्धांत सर्जनात्मक प्रक्रिया को बहुत दूर तक स्पष्ट करने में सहायक हो सकते हैं। इन मनोवैज्ञानिक उपलब्धियों ने पश्चिम और पूर्व के चिन्तकों, कलाकारों और लेखकों को बहुत प्रभावित किया है। एक सीमा तक ये मत निश्चित रूप से ठीक और उपादेय है।"

दार्शनिक विचारधारा के प्रवर्तक काल मार्क्स जिन्होंने मानवता के ऐतिहासिक विकास को निरूपित करते हुए द्वन्द्वात्मक के सिद्धांत का प्रतिपादन किया। कार्ल मार्क्स ने साहित्य और कला के उद्भव के विषय में लिखा है—

"सामाजिक जीवन उत्पादन प्रक्रिया में मनुष्य ऐसे सुनिश्चित संबंधों की स्थापना करते हैं, जो अपरिहार्य और उनकी इच्छा से स्वतंत्र होते हैं। उत्पादन के ये भौतिक शक्तियों के विकास की एक निश्चित मंजिल के अनुरूप संबंध उत्पादन की होते हैं। उत्पादन संबंधों का पूरा समाहार ही समाज का आर्थिक ढाँचा है। भौतिक जीवन की उत्पादन पद्धति जीवन की आम सामाजिक, राजनैतिक और बौद्धिक प्रक्रिया को निर्धारित करती है। मनुष्य की चेतना उसके अस्तित्व का निर्धारण नहीं करती बल्कि सामाजिक अस्तित्व ही उसकी चेतना का निर्धारण करता है। समाज के आर्थिक आधार में परिवर्तन के साथ संपूर्ण विशाल बाह्य संरचना (कला, संस्कृति और राजनीति आदि) उसी तेजी के साथ रूपान्तरित हो जाती है। राजनीति, न्याय, दर्शन, धर्म साहित्य और कला आदि का विकास आर्थिक विकास पर आश्रित है। परन्तु ये सब एक-दूसरे को तथा आर्थिक आधार को भी प्रभावित करते हैं।" इस प्रकार कार्ल मार्क्स के युगांतकारी विचारों का कला साहित्य, दर्शन और मानव जीवन पर बड़ा व्यापक और अनिवार्य प्रभाव पड़ा है।

आधुनिक युगीन जीवन दर्शन का एक महत्वपूर्ण पहलू यथार्थवाद भी है। जिसका विश्व के कथा साहित्य में महत्वपूर्ण स्थान है। यथार्थवाद की परिभाषा देते हुए विलियम डीन हावेल्लस का मत है कि "यथार्थवाद वस्तु का यथा-तथ्य चित्रण है और वास्तविक से न उसे कम होना चाहिए न बेशी।"

एक विद्वान के अनुसार पाश्चात्य साहित्य में 'यथार्थ' के तीन रूपों को माना है प्रथम साहित्यकार देश काल, पात्र की यथार्थता प्रदर्शित करने के लिए अपने साहित्य में वास्तविक भाषा, रहन-सहन, स्थान, वेशभूषा आदि का यथार्थ रूप प्रदर्शित किया करते हैं और साहित्य को यथार्थ जीवन के सादृश्य में प्रस्तुत करके विश्वसनीय बनाते हैं। भरत मुनि ने 'लोक तृप्त अनुकरण' में इसी गुण को स्वीकार किया है, द्वितीय ऐसा साहित्य जिसमें यथार्थ साहित्य का एक सिद्धांत या लक्ष्य बना दिया जाता है कि यथार्थ को प्रस्तुत करना ही इन साहित्यकारों का लक्ष्य होता है। आनंद और शिक्षा के स्थान पर लेखक की दृष्टि यथार्थ चित्रण पर ही केन्द्रित रहती है। तीसरा ऐसा साहित्य जिसमें 19वीं शती के उत्तरार्ध में अंग्रेजी साहित्य में एक "वाद" (यथार्थवाद) को जन्म दिया। इनके दूसरे और तीसरे रूप ही महत्वपूर्ण हैं। लेखकों ने जीवन की वास्तविकता को प्रस्तुत करने में पूर्ण निष्ठा बरतनी शुरू की। व्यक्ति को उसके परिवेश से सम्बद्ध करके देखने का प्रयास किया जाने लगा। दृश्य का अस्तित्व दृष्टा के अस्तित्व से अलग होता है। अतः यथार्थवादी साहित्यकार घटनाओं के प्रति वस्तुनिष्ठ दृष्टिकोण अपनाता है, वह वास्तविकताओं और स्थितियों का निरपेक्ष निरीक्षण और चित्रण करता है। फ्लोबर्ट के "मैडम बाबरी" (1856 ई.) से लेकर आज तक पश्चिम में इस प्रकार का यथार्थवादी आंदोलन चला आ रहा है।

यथार्थवादी सत्य को बिना रंग चढ़ाए जस का तस प्रस्तुत करता है । सोवियत रूस में सामाजिक यथार्थवाद का विकास हुआ है । उसके दृष्टिपथ में मार्क्सवाद है । वे पूँजीवादी यथार्थवाद की निंदा करते हैं और समाजवादी समाज के निर्माण और उसकी प्रगति में यथार्थवाद को सहायक मानते हैं ।

इसी क्रम में आधुनिक काल में साहित्य को अस्तित्ववाद ने भी प्रभावित किया । अस्तित्ववाद ने कला साहित्य के क्षेत्र में अहम् भूमिका अदा की । ऐसा माना जाना है कि बीसवीं शताब्दी के पूर्वार्ध में हुए दो महायुद्ध इस विचारधारा के उद्भव के मूल हैं । दोनों महायुद्ध के परिणाम स्वरूप लोगों में चारों ओर निराशा, कुंठा, त्रास, वेदना एवं क्षणभंगुरता का वातावरण छा गया था। मृत्यु की विभीषिका ने यह विचार उत्पादन किया कि मनुष्य परतंत्र है तथा मृत्यु कब आयेगी, कहा नहीं जा सकता । दोस्तावरुकी के “नोट्स फ्रॉम अन्डर ग्राउन्ड” के प्रथम भाग में अस्तित्ववादी विचारधारा के कुछ सूत्र मिलते हैं। जर्मन विचारक नीत्से ने “जेरथुष्ट्र” में अस्तित्ववादी विचार को व्यक्त करते हुए कहा है कि “अकेलेपन में मनुष्य को अपनी सहायता स्वयं करनी होगी । केवल दो मार्ग हैं (1) आत्महत्या या (2) विद्रोह; निष्क्रियता आत्म-हत्या है। नूतन मूल्यों की सृष्टि और अपने दायित्व को डर कर स्वीकार करना विद्रोह है। एक अन्य मार्ग है कि मनुष्य ही सुपरमैन अतिमानव बन जायेगा और वह ईश्वर का कार्य करेगा, किन्तु यह अतिमानव भी अकेला ही रहेगा । समाज उसे मान्यता नहीं देगा ।” हिन्दी साहित्य में भी अस्तित्ववादी दर्शन से प्रभावित कृतियाँ लिखी गई हैं ।

निष्कर्षतः हम कह सकते हैं कि स्वतंत्रता प्राप्ति के पश्चात् आधुनिकता के विकास में महत्वपूर्ण परिवर्तन आए । विकसित अनिश्चित असमंजस पूर्ण वातावरण ने संवेदनशील साहित्यकारों को स्वप्नमयी दुनिया से निकालकर यथार्थ के सामने लाकर खड़ा कर दिया । यही महत्वपूर्ण आधुनिक बोध ने साहित्य को विविध प्रकार की साहित्यिक रचनाएँ—यथा भाषा में बदलाव नए उपमान, बिम्ब और प्रतीक, घोर यथार्थवादी, समाजवादी, मनोविश्लेषणात्मक, आँचलिक, ऐतिहासिक, साँस्कृतिक, दार्शनिक, भावनात्मक, आलोचनापरक, सर्वहित की भावना, व्यक्तिवादिता का निर्माण, आदि प्रदान की ।

भारतीय समाज को आधुनिक बनाने में विद्यालयों एवं महाविद्यालयों ने भी महत्वपूर्ण भूमिका निभाई । नवीन शिक्षा प्रणाली ने जहाँ एक ओर बौद्धिकता का प्रसार किया तो वही दूसरी ओर जीवन जीने की सही दिशा प्रदान की । अंग्रेजी शिक्षा को भी लोगों ने अपनाया । समाज सुधारकों के साथ कंधा से कंधा मिलाकर आधुनिक युग के साहित्यकारों ने भी नवजागरण का स्वर फूँका । जिससे देशभक्ति एवं देश रक्षा के भाव को बल मिला । देश को प्राचीन रूढ़िवादिता एवं परम्पराओं से मुक्त कराकर नवीन दिशा की ओर अग्रसर किया । इस तरह आधुनिक काल के साहित्यकारों का हमारे समाज को नई दिशा, दशा एवं सोच देने में महत्वपूर्ण स्थान है ।

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रघुवीर सहाय की कविता में लोकतांत्रिक चेतना व प्रतिरोध के स्वर

ज्ञान प्रकाश यादव

शोधार्थी, हिंदी विभाग

दिल्ली विश्वविद्यालय

दिल्ली –110007

Email : ssgpyadav1993@gmail.com

लोकतंत्र को सामान्यतः राजतंत्र की विपरीत शासन-प्रणाली के रूप में जाना जाता है। लोकतांत्रिक चेतना लोकतंत्र पर लगाये जाने वाले अंकुश पर नजर रखती है। लोकतंत्र को परिभाषित करते हुए अब्राहम लिंकन ने कहा है कि, "लोकतंत्र जनता का, जनता के द्वारा और जनता के लिए शासन प्रणाली है।" इसका साधारण भाव यह है कि वह शासन-व्यवस्था जिसका निर्माण खुद जनता अपने हितों के लिए करती है। लोकतंत्र में सबसे महत्वपूर्ण 'लोक' शब्द है जिसका अर्थ 'जनसामान्य' होता है। यह डेमोक्रेसी का पर्याय भी है।

जनसामान्य के हितों की कद्र करने एवं उनपर किये जा रहे हमलों पर नजर रखते हुए प्रतिरोध की अलख जगाना लोकतांत्रिक चेतना का सबसे महत्वपूर्ण कार्य है। यह कार्य पत्रकारिता से जुड़े व्यक्ति के लिए जितना आसान है उतना ही कठिन भी। इतिहास में ऐसे अनेक पत्रकार-कवि-लेखक मिल जायेंगे जो अपने समय में लोकतांत्रिक चेतना के सच्चे पहरुआ थे। सच्चाई की राह पर चलने के कारण उन्हें तरह-तरह की यातनाएं भी दी गईं। 21वीं सदी के दुसरे दशक के भारत में जहाँ महिला पत्रकार गौरी लंकेश की हत्या कर दी जाती है वहीं जनता के हितों की खबर लिखने-बोलने-छापने के कारण पत्रकार दिलीप मंडल, पुण्य प्रसून वाजपेयी अभिसार शर्मा आदि की नौकरियां छीन ली जाती हैं। प्रतिरोध की संस्कृति लोकतांत्रिक चेतना की महत्वपूर्ण विशेषता है।

अहिंसा, करुणा, दया, प्रेम, सहमती-असहमति, वाद-विवाद, पक्ष-विपक्ष, प्रतिरोध का साहस, जनता-नेता-संवाद-प्रतिसंवाद, प्रश्न-उत्तर, जबाबदेही आदि लोकतांत्रिक मूल्य कहलाते हैं। इन्हीं मूल्यों से लोकतांत्रिक चेतना का निर्माण होता है। रघुवीर सहाय पत्रकार होने के साथ-साथ कवि-लेखक भी थे। लोकतांत्रिक मूल्यों की कसौटियों पर खरे उतरने के साथ-साथ उसकी तह में जाकर कविता सृजन करना इनका स्वभाव था। लोकतांत्रिक मूल्यों के प्रति सजगता लोकतंत्र की खूबसूरती को बयां करती है। सच्चिदानंद सिन्हा के शब्दों में – "लोकतंत्र महज शासन हथियाने की एक खास तरह की पद्धति नहीं है जिसमें जात-पाँत, मजहब-मूल आदि की भावना का इस्तेमाल कर किसी तरह शासन पर कब्जा जमा लिया जाए। इसकी आत्मा इसमें है कि लोकतंत्र के भीतर का हर शासित यह महसूस करे कि शासन में उसकी भावनाओं का भी कहीं प्रतिनिधित्व है।"¹ प्रसिद्ध समाजवादी नेता डॉ. राममनोहर लोहिया ने "जाति नीति"का समावेश करते हुए प्रतिनिधित्व के सवाल को "पिछड़े पावें सौ में साठ" का नारा देकर दूर करने का प्रयास किया था। लोहिया के पिछड़ों में दलित, आदिवासी, पिछड़े, अल्पसंख्यक-समुदाय एवं औरतें भी शामिल हैं।

अभी हमारा देश भारत लोकतांत्रिक देश बनने की प्रक्रिया में है। यह प्रक्रिया तभी पूरी होगी जब लोकतंत्र सुरक्षित होगा। वहाँ की जनता अपने आपको सुरक्षित महसूस करे। सभी वर्ग, जाति, धर्म एवं सम्प्रदाय आपस में मिलजुल कर प्रेमपूर्वक रहें। जातिवाद, मनुवाद, धर्मवाद एवं साम्प्रदायिकता का दूरदराज तक नामो-निशान न रहें। समाजवादी चिंतक किशन पटनायक अपनी किताब 'भारतीय राजनीति पर एक दृष्टि' में लिखते हैं कि, "लोकतंत्र को सुरक्षित करने का एक जरूरी उपाय है लोकतंत्र को अधिक अर्थपूर्ण बनाना। इसके लिए लोकतंत्र के आर्थिक आधार को परिभाषित करना होगा। यह परिभाषा लोकतंत्र की अवधारण का अनिवार्य अंश होगी। अम्बेडकर ने संविधान सभा की बहस में जिस आर्थिक लोकतंत्र की दलील दी थी, वह लोकतंत्र के स्थायित्व की गारन्टी है। उसी से सामाजिक समानता की शर्त पूरी होती है।"²

किसी भी लोकतांत्रिक देश में समय, स्थान, व्यक्ति एवं समाज का महत्वपूर्ण स्थान होता है। रघुवीर सहाय अपनी कविता एवं लेखन में इन अवयवों पर गंभीरता से विचार करते हैं। कहानी-संग्रह 'लिखने के कारण' में वे लिखते हैं कि "समाज की समझ का मतलब है, समाज में मनुष्य और मनुष्य के बीच जितने गैर इंसानी रिश्ते हैं उनकी समझ – कहाँ से वे पैदा होते हैं, इसकी समझ और उनकी जड़ों तक पहुँच इतिहास की समझ।"³ वे इंसानी भेदभाव पर भी लिखते हैं— "अगर इंसान और इंसान के बीच एक गैर बराबरी का रिश्ता है और उस रिश्ते को कोई आदमी मानता है कि ऐसे ही रहना चाहिए तो वह कोई रचना नहीं कर सकता।"⁴

गैर बराबरी की चेतना मौजूद रहने से न तो लोकतंत्र विकसित हो सकता है और न ही लोकतांत्रिक मूल्य। असमानता के दिन-प्रतिदिन मजबूत होते सिद्धांत से अधिनायकवाद जन्म लेता है। वे अपने कविता-संग्रह 'आत्महत्या के विरुद्ध' संकलन की कविता 'अधिनायक' में गैर बराबरी के सिद्धांत वाली मनोवृत्ति पर यथार्थ में ढली हुई अभिव्यक्ति करते हैं –

"राष्ट्रगीत में भला कौन वह
भारत-भाग्य-विधाता है
फटा सुथन्ना पहने जिसका
गुन हरचरना गाता है"⁵

यहाँ कवि अपरोक्ष रूप से 'work is supreamduty' की तरफ इशारा करता है। अधिनायकों ने आम जनमानस के भीतर 'मरता क्या न करता' कहावत को चरितार्थ किया। आज के अधिनायक महाबली हो गये हैं, जिन्हें पत्रकारिता की भाषा में बाहुबली कहा जाता है। रघुवीर सहाय 70 के दशक में ऐसे अधिनायकों के आम जनमानस के उपर बढ़ते प्रभाव को लेकर सुचिंतित दिखाई देते हैं –

"कौन-कौन है वह जन-गण-मन –
अधिनायक वह महाबली
डरा हुआ मन बेमन जिसका
बाजा रोज बजाता है।"⁶

कुछ घटनाएं ऐसी होती हैं जिनसे आम जनमानस सहम जाता है। सिविल सोसाइटी भी इनसे भयभीत होती है। अधिनायकवाद की इस स्थिति पर प्रकाश डालते हुए समाजवादी विचारक सच्चिदानंद सिन्हा ने लिखा है कि, "हमारे यहाँ भी फ्रांसीवाद की तर्ज पर ही साम्प्रदायिकता के आधार पर राजनीति को एक संकीर्ण और अधिनायकवादी स्वरूप देने के प्रयास होते रहे हैं।"⁷

"लोग भूल गये हैं" कविता-संग्रह की पहली कविता 'कला क्या है' में रघुवीर सहाय मानते हैं कि कला की अधिकता परिवर्तन नहीं ला सकती। रघुवीर सहाय 'विचित्र सभा' कविता में महसूस करते हैं कि जनता संगठित होकर भी नेताओं की आलोचना नहीं कर पा रही है। उसमें अनुशासन नहीं है। बिना अनुशासन के शासन तक अपनी बात पहुंचाना आसान नहीं होता है।

जल प्रदूषण आज के समय की एक प्रभावी समस्या है। यह मनुष्य, पशु और समुद्री जीवों के उपयोग के लिए नुकसानदायक है। वर्तमान युग में प्रौद्योगिकी और बड़े पैमाने पर औद्योगीकरण के कारण समुद्री जल दूषित हुआ है। समुद्री जीवों का जीना बेहाल हो गया है। रघुवीर सहाय की नजर बहुत ही पैनी है। उनकी एक कविता "मनुष्य-मछली युद्ध" दूषित समुद्री जल से तड़प रही मछली का दर्द बयां करती है –

"हम विज्ञान से इन नतीजों पर पहुंचे हैं
कि हमें मछली को समुद्र में डालकर
उसे इतनी जल्दी मार लेना होगा
कि वह नदी में फिर न आने पाए"⁸

रघुवीर सहाय अपनी कविता में न केवल एक मूर्ति बनाते हैं बल्कि उसे ढहाते भी हैं। जिस मूर्ति की बात वे कविता में करते हैं, उसे अमल में न पाने के कारण कभी-कभी उनका मन खिन्न हो उठता है। 'आत्महत्या के विरुद्ध' 1967 के काव्य संग्रह की पहली कविता 'नेता क्षमा करें' कवि सीधे बिना किसी औपचारिकता के जनतांत्रिक मुद्दों पर आ जाता है। जबकि उनके पहले और बाद के व्यंग्य-कवि औपचारिकता में 'नेता' में 'जी' जोड़ना नहीं भूलते हैं। यह अंतर उनके भीतर घर कर बसी प्रतिरोधी महक को बताता है। उनकी यह कविता नेताओं के द्वारा किये जा रहे चुनावी प्रलोभनों पर कटाक्ष करती है –

“मैं तुम्हें रोटी नहीं दे सकता न उसके साथ खाने के लिए गम
न मैं मिटा सकता हूँ ईश्वर के विषय में तुम्हारा सम्भ्रम
लोगों में श्रेष्ठ लोगों मुझे माफ़ करो,
मैं तुम्हारे साथ आ नहीं सकता।”⁹

इनकी कविताएं एकसरे की तरह आने वाले समय का पूर्वाभास कर यथार्थ को बेबाकी से प्रस्तुत करती हैं। पत्रकारिता की भाषा को सर्जनात्मक भाषा में बदलने का संघर्ष उनकी कविताओं की सफलता में साफ दिखाई देता है। उनकी कविताएं विजन में बाजदफा इतनी व्यापकता और गहराई समेटती जान पड़ती हैं और भोंथरे घिस चुके यथार्थ को प्रकाश की चकाचौंध की तरह आँखों के सामने ला खड़ा करती हैं।

'सीढ़ियों पर धूप में' काव्य संग्रह में वे लिखते हैं कि, “रचना के लिए किसी न किसी रूप में वर्तमान से पलायन आवश्यक है। कोई-कोई ही इस पलायन को सुरुचिपूर्वक निभा पाते हैं अधिकतर लोग अतीत के गौरव में लौट जाने की भद्दी गलती कर बैठते हैं और यह भूल जाते हैं कि वर्तमान से मुक्त होने का प्रयोजन कालातीत होना है, मृत जीवन का भूत बनना नहीं।”¹⁰

रघुवीर सहाय बखूबी जानते हैं कि अमरता जनसमाज ही प्रदान कर सकता है और काल पार जाने के लिए अपने देश और समाज के अतीत, वर्तमान और भविष्य की चिंता करना संवेदनशील रचनाकार के बौद्धिक जीवन का अनिवार्य हिस्सा है। उनकी एक कविता 'भविष्य' इस चिंता को रेखांकित करती है –

“सब कुछ लिखा जा चुका है अतीत में
यह आकर मत कहो मुझसे पंडितजनो
एक बात अभी लिखी नहीं गयी बाकी है
वह तुम जानते हो क्या ?
यह जो समझ है इतिहास की भ्रष्ट है
यह अत्याचार को शाश्वत रखने की
अन्यायी भाषा है कि जिसके प्रतिष्ठान में विद्या बंद है
विद्या जो मुक्त हमें करती है वह विद्या”¹¹

'नयी हंसी' कविता में वे जन-प्रतिनिधियों के वादों से मुकर जाने की कला एवं मुस्कान के अंतर्संबंध को बखूबी रेखांकित करते हैं –

“बीस बड़े अखबारों के प्रतिनिधि पूछें पचीस बार
क्या हुआ समाजवाद
कहें महासंघपति पचीस बार हम करेंगे विचार
आँख मारकर पचीस बार वह हंसे वह, पचीस बार
हंसे बीस अखबार।”¹²

जिस 'नयी हंसी' की चर्चा रघुवीर सहाय ने यहाँ की है वह आपातकाल के दौरान एक अमानवीय ठहाका बनकर सामने आई थी। उन्हें जिस अधिनायकवाद की आशंका थी वही हुआ। उनकी जागरूकता का प्रमाण यही है कि उन्होंने देश के वास्तविक जनजीवन की दुर्दशा को देखने-समझने के लिए एक अंतर्दृष्टि हाशिल की थी। उन्हें आभास हो गया था कि पूंजीवादी-सामंती वर्गों का हितसाधन करने वाली कांग्रेस पार्टी

अधिनायकवाद की ओर बढ़ रही है। 'हँसों हँसों जल्दी हँसो' की कविताएं सत्तारूढ़ तानाशाह की निर्मम हंसी का एक खाका पेश करती हैं –

"हंसों तुम पर निगाह रखी जा रही है
बेहतर है कि जब कोई बात करो तब हंसो
ताकि किसी बात का कोई मतलब न रहे।"¹³

कवि, लेखक, कलाकार एवं साहित्यकार का जीवन समाजवाद में गहरी निष्ठा रखता है। रघुवीर सहाय समाज के प्रति एक सजग एवं संवेदनशील कवि हैं। उनके जेहन में समाजवाद कूट-कूट कर भरा हुआ है। वे 'मेरा प्रतिनिधि' कविता लोहिया के जीवट-संघर्षों को समर्पित करते हैं –

"सुनो वहां कहता है
मेरा प्रतिनिधि
मेरी हत्या की करुण कथा
हंसती है सभा
तोंद मटका
ठठाकर
अकेले अपराजित सदस्य की व्यथा पर
फिर मेरी मृत्यु से डरकर चिंचियाकर
कहती है
अशिव है अशोभन है मिथ्या है।"¹⁴

'आत्महत्या के विरुद्ध' कविता में वे लोक हृदय में आपातकाल से उपजी कायरता को दूर कर साहस भरने का काम करते हैं। वे कहते हैं कि न बोलने से अच्छा है कुछ बोलना। उन्हें यकीन है कि कुछ बोलने से सत्ता का अहंकार भले ही न टूटे लेकिन उनके भीतर का कायर मन जरूर टूटेगा। सुरेश शर्मा ने ठीक ही लिखा है कि, "हिंदुस्तान में घट रहे वर्तमान आत्यंतिक अत्याचारों के पीछे पूंजीवाद और सामंतवाद का सम्मिलित चेहरा है। रघुवीर सहाय अपने कवि-कर्म से इस चेहरे पर प्रहार करते हैं।"¹⁵ 'आत्महत्या के विरुद्ध' की रचनाओं में रघुवीर सहाय का रचनाकार पूंजीवादी जनतंत्र की आड़ में किये जा रहे शोषण, दमन और अन्याय के खिलाफ विद्रोह करता है। उस दौर के ज्यादातर बुद्धिजीवी एक तरह के सिनिसिज्म (संशयवाद) के शिकार हो गये थे, जो साठोत्तरी कविता में दिखाई देता है। उन्होंने आजादी के दौर में अर्जित नए मूल्यों की जब-जब हत्या होते देखी तब-तब एक सच्चे सर्जक की तरह उसका प्रतिरोध किया। आजादी के बीस वर्ष बाद भी जब समता, बंधुत्व और आजादी जैसे लोकतांत्रिक मूल्यों से साधारण जन वंचित रहे तो उनका सर्जक मन चीत्कार उठा –

"बीस वर्ष
खो गए भरमें उपदेश में
एक पूरी पीढ़ी जनमी पली पुसी क्लेश में
बेगानी हो गई अपने ही देश में
वह
अपने बचपन की
आजादी छीनकर लाऊंगा।"¹⁶

उनकी कविताएं अतीत, वर्तमान के साथ-साथ भविष्य को भी रेखांकित करती हैं। वे मनुष्य और मनुष्य के बीच समानता और सामाजिक न्याय की लड़ाई के प्रति अपने को प्रतिश्रुत किये हुए थे, इसीलिए वे ऐसे हर अमानवीय और क्रूर हरकत के खिलाफ आवाज उठाते थे, जिससे समता और भाईचारे के लोकतांत्रिक मूल्य खंडित होते थे। पत्रकारिता के दौरान सहेजे गये अपने विषाक्त अनुभवों को अपनी कविता 'दो अर्थ का भय' में उकेरते हैं –

“वे मेरे शब्दों की ताक में बैठे हैं
जहां सुना नहीं उनका गलत अर्थ लिया और मुझे मारा”¹⁷

‘आपकी हंसी’ कविता असहिष्णुता के दौर में प्रासंगिक हो जाती है। जहाँ कोई सुरक्षित नहीं है। अपने हक की आवाज उठाने के लिए विविध तरह की प्रताड़नाएं सहनी पड़ती है। तानाशाही दौर में असुरक्षित तो सभी रहते हैं लेकिन वे एक दूसरे को अपने जैसा पाकर अपने मन को तसल्ली देते हैं। वे सेनाओं द्वारा की जा रही निर्मम एवं निर्दय हिंसा को ‘संस्कृत’ कविता में रेखांकित करते हैं। धर्मगुरु हत्यास्थल पर सेना को संस्कार-प्रवचन दे रहे हैं। कुत्सित एवं संकीर्ण राष्ट्रवाद में आये दिन रामदास की हत्या होती है। ‘रामदास’ कविता का ताना-बाना मौजूद निष्क्रिय भीड़ के इर्द-गिर्द घूमता है। वे सामाजिक जागरूकता की विसंगतियों को बहुत करीने से देखते हैं –

“पर मैंने जाना कि यह समाज
विद्रोही वीरों का दीवाना है विरोध का नहीं।”¹⁸

रघुवीर सहाय नारी-विषयों पर बड़ी संवेदनशीलता के साथ कलम चलाते हैं। ‘चढ़ती स्त्री’, ‘खड़ी स्त्री’, ‘अकेली औरत’ और ‘बैंक में बड़ी हो रही लड़की’ आदि उनकी कविता के शीर्षक ही स्त्रियों के प्रति उनकी सजगता व्यक्त करने के लिए पर्याप्त हैं। वे प्रतिरोध के स्वर के माफ़त सामान्य जनजीवन में लोकतांत्रिक मूल्य जगाने का काम करते हैं। वे जनजीवन से जुड़े कवि हैं। उनकी कविता-प्रक्रिया वाचिक परम्परा से संयुक्त है। बच्चन सिंह के शब्दों में, “वे सही अर्थों में वाचिक परम्परा के कवि हैं। किन्तु इनके वाचन में व्यंग्य, प्रश्न, विरोध के बीच अन्तराल कवि को अर्थवत्ता देते हैं।”¹⁹

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COMPARATIVE STUDY ON HERBAL FMCG

Dr. Sunil Sharma

Asstt. Prof. (Commerce)

Govt. College Faridabad

Abstract—in present day people is become s more concerned with the herbal products and businessman have begun to modify their business behaviour to address the people changes towards new concern. . Consumers are now substituting their routine purchases (generally synthetic in nature) by ayurved brands. Thus, the market offers tremendous potential for the Ayurvedic brands. Some of the existing Ayurvedic brands like Patanjali, Sri Sri Ayurveda etc. are becoming increasingly popular.

This paper examines the comparative study on different herbal FMCG products. Factors contributing to the growth of Ayurved brands in the Indian FMCG market. Statistical analysis is done to find out the growth rate of Ayurvedic/Herbal brands vis a vis the synthetic ones. An attempt is made to identify some of the faster growing areas in the Ayurvedic segment amongst the larger FMCG market.

Keywords: Ayurvedic/ Herbal Brands, consumer perception, Synthetic products, FMCG products

Introduction:

The Fast Moving Consumer Goods (FMCG) industry in India is one of the largest sectors in the country and over the years has been growing at a very steady pace. The sector consists of consumer non-durable products which broadly consists, personal care, household care and food & beverages. At present people surviving different type of decease due to chemical, pesticide, lead, in food, cosmetic and daily need products. In today era people are very conscious to the product quality, price, availability etc whatever they use. At present consumer are going to ayurved, herbal and organic products whether it is food products, health product, cosmetic product etc. Changes in dietary habits among many segments of the population of developing countries increased health awareness have contributed to this growth.“Consumers are returning to their roots and are interested in natural Indian products free from chemicals, as they are perceived to be safer. This increased demand is most noticeable in three segments: food and beverages, hair and skincare, and alternative therapy services,”My study is also related to FMCG products, which is purely involved herbal and based on ayurved.

Literature review

Acharya Balkrishna in his book named “Ayurved” – It’s Principles and Philosophies describes the basic principles of Ayurved in such a manner that a common man can learn to lead a natural and healthy lifestyle in a disciplined manner as quoted by the ancient sages in their comprehensive works. It describes the use of plants as drugs, correct diet and lifestyle for healthy living, the basic do’s and don’ts in terms of food, living, conduct and other aspects of life.

Ankit jain in his article named “Marketing through Spirituality “ describe Marketing through spirituality has become a significant topic of discussion as it affects the consumption behavior of people. Therefore, spiritual organizations are launching and selling their own products for the customers to capture the market. He describe several products not only based on Ayurvedic medicines but also on FMCG. Hence, this paper talks about marketing through spirituality through the case study and success story of herbal FMCG products.

The American Journal of Clinical Nutrition (AJCN) According to the Dietary Supplement Health and Education Act (DSHEA) of 1994, dietary supplements are products “intended to supplement the diet to enhance health,” and include vitamins, minerals, amino acids, herbs, and other botanicals. A dietary supplement is “not represented as a conventional food or a sole item of a meal or the diet.” In a recent Forum section of Science, Geisel (defined a nutraceutical as “a diet supplement that delivers a concentrated form of a biologically active component of food in a non-food matrix in order to enhance health.” Dietary supplements and nutraceuticals are distinct from functional foods, which deliver an active ingredient within the food matrix, and food additives, which enhance flavour or aroma but not the nutritional value of a food.

Objectives

- To compare different herbal goods of different company.
- To know the actual demand of herbal FMCG products.
- To know the untapped area of city by herbal FMCG products.
- To know the consumer perception towards these products.

Hypothesis

- Hypothesis: To check the quality of a product with the help consumer and their demand of herbal FMCG products.
Null hypothesis: there is a positive relation between quality of the products and their demand.
- Hypothesis: To check whether there is any significance difference among the herbal FMCG products
Null hypothesis: there is significance difference among the different herbal FMCG products of different company.

Research methodology:

Research design: The study is empirical in nature as the study aims to find out the consumers' awareness and perception towards herbal FMCG products. The study is carried out with a survey through a structured questionnaire.

Data collection technique:

Collection of data for the purpose of the research study is in the form of primary data and secondary data, as the study being empirical in nature. Primary data is collected through the face to face interview with the help of structured questionnaire. Secondary data is collected through website published articles, news paper and relevant journals etc. The data are related to herbal products.

Designing the questionnaire:

Questionnaire is designed in such a way that there are several questions included for studying the objectives of the research. The questions includes firstly on the demographic factors of the respondents, secondly on the awareness towards herbal FMCG products, Questionnaire also include the questions based on price, packaging, advertisement, products quality and consumer satisfaction.

Sampling design:

The sampling technique involved is convenient sampling. Convenience Sampling is a non-probability sampling technique where subjects are selected because of their convenient accessibility proximity to the researcher. This sample is used because it allows the researcher to obtain basic data and trends regarding his study without the complications of using a randomized sample. This sampling technique is also useful in documenting that a particular quality of a substance or phenomenon occurs within a given sample. Such studies are very useful for detecting relationships among different phenomena.

Sampling size of the study:

The sample size considered for the study is 100. The respondents are selected from bilaspur city of Chhattisgarh

Data Analysis And Interpretation

Age of the respondents: Age is an important factor in arriving at a good decisions and implementing the decisions. The respondents are classified into four groups viz, below 20, 21-30, 31-40, above 40.

Gender:Gender has been classified into two groups viz. male and female

Education :It is classified into four groups viz, school level, diploma, P.G, and professional.

It is classified into 5 groups viz, Students, Employee, Self Employed, Professionals & Other

Conclusion

Herbal products has become the new success mantra and is being discussed by people from all walks of life. The above study indicates that the consumers of Bilaspur city district of Chhattisgarh are aware about the herbal FMCG products.

The market trends and analysis carried out in this paper show that Ayurvedic/ Herbal brands are capturing the ground at a fast pace in the Indian FMCG market. Growing consumer consciousness and the availability of natural substitutes has facilitated this shift. So, this trend of growth of ayurvedic/herbal brands seems to be irreversible, at least as of now.

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Preservation of Tribal Culture in Museum: A Subaltern Perspective

Dr. Kapila Khemundu*

Assistant Professor, Department of Sociology, Central University of Orissa, Odisha Koraput-764020, India

Abstract

The study of museum as an Institution became an interdisciplinary approach today. Museums collect and preserve our objects and materials of religious and historical value. Museums help to preserve and promote our cultural heritage. Museums are a store house of old artefacts, sculpture, objects, history etc. The tribal museums are of recent origin and the subaltern perspectives criticises history for not addressing the marginalized communities like tribes. In the context of marginalization, the subaltern perspectives in the study of Museums put some question marks like what we are preserving in the Museum? Museums play a variety of roles in the preservation of archaeological sites and monuments. Some museums undertake heritage protection functions themselves, and manage the archaeological heritage of a region or nation or any locality of their interest. The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment. However, the preservation of tribal culture depends on the tribal leadership and their participation in the process of preservation.

{Key Words: Museum, Knowledge, Preservation, Culture, Tribe, Subaltern}

Introduction

Throughout the world there are several types of Museums exist with varieties of collection and systematic exhibition of cultural products. In India hundreds of Museums of diversified categories are being maintained in both government and private initiatives. Museum is a source of knowledge and an inspiration for development of knowledge. It is an innovative way to collect and preserve the cultural products of human civilization and has a historical importance. The study of museum is not a much popular subject of study in the discipline sociology. However, as a source of knowledge the study of museum will obviously provide documented records of past society and refine our thought. There are the subjects like history, archaeology, and anthropology have immensely benefitted from the study of Museum. With the expansion of knowledge, human civilization started to use the symbols and the scripts were discovered. With the coming up of the script, the formation of languages became easier and it further help human civilization to document its various activities. Language as a medium of expression has gradually given a cultural meaning to the various types of symbols and scripts are used for sentence formation by the human civilization. In the process of evolution of human civilization all over the world there have been several thousands of languages. Some of them are having well organized scripts and some are continue to exist even today without script in the form of dialects and oral traditions. Human civilization not only started writing scripts but also recorded various events and documented it for the uses of further generations. Along with written scripts, human beings also started to preserve various tangible goods and cultural products in various forms. Modern museum is such an effort

to preserve various cultural products of human civilization and its associated activities. Emmanuel N. Arienz the President of Common Wealth Association of Museums in his public lecture “The Role of Museum in Society” stated that one of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. (Arienz: 02)

A museum is an institution that cares for a collection of artefacts and other objects of artistic, cultural, historical importance and conserves it for various purposes. Museum is the store house of archaeological excavations, various historical records and monuments of varieties of subjects. The study of Museums is not remaining confine with the subjects like History, Archaeology, Anthropology and Sociology. Understanding Museum became an interdisciplinary approach. Museums have two major functions firstly it acts as a repository of materials and secondly the objective to demonstrate some system of knowledge related to the subject matter on which the materials have been collected. The great museums have contributed substantially and helped for the expansion of scientific knowledge. Among the major sources, the archaeological excavations, acquisition, conservation and research are an important part of efforts to explore the knowledge about history, heritage and culture. Mainly, the functions of museum are of two fold one is as a material for repository of material for researchers and investigators and secondly demonstration of some system of knowledge related to the subject for which the collection is made. “Museums in India did not grow out of the collections of Indian royalty or individual Indians. They grew from the colonial government wishing to discover, interpret and order a past for its own understanding of India and for its Indian subjects. The backdrop was provided by events of great magnitude – empire and conquest, colonialism, industrialization and the enlightenment. These were baffling events at that time, both for the colonizers and the colonized. The last half century has not seen much essential change in this approach.” (Romila Thapar: 2011: 357)

The tribal museums are of recent origin and the subaltern perspectives criticises history for not addressing the marginalized communities like tribes. In the context of marginalization, the subaltern perspectives in the study of Museums put some question marks like what we are preserving in the Museum? Why we are preserving in the Museum? Where we are preserving? For whom we are preserving? When we are started preserving? It is important to know what is the significance of such Museums? Now these days’ people talk about universal Museum. In this context Romila Thapar further states that, “There has been insufficient discussion of the interdisciplinary nature of the concept of what is referred to as the universal museum and some see it as merely a way of not returning antiquities forcibly fro their place of origin even if now claimed as part of the national heritage of where they came from. A universal museum does not simply mean juxtaposition of, and a larger collection of superior quality objects from all over the world. The concept would first require a redefinition of the categories used, such as, historical, traditional, indigenous, ethnographic and so on.” (Romila Thapar: 2011: 363)

Role of Museum as a Knowledge Product

Since the evolution of human civilization and expansion of knowledge system with the advance of science and technology society has come across various stages of transformations. The human endeavour to protect and preserve the past tangible culture in a museum is a modern knowledge product. Sociology may treat modern day museums as knowledge centre and a method of preserving the precious items and cultural products which have extinct or some of them are on the verge of extinction. It gives us a memory of past and a series of events providing its symbolic construction and identity formation for the purpose for which those items were being used.

Museums play a crucial role in preserving local culture. With careful documentation and artefact preservation, a culture can be recorded and remembered regardless of its future. It can also be shared and understood by those from different cultural backgrounds. Here are a few of the reasons museums are so essential for cultural preservation. Knowledge is a fundamental aspect of what museums are and what they can deliver. As a knowledge product now these days modern day museum is a source of information and a resource and inspiration for the development of knowledge. It is knowledge that gives meaning to objects, inspires exhibitions, and creates connections with audiences. There is the philosophy behind interpretation of knowledge. There is often talk about a decline in collections of knowledge and museums are now hitting a critical point. Museums are now recognising that valuable expertise and knowledge is being lost through the retirement of long-standing curators.

The central role of modern museum is the education of its diverse public and their enjoyment. The purpose of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the education of the public. The primary responsibility of Museums are concerned with the exhibition of collection, preservation and both natural and cultural objects for the purpose of knowledge and education. Museums collect and care for objects of scientific, artistic, or historical importance and make them available for public viewing through permanent or temporary exhibitions. The collection of objects depends on the type of Museum and especially the management of the Museum. Every museum has its own aims and objectives and respective museum set their own standard to display their collected materials in various forms. If you look at the tribal culture and about its preservation the composite culture of India makes it difficult to differentiate the cultural objects of tribes. Therefore the vision and purpose of museums changed a great deal over the years. Once it is intended only for the wealthy and elite, now museums have evolved into community centres that strive to serve a broad and diverse public. If we look at the functioning of the Museum all over the world the traditional museums began as the private collections of wealthy individuals, families or institutions of art, curious natural objects and artefacts. In many cases it is observed that the traditional museums collect objects and materials of cultural, religious and historical importance, preserve them, present them to the public for the purpose of education and enjoyment. The modern museum seeks to engage the public in ways that are, first and foremost, meant to serve the public, primarily for educating the people.

Tribal Historiography and Tribal Culture in India

If we look at the historical background of tribes in India, Nadeem Hasnain has pointed out that, “our knowledge is vague about the origin and subsequent history of the numerous aboriginal tribes of India in the absence of sufficient archaeological and palaeontological data, yet a story of their glory and decline may be arranged as far as the historic period is concerned. (Hasnain: 24) Sociologist G.S. Ghurye describes tribes are the native of India and called as aboriginal inhabitants. L.P. Vidyarthi and Binay Kumar Rai stated that, “coming to the tribal history, we find that the tribals are an integral part of the Indian civilization. Various elements in their ancient civilization of India were contributed by the tribals. It is believed they were the earliest among the present inhabitants of the country.” (Vidyarthi & Rai: 1985: 26) The migration of many races to India largely contributed for the emergence of multiple culture of India. However, there are different opinions about identifying the earliest inhabitants of India. There is no exact record of the earliest people but whatever little known history of various conquerors are speak about the vigour of Indian tradition. After each devastating war and conquest surprisingly the aboriginal people have

somehow risen again and kept their traditional life miraculously intact. In the absence of the written records relating to this have given rise to practice of oral tradition and continued to exist. Because of the devastating war the vast majority tribal population (so called aborigines) of India reduced to a minority community and became marginalized in due course of time. Though changes have taken place about Indian society but traditional life styles and cultural practices continued. Andre Beteille has stated, "Tribe and civilization have encountered each other for centuries in many parts of the world, and it is only in some areas and at certain periods that the encounter has been sudden and cataclysmic". (Choudhury & Patnaik: 29)

The glimpses from the rise and fall of Indus valley civilization and advent of Aryans on the Indian soil give us as a background to ascertain the role of earliest known aboriginal tribes of India. (Hasnain: 24) The glorious Indus valley civilization comes to an end by 1750 B.C. the Rigvedic period (2000 to 1000 B.C.) witnessed wild Aryan tribes pouring into the north-western parts of the country, fighting not only among themselves but waging a war unto death against non-Aryan tribes. (Hasnain: 25) By the end of the Later Vedic Age about 500 B.C., a thousand years after the collapse of the Indus civilization, the Aryan invaders of India had established sixteen major kingdoms and tribal oligarchies in northern India, stretching from modern Pakistan to Bengal. The shock of Alexander the Great's invasion of India provided the spark that led to the unification of India. (Guisepi, Robert. http://history-world.org/indian_empire.htm)

In 326 B.C. Alexander the Great, continuing his conquest of the Persian Empire, brought his phalanxes into the easternmost Persian satrapy in the Indus valley, defeating local Punjab rulers. When his weary troops refused to advance further eastward into the Ganges plain, Alexander constructed a fleet and explored the Indus to its mouth and returned overland to Babylon. In 322 B.C., shortly after Alexander's death, a new era began in India. In that year Chandragupta Maurya seized the state of Magadha in the Ganges valley. Over the next twenty-four years Chandragupta conquered northern India and founded the Maurya Dynasty, which endured until about 185 B.C. At its height the empire included the entire subcontinent except the extreme south. In 305 B.C. he defeated Seleucus, the general who had inherited the major part of Alexander's empire and had crossed the Indus in an attempt to regain Alexander's Indian conquests. Seleucus gave up his Indian claims in return for five hundred war elephants and established friendly diplomatic relations with the Indian emperor. (Guisepi, Robert. http://history-world.org/indian_empire.htm) If we look at the Indian history, the northern India was volatile and vulnerable for the external invaders like Aryans, Greeks, Muslims, and other races. India has passed through several disastrous wars and aggression which largely affected the tribal life. But after each devastating war the tribes of in India manage to revive their life styles and continue to survive their great traditions. The vast tribal population of India, which is more than eight percent of the total population of India, still remain far away from the collective psyche of the mainstream India and hanging around to be understood and accept as them as fellow citizens. The gap between the tribes and mainstream society has been existing since millennia and yet to be bridged as the mainstream Indian culture is still distant from the aboriginal. Tribes have lost their traditional socio-cultural, economic and political institutions due to external aggression long back and in very recent past even after independence, the tribe of India remained the tribal population has always stood on the margins of Indian political scene and socio-cultural milieu. The distance maintained on both the sides has sometimes magnified between the 'original' and 'alien' inhabitants of the land. Despite collaborations with the non-tribal populations throughout history, the tribal population has remained somewhat same. (https://shodhganga.inflibnet.ac.in/bitstream/10603/128286/10/07_chapter%203.pdf). Historian Romila Thapar has

stated that, "Museums should not be treated as 'curiosity houses' where objects from the past are collected and some are displayed. The method and the intellectual and aesthetic direction behind the display are of fundamental importance. (Romila Thapar: 2011: xii)

Preservation of Tribal Culture and Heritage in Museum

Tribal Museums are an attempt to systematic documentation of available cultural products and tangible goods, exhibitions through physical objects, audio-visual, capturing in film or retain some memorable crafts and artefacts of more than 437 distinct tribes living in India. According to 2011 Census 8.6 % of India total population are tribal population. They still remain outskirts of the mainstream society yet to be understood by its fellow citizen. (Census Report of India, 2011) Despite living in close proximity with the advanced and educated non-tribes over the centuries, the tribal people remained unchanged in their socio-cultural life. The preservation of tribal culture in Museums is a modern practise and relatively new in nature. Many of the tangible goods and cultural products of the tribes have systematically destroyed by conflict between the tribes and non-tribes, wars and aggression, lack of awareness and knowledge among the tribes to preserve their tangible goods. In spite of these acts of cohesive forces and systematic destructions, some of the cultural products they managed to preserve. The folklore, language, dance, music, religious practices in the form of animism and naturism, customary law, traditional institutions, rites and ritual practices, health practices, agricultural practices and oral traditions, fairs and festivals continue to transfer from one generation to another. Of course with the expansion of modern development, new scientific discoveries, advance technological devices, and cultural assimilations many of the cultural traits of tribes have been diluted, some are extinct and some are on the verge of extinction as many of the tribal groups assimilated with the mainstream non-tribal culture.

Therefore, there is the need to preserve tribal culture and their heritage for their coming generation as part of glimpses of their identity and knowledge about predecessor's socio-cultural life. As a knowledge product Tribal Museum is the best way to preserve and protect the tribal cultural heritages for the present and future generation.

Museum offers lot of knowledge to the society and the respective communities along with their collections and exhibitions irrespective of their main focus. There is benefit of visiting today's modern museum for gaining in-depth knowledge about the region, its historical events, culture, art and music blended with the real world and digital technology providing past information with present insight and future prospective. Museums help bridging the generational gaps and have the ability to connect people across the culture, race, ethnicity, and different regions of the world by providing quick glance about the life styles of people from different parts of the world and their experiences.

Understanding Museum through Subaltern Perspective

The question of subaltern identity is conceptually derived from the cultural-hegemony work of Antonio Gramsci the Italian Marxist intellectual. Museums as a repository of past events mainly focus on the perspectives of the dominant culture and ignoring the thousands of minority cultures yet to be in the knowledge of public domain. If we look at many of our mainstream history books and courses are bias for because of its ignorance about minority culture. The study of Museum is not such exception. Therefore, some initiatives have taken for preserving particular culture and heritages of the tribe and different tribal museums are created.

There are about 437 scheduled tribes scattered in different parts of India. The culture, language and lifestyle of each tribe in India are unique and distinct from each other. Travelling entire tribal areas in India is exciting but virtually impossible and never ending task. For acquiring more knowledge about Indian tribes it is better to travel some of the very famous tribal Museums in India. These Museums provide some of the vital information about the wonderful tribes of India. These are Pune Tribal Museum, Tribal Museum-Bharatiya Adimjati Sevak Sangh, State Tribal Museum, Chhidwara district, Madhya Pradesh, Tribal Museum Ahmedabad, Tribal Museum, Bhubaneswar, Bharatiya Lok Kala Museum, Udaipur, Rajasthan, and Tribal Museum Ooty.

In sociology, there are many factors like sex, caste, creed, race or any institution in which subordination is needed. A subaltern in a layman language is nothing but Sub-ordination. In subordination, it is not necessary that people will always co-ordinate. Sometimes there will be bold resistance to anything and other times people can be convinced under superior forces. (<https://www.sociologygroup.com/subaltern-perspective-indian-sociology/>) The literal meaning of “subaltern” is “belonging to an inferior rank or position”. Sociologists study and view the Indian society from various perspectives; subaltern perspective is one of them. The subaltern perspective can be depicted through the caste, race, occupation, class, age, colour, and many more factors. It usually means subordination in any field, and it embodies features of dominance and submissive behaviours. (<https://www.Sociologygroup.com/subaltern-perspective-indian-sociology/>) Since long the Indian tribes along with their culture has been considered as inferior to mainstream society particularly the non-tribes. There is no encouragement and interest to promote and preserve the tribal culture for the larger benefit of the society until recent past. The superior cultural complexity of non-tribes over the tribes is perhaps an awakening initiative to locate the study of tribal museum in subaltern perspectives.

The literal meaning of “Subaltern” is “belonging to an inferior rank or position”. Sociologists study and view the Indian society from various perspectives; subaltern perspective is one of them. The subaltern perspective can be depicted through the caste, race, occupation, class, age, color, and many more factors. It usually means subordination in any field, and it embodies features of dominance and submissive behaviours. (<https://www.sociologygroup.com/subaltern-perspective-indian-sociology/>) Beginning in the 1980s, the Subaltern Studies Group presented a series of questions that Ranajit Guha, Dipesh Chakravarty, Homi Bhabha, Gayatri Spivak, Walter Dignolo and many others in postcolonial geopolitics have been working on ever since: producing an anti-hegemonic historiography—different from the winners’ and/or colonizers’ version—having the subaltern speak starting from the difficulty or impossibility that they do so; or achieving a type of discourse that permits their visibility in different humanistic or scientific registers; revealing the political unconscious of intellectuals’ exercise. (<https://www.macba.cat/en/the-subaltern-and-representation>)

In the context of subaltern perspectives, it is possible to think forms of artistic and cultural activism in a politically effective way in relationship between anti-hegemonic subaltern (dominated or subordinate groups) practices where critical knowledge is produced in a place like museum, academia or in a new media. In the framework of postcolonial artistic and cultural practices or through new categories in the face of the spectacle and the cultural industry’s new forms of exclusions the political potential of subaltern groups and their cultures may be constructed by the study of Museums. Because the subaltern cultures have been underestimated and not duly acknowledged until India’s independence and pressure from respective groups. The voice of the subaltern is barely ever heard in the traditional historical-ethnological museum. (Dalya Yafa Marcovich, Voicing the Subaltern in the Public Sphere: The Case of Museum in a Suitcase,

<https://books.google.co.in/books?id=EoQfCgAAQBAJ&pg=PA307&dq=The+voice+of+the+subaltern+is+barely+ever+heard+in+the+traditional+historical-ethnological+museum.&hl>) Through subaltern strategies the Museum require to establish a dialogical methodology which will be the voice of the Indian Tribal subaltern and foster their aspirations for empowerment. It is hoped that the social construction of the subalterns' voice in the public sphere can expose racial and social inferior position and work against the aims of Museum it means to achieve. Because the writings of Indian history more often ideology centric rather than secular and people centric. Therefore, there is the need of subaltern perspectives in the study of Museums.

Identity Politics

Identity politics are political positions based on the interests and perspectives of social groups with which people identify. Identity politics includes the ways in which people's politics are shaped by aspects of their identity through loosely correlated social organizations. Many museums are grappling with the politics of identity, addressing issues of representation surrounding ethnicity, coloniality, gender, sexuality and disability in order to question mainstream practices. Andre Beteille has stated, "it is true that in some parts of the world to colonial rule has had a cataclysmic effect, dissolving old identities and precipitating new ones." (Choudhury & Patnaik: 29) The tribal section of the Indian population is characterized (as observed by Surajit Sinha) as "isolated in ecology, demography, economy, politics, and other social behaviour from other ethnic groups". Such a historical image about the tribals gave curious orientation to their study. The Britishers did like to know about the "tribal identity" in order to differentiate them from the major Indian population under their broad policy of "divide and rule". (Vidyarthi & Rai: 1985: 37)

Conclusion

Museum as institution can promote national integration and cultivate appreciation of diversity and serve as a store house of knowledge. It helps in bridging the general gaps. It's a promising development that the people from different tribes have become conscious about their unique ethnographies. Establishing the Tribal Museums, together, the Museum Managers and curators are now developing a platform that captures the history, heritage, culture, ecology, traditions, art, craft and stories of the Tribes. The print media and electronic media allows for their documentation in audio-visual formats now. The documentation and exhibition in museums can be done in countless ways, given the possibilities of modern technology and creative programming. The collection and preservations are the pain staking activities where lot of time consumption take places and lot of expenditure involves. For this purpose of collection, preservation and maintenance resource mobilization is important and it is not an easy task to mobilize the resources. For making the museums lively the community involvement in the process of preservation and exhibition is necessary so as to make the tribals aware about their own existence. The leadership among the tribes is important in the preservation of tribal culture in museums. Many tribal groups being dormant, docile and passive community do not take interest in preservation of their own culture and heritages perhaps due to lack of awareness, resources, will power and do not participate in the process of preservation.

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SOCIAL MATURITY OF SECONDARY LEVEL STUDENTS IN CONTEXT OF THEIR GENDER

An Abstract

Dr.Prunna Sharma

Associate Professor, Dept. Of Education

Ms Priyanka

Introduction

Social maturity is a level of social skills and awareness that an individual has achieved related to particular norms related to an age group. It is a measure of the development competence of an individual with regard to interpersonal relations, behavior appropriateness, social problem solving and judgment. Parents and teachers must be very particular in maintain interpersonal relationship with the young students in order to channelize their energy in direct direction.

Today most of the young students do not achieve according to the expectation of the parents as well as the teachers despite of the fact being intelligent. Though there are number of studies but a little information is available to show the contribution of certain cognitive and non cognitive variables in the social maturity of high school students. Hence the present investigation is aimed to study the role of social maturity in students studying at secondary level. Considering the nature and objective of present study Descriptive Survey Method is used. For collecting data, social maturity scale constructed by Dr.R.P. Srivastava is used. For this study sample was of 100 students studying at secondary level, out of which 50 were boys and 50 were girls. Again there were 25 boys from urban area and 25 boys from rural area, in the same way 25 girls from urban and 25 girls were from rural area For comparing the group t-test is applied in the study. Findings of the study shows that there is no difference between social maturity of boys and girls studying in IX class, yet girls have high social maturity as compared to the boys. In second and third hypothesis there is no significant difference between social maturity of urban and rural areas of boys and girls studying in IX class, yet urban boys and girls have high social maturity than that of rural ones.

These findings provide a base for teachers as well as parents and suggest that they should equally treat the boys and girls because they have no difference from each other in social maturity. As the result shows that urban boys and girls have high social maturity than rural areas of boys and girls, It may be considered that in urban setting environment is more appropriate and congenial than rural. The boys and girls of urban areas are more co-operative, extrovert, more expressive, experienced and intelligent. All these factors make difference between boys and girls of urban and rural areas.

Social Maturity is a term commonly used in two ways like with reference to the behavior that confirmed to the standard and expectation of the adult and secondly with reference to the behavior that is appropriate to age of the individual under observation. Thus the social maturation permits more detailed perception of the social environment which helps adolescence to influence the social circumstances and develop stable patterns of social behavior. If an individual is slow to adopt these patterns of social behavior, he/she is judged as being retarded in social development, so it is necessary for adolescent to acquire more matured. Different studies show that social support helps the adolescent to overcome many problems. There are very few studies on how social maturity

influences on gender. That is why the investigators attempt to study the social maturity in context of their gender.

Need and Significance

Education should inculcate noble human values through various activities along with the normal curriculum. But now-a-days academic achievement has become the main aim of education which in turn leads to higher positions with no behavioral maturity. As adolescent is the age for an individual to express mature behavior by the society in which they live. Social maturity increase as age increases for normal human beings. They learn to be in a group, share and care for others, respect the norms and values in society. The true education largely depends upon the minds of the learners with endless powers. In this context to find out the behavior maturity of boys and girls at secondary level, the present study assumes a greater significance.

Social maturity is a level of social skills and awareness that an individual has achieved related to particular norms related to an age group. It is a measure of the development competence of an individual with regard to interpersonal relations, behavior appropriateness, social problem solving and judgment. Parents and teachers must be very particular in maintain interpersonal relationship with the young students in order to channelize their energy in direct direction, because it is very necessary for adolescent to acquire more matured patterns of behavior to be accepted by society and to be socially matured. Most of the studies show the result that social support helps the adolescent to overcome many problems. In this way the present study significant also to find out the results of social behaviors influences on gender.

Today most of the young students do not achieve according to the expectation of the parents as well as the teachers despite of the fact being intelligent. Though there are number of studies but a little information is available to show the contribution of certain cognitive and non cognitive variables in the social maturity of high school students. Hence the present investigation is aimed to study the role of social maturity in students studying at secondary level.

Considering the nature and objective of present study Descriptive Survey Method is used. For collecting data, social maturity scale constructed by Dr.R.P. Srivastava is used. 100 students studying in IX class have been selected as a sample, out of which 50 were boys and 50 were girls. Again there were 25 boys from urban area and 25 boys from rural area, in the same way 25 girls from urban and 25 girls were from rural area For comparing the group t-test is applied in the study.

Objectives of the Study

- To compare the social maturity of boys and girls studying at IX class.
- To compare the social maturity of urban boys and rural boys studying at IX class.
- To compare the social maturity of urban girls and rural girls studying at IX class.

Hypotheses

- There is no significant difference of social maturity between boys and girls studying at IX class.
- There is no significant difference of social maturity between urban boys and rural boys studying at IX class.
- There is no significant difference of social maturity between urban girls and rural girls studying at IX class.

Findings of the Study

Hypothesis-1

- The first major hypothesis of the study is that- there is no significant difference of social maturity between boys and girls studying at IX class.
The result is, there is no significant difference in social maturity of boys and girls at both level, yet the social maturity of girls is higher as compared to the boys. High social maturity of girls may be because girls are more talkative, sensitive and more expressive as compared to boys who are more egoistic and tough.

Hypothesis-2

- The Second hypothesis of the study is that- there is no significant difference of social maturity between urban boys and rural boys studying at IX class.
From the result, the difference between the mean social maturity scores of urban (106.53) and rural (105.9) boys are found to be non significant ($t=0.429$). It means although there is no significant difference in social maturity of urban and rural boys yet the social maturity of urban boys is higher as compared the rural ones. It may be said that in urban setting, environment is appropriate and congenial; there is more feeling of oneness. They are more co-operative, extrovert, more expressive, experienced and intelligent. All these factors make difference in social maturity of IX class students.

Hypothesis-3

- The Second hypothesis of the study is that- there is no significant difference of social maturity between urban girls and rural girls studying at IX class.
The result of difference between the mean social maturity scores of urban girls are found (107.53) and rural girls scores are (106) found non significant ($t=1.11$). It means although there is no significant difference in social maturity of urban and rural girls yet the social maturity of urban girl is higher as compared to rural ones.
It may be stated that urban girls are socially mature in having a feeling of oneness with others, willingness to interact with individual and groups, willingness to accept changes in social settings and to adapt to the demand of these changes as compared to rural girls. All these above factors make difference in social maturity of IX class girls of urban and rural areas.

Conclusion

One thing that emerges from this study is that the social maturity factors of the learner needs special attention in our institution. The curriculum contents be enriched or adjusted in such a way as to provide maximum training for the social maturity of the learner so that improvement can be brought out in the sphere of academic achievement and education. Second these findings provide a base for teachers and suggest that they should equally treat the boys and girls because they have no difference from each other in social maturity. On the basis these findings guidance and counselor may analyses the other effecting factor of the growth and development of boys and girls. Parents also must be very particular in maintaining inter-personal relationship with the adolescent in order to challenges their energy in the right direction. They should help the children in making them more socially

mature by way of giving affection, security, counseling and freedom of decision making in order to enhance the social adjustment in the society.

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“राजपूताना मध्यभारत सभा” का जनजागृति में योगदान

डा.सुरेश कुमार सान्दू
सहायक आचार्य (इतिहास)
राजकीय कन्या महाविद्यालय, अजमेर

‘शोध-सारांश’

“राजपूताना मध्यभारत सभा” पहला संगठन था जिसकी स्थापना भारतीय राज्यों के लोगों की राष्ट्रीय आकांक्षाओं की देखभाल के लिए की गई थी। इन राज्यों में आम प्रजा में रियासतों के शासकों के प्रति बहुत कटुभावना थी। शासकों की दमनकारी नीति में लोगों के जीवन पर एक अनकहा दुःख छोड़ दिया। वे उनसे बहुत डरते थे। शासकों के विरुद्ध कुछ भी प्रकाशित करना अपराध था। लोगों को शासकों की अनुमति के बिना जनसभाओं को संबोधित करने की अनुमति नहीं थी। उपर्युक्त सभी प्रकार का भय निकालने एवं जनता को राजनीतिक रूप से जागरूक करने का कार्य किया, 1918 में स्थापित **राजपूताना मध्यभारत सभा** ने जिसका प्रथम अधिवेशन में जोधपुर, जयपुर, भरतपुर, उदयपुर, धौलपुर, अलवर, ग्वालियर, रीवा, इन्दौर, नरसिंहगढ़, झालरापटन, खेतड़ी, बड़ौदा, बीकानेर और ब्रिटिश भारत के अस्सी प्रतिनिधियों ने भाग लिया।

शब्द सार (Key word) :-

1. राजपूताना
2. मध्यभारत
3. जन-जागृति
4. देशी रियासतें
5. प्रजामण्डल आन्दोलन
6. राजनीतिक जागृति
7. किसान आन्दोलन
8. सेवा समिति
9. राजस्थान केसरी
10. लाग-बाग-बेगार

भारतीय राष्ट्रीय कांग्रेस देशी रियासतों के प्रति अहस्तक्षेप की नीति अपना रही थी। 1918 में राष्ट्रीय कांग्रेस का 38 वां अधिवेशन दिल्ली में मदनमोहन मालवीय की अध्यक्षता में आयोजित हुआ।¹ इस अधिवेशन में राजस्थान के कई व्यक्तियों ने भाग लिया, जिसके परिणामस्वरूप इनका सम्पर्क अंग्रेजी भारत और अन्य राज्यों के नेताओं से हुआ। परिणामस्वरूप राजपूताना और मध्यभारत की देशी रियासतों के कुछ कर्मठ कार्यकर्ताओं ने आपसी बातचीत के बाद एक संयुक्त संगठन बनाने पर सहमति हुई।

कांग्रेस के दिल्ली अधिवेशन के बाद 28 दिसम्बर 1918 को दिल्ली के **चौदनी चौक** में स्थित **मारवाड़ी पुस्तकालय** में जमनालाल बजाज (सीकर), चौदकरण शारदा (अजमेर), ठा.केशरी सिंह बारहठ (शाहपुरा), अर्जुनलाल सेठी (जयपुर), विजयसिंह पथिक (जयपुर), गणेश शंकर विद्यार्थी (ग्वालियर), सेठ गोविन्ददास (जबलपुर), स्वामी नरहरि देव (जयपुर) और गिरधर शर्मा के प्रयासों से “**राजपूताना मध्य भारत सभा**” की स्थापना हुई।²

इस संस्था का **उद्देश्य** देशी राज्यों में नरेशों से प्रजा के प्रति उत्तरदायित्वपूर्ण शासन-पद्धति प्राप्त कराना, राजाओं और प्रजा की शारीरिक, मानसिक, आर्थिक, सामाजिक और नैतिक दशओं को सुधारना।³

“**राजपूताना मध्य भारत सभा**” अपने साधन के रूप में समाचार पत्रों को छपवाना, पुस्तकालय एवं वाचनालय खुलवाना, विद्या प्रचार के लिए पाठशालायें एवं वाचनालय खुलवाना, स्थान-स्थान पर अपने उपदेशक भेजना, व्याख्यानो का प्रबन्ध करना, स्वास्थ्य रक्षा और स्वच्छता के नियम बताना, व्यायामशालायें खोलना, प्रजा के सेवार्थ हर जगह सेवा-समितियां स्थापित करना आदि को प्रयोग करती थी।⁴

सभा के प्रबन्ध के लिए एक **प्रबन्धकारिणी-सभा** रहेगी। प्रबन्धकारिणी सभा के सदस्य अधिक से अधिक 30 रहेंगे। सभा में **प्रधान, उपप्रधान, मंत्री, सहायक मंत्री, कोषाध्यक्ष, पुस्तकाध्यक्ष और निरीक्षक** होंगे।⁵

प्रथम प्रबन्धकारिणी सभा में ⁶ -

सेठ जमनालाल बजाज – प्रधान,

अर्जुन लाल सेठी – उपप्रधान

कुंवर गोविन्दराम –

विजयसिंह पथिक –

गणेशशंकर विद्यार्थी –

चांदकरण शारदा – मंत्री,

स्वामी नृसिंहदेव – उपमंत्री

इस का **प्रथम अधिवेशन** मारवाड़ी पुस्तकालय, चॉदनी चौक दिल्ली में महा महोपाध्याय पंडित गिरधर शर्मा की अध्यक्षता में किया गया।

इसका **दूसरा अधिवेशन** 29 दिसम्बर 1919 को अमृतसर में हुआ, जबकि मार्च 1920 में जमनालाल बजाज की अध्यक्षता में अजमेर में **तीसरा अधिवेशन** का आयोजन हुआ।⁷

दिसम्बर 1920 में इसका **वार्षिक अधिवेशन नागपुर** में किया गया। उसी समय कांग्रेस का अधिवेशन भी नागपुर में हो रहा था। इस अवसर पर सभा ने **एक प्रदर्शनी** लगायी, जिसके द्वारा कांग्रेस के सदस्यों को इस क्षेत्र के किसानों की दयनीय स्थिति से अवगत कराया गया। इसके अलावा राज्य में 'अस्पतालों के अभाव, आवागमन के साधनों की कमी, शिक्षा के प्रति राजाओं की लापरवाही से जनसामान्य के कठिन जीवन को भी दर्शाया गया।

राजपूताना मध्यभारत सभा के **कार्यों का दिग्दर्शन** में टोंक के नवाब के अत्याचारों, नरसिंहगढ़ के अत्याचारों, बिजोलिया का सत्याग्रह, बंगू किसान आन्दोलन आदि में सभा ने जनता का नेतृत्व कर दुःखों को दूर करने का भरसक प्रयास किया।

राजपूताना के जिन-जिन रियासतों ने सभा के दफ्तर में अपनी दुःख कथा भेजी वह समाचार पत्रों में बराबर छपाई जाती रही है और दुःखियों को यथायोग्य सहायता भी दी गयी है।

राजपूताना मध्यभारत सभा अपने जन्म दिन से ही **बेगार** की अमानुषिक प्रथा को जड़ से उखाड़ने का प्रयत्न कर रही थी। राजस्थान के विभिन्न विभागों में सभा के सभासदों व सेवासमितियों ने **शराब बंदी** करवाई व बेगार के विरुद्ध आन्दोलन में पूर्ण सहायता प्रदान की यह आन्दोलन का फल था कि कुछ रियासतों ने बेगार बंद कर दी।

संस्था का **मुख्य कार्यालय कानपुर** में रखा गया, जो उत्तर भारत में मारवाड़ी पूंजीपतियों और मजदूरों का सबसे बड़ा केन्द्र था। यहां से गणेश शंकर विद्यार्थी द्वारा सम्पादित **"प्रताप"** नामक साप्ताहिक पत्र प्रकाशित होता था, जो क्षेत्र का प्रमुख राष्ट्रीय पत्र था। इस पत्र ने राजस्थान में राजनीतिक हलचल के प्रसार में अपूर्व योगदान दिया।

राजस्थान में राजनीतिक प्रचार के लिए 22 अक्टूबर 1920 से वर्धा से **"राजस्थान केसरी"** नायक समाचार पत्र निकाला जाने लगा जो कि इस संगठन का प्रमुख साप्ताहिक समाचार पत्र था। **विजयसिंह पथिक** इसके सम्पादक और **रामनारायण चौधरी** सह सम्पादक थे। इस पत्र के लिए आर्थिक सहायता **जमनालाल बजाज** ने दी। राजस्थान केसरी ने शुरू से ही किसानों और मजदूरों के समर्थन की नीति अपनाई।⁸

जनवरी 1920 से सभा का दफ्तर अजमेर में ही रहा। 1920 के बाद यह सभा सक्रिय नहीं रह सकी।

राजपूताना एवं मध्य भारत की देशी रियासतों में राजपूतना मध्य भारत सभा ने रियासती जनता को राष्ट्रीय कांग्रेस की गतिविधियों से परिचित करवाकर राजनीतिक चेतना जागृत करने का कार्य किया। सभा ने "सेवा-समिति" की स्थापना कर दलितोद्धार कार्य किया। सामन्ती जुल्मों के विरुद्ध कृषक आन्दोलनों का संचालन कर किसानों को जागृत कर लाग-बाग-बेगार जैसी अमानुषिय प्रथाओं से छुटकारा दिलवाने में मदद की।

सन्दर्भ ग्रन्थ :-

1. आधुनिक भारत का इतिहास, डा. यशपाल एवं ग्रोवर
2. राजस्थान का इतिहास, शर्मा व्यास
3. राजपूताना मध्य भारत सभा के नियमोपनियम, कुँवर चौदकरण शारदा, पृष्ठ संख्या 2
4. वही, पृष्ठ संख्या 10
5. वही, पृष्ठ संख्या 55
6. वही, पृष्ठ संख्या 62
7. वही, पृष्ठ संख्या 70
8. राजस्थान में प्रजामण्डल आन्दोलन, डॉ. विनीता परिहार

MATHEMATICAL FUNDAMENTALS OF ICT AND EDUCATIONAL CHANGE

- **Dr Lokesh Jasoria**

Assistant Professor in Mathematics
Govt PG Girls College
Chittorgarh

Abstract:

Strand 2 was addressed by a team of eight people who met for three full day meetings between February and May, 2006. They were Nick Doran, Sheila Messer, John Monaghan, Roger Porkers, Ian Stevenson, Ron Taylor, Geoff Wake, Einir Wyn Davies, A separate report on the work of this group is forthcoming from QCA, So this section merely raises issues addressed by this group. Raising these issues is useful for the purposes of this report as it serves to illustrate different perspectives differences which are likely to be reflected in the mathematics education community in the UK. The group discussed whether the recommendations should be made with regard to the use of specific hardware and software. Value was seen in a wide range of software and micro worlds but three generic software systems were seen as particularly relevant: spreadsheets, dynamic geometry and function graphing packages were views positively but it was recognized that computer algebra systems were viewed with great suspicion by a significant body of people who were concerned that they might undermine students algebraic skills; the current debate on the place of data handling in GCSE. Mathematics and the expectation that data handling in the curriculum will be reduced in scope appeared to discourage concrete recommendation for the use of statistical packages.

Graphic calculators (GC) have been available for 20 years but they now commonly include a range of computing tools : Cartesian parametric and polar graphing capabilities; scientific calculator with built in numeric routines and functions; programming language; tabular function akin claim a spreadsheet; and sophisticated data handling functionalities. The intension was to set questions to test the students understanding as opposed to their ability to use algorithms to find solutions. Writing questions for examinations where the use of graphic calculator is required is a skill that needs to be learnt, therefore training needs to be provided for examiners in the some way as for teachers from a software perspective algebra is a powerfull tool which allows complex relationships to be expressed in spreadsheets, graphic packages computer algebra systems and statistical packages. There are many ways of viewing the mathematics curriculum from a formal document listing, content and processes to the activities that students experience in Mathematics classrooms. It begins with a consideration of curriculum documentation and leads to activities that students may experience in their mathematics education.

Keywords:

Strand 2, Graphic calculators, Target groups, Curriculum matters, Assessment matters, courses and qualification other than GCSE and GCE, Curriculum and assessment principles, Possible ways forward.

Introduction:

Strand 2 was addressed by a team of eight people who met for three full day meetings between February and May 2006. They were Nick Doran, Sheila Messer, John Monaghan, Roger Porkers, Ian Stevenson, Ron Taylor, Geoff Wake, Einir Wyn Davies. Their brief is that given in Appendix 1 but no consensus was reached. A separate report on the work of this group is forthcoming from QCA, so this section merely raises issues addressed by this group. Raising these issues is useful for the purposes of this report as it serves to illustrate different perspectives differences which are likely to be reflected in the mathematics education community in the UK. The group discussed whether the recommendations should be made with regard to the use of specific hardware and software. Value was seen in a wide range of software and micro worlds but three generic software systems were seen as particularly relevant; spreadsheets, dynamic geometry and function graphing packages. Computer algebra systems and statistical packages were viewed positively but it was recognized that computer algebra systems were viewed with great suspicion by a significant body of people who were concerned that they might undermine students' algebraic skills. The current debate on the place of data handling in GCSE mathematics and the expectation that data handling in the curriculum will be reduced in scope appeared to discourage concrete recommendations for the use of statistical packages.

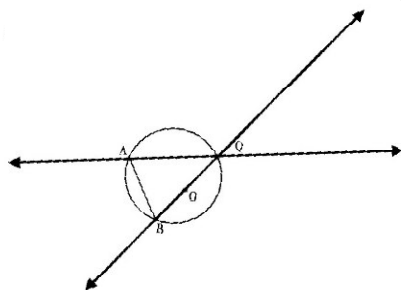
Hardware offers opportunities but these opportunities are limited with regard to number of machines, cost and range of mathematical application:

- ❖ Schools do not currently have sufficient desktop computers to ensure that computers can be integrated into compulsory examinations and this situation is likely to persist for some time.
- ❖ Laptop computers offer a way to alleviate the desktop problem and offer portability but a concern is with costs.
- ❖ Graphic calculators can overcome the above problems but their functionality compared to computers are currently limited.
- ❖ Issues of pre-loaded programmes giving some students an unfair advantage present additional problems with all hardware options but are most acute with graphic calculators. A related but distinct disagreement concerned the assessment of ICT skills on mathematics examinations and again pole positions were present in the group: those who saw certain ICT skills as mathematical skills and one who defended the thesis that "we use technology but we assess mathematics". Another issue concerned marks and grades. It was recognized that assessment especially at GCSE and GCE has evolved so that questions can provide fine grade distinction marking to be equitable. In this question you should note that the radians are used throughout.
 - (a) Use your graphic display calculator to show that the graph of $y = \pi + x \cos x$ for $-0.5 \leq x \leq 0.5$. Sketch the graph on square paper, using a scale of 2 cm per unit making clear.
 - (i) The scale on each axis.
 - (ii) The approximate positions of the intercepts and turning points.
 - (b) Show that π is a solution of the equation $\pi + x \cos x = 0$.

- (c) Find another solution of the equation $\pi + x \cos x = 0$ for $-0.5 \leq x \leq 0.5$ giving your answer to six significant figures.
- (d) Let R be the region enclosed by the graph and axes for $0 \leq x \leq \pi$. Shade R on your diagram.
- (e) Write down an integral which represent the area of R and use your calculator to evaluate this integral to an accuracy of six significant figures show that your result corresponds to $\pi^2 - 2$.

This has important implications for the integration of ICT into mathematics curriculum and assessment that can be viewed from a software perspective and a from students perspective. There are many ways of viewing the mathematics curriculum from a formal document listing content and process to the activities that students experience in mathematics classrooms. Further to this the mathematics curriculum for early year's children should differ from the curriculum for young adults. This reports concern adescents and young adults. It begins with a consideration of curriculum documentation and leads to activities that students may experience in their mathematics education. Similar tensions are likely to exist mathematics teachers of the myriad of classroom curricula approaches to the use of ICT, including avoiding anything other than a scientific calculator there are teachers who like to have clear content curriculum reasons for using specific ICT packages, e.g. using Omnigraph to illustrate specific geometric transformations and teachers who see ICT as a resource for students to explore ideas e.g. using Omnigraph to allow students to explore different ways of enacting transformations.

Consider for example Kenneth Ruthven's Vignette on conjecturing and proving in geometry using dynamic geometry software described in Appendix 2. A coursework task could be: Given a circle centered at O, and a chord AB on that circle, Q could be defined:



- (i) As the intersection of the line through a perpendicular to AB, with the line through B passing through O, yielding the consequential property that Q lies on the circle.
- (ii) As the additional intersection with the circle of the line through a perpendicular to AB.
- (iii) As the additional intersection with the circle of the line through B passing through O.

Courses and qualifications other than GCSE and GCE:

The focus of this report up to this point has been with GCSE and GCE. This is because GCSE is the course followed by the largest number of students and GCE is the academic 'Gold Standard'. The future of mathematics in school and colleges in England will have other important mathematics courses and qualifications. In this section ICT is considered with regard to functional mathematics, free standing mathematics qualifications and specialist diplomas.

Functional Mathematics:

Functional mathematics does not at the time of writing; exist except as blueprints in the two phase/reports and in draft standards. This presents a rather obvious problem with regard to reporting how ICT may be integrated in the curriculum and assessment of functional mathematics.

Statistics and ICT go together extremely well. Statistics is an area of professional mathematics that has undergone significant development due to the influence of ICT. Statistics with ICT is an area of school mathematics actually used outside of the classroom. A great deal of statistics can be done on a graphic calculator. Indeed, GCS are possibly more important to statistics at GCE level than graphing is to GCE as a whole. Specialized Diplomas are a proposal qualification for 14 to 19 year old students which are intended to combine practical skill development with theoretical and technical understanding and knowledge. They will be offered at levels 1, 2 and 3 and will have three components:

- ❖ Principal learning knowledge, understanding skills and attitudes relevant to a sector.
- ❖ Additional/Specialist learning choice from a range of options endorsed by employers.
- ❖ Generic learning skills and knowledge necessary for learning employment and personal development. GCSE scientific calculators, spreadsheets, dynamic geometry.
- ❖ Greater emphasis on number formats with scientific calculators.
- ❖ Using spreadsheets to represent numbers in different ways, structure data in suitable ways, tweak variable and manage relationships.
- ❖ Using dynamic geometry to make conjectures and support the process of proving.

GCE Graphic Calculators Although a wide variety of software may be used in teaching and learning it is feasible to advance the integration of ICT into GCE curriculum and assessment through integrating graphic calculators with the following functionalities into teaching, learning, curriculum and assessment. Cartesian, parametric and polar graphs; built in numeric routines and functions, programming, tables, advanced statistical features.

Functional Mathematics

Scientific calculators, spreadsheets. The emphasis of functional mathematics is expected to be practical with a focus on modeling, representing, analyzing and interpreting. It would appear sensible that tools for specific significant tasks are not simply presented but that students are involved in deciding on the appropriate tool. A statistical package is bracketed simply due to the current review of the place of statistics in GCSE mathematics and possible ramification of this for functional mathematics.

Literature Review:

The current review of the place of statistics in GCSE mathematics. Statistics and ICT go together extremely well. Statistics is an area of professional mathematics that has undergone significant development due to the influence of ICT.

Statistics with ICT is an area of school mathematics actually used outside of the classroom. ICT is particularly suitable to provide students with opportunities for activities which illustrate some central concepts of statistics in a way that was previously not possible, e.g. tasks designed around repeated experiments to help students understand the central limit theory. A great deal of statistics can be done on a graphic calculator. Indeed GCS are possibly more important to statistics at GCE level than graphic is to GCE as a whole. The integration of ICT into a process, as opposed to a content, curriculum appears to alleviate potential problems in restrictions of what can be said

about ICT and statistics at the time of the review in as much as a process approach allows a freeze on process approach allows a freeze on considerations of statistics with the possibility of addressing ICT and statistics thoroughly once the place of statistics is clear.

Issues and Suggestions:

This section considers independent issues:

- ❖ The issue in what ways could/should we change qualification (GCSE) to assess ICT skills in Mathematics more explicitly? It appeared that it was not until this question was asked that different viewpoints surfaced.
- ❖ The issue of ‘possible chaotic’ grades relates to fine gradings of examination through examiners experience. Pencil and paper tests, especially at GCSE and GCE have a long history of development and refinement.

Technology – free papers, papers for which no digital aids are allowed should be reconsidered in any move to integrate ICT into assessment. A part from a focus on skills students should exhibit with and without the use of technology. Technology free papers could assuage potential future divisions as exhibited in the calculator. Debate in the mathematics education community. It appears that calculator free papers were introduced because of concerns of mathematicians who were sceptical about their use in teaching, learning and assessment but technology free papers could be positively embraced by techno mathematics enthusiasts along the lines of OK, let the by hand skills be examined separately so that students are free to use technology freely in the remaining papers. Calculator restrictions already exist in key stage examinations and graphic calculator restrictions exist at GCE. Geoff Wake in a report for strand 2, summarized the demands on the use of ICT as:

- ❖ Use of calculators throughout.
- ❖ Use of graphic calculators at advanced level.
- ❖ Use of spreadsheets at all levels.
- ❖ Use of graph plotting software promoted.
- ❖ Use of dynamic geometry and other drawing software in shape and space units.

Conclusion:

Research can be conducted for many purposes and in many ways. There is a sort of catch 22 with regard to research which will inform future curriculum and assessment development with regard to ICT: research which does not address real teaching learning and crucially, assessment is unlikely to capture the efforts (from teachers and students) that go into getting good grades in real exams: on the other hand experimenting with students education is rife with serious ethical issues when so little is known at the outset. Phase 2 contractors add to their trailing and piloting work on three new or amendments of existing FSMQ, one at each of levels 1, 2 and 3 which would involve the systematic integration of ICT into curriculum teaching, learning and assessment. The contractors to keep detailed records of all developments, outputs, teacher development and student work and to report on these at appropriate times. Independent research be commissioned to evaluate this work. The upshot of this work can reasonably be expected to provide a knowledge base for future developments.

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DEVIANT DESIRES: REPRESENTATION, REGULATION AND RESISTANCE

- Shaleen Bharatiya

Abstract

The following paper explores the conventionally established hetero-patriarchal roles and their cinematic representation in India. It seeks to foreground the underlying politics that situates women within the dominant discourse of respectable womanhood enshrined in the eternally self-sacrificing mother. The paper reviews the cultural tendencies that argue for an uncritically homogenized monolith, the deliberate projection of a trans-historical female figure that is exceedingly pliable and ideologically celebrated as the default mode of feminine existence within the social purview. This paper lambasts such essentialist notions of social organization and highlights the multiplicity and psychological complexity of the female characters inhabiting the cinematic space while representing the larger society in a microcosm.

Keywords

Desire, culture, representation, gender, womanhood, post-colonial, ageism

“The story is lady-oriented, their fantasy above life. There are contagious sexual scenes, abusive words, audio pornography and a bit sensitive touch about one particular section of society.”

The foregoing statement issued by the Indian Film Certification Board brings to foreground an underlying cultural anxiety about the unbridled expression of desire, especially female desire in a society governed by hetero-patriarchy. The perceived emphasis on the fantasy lives of the four pivotal characters in the film acts as a creative counterargument against the sub-textual violence perpetrated upon them in their immediate surroundings. The only solution to the dismal reality faced by these middle-class women living in a nondescript town in India happens to be a fictional re-imagination of their romantic aspirations.

This paper attempts to examine the cultural illusion of the respectable woman and the consequent apotheosis of the domestic slave (read wife) as opposed to any of the divergent modes of feminine expression that counterbalance the dominant prescriptions. It delves into the underlying politics of representation of femininity and the celebration of what goes into the making of this trans-historical figure worthy of worshipful reverence at the cost of an exceedingly depersonalized objectivity that fails to attribute any human subjectivity to women. A brief introduction into the psychological makeup of the characters is in order.

Lipstick Under My Burqa (veil) is the story of four women of different age groups and sociocultural backgrounds trying to gain some semblance of happiness and contentment in an otherwise mundane life. The story starts with the disembodied fictional presence of Rosy who is witnessed as recounting the cold isolation of her life while simultaneously dreaming of youthful vigour and a relief from this destitute life, bereft of any warm companionship in the form of a partner. Rosy and her seemingly voyeuristic delight at surveying the outside world and looking at objects of potential delight, waiting for her dreamy prince charming who would emancipate her from this seclusion, forms the backdrop of the erotic novel (Rosy’s lipstick dreams) read by Usha at the beginning of the movie.

The audience thus comes across Usha Parmar, a fifty-five-year-old widow who happens to be the matriarch of the families living in an old building, *Hawai Manzil*. She has lost her husband and the rest of the family in the fatal gas leak tragedy in Bhopal. Her social position accords her the respectability owed to a mature old grandmotherly figure, interestingly called *Buaji* (Aunty) by one and all. The superimposition of this appellation on her own personal sense of identity is so singularly experienced that she forgets her real name in a scene where she is asked to write her name on a form. Kathleen Woodward remarks on the double standards that produce the culturally experienced and internalized differences among women:

For women, the cultural dichotomy of youth and old age has long been underwritten by the biological dividing line between the reproductive and post-reproductive years, with the symbolic date of older age for women understood as coinciding with menopause around the age of 50. (Woodward, 168)

The second character who embodies the age-old division between tradition and modernity is the college going Rehana Abidi. She comes from a conservative lower-middle class Muslim family and helps her father by assisting him at the shop where they stitch clothes, mainly burqas, for a living. The benevolence of the traditional father in sending her to a reputable college is repeatedly underlined as Rehana's double life forms a core of her existence. The burqa begins to occupy an increasingly ambivalent position in this film as its multifaceted ramifications are explored and interrogated by means of the various characters inhabiting the cinematic world. Rehana aspires to become a pop singer along the lines of her favourite pop-star Miley Cyrus and Led Zeppelin. She is seen auditioning for the college band, singing an English song while unabashedly stating her artistic affiliations. The internal struggle between her constrained life in the domestic space, as symbolised by the *burkha* is contrasted against the western clothes worn underneath as she removes the black veil the moment she enters the relatively open college premises. She is unapologetic during the protest against the prohibition of wearing jeans in the college as she states:

There's no end to rules in a girl's life. Don't sing, don't dance, you'll shame us. Don't walk like that, people will stare. Keep your eyes down, what will people say? Don't breathe, you're heaving chest will attract attention! Don't wear lipstick, you'll have an affair! Don't wear jeans, you make scandals! I want to ask the authorities, what exactly will happen? Why does our freedom scare you so? Don't we have the right to live freely? We want our right! Our right to jeans! Our right to live!" (Lipstick 22:50 – 23:24)

Shirin Aslam happens to be a door-to-door saleswoman who is efficient at her job but must keep it concealed as her husband Rahim who has just returned from Saudi Arabia is a misogynistic hypocrite who views her as the sole means of his sexual fulfilment. His marked aversion towards the use of any contraceptives has led to the birth of three children and many abortions in the process. The gynaecologist has reprimanded her on her casual disregard towards her health and warns her of harsh consequences if she fails to put a stop to her husband's incessant badgering. The audience also recognizes Rahim as a philanderer as he is seen meeting another woman in a hotel and engaging in flirtatious banter with her. It also foregrounds the flawed dichotomy of Madonna and the whore as a larger cultural, the sociological and psychoanalytical phenomenon wherein Richard Tuch elaborates on one of Sigmund Freud's earliest formulations:

This earlier theory is based not on oedipal-based castration anxiety but on man's primary [hatred of women](#), stimulated by the child's sense that he had been made to experience intolerable frustration and/or narcissistic injury at the hands of his [mother](#). According to this theory, in adulthood the boy-turned-man seeks to

avenge these mistreatments through [sadistic](#) attacks on women who are stand-ins for mother. (Tuch, 151)

Scholars have repeatedly pointed to the patriarchal narrative underpinning such conceptions as a similar opposition between the sacred and the profane. It aligns the respectable mother with social acceptability and religious celebration while the profane is ruled by the seemingly promiscuous and fallen woman who flouts societal conventions. Psychoanalytical thought is preoccupied with the masculine anxiety around feminine influence in the male child's formative years. The apparent cause for this division in the man's psyche between the affection and respect for the mother and the sensuality attributed to a prospective partner becomes the bone of contention as the two seem perpetually irreconcilable.

The frustration visible in the relationship between Rahim and Shirin wherein the former subjects her to marital rape at her perceived disobedience of his orders becomes a driving force in the narrative. Her increasing social position at her workplace in the wake of his own unemployment gives him further reason to lash out and legitimize his anger as he unequivocally wants his wife to resign from her job stating the incompatibility of her role as the wife who should manage the house and leave the role of the breadwinner for the husband. The absence of any warmth and sense of mutuality in their association highlights the overwhelming need for a vibrant fantasy life to compensate for the irreparable damage that is experienced by Shirin and countless other women in their homes.

Finally, the audience is faced with Leela, a beautician who dreams of travelling the world with her boyfriend, Arshad. Arshad is a photographer with an unstable job situation and is witnessed as being somewhat ignorant of Leela's aspirations in life. Leela works tirelessly at the salon and is mindful of the enormous amount of debt left by her dying father, as showcased in a conversation with her mother. Leela's mother is an interesting character as she has served as a nude model for many years and bemoans the state of penury that her husband has left their family in. Her choice of such a profession and the frame of mind that propelled such a decision is not probed. Usha, the revered older matriarch has found a financially stable match for Leela, Manoj. Manoj has been approved by the extended family and promises to buy a house for them. He embodies an abundance that has forever eluded their family and Leela is increasingly mired in the conflict of interest between her desire for love on the one hand and the advancement of her material pursuits on the other.

The film underscores female desire at the outset as the voice-over introduces the audience to the fictional personage of Rosy and her colourful dreams and how the respectable matriarch lives her own fantasies through this character vicariously. It is evident that her perusal of the erotic novel must be hidden inside another magazine as an aged widow reading an erotic novel would destroy the illusion of chastity. Durba Mitra talks about the idealization of an upper caste Hindu womanhood as wife and mother wherein the nationalist discourse had always sought to embody the nation as the holy and virtuous Mother India.

Along with the historical situation of the ideal woman on a pedestal, a simultaneous effort at the devaluation of any alternative forms of feminine expression were underway. The attribution of sexual deviance to these factions further demarcated the social outcasts and underlined the need for conformity to attain the status of a respectable housewife or the self-sacrificing mother. Mitra proposes that the very inception of the idea of sexual deviance in women was a deliberate attempt by the hetero-patriarchal institutions to streamline legitimate expressions of sexuality while

demonizing the resistant forces. While she highlights the trans historical nature of this cultural process of image-making that characterized the cultural milieu of India, Partha Chatterjee points to the employment of this time-worn strategy in the wake of foreign rule.

Chatterjee in *The Nation And Its Fragments* (1993) outlines a peculiar trend in the newly emerging nation that was ready to unshackle itself from foreign domination. While on the one hand it invested the woman of the house with the qualities of self-sacrifice and devotion, on the other, confined their operation within the domestic sphere. The house was typically considered a sacrosanct space seemingly independent of the sacrilegious impact of western influences. The women of the house were appointed as the custodians of the new moral order that was steeped in patriarchy, perpetrating their own suppression while the men fought for self-determination. He further makes a distinction between the inner and the outer world and how and why did this iconization of the mother figure reflect and increasingly desperate attempt to establish relative autonomy in the inner, spiritual sphere of India that was supposed to stay untainted by any foreign influence as opposed to the outer spaces that men inhabited as they repeatedly suffered many hardships due to colonial exploitation.

The colonial enterprise, on the other hand, premised its exploitation of India based on 'its political condition preceding the British conquest as a state of anarchy, lawlessness and arbitrary despotism, a central element in the ideological justification of British colonial rule was the criticism of the "degenerate and barbaric" social customs' (Chatterjee, 117). It is evident that the question of women's position in the society carried immense ideological implications and the figure was transformed into a malleable composite of all the expedient virtues that served both the opposing parties.

Lipstick Under My Burqa succeeds in examining this dichotomy of the respectable mother/housewife and the sexual deviant and blurs the cultural interpretations of both these categories, highlighting the porosity of these social positions. The figure of the matriarch, Usha, rediscovers her sexuality while talking to the youthful swimming instructor Jaspal and begins a series of telephonic conversations that enhance her sense of identity and womanhood. The stirring of passions in the supposedly austere figure of an aged widow betokens the acknowledgement of the basic human need for warmth and companionship in a woman even though her social position prohibits such interactions.

Kathleen Woodward talks about the ageing female body and marks its importance in terms of its absence. She examines American culture and seeks to establish the ageism that pervades cultural studies as well as feminism. The performance of the ageing body in popular media platforms and artistic enterprises is what concerns Woodward and she calls for a self-reflexivity in terms of assessing one's own implicit participation in the prejudices and double standards of the society. The simultaneous invisibility and hyper visibility of the ageing female body is a peculiar cultural phenomenon in the modern world where gender and age become imperative to an individual's place in the society. Woodward further elaborates on 'The youthful structure of the look-that is, the culturally induced tendency to degrade and reduce an older person to the prejudicial category of old age-also underwrites, I would argue, the relation of the spectator to the characters in the film'. (Woodward, 164)

She unveils the cinematic techniques that are employed to align and mobilize the audience's sensibilities wherein the older female character on screen evokes a pitiful response and at best, can

be viewed as a figure infused with pathos and ‘sentimental compassion’ (164). The audience is always positioned as younger and hence superior to this flawed character:

...we cast ourselves as younger in relation to the old person we see on the screen or in a photograph (as spectators we inhabit the position of an uncritical "younger than") unless, importantly, we are invited otherwise by the non-normative nature of the cultural text, or if we have educated ourselves to see past conventional and reductive ageist responses. (164)

Usha, the ageing female body in question, elicits the amusement and outrage of the uncritical and young spectator who is clearly affiliated with the social custodians of public morality and deem the matriarch’s burgeoning relationship with the young swimming instructor transgressive. The exploration of her desire and its various contours during her conversations with the strapping young man causes an irresolvable problematic that threatens to destabilize the entrenched stratification within the society that prohibits any self-conscious agency to an old widow apart from her figurative role as a benevolent symbol worthy of respect. This phenomenon of elevating the ordinary to the divine also strips any degree of subjectivity from the symbolic figure who is a mere implement in the hands of the hegemonic interests. Usha’s desires are deemed illegitimate as her advanced age, compounded by the lack of a socially accepted figure (husband) for the devotion of such passions and the inability to channel her sexuality towards the socially sanctioned end of procreation, lead her to become the archetypal deviant as Woodward elaborates:

...the very association of fertility with an older female body is absurd, a cultural contradiction in terms, one that in the register of humour elicits a dismissive smile of superiority. Thus, here the conflation of the reproductive body and the post-reproductive body is presented as ridiculous, unnatural, perhaps even perverse. (168)

It is thus evident that the deviant desires of the maternal figure make her liable to the repressive force of the social strictures attendant upon alternate expressions of unsanctioned pleasure-oriented sexuality. Sudhir Kakar remarks upon the apotheosis of motherhood in India and states that the performance of these roles offer women consequential benefits in the society as ‘an Indian woman knows that motherhood confers upon her a purpose and identity that nothing else in her culture can. Each infant borne and nurtured by her safely into childhood, especially if the child is a son, is both a certification and a redemption’ (Kakar, 56). He further states the social significance of the archetypal feminine virtues of ‘self-effacement and self-sacrifice’ (62) for a woman in India and opines that the inculcation of this training persists right until her marriage. For a woman to become the perfect embodiment, she is assessed on the institutionalized hetero patriarchal belief system that legitimizes her respectability and existence in the society:

She internalizes the specific ideals of womanhood and monitors her behavior carefully in order to guarantee her mother's love and approval, upon which she is more than ever dependent as she makes ready to leave home. For all the reasons described above, the irony of an Indian girl's coming-of-age is that to be a good woman and a felicitous bride she must be more than ever the perfect daughter. (63)

The paradox inherent in the conception of the good daughter is probed in the character of Rehana as she straddles both, the traditional value system of her family embodied in the burqa, along with the jeans that she wears underneath the burqa as well as the lipstick and boots stolen from the mall. Her creative expression and artistry are overlooked in the tedium of domesticity at her home wherein she serves as a mere assistant to her father.

When she gets arrested for participating in the protest, her father bails her out but firmly reprimands her attempts at gaining independence and further establishes her depersonalized position in the family as he views her antics at the college as a tarnishing of the family's good name. The second arrest where the police apprehend her for theft was the last straw as the controlling patriarch dismisses any further progress for his daughter and promptly wants her to get married at the earliest. The lipstick becomes a unique symbol for these women in different aspects. For the adolescent Rehana, it is the covert rebellion that marks her theft, a desperate measure to extract some pleasure and sense of individuality in an otherwise stifling reality.

Shiv D. Sharma calls it the 'politics of risk' as he underlines the potential damage that the respective acts of flouting convention might do for the characters. But he cautions against a parochial reading of the representation of the lipstick as well as the burqa and calls for a dismantling of hierarchy between the two. The inherent duality of both the symbols needs to be examined as the lipstick could be witnessed as an emancipatory tool and the burqa, a repressive piece of garment. But the narrative has made a fascinating use of both the symbols, as Sharma explicates:

The very title of the film grapples with the question of whether the *burqa* — an object that is coded as conservative — necessarily inhibits women's freedom. And whether lipstick — an object that is coded as liberatory — necessarily translates into empowerment. The title *Lipstick Under My Burqa* might seem to suggest a bias towards lipstick over the *burqa*. One can easily read the film as showing women wanting desperately to come out of the *burqa* and embrace the world that the lipstick inhabits. However, in the film, women share a vexed relationship with both the lipstick and the *burqa*. (Sharma, 2019)

It is critical to analyze the layered association of the female characters with both these symbols of immense social significance. Shirin Aslam, the housewife stuck in an unhappy marriage, happens to employ the burqa to serve her own ends and conveniently manages to subvert the male gaze. She comes to realize that her unemployed husband is having an affair and watches their dalliances while being hidden from the public eye. The burqa becomes a fortunate tool in the hands of an intelligent woman who puts it to good use. Shirin confronts the woman and her husband independently and refuses to be bogged down by the patriarchal norm.

The figure of the burqa clad woman is a popular leitmotif in feminist debates and I would briefly turn to one of them. Nandini Bhattacharya points to the patronizing gaze of the first world feminists towards a trans historical female figure that has been forever trapped in the confines of restrictive social mores while being denied any form of agency to make a positive and productive change to her life. Bhattacharya claims that:

Universal images of "the third world woman" (the veiled woman, chaste virgin, etc.) images constructed from adding the "third world difference" to "sexual difference," are predicated upon (and hence obviously bring into sharper focus) assumptions about Western women as secular, liberated, and having control over their own lives. (Mohanty, Russo, & Torres, 1991, p. 74)

Chandra Mohanty Talpade talks about the third world woman as a discursively formulated category of analysis that renders itself conveniently to its opposition to the liberal and democratic west. This homogenized and monolithic form of feminine repression by the third world, as perceived by the western feminist discourse, is steeped in ethnocentric universality. Mohanty argues that the metrics of judgement applied to western democracies cannot be transplanted to the

third world countries as their socio-political location is quite different and Mohanty distinguishes between “‘Woman’” (a cultural and ideological composite other constructed through diverse representational discourses—scientific, literary, juridical, linguistic, cinematic, etc.) and “‘women’” (real, material subjects of their collective histories)’ (Mohanty, 53). It could thus be extrapolated that the burqa would be considered an unequivocal symbol of male domination and feminine subservience. But this theory does not hold water in many cases and hence Mohanty cautions against a universalist model of suppression of agency in the third world women.

Veena Talwar Oldenburg in her essay, *Lifestyle as Resistance: The Case of Courtesans of Lucknow*, examined how the lives of certain women were transformed by the label of prostitute during colonialism in India. The time preceding British occupation of India was marked by many contours of what eventually transformed into the umbrella term, prostitute. It had an illustrious history and sociocultural background. Oldenburg elaborates on the courtesan’s existence as a relatively independent woman in the marketplace where she governs the financial transactions underpinning her various services and states the subversive potential of this figure. Some of these courtesans wore the burqa and experienced an unprecedented degree of empowerment and safety, as a courtesan interviewed by Oldenburg stated: ‘While we walk freely and anonymously in public places, looking at the world through our nets, they are deprived because we have blinkered them. We do not, as you know, bestow anything on men without extracting its price’. (Oldenburg, 274)

The burqa, as imagined by progressive western feminists, might be hailed as a repressive piece of cloth that inhibits movement and leads to invisibilisation, but Oldenburg has presciently analysed the multifaceted opportunities afforded by the veil. It offers a safe refuge from the leering eyes of men in the market and enables the women to frequent these places without any anxiety as regards their recognition:

I would have disputed this had I not experienced the freedom the burqa gave me to walk along the winding alleys in a very old- fashioned and gossip-filled city, where I formerly never passed without being accosted with vulgar taunts from the idle youths who mill on the streets. These women had appropriated the power of the gaze while eluding the leer of sexually frustrated men. (274)

The appropriation of power becomes an important feature of the burqa that on the one hand constrains social space, on the other, simultaneously offers an enormous subversive and transgressive potential for women. The underlying politics of the burqa along with the lipstick as symbols of domination and empowerment are interrogated and problematized in the film. It captures the ambivalence of feminine existence in a heteropatriarchal society that governs feminine conduct and seeks to incorporate any possible attempts at resistance.

The conclusion to the film highlights the insignificance of dreams and fantasies whereas material reality continues to be governed by misogynistic regulations. The four pivotal characters and the trajectory that their life takes, however aspirational, eventually culminates in tragedy. Jaspal finds the reality of the telephonic conversations and is aghast at the woman turning out to be an old lady, while the extended family finds about Usha’s erotic novels and shame her for her unrighteous behavior and throw her belongings out in the courtyard. The respectable matriarch transforms into the stereotypical fallen woman who needs to be punished to restore the balance in the society. Shirin’s husband persists in the marital rape to drive his repressive ideology home and seeks to silence his wife into following the trodden path. Rehana is consigned to the domestic sphere as her father, ashamed of the unfortunate turn of events in her life, seeks to find her a husband and send her away. Leela seems forever stuck between the two choices and is eventually

shown as bemoaning the loss of any real agency while grappling with both the options and analyzing their relative merits.

Although the conclusion could be assessed as a tragedy wherein the various characters that had initially set out to gain some degree of freedom and independence from the oppressive ideological and institutional structures around them, eventually return to their former positions of despair and longing. But I consider this position to be of contemplation and an informed knowledge about the past. They remain firm in their defiance and showcase immense potential while navigating their lives and turning the very implements of supposed oppression into a strategic tool of subversion. The sense of their social, moral, and psychological transgression is the need of the hour and the film achieves its goal of pushing back against the hetero patriarchal institutions that forever seek to stagnate feminine agency and desire.

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EMBODIED COGNITION IN JUDGMENT & DECISION-MAKING OF REFEREES

Dr. Anek Goel

Assistant Professor, Department of Physical Education,
Deen Dayal Upadhyaya College, University of Delhi

Ms. Mary C. Lethil

Assistant Professor, Department of Commerce,
Rajdhani College, University of Delhi

Abstract

In various sports, referees play an important role as they monitor the game making sure the players and the match adheres to the rules and procedures of the game. Physical fitness and mental alertness are vital for determining the fitness of a referee. Psychosocial attributes underline the factors for physical and mental fitness. In this study, an effort has been made to conceptualize the various psychosocial attributes by referring to various research studies, so that we can comprehensively conclude the important attributes needed for a referee. These attributes contribute to understanding the importance of physical and mental fitness of referees. It also contributes to the training need assessment and type of training requirement of such referees.

Key words: Mental alertness, Physical fitness, Psychosocial attributes, Training, Referee

Introduction

Referees are responsible for the smooth play of games, ensuring the rules and regulations are adhered to and any violation is appropriately penalized. Their one decision decides the winning or loss of a game. This ability of quick and accurate judgment has been developed over numerous training and experiences. They are expected to make the right decisions and this expertise is characterized by their outstanding skills and experience in their domain (Ericsson, Charness, & Feltovich, 2006). In general, expertise is defined as changes and adaptations in cognitive-perceptual skills (William & Ford, 2008). These skills help the referees in processing information for error detection and quick decision making, which is a social information process (Plessner & Haar, 2006).

The referees are personnel who are mentally active and physically agile. Their emotional well-being as well as psychological health is equally important. Anticipation, decision-making, pattern recognition, advance cue utilization are important perceptual cognitive skills of a referee. Different sports require different sets of such perceptual skills for the referees. These skills are strengthened by training given to referees for optimizing their judgment skills of decision making and high performance. It was seen that an increase in refereeing skills was associated with increased training (MacMahon, Helsen, Starkes, & Weston, 2007). The ability for better error detection, superior perceptual ability was found among the experienced referees as compared to novices (Bard, Fleury, Carriere, & Halle, 1980) and better angle perception skills (Plessner & Schallies, 2005). It is observed that in ball game sports, accurate decision making and applying the rules of the game is considered the most essential task of a referee (Mascarenhas, Collins, Mortimer, & Morris, 2005).

According to Plessner and Haar (2006), referees follow a differential sequential step of information processing leading up to a final decision and outcome. This process involves the referee perceives a situation at play which, on the basis of organized knowledge and memory, categorizes the situation perceived, as a foul. Then with the help of additional information, like deciding the

severity of the foul, the referee makes a decision which is the behavioural response. This is the cognitive- perceptual skills of the referee that is expressed at every sequential step of information processing and the outcome can be seen through the behavioural response. These internal factors affect the external bodily response of the referees thus affecting the quality of officiating and refereeing a sport event.

Embodied Cognition in Judgment and Decision making

According to MacMohan and Plessner (2013), there are three kinds of referees or sports officials as interactors, reactors or monitors depending on the nature of the sport and the role they play in that sport. For example, in sport like football or ice hockey, the referee is an interactor, responsible for enforcing the rules of the game, in sport like gymnastics, the referees are monitors who observe the game to assess the quality and the technicality of the performances. The reactor referees are like in the sport of lawn tennis where the perceptual and the cognitive skills are at play. It can be seen that the common element among all referees is the ability of decision making and process of judgment. The terms may seem same or similar, but Judgment as defined by Koehler & Harvey, 2004 as, “a set of evaluative and inferential processes that people have at their disposal and can draw on in the process of making decisions”, while, decision making process is characterized by the ‘process of choosing among a set of options’. Taking decisions is a perceptual cognitive exercise that can be strengthened with training and integrating it with other supporting techniques and strategies. This is the reason different sports demand varying task demands from referees, including varying profiles and education. This also leads to varying bodily experiences in the performance of the referees.

It is important to talk about the internal factors that influence referees’ judgment and decision making. There is a huge demand when the referees are in competition, for information and support to integrate the important cues for their decisions (MacMahon & Plessner, 2013; Schweizer, Plessner, Kahlert, & Brand, 2011). The bodily experiences of the referees make up the internal factors (Pizzera & Raab, 2012b). These internal factors can be divided into three categories i.e. the motor experiences, the officiating experiences and the visual experience (Pizzera, 2015). The author also further elaborated that apart from the internal factors the external factors also influence the cognitive process. The external factors are crowd noise, viewing perspective etc. (Pizzera, 2015). According to the author, officiating experiences are those that the referee experiences while officiating a game. The number of years spent doing the task contributes to the experience and evidence has suggested the same. Additionally, the officiating experience improves the quality of performance of the referees (MacMahon, et al., 2007). MacMohan et.al (2007) used a video-based assessment showing a correlation between increased officiating experience and improving performance quality of Belgian elite soccer referees. Another study by Catheeuw et.al (2009) demonstrated that the decision/ judgment accuracy is the most important aspect, and officiating skill is predicted by factors like level of officiating (national/ international), total practice hours, number of matches officiated etc. The study led to the assumption that officiating experience leads to not only the development of procedural experience but also strategic knowledge as to where one should best position oneself to have the most optimal viewing perspective. (Mascheranas, et.al, 2006).

Visual experience is the experiences which the referee gains while watching the game as a spectator. This experience involves watching the game objectively rather than judging or analyzing the game. Loula, Prasad, Harper, & Shiffar (2005), in their studies, though not conducted on sports

officials have shown that motor as well as visual experience have a positive influence on action perception and the visual analysis of other people's actions.

In relation to a plausible explanation of the above visual and motor experiences, is the concept of *embodied cognition*. This viewpoint does not consider cognition and action as separate and independent functional systems. Rather it “understands cognition as subserving action, grounded in sensorimotor coupling” (Engel, Maye, Kurthen, & König, 2013). A very good interpretation of embodied cognition as defined by Goldman and de Vignemont (2009) is that “mental representations in various bodily formats or codes have an important causal role in cognition”. According to Wilson's Six views on embodied cognition, (2002) and “Offline effects of motor action on perception” (Schütz-Bosbach & Prinz, 2007), embodied cognition is ‘offline cognition’ and body based. This simply suggests that during the action and environment interaction, the mental structures that had evolved, now run “offline”. The physical input and output have now decoupled from what their original purpose was, to support the cognitive purpose of judgment and decision-making process. This temporarily separated action and perception purpose is therefore described as the ‘offline effects’, which is a bidirectional link between perception and action processes. Another way to describe embodied cognition is by the common coding approach (Prinz, 1997). This means that the motor representations are linked with the perceptual representation of a movement, and a common code exists for both the motor (action) and perceptual movement, enabling the bidirectional transfer between the motor training and the perceptual judgment. There is behavioural (Hecht, Vogt, & Prinz, 2001) as well as neurophysiological evidence (Calvo-Merino, Glaser, Grèzes, Passingham, & Haggard, 2005) to support this theory.

It is seen that motor and visual experiences contribute immensely to the development of sports officials and their performance. It becomes imperative for the sport associations to consider different approaches for selection, education, advanced training and evaluation of referees. Innovative and new rules and restrictions could be introduced to conduct the selection of future sports referees for reaching a certain level of expertise, for attainment and acquisition of a certain level of motor and visual expertise. In a similar study by Pizzera (2012), it was observed that relative weightings of experiences need to be conducted to examine whether such motor experiences outweigh officiating experience and consequently, to critically analyze the adequacy of such practices in different sports. The sport associations can play a greater role for the education and advanced training, for enhancing and improving the experience as well as the process of officiating, improvising and providing an enriching motor and visual experience in their sport official education program which can lead to even higher expertise. It is also seen that with the use of video training tools, decision making training enhances the accuracy in decision-making and should therefore be considered in terms of visual training leading to officiating experience (Schweizer, et al., 2011; Put, Wagemans, Jaspers, & Helsen, 2013). The specific thresholds for visual experience in years could be determined by considering the study conducted by Pizzera & Raab (2012b). This study helps in understanding the visual experience which could further be used in a study that shows the importance of enhance judgment accuracy in ambiguous situations, in detection of the real intention of the player concerned, by the referee, which has also been found to be the reason for variance of judgment (Morris & Lewis, 2010). Renden, et al. (2012), also found that there should always be a combination of visual experience with motor experience. Sport such as in technical sports, it is necessary that the educational program of referees contain practical training and teaching the basics of the sport. The focus of such a motor training is to deliberate and perceive the different kinesthetic characteristics of different movements in understanding how different body components and limbs work together. Previous as well as current visual-motor

experiences also have a contributory effect on the enhancement of judgment and accurate decision-making in various games and competitions. This information serves as an important foundation for the education systems of the different sport associations by changing the requirements of the education and training programmes of the referees and sport official experts.

The field of embodied cognition, by linking it with judgment and decision making process can have many practical implications. The practical application can be implemented in the education programmes and training of sport officials, experts and referees. This knowledge can be implemented in the process of selection, education, advanced training and evaluation of sports officials. To understand the goal of improving and developing perceptual judgments, one can view the possibility that referees use their own body to support their perception and cognition and in turn their perceptual judgments. But further research is needed in the field of embodied cognition by conducting more experiments to test the impact of visuomotor experiences on the performance and quality of referees. It is suggested that such results should be transferred and applied for updating and adding to the field of knowledge of judgment and decision making of referees. This applied knowledge can be used to test referees in their quality of judgment and decision-making skills and whether they have learnt or made observations of the various movements and actions that they need to judge on a regular basis. In the long term it is important that the expertise of referees be enhanced and improved by providing additional sources of information to use the ideas and basics of bidirectional link between cognition and action. It is believed that the bodily experiences will help the referees in meeting the numerous challenges of making accurate judgments and guarantee a fair outcome in the game.

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लघु चित्रण बनाम समकालीन कला – अभिव्यक्ति के दो आयाम

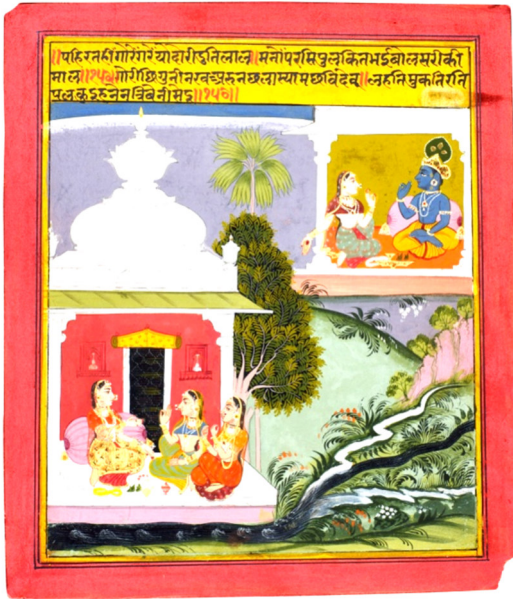
– डॉ. चेतना टिक्कीवाल

व्याख्याता-चित्रकला, सेंट मथुरा दास बिनानी
राजकीय स्नातकोत्तर महाविद्यालय, नाथद्वारा, राजस्थान

‘कला वास्तव में नैसर्गिक दृश्य रूप व काल्पनिक प्रतिकात्मक रूप के बीच घड़ी के लंगर के समान झूलती रहती है’

– कला समीक्षक एरिक न्यूटन

भारत में चित्रकला का आरम्भ भक्ति चित्रों के अंकन के साथ होता है, जिसमें प्रागैतिहासिक कालीन गुफा चित्रों एवं अजंता गुफा चित्रों का विशेष स्थान है। तत्पश्चात् चित्र चमड़े, वस्त्र, लकड़ी, ताड़पत्र एवं हस्त लिखित ग्रंथों पर बनाये जाते थे। इन सबके साथ-साथ ही भारत में चित्रकला के क्षेत्र में 15वीं शताब्दी का समय महत्त्वपूर्ण रहा है। इस सदी में कला के विभिन्न अंगों, संगीत, वास्तु, नृत्य में नयी चेतना का उदय हुआ और लघु चित्रण शैली विकसित हुई। रागमाला से संबंधित चित्रों का निर्माण व रामानुजीय भक्ति संप्रदाय के साथ-साथ कृष्ण लीलाओं के चित्रों का निर्माण एवं रीति काव्य के छन्दों का चित्रण, श्रंगार रस, नायिका भेद, बारहमासा आदि पर चित्रकार का ध्यान केन्द्रित हो गया। अपभ्रंश शैली का प्रभाव इन चित्रों पर देखा जा सकता है।



राजस्थानी शैली का भौगोलिक क्षेत्र विस्तृत है इसमें मेवाड़, मारवाड़, हाडौती, ढूंढार क्षेत्र आते हैं मुगलों के प्रवेश के साथ ईरानी चित्रकला की विशेषताओं का समावेश हुआ। कला में दरबारी वैभव वाली संस्कृति का उदय हुआ कला प्रेमी मुगल शासकों ने भारत की पुरातन कला की सुरक्षा की। भारतीय साहित्य की लोकप्रिय कृतियों का अनुवाद और उनके दृष्टान्त चित्र बनवाये। मुगल शासकों की तड़क-भड़क व वैभव ज्यादा समय नहीं रह पाया। इस शासन के अन्त के साथ जो शैली प्रकाश में आती है, वो है, पहाड़ी चित्र शैली जिसमें काव्य और संगीत का अनुपम समन्वय दिखायी पड़ता है। मुगल शैली की सुंदर पृष्ठ भूमि व राजपूत शैली के सिद्धान्तों को लेकर पहाड़ी शैली व उसकी उपशाखाओं के जन्म के कारण भारतीय चित्रकला

को नया आलोक मिला। इसका सर्वांगीण विकास 16वीं शताब्दी के उत्तरार्द्ध में हुआ। 19वीं शताब्दी के मध्य तक यह शैली अपने नये आयाम स्थापित करते हुए उच्चतम शिखर पर पहुंची।

ईस्ट इण्डिया कम्पनी के आगमन के साथ नवीन कला महाविद्यालय अस्तित्व में आये कला में पुनरुत्थान काल का पदार्पण हुआ। अनेक कलाकारों ने इसमें सहयोग किया। समकालीन कला में दो प्रकार की असमानता देखी जा सकती है। एक ओर तो कलाकार परम्परा के मोह में बंधकर अजन्ता तथा लघु चित्रों का अनुकरण करने लगा, दूसरी ओर समकालीन कला में

पश्चिम से प्रेरणा ली गयीं व वादो (इज़म) को अपनाया गया। वैश्वीकरण के कारण कला में विश्वव्यापी परिवर्तन हुए। आज का भारतीय चित्रकार नये तथ्यों, नये परिवेश, नये अनुसंधानों और नयीं कल्पनाओं में व्यस्त है। आज कला का उद्देश्य शास्त्रीय सिद्धान्त नहीं है। कला में वस्तु निरपेक्षता बढ़ रही है इसका आरम्भ युरोप से होता है, भारत में इस शैली के जन्मदाता रवीन्द्रनाथ ठाकुर थे। 20वीं सदी तक कला को हस्ताक्षर का महत्व प्राप्त हो कर कलाकृतियां व्यक्तिगत हो गयीं।

कला के विकास में प्राचीन कला शैली प्रेरणा स्रोत के रूप में कार्य करती है। समाज में आधुनिकीकरण के साथ साथ कला के रूप में परिवर्तन होना अनिवार्य है। समकालीन कला में प्राचीन भारतीय कला शैलियों से लेकर पाश्चात्य आधुनिक अनियन्त्रित कला का संमिश्रण है। यह कहना अतिशयोक्ति नहीं होगा, कि कलाकार पुरातन से कुछ न कुछ ग्रहण करता हुआ आगे बढ़ता है। अतः हम यह कह सकते हैं, कि समकालीन कलाकार लघुचित्रण शैली को भी अपने साथ लेकर चल रही है। उसमें नये प्रयोग कर रहा है। विषय में दृष्टि से एम.एफ. हुसैन के कुछ चित्रों का विषय राग-रागिनी, रामायण, महाभारत रहा है और कुछ चित्रों में लघु चित्रों की विशेषता भी देखी जा सकती है।

इसी प्रकार लक्ष्मण पै के चित्र भी उल्लेखनीय है जिन्होंने राजपूत कला में राग-रागिनीयों के चित्रों से प्रेरित होकर प्रतीकात्मक व पाश्चात्य अभिव्यंजनावादी कला में राग-रागिनीयों के चित्रों से प्रेरित होकर प्रतीकात्मक व पाश्चात्य अभिव्यंजना वादी कला के समान बारीक रेखाओं से युक्त चित्रण किया है व चित्रों को आधुनिक रूप देने का प्रयास किया। गौतम बाघेला के चित्रों में लोक कला व राजपूत कला का संमिश्रण है जिसमें सीमित रंगों में धार्मिक विषयों का प्रभावी अंकन किया गया है। इसी श्रंखला में एन. एस. बेन्द्रे के चित्रों में भी भारतीय परम्परा के दर्शन होते हैं। रामेश्वर सिंह राजपूत ने फड़ चित्रों को नया आयाम प्रदान किया नवीन विधा के साथ लघुचित्रों को दर्शक के समक्ष रखा, उनकी कला में लोककला व धार्मिक कला विषयों का समावेश है। बसन्त कश्यप के लोकजीवन से संबंधित चित्रों में भी लघु चित्रों की विशेषता देखने को मिलती है। इसी प्रकार भूपने खक्कर के चित्रों में भी लघु चित्रशैली का समावेश हुआ है। फ्रांसिस न्यूटन सूजा ने नवीन प्रयोग में रुचि ली उन्होंने बाईजेन्टाईन कला एवं राजपूत कला को आधुनिक रूप देने के प्रयत्न किये।

इसके अतिरिक्त पी. मन्साराम, सतीश गुजराल, ए. रामचन्द्रन आदि अनेक कलाकार हैं जो इस शैली से प्रभावित हुए बिना नहीं रहे हैं कहीं न कहीं उनके चित्रों में लघु चित्र शैली किसी न किसी रूप में दिखायीं पड़ती है।

आज कलाकार लघु चित्रों से प्रेरित होकर अपनी भावनाओं को अभिव्यक्त कर रहे हैं, समकालीन चित्र व लघु चित्रों का अपने-अपने समयानुसार महत्वपूर्ण स्थान रहा है। कला धरातल पर दोनों ही मानव के भावों की अभिव्यक्ति है। धार्मिक विषयों का चित्रण लघु चित्रों में हुआ है तो, समकालीन कलाकार भी आज इन विषयों को चित्रित करने में सफल हुआ है।



समकालीन विषयों में लघु चित्रण विशेषताओं को उकेरा है। आज विज्ञान का समय है प्रत्येक क्षेत्र में परिवर्तन हुए है, तब कला कैसे पीछे रह सकती है। यह वह सरिता है जो बहती रहती है, नये-नये प्रयोगों के साथ ये अभिव्यक्तियां कम्प्यूटरीकृत युग में समकालीन कला के साथ आगे बढ़ रही है। चित्रों का आधार पौथी चित्रण से बहुत आगे निकल गया है कैनवास भी पीछे रह गया है। पिकासो का कथन आज प्रासंगिक प्रतीत होता है : *'कोई कला शैलियां नहीं है केवल कलाकार ही कलाकार है।'*

संदर्भ ग्रंथ

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