

RNI No. : UPBIL/2017/75813

VASANT SAHASTRADHARA : AN INTERDISCIPLINARY JOURNAL

Peer Reviewed

ISSN : 2581-7205



VASANTA COLLEGE FOR WOMEN

(Admitted to the Privileges of Banaras Hindu University)

Krishnamurti Foundation India, Rajhat Fort, Varanasi (U.P.) 221001

Ph. : 0542-2441187, E-mail : vasantsahastradhara@gmail.com, Website : www.vasantakfi.ac.in

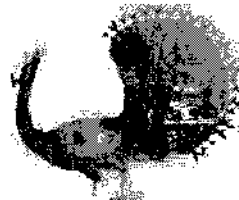
VASANT SAHASTRADHARA :

An Interdisciplinary Journal

(Bi-annual & Bi-lingual)

Volume: 2, No. 2 (August, 2018)

**Editor
Dr. Alka Singh
Principal**



अथ दीपो भव

Vasanta College for Women
(Admitted to the Privileges of Banaras Hindu University)
Krishnamurti Foundation India, Rajghat Fort, Varanasi -221001

Printed & Published by Dr. Alka Singh on behalf of owner Principal, Vasanta College for Women, Published from Vasanta College for Women, Krishnamurti Foundation India, Rajghat Fort, Varanasi- 221001, Uttar Pradesh printed at M/s Sattanam Printing Prss, SA 1/208 K-1, NaiBasti, Pandeypur, Varanasi- 221002, Editor – Dr. Alka Singh.

ADVISORY BOARD

- **Prof. Adya Prasad Pandey**,
Vice Chancellor, Manipur University, Imphal.
- **Prof. Irene Bobb Das**,
Department of English, University of Allahabad, Allahabad.
- **Prof. H. K. Singh**,
Faculty of Commerce, Banaras Hindu University & Former Vice Chancellor, Maharishi University, Lucknow.
- **Prof. Harikesh Singh**,
Vice Chancellor, Jai Prakash University, Chapra, Bihar.
- **Prof F. P. Pandey**,
Director, Society for Higher Education and Practical Applications, Varanasi.
- **Prof. Meenakshi Thapan**,
Department of Sociology, University of Delhi, Delhi.
- **Prof. P. Krishna**,
President Trustee, Krishnamurti Foundation India, Rajghat Fort, Varanasi.
- **Prof. Poonam Bawa**,
Department of Political Science, Jai Narayan Vyas University, Jodhpur.
- **Prof. Pushpita Awasthi**,
Director, Hindi Universe Foundation, Netherlands.
- **Dr. Srimat Swami Prajnananand Saraswati**,
Acting President, Srimajjagadjuru Sankaracarya Mahasansthanam, Howrah, West Bengal & President, Sri Sri Nigamanada Vidyaniketan, Kedarghat, Varanasi.
- **Prof. Sushila Singh**,
Emeritus Professor & Former Principal, MMV, Banaras Hindu University.

EDITORIAL BOARD

- **Dr. Asha Pandey**, Associate Professor, Department of Education, Vasanta College for Women, Rajghat Fort, Varanasi, Email: asha.pandey@vasantakfi.ac.in
- **Dr. Manjari Jhunjunwala**, Assistant Professor, Department of English, Vasanta College for Women, Rajghat Fort, Varanasi, Email: manjarijhunjunwala@vasantakfi.ac.in
- **Dr. Preeti Singh**, Assistant Professor, Department of Political Science, Vasanta College for Women, Rajghat Fort, Varanasi, Email: preetisingh@vasantakfi.ac.in
- **Dr. Udayan Samajpati**, Assistant Professor, Department of Commerce, Vasanta College for Women, Rajghat Fort, Varanasi, Email: udayansamajpati@vasantakfi.ac.in
- **Dr. Shubhash Meena**, Assistant Professor, Department of Psychology, Vasanta College for Women, Rajghat Fort, Varanasi, Email: subhashmeena@vasantakfi.ac.in
- **Mr. Brihaspati Bhattacharya**, Assistant Professor, Department of Sanskrit, Vasanta College for Women, Rajghat Fort, Varanasi, Email: brihaspatibhattacharya@vasantakfi.ac.in

Editor's Note

J. Krishnamurti says, "Intelligence is the capacity to perceive the essential, the what is; and to awaken this capacity, in oneself and in others, is education." Although in true sense, education doesn't need any formal setup but a formal setup of education can surely impart a significant difference in society. The modern world is an era of transition and this transition has opened up several new challenges and opportunities, simultaneously and these two attributes thrusts on academia and as a result to the same they introduces layers of responsibility in front of intelligentsia as well. Further, the technological advancement has also been a boon for academics but over exploitation of this aforesaid 'boon' could be a blow to the essence of education, i.e. research. Hence, the spontaneous flow of introspective research intellect should be enhanced by owing an appropriate research methodology producing genuine intellect in front of the academic world.

I am very contended to present the third issue of our Bi-lingual Journal VASANTSAHASTADHARA in front of intelligentsia; the main objective of the journal is to provide a platform for interdisciplinary exchange where researchers and scholars from different fields can interact with their thoughts. It aspires to promote academic discourse between disciplines and perspectives.

This issue has ten papers from various disciplines representing different perspectives like archeological, fields related to indology, literary, philosophical, socio-economic, and educational. All papers are rich in content with an element of newness in them.

I express my gratitude to contributors for their intellectual inputs. I am also thankful to the members of Advisory Board for their valuable suggestions and I congratulate the members of Editorial Board for their efforts.

CONTENTS

Editor's Note

Demonetization – A catalyst for growth of digital transactions in India	1-8
Ajay Pratap Yadav, Awadhesh Kumar Tiwari	
Open-Air Subsistence of Acheulian Hominin in Northern River Valleys of India	9-16
Gargi Chatterjee	
Being a Being	17-18
Harikesh Singh	
Pharmakon: Human and Technē	19-24
Neha Dubey	
The Culture of Nature: from Renaissance to the Romantics	25-30
Siddhartha Biswas	
Rock Art of Kaimur in Robertsganj Block Sonbhadra U.P	31-46
Swtantra Kumar Singh	
Pedagogy for Universal Religion	47-54
Vishakha Shukla	
आधुनिक भारतीय समाज में स्त्रियों की आर्थिक स्वाधीनता का प्रश्न अनामिका यादव	55-58
महाकवि कालिदास की सौन्दर्यदृष्टि आशीष कुमार	59-70
हिन्दी उपन्यासों के सिनेमाई रूपान्तरण का विश्लेषण दिव्या त्रिपाठी	71-74

List of Contributors

Demonetization – A catalyst for growth of digital transactions in India

Ajay Pratap Yadav *

Awadhesh Kumar Tiwari **

ABSTRACT

The step towards demonetization of Rs 500 and Rs 1000 currency notes in India provided fillip to the move towards digitization of transactions. In contrast to the previous occasions of demonetization in 1946 and 1978 in India, the impact of demonetization on general public, this time i.e. November 2016, was more severe as the currency notes banned from circulation were held by most of the persons in society. One should be thankful to the technology and digital mode of transferring money which did not allowed the entire business system coming to halt. The present study focuses on the impact of demonetization in enhancing the digital mode of transactions and shift of our society towards cashless regime. The findings of the study have been supported by various statistical test such as Kolmogorov Smirnov test, Levenes test, t-test, etc.

Keywords: Demonitization, NEFT, RTGS, Mobile transactions, Kolmogorov Smirnov test, Levenes test, t-test

Introduction

One of the major steps taken in the recent past, which will remain unforgettable, in the memories of our young generation for many years to come is demonetization of Rs 500 and Rs 1000 currency notes with effect from midnight of Nov 8, 2016. Though the initial reaction of general public may be mixed but after understanding its utility in promoting economic growth, the move was well accepted by public at large. As we know, “Necessity is mother of invention”, people who were shy of using technology were left with no resort except for adapting them in accordance with need of the environment. Various kind of digital mode of settling transactions such National Electronic Funds Transfer (NEFT) , Real time gross settlement (RTGS) and Mobile transactions are already in practice and urbanized population is already familiar with them. NEFT, as we know, is a nation-wide payment system using which an individual can electronically transfer funds from any bank branch to any individual having an

* Assistant Professor, Department of Commerce, Shaheed Bhagat Singh Evening College, University of Delhi, Delhi.

** Assistant Professor, Department of Commerce, CMP Degree College, University of Allahabad, Allahabad.

account with any other bank branch in the country participating in the scheme. Under real-time gross settlement, transfer of money or securities takes place from one bank to another on a "real time" and on a "gross" basis. Settlement in "real time" means a payment transaction is not subjected to any waiting period. The present study highlights the significant structural shift towards digital mode of transactions after November, 2016. The statistical figures released by Reserve Bank of India in respect of NEFT, RTGS and Mobile Transactions clearly demonstrate the same.

Objective and Hypothesis of the study

As we know , the digital mode of transactions were already present in India prior to November, 2016 but the mechanism of using this mode of receiving and paying money was mainly confined among a specific segment of society mainly consisting of young, urbanized and literate people. Despite the fact , this kind of mechanism provides substantial benefits, but resistance to change always prevail among large segment of our society and act as obstacle in bringing up any reform. Demonetization, besides adding other number of advantages to our economy, acted as catalyst in providing fillip in enhancing digital transactions and helped in transformation of our society. The study aims to explore if the move of demonetization brought significant change in the volume of digital transactions by comparing pre demonetization and post demonetization statistical figures released by Reserve Bank of India in its report. Accordingly, the following null hypotheses have been tested using t-test:

Null Hypothesis (Ho): There is no significant difference between volume of transactions through mobile transactions during pre and post demonetization period.

Null Hypothesis (Ho): There is no significant difference between volume of transactions through NEFT during pre and post demonetization period.

Null Hypothesis (Ho): There is no significant difference between volume of transactions through RTGS during pre and post demonetization period.

Research Methodology

In order to test the above hypotheses, the data in respect of Mobile transactions, NEFT and RTGS for the period January, 2016 to October, 2017 has been taken from RBI reports. The entire period of 22 months have been divided in two equal halves i.e. from January, 2016 to November, 2016 and December, 2016 to October, 2017. Thus, two samples have been generated and their size being less than 30, t-test has been employed individually on three different type of mode of digital transaction using SPSS. However, before subjecting the data for t-test, the compliance of necessary conditions which included testing the normality of data and homogeneity of variances have also been ensured.

Data Analysis

The data relevant for the study was collected from reports of Reserve Bank of India and it is summarized below in table 1. It contains monthly details of transactions executed through NEFT, RTGS and Mobile phones.

MONTH /2016	NEFT		RTGS		MOBILE TRANSACTIONS	
	(Million)	(Billion)	(Million)	(Billion)	(Million)	(Billion)
JANUARY	118.97	7086.75	8.22	66517.70	42.80	465.21
FEBRUARY	110.17	7278.60	8.22	70341.90	44.65	540.00
MARCH	129.24	10226.36	9.86	100045.36	49.47	572.80
APRIL	111.84	8324.52	8.32	68411.27	48.67	524.83
MAY	117.50	7732.54	8.70	76332.58	61.73	618.13
JUNE	118.29	8815.31	8.46	83834.94	63.17	673.48
JULY	113.48	8145.39	8.25	74919.55	67.47	809.59
AUGUST	118.56	8764.14	8.55	77588.32	71.76	1038.97
SEPTEMBER	120.15	9880.17	8.46	86687.35	72.63	1042.60
OCTOBER	133.21	9504.50	9.00	76473.29	78.12	1139.41
NOVEMBER	123.05	8807.88	7.87	78479.19	87.47	1365.70
DECEMBER	166.31	11537.63	8.84	84096.48	110.64	1498.18
Year 2017						
	(Million)	(Billion)	(Million)	(Billion)	(Million)	(Billion)
JANUARY	164.19	11355.80	9.33	77486.07	106.13	1383.05
FEBRUARY	148.21	10877.91	9.10	74218.81	95.41	1279.93
MARCH	186.70	16294.50	12.53	123375.83	113.65	1730.88
APRIL	143.17	12156.17	9.54	88512.19	106.27	1612.65
MAY	155.82	12410.81	10.43	90170.52	114.26	2134.20
JUNE	152.34	12694.20	9.82	92812.58	115.73	1807.65
JULY	148.14	12011.60	9.38	87149.26	103.25	802.71
AUGUST	151.61	12500.38	9.45	89163.39	97.89	795.39
SEPTEMBER	157.67	14182.14	9.60	102348.13	113.43	850.10
OCTOBER	158.78	13851.28	9.99	92056.10	147.82	967.75

Table1: Month wise Digital Transactions during the period January, 2016 to October, 2017

As mentioned earlier, the period January 2016 to Nov 2016 has been treated as pre demonetization period whereas the period December 2016 to October, 2017 has been treated as post demonetization period. For each of the mechanism of settling financial transaction, i.e. NEFT, RTGS and Mobile method , the normality of the samples were checked using Kolmogorov Smirnov test , as shown below in table 2.

One-Sample Kolmogorov-Smirnov Test (For NEFT transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	139.5182
	Std. Deviation	21.67373
Most Extreme Differences	Absolute	.171
	Positive	.171
	Negative	-.126
Kolmogorov-Smirnov Z		.804
Asymp. Sig. (2-tailed)		.538
a. Test distribution is Normal.		
b. Calculated from data.		
One-Sample Kolmogorov-Smirnov Test (For RTGS transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	85497.8232
	Std. Deviation	13201.72145
Most Extreme Differences	Absolute	.135
	Positive	.135
	Negative	-.077
Kolmogorov-Smirnov Z		.631
Asymp. Sig. (2-tailed)		.821
a. Test distribution is Normal.		
b. Calculated from data.		
One-Sample Kolmogorov-Smirnov Test (For Mobile transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	86.9282
	Std. Deviation	28.58264
Most Extreme Differences	Absolute	.125
	Positive	.111
	Negative	-.125
Kolmogorov-Smirnov Z		.587
Asymp. Sig. (2-tailed)		.881
a. Test distribution is Normal.		
b. Calculated from data.		

Table 2: Testing Normality using KS test

It can be observed from the above tables, in all cases p value happens to be higher than 0.05, which indicates that the sample data chosen for the study complies with the condition of normality.

As in case of SPSS, the levenes statistics is generated alongwith the output for t-test, therefore the data for each of the mechanism of digital transactions under study were directly subjected to t-test and the output from the SPSS are shown below in table 3, 4 and 5.

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value	Equal variances assumed	1.416	.248	-9.143	20	.000	-38.04364	4.16098	-46.72329	-29.36398
	Equal variances not assumed			-9.143	16.112	.000	-38.04364	4.16098	-46.85956	-29.22771

Table 3:SPSS output of t-test for NEFT

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value	Equal variances assumed	.170	.684	-2.797	20	.011	-13677.69364	4890.67598	-23879.46496	-3475.92231
	Equal variances not assumed			-2.797	18.381	.012	-13677.69364	4890.67598	-23937.37606	-3418.01121

Table 4: SPSS Output of t-test for RTGS transactions

		Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value	Equal variances assumed	.335	.435	-8.018	20	.000	-48.71636	6.08357	-61.46347	-36.08626
	Equal variances not assumed			-8.018	19.938	.000	-48.77636	6.08357	-61.46901	-36.08372

Table 5: SPSS Output of t-test for Mobile transactions

It can be observed from the output for all the three cases, Levenes statistic happens to be more than 0.05 which indicates that our sample data in all the cases under study complies with condition of homogeneity of variance. As both the conditions of normality and homogeneity of variance were found to be satisfied in all the three cases, t – test was employed at 5% level of significance. It was found that in all the cases , p value was less than 0.05, which implies that our hypothesis has been rejected and there is significant difference between the two sets of data in each sample.

Conclusion

The above analysis clearly indicates and statistically proves that the volume of financial transactions generated in the months subsequent to the announcement of demonetization of currency notes are significantly different than those which occurred in the period prior to it. Besides highlighting the ability of our citizens in adapting themselves to new kind of financial system, the other important inferences which can be drawn are listed below:

- a) Initially people were shy of using digital mode of transaction and prefer to settle most of the transaction through use of cash only.
- b) The previous efforts of the Government towards financial inclusion and bringing most of segment of our society within banking system provided large support in overcoming problems of settling dues during demonetization period.
- c) Demonetization brought structural change in the behavior of our society as it helped in adding many new individual among the category of tech savvy population.

d) The internet penetration level in India, though in terms of quantitative figure, relative to other peer countries is low but adequate enough to successfully carry out any reform programme of Government.

References

- RBI reports for the year 2016 and 2017.
- “Digital transactions shoot up post demonetization”, article published in The Hindu, Business Line, November 5, 2017.
- “Demonitisation : Impact on Cashless system”, Manpreet Kaur, www.conferenceworld.com.
- “An analysis of Growth Patterns of Cashless transactions system” Vol.3, Issue 9, Sept 2015,37-44, Impact Journals.

One-Sample Kolmogorov-Smirnov Test (For NEFT transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	138.8182
	Std. Deviation	21.67373
Most Extreme Differences	Absolute	0.171
	Positive	0.171
	Negative	-0.128
Kolmogorov-Smirnov Z		0.804
Asymp. Sig. (2-tailed)		0.538
a. Test distribution is Normal.		
b. Calculated from data.		

One-Sample Kolmogorov-Smirnov Test (For RTGS transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	65497.8232
	Std. Deviation	13201.72146
Most Extreme Differences	Absolute	0.135
	Positive	0.135
	Negative	-0.075
Kolmogorov-Smirnov Z		0.631
Asymp. Sig. (2-tailed)		0.821
a. Test distribution is Normal.		
b. Calculated from data.		

Demonetization – A catalyst for growth of digital transactions in India

One-Sample Kolmogorov-Smirnov Test (For Mobile transactions)		
		Value
N		22
Normal Parameters ^{a,b}	Mean	86.9282
	Std. Deviation	28.58264
Most Extreme Differences	Absolute	0.125
	Positive	0.111
	Negative	-0.125
Kolmogorov-Smirnov Z		0.587
Asymp. Sig. (2-tailed)		0.881
a. Test distribution is Normal.		
b. Calculated from data.		

Independent Samples Test										
		Levene's Test for Equality of Variances		t-Test for Equality of Means						
		F	Sig.	t	df	90% (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value:	Equal variances assumed	1.416	0.248	-0.143	20	0	-38.04364	4.16098	-46.72329	-29.36398
	Equal variances not assumed			-0.143	18.912	0	-38.04364	4.16098	-46.55866	-29.52862

Independent Samples Test										
		Levene's Test for Equality of Variances		t-Test for Equality of Means						
		F	Sig.	t	df	90% (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value:	Equal variances assumed	0.17	0.684	-2.797	20	0.011	-13877.66	4999.676	-23879.46	-3765.852
	Equal variances not assumed			-2.797	18.912	0.012	-13877.66	4999.676	-23937.36	-3710.552

Independent Samples Test										
		Levene's Test for Equality of Variances		t-Test for Equality of Means						
		F	Sig.	t	df	90% (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Value:	Equal variances assumed	0.635	0.435	-0.018	20	0	-48.77836	6.08357	-61.46647	-36.09026
	Equal variances not assumed			-0.018	19.938	0	-48.77836	6.08357	-61.46901	-36.09172

Open-Air Subsistence of Acheulian Hominin in Northern River Valleys of India

Gargi Chatterjee*

ABSTRACT

A number of Acheulian sites in primary and semi-primary contexts have been discovered and excavated in India in last one and half century and the remains available from these sites have been published. However, till date Indian prehistorians have treated every aspects of this primal phase (environmental, typo-technological, behaviural etc.) in individual manner. One should now give serious attempt to examine the adaptation pattern of primitive hominin. Considering this issue the idea of the present topic is initiated. The present paper it will try to focus on every aspects (including environmental and typo-technological, behavioral) of the open air Acheulian sites of Northern river valleys of India in order to determine the pattern of open air adaptation during Acheulian phase in India. In view of that, the excavated Acheulian sites Sihawal-II (of Son Valley) and Durkadi Nala (of Narmada Valley) have been taken for case study.

Key Words: Acheulian, Hominin, River Valley, Open Air, Cleavers, Chopper, Chopping Tool.

Sihawal-II (Son Valley)

The site Sihawal-II (24° 33' 54N, 82° 14' 18E) is situated just south of the village of Sihawal, Madhya Pradesh and on the north bank of the river Son (Kenoyer & Pal, 2000:23). The principal excavators of this Acheulian site are: Prof. G.R. Sharma, J.N. Pal and P. Sinha of the University of Allahabad; Prof. J.D. Clark, J.M. Kenoyer, Carole Sussman and Jo Ann Gutin of the University of California-Berkeley (Kenoyer & Pal, 2000: 23).

In the middle Son valley the Kaimur range comprises a basal unit of limestone, a middle unit of interbedded shale and sandstone, and an upper unit of massive sandstone. The regional dip is a few degrees north, giving steep south-facing scarp-slopes and gentle north facing dip-slopes. Confined by the bedrock slopes of its valley, the Son is not free to move more than about ten kilometers laterally. The response of the Son to Quaternary fluctuations in its load and discharge is therefore reflected in changes from flood-plain deposition to channel downcutting, rather than in any major lateral shifts in its course (Williams & Royce, 2000: 9-10).

Three distinct geographical components could found around the site and they are: valley, hill & plateau and river & nala. Middle Son valley is itself a valley between

* Post Doctoral Fellow, Department of A.I.H.C & Archaeology, Banaras Hindu University, Varanasi.

Kaimur range in north and Son-Gopad confluence in south. There is Kaimur hill range in the adjoining northern part of the region and Kaimur plateau is situated nearby Kaimur range. The river Son is the main river of this region besides the river Gopad, a tributary of Son, also flows in this region. There are also some nalas flow in this region and they are: Baghor nala, Kundheri nala, Medwa nala, Ankara nala, Reha nala and Bagi nala.

There are three important forest formations namely: Teak forest, Sal forest and Miscellaneous forests could found in this region. Bamboo bearing areas are widely distributed in the region. The ground is covered with maze of grasses, bushes and saplings. The fauna of this region are: Tiger, Panther, Gaur, Chital, Lion, bear, Sloth bear, Hyena, Sambar Nilgai, Chinkara, Black buck, Chasingha, Barking deer, Swamp deer, Barasingha, Antelop, Fox, Wild boar, Porcupine, Flying Squirrel, Mouse deer, Indian giant Squirrel, Crocodiles in lake and variety of upland birds.

The lowest level reached in the excavation of the main grid was bedrock, which is made up of weathered and unweathered shale. Above this is the Sihawal formation which has a coarse Lower Member made up of rolled to angular clasts of quartzite, sand stone and shale in a clay matrix; and a fine Upper Member of mottled brown clay loam. The uppermost deposit at the site is the Patpara formation which is characterized by very coarse sands which are stained red by iron oxides (Kenoyer & Pal, 2000: 23-4). The pediment gravels of the Sihawal formation represents the action of slow downslope mass-movement, sheet-flows and slopewash operating under a sparse to absent plant cover and intermittent, erratic rainfall (Bull, 1972: 69-71; Mabbutt, 1978: 332-5). A semi-arid climate is envisaged during this time. Erosion and fluvial aggradation of the Patpara formation clayey fine gravels under high flow regime indicates highly effective discharge, at least seasonally. Subsequent mobilization and precipitation of iron and manganese throughout this relatively impermeable deposit suggests effective leaching under initially moist conditions, followed by a return to drier conditions, for the presence of organic acids in the soil would tend to inhibit crystallization of the ferric hydroxides (Schwertmann, 1966; Williams & Royce, 2000: 15). The stratigraphic and palaeo-environmental detail of the site is given in the Table 1.

Table 1 (The Stratigraphy and Palaeo-Environment of the Site):

Deposition (from bottom to top)		Responsible factors	Climatic Condition	Acheulian Cultural Relevance
Patpara formation: very coarse sands which are stained red by iron oxides		Highly effective water discharge, at least seasonally.	Wet & moist climatic condition	
Sihawal formation:	Upper Member: mottled brown clay loam	Slow downslope mass-movement, sheet-flows and slopewash operating under a sparse to absent plant	Semi-arid climate	Acheulian
	Lower Member: rolled to angular			

	clasts of quartzite, sand stone, chert and shale in clay matrix	cover and erratic rainfall.		
Bed rock:	weathered and unweathered shale	-	-	-

The Acheulian settlers of this site had occupied this area during the phase of Sihawal formation as only this formation has been associated with Acheulian tools. The climatic condition of this phase was semi-arid and characterized by sparse to absent plant cover and erratic rainfall. Might be because of the semi-arid climatic condition the Acheulian settlers of the site preferred the bank of River Son to inhabit. During the semi-arid phase the River Son would be a consistent source of drinking water for the Acheulian population of the region. The river helped the Acheulian man to capturing animals coming in search of drinking water.

The tools of the site are made up of mainly quartzite or fine grained sand stone and a small quantity of tools (5%) are prepared on chert (Kenoyer & Pal, 2000: 25). The occurrence of quartzite, sand stone and chert in the Lower Member of Sihawal formation which is a part of geological stratigraphy of the site (as discussed before) also supports this view. Total number of artifacts removed from the site is 119. Among them only 14 are shaped and finished tools and left 105 are unfinished and waste material. The types found are: handaxe, cleaver, chopper, scraper and knife. Among the finished tools scraper is the dominant variety (see Table 2). There are 9 (64.29%) number of scrapers among 13 finished tools (Kenoyer & Pal, 2000: 25, 31).

Table 2(The Finished Tools of the Site):

Tool Types	No.	Percentage
Handaxe	1	7.14
Cleaver	2	14.28
Chopper	1	7.14
Scraper	9	64.29
Knife	1	7.14
Total	14	99.99

Handaxe: Only 1 (7.14) finished handaxe has been found from the site. The angle of tip is 60° and the type of butt is heavy (Fig.10: 2, Kenoyer & Pal, 2000). Therefore, it is a pointed tipped- heavy butted handaxe.

Cleavers: The number of Cleaver is 2 (14.28%) among 14 finished tools of the site and they are having straight and convex edge respectively.

Chopper: It is 1 (7.14%) among 14 finished tools. No further detail related to the shape of edge and butt of this tool is available in the report.

Scrapers: Scraper is the dominant variety of Sihawal II assemblage. There are 9 (64.29%) scrapers among 14 shaped tools. Among them 8 are flake and 1 is core

scraper. But only 5 scrapers have been illustrated among them, 1 is straight-edged, 2 are convex edged and 2 are combination edged (concavo-convex) scrapers.

Durkadi Nala (Narmada Valley)

Durkadi Nala (75°36' E, 22°09' N) is a tributary brook of the lower Narmada River, located in central India, in the state of Madhya Pradesh, West Nimad district, about 2.5km southeast of Maheshwar village. The site is about 150km southwest of the Hoshangabad area, in the central Narmada River. Durkadi archaeological occurrence is broadly located between the two water-falls of the Durkadi stream (Armand, 1983: 13). The area around the site was first explored in the 1930's by Teilhard de Chardin and De Terra & Peterson but the site was discovered by Armand in 1970 and was excavated in the year 1970-71.

The geological base of the area is the "Deccan Trap", which covers a large part of Peninsular India. This can be seen exposed, not only on the eroded banks of the Narmada and its tributaries but occasionally also on the plateau, far from the alluvial zone (Armand, 1983: 16)

Three distinct geographical components could be seen in the surrounding area of the site Durkadi Nala and they are: river Narmada and its tributaries, Vindhyan mountain and plateau. In this area of Durkadi, the Narmada river flows over an extensive semi-arid plateau, parallel to the Vindhyan mountains. The contour of these mountains can be seen vaguely towards the north. The river in this area is about 500mtr broad (Armand, 1983: 15-6). Durkadi Nala, a tributary of Narmada also flows around the site.

The flora of the area of Durkadi is sparse and consists mainly of grass, shrubs and rare trees. (Armand, 1983: 14). The local fauna comprises reptiles like the Cobra and the Boa constrictor; rodents like the Grey squirrel and the Lievre; aquatic birds like the Barmani duck and locally called Totori; land birds like the Kegai (very common); insects like the red and black scorpion. The Tiger, Jackal, Wolf and Wild cat are rarer. At least four varieties of edible fish are available in the Narmada (Armand, 1983: 14).

The Terrace 1 of Narmada river valley is considered as the centre of Acheulian artifact occurrence of the site Durkadi. Therefore the stratigraphic sequence of Terrace 1 is going to be discussed. The stratigraphy of Terrace 1 starts with a layer of coarse of pebble gravel, which rests directly on the basal-rock. On the banks of the Durkadi Nala this gravel can be seen sparsely exposed on the basal-rock. The coarse pebble gravel layer is overlaid by a layer of silt, which in turn is capped by a very thin layer of humus (black cotton soil). The Acheulian artefacts were found exclusively in the coarse pebble gravel layer (Armand, 1983: 18-20). Stratigraphy of Terrace 1 starts with a deposit of heavy material termed as coarse pebbly gravel. This was deposited by strong currents, for it represents a heavy load. On this basis, it could be assumed that this deposition was formed during a pluvial stage, when all the peninsular Indian rivers should have experienced a great water over loading. This deposition is overlaid by a light material

deposition termed as silt, which is on the contrary of gravel, had to be deposited by relatively weak currents, probably during an inter-pluvial stage (Armand, 1983: 182). The stratigraphic and palaeo-environmental detail of the site is given in Table 3.

Table 3 (The Stratigraphy and Palaeo-Environment of the Site):

Deposition (from bottom to top)	Responsible factors	Climatic Condition	Acheulian Cultural Relevance
Humus (Black Cotton Soil)	-	-	-
Silt	Relatively weak current during inter-Pluvial stage	Comparatively less wet condition	-
Coarse Pebbly Gravel	Strong current of heavy loaded river in Pluvial stage	wet climatic condition	Acheulian artefacts found from this deposition
Basalt Bed	-	-	-

The Acheulian settlers of Durkadi Nala preferred open air settlement. During excavation a considerable number of fresh artefacts have been recovered directly on the top of the coarse pebbly gravel deposition. Some of these artefacts, with no traces of having ever been used, lead to the unavoidable conclusion that the top of this gravel represents an occupational-floor or workshop. At the time when this coarse pebbly gravel deposition formed, a pebbly surface on the Narmada River bank also had been formed. The Durkadians probably used to visit this kind of pebbly stony places for they could find there abundant pebbles for making tools (Armand, 1983: 185-6). Therefore, by the aforesaid description it has been cleared that, Durkadi Nala was an Acheulian open air and workshop site.

The raw material used for tool making by the Acheulian settlers of the site Durkadi Nala was mainly fine grained quartzite. A few use of coarse grained quartzite for tool making also could be seen (Armand, 1983: 123-78). The lithic material collected from Durkadi during 1970-71 field work amounts to 650 artifacts. These are collected from all 11 trenches as well as surface. All kinds of tools and *débitage*, including amorphous chips related to the manufacture of the tools, were integrally collected. Among these 650 artifacts, 154 are finished tools. These 154 finished tools have been classified into 7 types and they are: Chopper, Discoid, Cleaver, Handaxe, Scraper, Borer and Burin. Among them Scraper is the dominant (78 among 154 finished tools, 50.65%), Chopping tool is the second dominant (31 among 154 finished tools, 20.13%) and Chopper is the mediocre variety (Armand, 1983: 82-3). The amounts of Handaxe and Cleaver are negligible in Durkadi Nala collection (see Table 4).

Table 4 (The Finished Tools of the Site):

Tool Types	No.	Percentage
Handaxe	7	4.55
Cleaver	1	0.65
Chopper	16	10.39
Chopping Tool	31	20.13
Scraper	78	50.65
Discoïd	12	7.79
Borer	8	5.19
Burin	1	0.65
Total	154	100

Handaxe: Handaxe is a negligible variety in Durkadi Nala collection. There are total 7 handaxes among 154 finished tools (4.55%). Among these, 6 are proto-Handaxes and only 1 is a true Handaxe which is a pebble-butted crude variety of Handaxe according to the excavator (Armand, 1983: 82-6). Among these 7 Handaxes drawings of 4 have been given in the report (Armand, 1983: 119-21) and have been studied during present research. Among these Handaxes, 3 are broad end-heavy butted Handaxes and remaining 1 is pointed tipped- heavy butted Handaxe.

Cleaver: Only 1 Cleaver has been found from Durkadi Nala collection, which is considered as proto-Cleaver by the excavator. No description and illustration has been given in the report, therefore no detail could have been given.

Chopper: There are 16 Choppers among 154 finished tools (10.39) of Durkadi Nala collection. Among them the drawings of only 4 specimens have been given in the report and have been studied. Among these, 2 are convex edged Chopper and left 2 are pointed end Chopper.

Chopping Tool: Chopping Tool is the second dominant type of the Durkadi Nala industry. There are 31 Chopping tools among 154 finished tools (20.13%). Among these 31 Chopping tools drawing of 8 specimens have been given in the report and studied. Among these, 7 are convex edged and the left 1 is pointed end Chopping tool.

Scrapers: Scraper is the dominant type among Durkadi Nala assemblage. The amount of Scraper is 78 among 154 finished tools (50.65%). Only 21 specimens among them have been drawn in the report (Armand, 1983: 97- 117) and have been studied. Among these 4 are having straight cutting edge, 14 are having convex cutting edge, 1 is having concave cutting edge and 2 are having combination cutting edge (both sides are straight, convergent).

Deduction

Durkadi Nala geologically belongs to the Deccan trap. The Archaeological occurrence of the site is geographically located between the two waterfalls of the Durkadi stream, which is a tributary brook of the lower Narmada River. Grass & shrubs are main variety

of flora and small fauna (e.g. rodent, reptile and bird) are the dominant species around the site. The Acheulian phase of the site has been marked as wet climatic condition. Quartzite is the main raw material used by the Acheulian settlers of the site. The Durkadi Nala collection is dominated by convex edged Scrapers. The convex edged Chopping tools are second dominant variety.

The site Sihawal-II belongs to Vindhyan system. Teak, sal and bamboo forests are the dominant species of the local vegetation and the big carnivorous are the dominant fauna besides some small fauna like: squirrel, mouse, porcupine and a variety of upland birds are also there. Geographically the site Sihawal-II is located at the north bank of the river Son. The Kaimur range spread in around 5 km. north of the site. The Acheulian phase of the site is associated with sihawal formation which shows semi-arid climate. The dominant tool of Sihawal-II is convex cutting edged and combination cutting edged Scraper. The straight and convex edged Cleavers are the second dominant type of the collection.

Through the above discussion it is revealed that main food resource and dominant tool types are varied a little in open-air Acheulian sites during pluvial and inter-pluvial condition. Both small and big animal along with plant food were available during pluvial phase and mainly big animal and small mammals were obtainable during inter-pluvial condition respectively. The dominance of tool typology could found accordingly. However, a question could not be solved yet that how the Acheulian population of the open-air pluvial sites protect themselves from heavy rain? What was their strategy against that? The regions are mostly covered by scrub forests, which were probably helped the primitive man to make temporary shelters against rain-fall. The stems of those trees might be used as foundation on which they erected an artificial structure by using branches, grasses and leaves. Nevertheless, this is a hypothesis which need to be tested by more intense study.

References

- **Armand, J.** *Archaeological Excavation in Durkadi Nala: an Early Palaeolithic Pebble Tool Workshop in Central India.* New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1983.
- **Clark, J.D. and M.A.J. Williams.** 'Prehistoric Ecology, Resource Strategies and Culture Change in the Son Valley, Northern Madhya Pradesh, Central India'. *Man and Environment.* Journal of the Indian Society for Prehistoric and Quaternary Studies. Vol. XV. No. 1, 1990, pp. 13-24.
- **Gausson, H., P. Legris and M. Viart.** *International Map of the Vegetation and Environmental Conditions at 1/1,000,000. Notes on the Sheet Madras.* New Delhi: International Council of Agricultural Research, 1964.
- **IAR: Indian Archaeology 1955-56 – A Review.** New Delhi: .Archaeological Survey of India, 1993, pp: 5, 68.

- **IAR: Indian Archaeology 1962-63 – A Review.** New Delhi: Archaeological Survey of India. 1965, pp: 12.
- **IAR: Indian Archaeology 1963-64 – A Review.** New Delhi: Archaeological Survey of India, 1967, pp: 19.
- **IAR: Indian Archaeology 1964-65 – A Review.** New Delhi: Archaeological Survey of India, 1969, pp: 20-1.
- **IAR: Indian Archaeology 1966-67 – A Review.** New Delhi: Archaeological Survey of India. 1975, pp: 20-1.
- **Kenoyer, J.M. and J.N. Pal.** 'Report on Excavation and analysis of an Upper Acheulian Assemblage from Sihawal-II'. *Palaeoenvironments and Prehistory in the Middle Son Valley*. G.R. Sharma and J.D. Clark (Eds.). Allahabad: Department of Ancient History, Culture & Archaeology, University of Allahabad, 1983, pp: 23-38.
- **Mukherjee, P.K.** *A Text Book of Geology*. Kolkata: The World Press Private Limited, 2010 (Reprint).
- **Pappu, R.S.** *Acheulian Culture in Peninsular India- an Ecological Perspective*. New Delhi: D.K. Print World (P) Ltd., 2001.
- **Pappu, S.** 'Reinvestigation of the Prehistoric Archaeological Record in the Kortallayar Basin, Tamil Nadu'. *Man and Environment*. Journal of the Indian Society for Prehistoric and Quaternary Studies. Vol. XXI. No. 1, 1996, pp.1-23.
- **Sankalia, H.D.** *Prehistory and Protohistory of India and Pakistan*. Bombay: University of Bombay. 1962.
- **Settar, S. & R. Korisettar (Eds.)**. *Indian Archaeology in Retrospect, Prehistory: Archaeology of South Asia*. Indian Council of Historical Research, Vol.I, 2002.
- **Sharma, G.R. and J.D. Clark (Eds.)**. *Palaeoenvironments and Prehistory in Middle Son Valley*. Allahabad: Department of Ancient History, Culture and Archaeology, University of Allahabad. 2000 (Reprint).
- **Singh, K.L. (Ed.)**. *India- A Regional Geography*. Varanasi: National Geographical Society of India, 1971.
- **Spate, O.H.K. & A.T.A. Learmonth**. *India and Pakistan- A General and Regional Geography*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1960 (Reprint).
- **Sprangers, J.T.C.M. and K. Balasubramanyam**. 'A Phytosociological Analysis of the Tropical Dry Evergreen Forests of Marakkanam, South Eastern India'. *Tropical Ecology*. No. 19 (1), 1978, pp. 170-92.
- **Stamp, L.D.** *Asia- A Regional and Economic Geography*. New Delhi: B.I. Publications Pvt. Ltd., 1986.
- **Wadia, D.N.** *Geology of India*. New Delhi: Tata McGraw-Hill Publishing Company LTD., 1989.
- **Williams, M.A.J. and K. Royce**. 'Alluvial History of the Middle Son Valley, North Central India'. *Palaeoenvironments and Prehistory in the Middle Son Valley*. G.R. Sharma and J.D. Clark (Eds.). Allahabad: Department of Ancient History Culture & Archaeology, University of Allahabad. 1983. pp: 9-21.

'Being a Being'

Harikesh Singh*

'Being' is a phenomenon along the chronology of one's becoming as a product (identity) in the cosmic order. 'Being' leads to produce 'Being' e.g. a human being, 'Being' as a continuous verb culminates into a 'Being' as the noun. Finer thinkers have been pondering over the subtlety of 'being'. As a phenomenon, 'being' in complete freedom enjoys the privilege of naturality and spontaneity. Hence, many great naturalists and humanists have been advocating of 'being' without any external devise and design by manmade efforts.

It is worth refereeing two popular educational documents prepared and issued by the United Nations Educational, Scientific and Cultural Organization (UNESCO) with the titles 'Learning To Be' and 'Learning : The Treasure Within'. The document 'Learning To Be' prepared in 1970-71 was popularly published in 1972. It was the outcome of commission under the chairmanship of Edgar Feire, the then Prime Minister of France. It emphatically recommended that 'education be treated as the phenomenon of 'being' to produce a 'complete man' (better to say 'complete person' for appreciating the gender justice). Here, we may understand the intrinsic value of 'being'. 'To Be' is to grow, develop, and to progress. 'To Be' is holistic and holy. The great theosophist Jiddu Krishnamurti Ji had been advocating for this notion.

We all human beings, are the consequence of the process of being. This being is very akin to educational thought of Swami Vivekanand Ji who defined education in these words, "Educational is the manifestation of perfection already in men". Being as a process ensures optimization of internal (inner) or innate capacities of individuals. Being includes optimization of fullest development / externalization / manifestation of different innate capabilities), harmonization of various domains of capabilities, socialization, humanization, and finally conscientization. Thus, 'being' is a phenomenon of perfection/ actualization of an individual. This is the way how 'being' accelerates the process of developing a 'perfect' or 'whole person'.

The other document with the title 'Learning : The Treasure Within' has been named on a very attractive poetic line of the Nobel Laureate Sri Rabindra Nath Tagore, the great naturalist philosopher and founder of the Shanti Niketan University. This document was prepared as a blue-print of education for the world in the 21st Century. An erudite thinker and Aurobindodite philosopher Dr. Karan Singh was representing India while this document was being prepared. This famous educational treatise prominently concluded with 'FOUR PILLARS' of learning. These four pillars are – (i) Learning To Be, (ii) Learning to Know, (iii) Learning To Do, and (IV) Learning To Live Together With Peace And Harmony. The basic purpose of citing these four pillars of learning, is

*Vice Chancellor, Jai Prakash University, Chapra, Saran.

to draw the attention of the readers towards the primacy of the purpose of 'Learning To Be' as the first core aim (goal) of education. Thus, it is evident that 'being' is synonym of 'educating oneself'.

The modern greatest catastrophe in education is that we are always putting thrust on 'making of individuals by education'. Swami Vivekanand Ji told about 'man making education' but his this dictum should be taken together with 'education is the manifestation of the perfection already in men' as propounded by Swami Ji as his central theme of education. The worst shape of the so called mechanistic education compelled the catholic thinkers of education to use the phrases / titles of their best sellers of education like 'Deschooling Society' by Ivan Illich, 'School is Dead' by F.Reimer 'Anti-student' by Paul Nash etc. To encounter these maladies of education, approaches like 'Joyful Learning', 'Negative Education', 'Progressive Education', 'Cooperative Learning', 'Learning by Activity' have innovatively been devised. All these pedagogical strategies help phenomenon of 'being' become more acceptable.

'Being' is antithetical to indoctrination regimentation, regimentation, dictation and imposition. Acharya Rammurti Committee also preferred to choose the title of its report as 'Towards An Enlightened Human Society'. To inculcate 'Humaneness' as the real purpose of 'being' serves the real purpose, and consequent upon, there will not be the crisis of value-neutrality or anti-values. It requires education of the parents and all cross-sections of guardian class to understand the 'value of being' in natural setting' A serious ponderance on semantic serenity of 'being' needs to be discussed, debated and discoursed by the intellectuals and, only by such sincere efforts, we may positively and objectivify the core concept and concern of education. Its highest attainment will be moral self disciplining of oneself along Buddha's connotation of education i.e. Compassion (Karuna), Discipline (Sheel), Wisdom (Pragyan). These three values will lead to self-enlightenment (Appa Deepo Bhav) and ultimately to 'Nirvan'. Mahivira, Mohammad, Christ and all prophets of various religions have approved 'education of an individual in tune with one's own natural endowments along cosmic order'.

Briefly concluding, it is worth recommending that 'being' for creating superior human 'beings' should now be thought afresh. Overemphasis on artificiality and formality must be curbed. Innovative and creative educo-ethos and educo-environment be organized so as to ensure a newer world demoniac socio-cultural order wherein there will only be place for 'togetherness', 'harmony', 'peace', 'non-violence' and 'international understanding'. Let us introspect our own 'being' along 'being a being'.

Pharmakon: Human and Technē

Neha Dubey*

ABSTRACT

Human has always been an entropic being who lives in territory, in quasi-causality that is what Heidegger calls Gestell (perhaps cybernetics now) because the conception of being or human is epigenetic (Stiegler), only possible in its exteriorization through and in something that is, technology. Canguilhem also argues that human life is technical life. The origin or birth of something comes with certain limits i.e. death. To defy this limit human has always used many mechanism for a possibility of non-origin from spectres to narratives, dreams, imagination, autopoiesis, to arts and literature and particularly graphic memory. These are the processes of exosomatization and exteriorization of human in society. But it has its own pharmacological (dual aspects) consequences, if we have pharmacological interpretation of Socrates by Plato in his Dialogue, we also get touch of several Platonism in Plato that is what humans' consistency with technicity is (that we call epigenesis); a pathogenic sense has lingered in our lives, on the one hand we have multiple possibilities of impossibilities due to technology and on the other we have questions concerning automation, AI, humanoid hybrids and algorithmic governmentality in the post-truth world. In this structure of trajectory the only hope is perhaps intersection of the humanities what I want to attempt to analyse. We must try to look the humanities beyond the questions of its ethico-political responsibilities, applicability, careerism and logic of market profitability. For inventing a non-anthropological world and new modality of beings we must have to confront the emerging dangers of technical system in our social system because the processes of non-genetic evolution of human and technology is inevitable but the ontic-ontological differences could be analysed so that we would not become economized monadic-dividual of Big Data though we have already been one in some way.

Keywords: *Pharmakon, Gestell, Technicity, Epigenesis, Exosomatization.*

I commence my paper with two recent references here - 1. that is of celebrated astrophysicist- Stephen Hawking, who had suffered all his life with motor-neurone disease, despite his illness he proved himself a new trajectory for research and inspiration though. All this happened because of the digital assistance to his deprivation, we may rather call him a modern figure of 'cyborg' _ if not in Donna Haraway's -- a monster, no history, no fall from grace, no paradise lost, no mother, no Oedipal relationship, no gender, who embraces technology as bodies without a pre-history (Haraway). But what Georges Canguilhem way before Haraway defined- a non-Cartesian dualist, in his paper "Machine and Organism", he argues that tools and

* Assistant Professor, Department of English, Maulana Mazharul Haque Arabic and Persian University, Patna.

machine are kinds of organs and organs are kinds of tools or machine. Canguilhem was disappointed that Descartes was never deconstructed (Ian Hacking). In general conception Cartesian theory of animal-machine is inseparable from the "I think. Therefore, I am." Matter is one, soul is one, the soul judges, animals cannot judge, animals are self-moving, so animals must be machines. This idea of Descartes further emphasised the *telos* or put him under Aristotelian lineage. Machines are so made because we make them for a purpose or in imitation of something already alive. This notion legitimises the constructing of a mechanical model of living beings. The human body too is a machine and hence it has the fascination with automata. Because not our brain is unique but its unique trait is that supplement our bodies and brains with layers upon layers of external assistance. But I want to focus here that for Canguilhem this cybernetic organism or cyborg was beyond teleology -- it was an extension of life itself. In recent times or rather our hyper modern, if not post-modern life, we think over the Cartesian idea of animal-machine tied to Cogito vis-a-vis questions like "Can machine think" or can machine dream, because now even Google is running and funding projects like Google Dream, dreamscapes, AI Spring. It is analysing the dreams of computers and images (I don't know how much it is Freudian). This vision actually is cyborg or cybernetics that we know as Deepmind, neural networks are computer brains and infinite imagination. However, this is not the concern of my paper here, it is another debate that John Searle, Lucas, Leibniz, Alan Turing, Putnam have tried to argue that thinking and perception, consciousness and cogitation cannot be mechanical but I wonder this age of 'becoming' if not for humans but for technology will stop where. Since becoming howsoever fascinating it is dangerous, as it does not have finitude like humans. After all, we have moved way from robots to humanoid hybrids. Here I think Hawking is important figure, he oftenly warned us this new age of Becoming. My second example is of Cambridge -Analytica, a data-breach case that played an ominous role in Bihar election.

My concern in this paper is to tell the relationship we share with technology -- that is not Heideggerian, (though we cannot deny it that is, Gestell or enframing that technology has become in our world) but it is pharmacological relationship that we endure with technology and why pharmakon. Because pharmakon has dual characteristics of being- an aid (in case of Stephen Hawking) and a threat (Gestell/enframing). Pharmakon is both a drug to cure and a poison. Plato in his book Phaedrus, through the mouth of Socrates attacks this pharmakon, for him it was all mimetic art painting, poetry, sculpture, sorcery, prophetic powers, and magic including writing. He calls for a harsh punishment and expulsion to writing as a fallen kind of speech, dangerous, secondary to living memory, corrupting original meaning as dead or empty repetition. Plato in his text attacks not simply recourse to memory but within such recourse, the substitution of the mnemonic device (living memory), of the prosthesis for the organ, the perversion that constitute of replacing a limb by a thing.

here, substituting the passive, mechanical “by heart” for the active reanimation of knowledge for its reproduction in the present (Derrida).

Bernard Stiegler, the French philosopher, argues that we need memory because of the finitude of human life, i.e. Death, it is the absolute other of the human beings we are born with allotted span of life. God is different from us, He has no outside, no death, he needs not external aid to memory to preserve Himself in *hypomnēsis*, (secondary memory), He is infinite, immortal. Our life is finite in nature, thus we need *hypomnēsis* that leads to forgetfulness-- ‘*lēthe*’, so we make use of signs- signifying systems. Plato dreamt of a memory without the need for signs or supplements. The phonic signifier *logos*, speech performs close to living memory whereas graphic signifier moves away one step further, it falls outside of life. Seeming ability of writing to penetrate the inside--the life that is why Derrida in his reading of Plato’s Pharmacy, a text that used this inside/outside logic, analyses pharmakon related with evil and death, repetition and exclusion. The God of writing is also the God of death--Thoth.

The argument here is that then what is human and the invention of human. Since every technique is a memory aid enables a repetition, even if it is pre-historic Cave paintings, Egyptian/Chinese hieroglyphic, ideograms, alphabetic writing, photography that Roland Barthes interprets as Thanatology, or computing. We have the possibility of the repetition of something mortal. For Derrida this pharmakon is Differance, dissemination; he used Plato’s text for Freudian study of dream-work.

The technicity and human beings co-construct each other, it is not simply a passive tool, it circumscribes our possibilities and enact significant scripts-- what Bruno Latour argues that shape us as much as we shape them. Technologies as actors and actants what Latour says co-evolve with human. Andre Leroi Gourhan, an anthropologist and a writer of *Gesture and Speech* argues, “There is a fundamental continuity from biological to the sociological and that continuity is realized though the mediation of technology. It is a process of exteriorization of human beings- a process of evolution transferred from the zoological domain to the technical domain”(Introna). This is the notion of epiphylogenesis, what Bernard Stiegler appropriates as co-evolution of the human and the technical, the inorganic organization of memory; human invents himself by becoming exteriorised or exosomatized technologically. Without these technically inscribed memory system we would not be able to exist in time, unable to experience the past and nothing to select from, in order to invent the future. Gilbert Simondon’s theory on individuation too says that psychic individuation is not purely psychic, its always, already social, collective and it is technical individuation. And here comes the other aspect of pharmakon, i.e nihil. In ours society that for Bauman is Liquid and for Deleuze Control, we are on the brink of spiritual poverty, on a plane of negative sublimation (Stiegler). These phenomena of disconnection between the generation have

been related to the exploitation of technology by a virulent capitalism that irrationally believes that market is rational only.

Technics is the horizon of all future to come. But the nihilism or the Death of God has become more prevalent in our attitude, culture so much that we see terror, despair, suicide everywhere in the society. The capitalist-desiring machine has become an attitude not thought and has given pique to unreason- a question not just of stupidity but of madness, terror like 9/11 and so, a negative sublimation of energy. We are living in the era of Anthropocene, nothing is left in nature without human forces but we cannot shied away the advent of *Machinocene*, a kind of quantum simultaneity, an idea given by Huw Price, Bertrand Russell Professor of Philosophy and a fellow of Trinity College at the University of Cambridge.

The capital has the privilege of being semantic operator, a dual register of representation and signification or production of meaning. But in machinic register, that would be a-signifying semiotic, machine that appeals not to the consciousness but to the nervous system, the affect, the emotions, instead of being centred on language, a-signifying semiotics have one of machinic enslavement, unlike subjective alienation of signifying semiotics. It will what Guattari argues, synchronise and modulate the pre-individual and pre-verbal elements of subjectivity by causing the affects, perception and emotion to function like component parts, like the element in a machine.

A-signifying semiotics recognises neither person nor subjects-we all are subjects of data-mining. Machinic enslavement is therefore, not the same thing as social subjection, if the latter appeals to the molar, an individuated dimension of the subjectivity, the former activates its molecular pre-individual transindividual dimension. This was the prophetic apocalyptic vision of Felix Guattari. This system does not generate discourse, it does not speak but it functions, sets things in motion, by connecting direct to the nervous system, the brain, the memory etc. and activates the affective, transindividual relations that are difficult to attribute to a subject. It will produce and control subjectivity both at its molar and molecular dimensions.

Stiegler warns its graver consequences that this system will eventually kill our desire, our libido; if capitalism economises our desire it is based on libidinal economy, the machinic enslavement and Big Data ideology will reduce us to dividual data, even will deprive of our bodies, since the timeless time and perpetual present will territorialise our world, perception and imagination.

I want to refer to important figures in this context who gave the idea of Algorithmic Governmentality, a step further to the Foucauldian notion of governmentality. We are no longer living under surveillance but *dataveillance*. Algorithmic governmentality is an unprecedented mode of government fuelled mostly with infra-personal, meaningless but a quantifiable signals (raw data and metadata) addressing individuals through their

profiles, behavioural patterns produced on a purely inductive base--rather than through their understanding and will. This augmented reality in entertainment, in data mining, profiling techniques seduces industries and governmental industries with the promise of the real time, automatic and thus "objective" not a cause but as a symptom of a passion of a real. The ambition of reaching a world without any kind of (institutional, political, symbolic, linguistic) mediation. In data mining and machine learning, even the quantitative notion of average and the normative figures of the average or the normal man will disappear. Everybody will be caught in the web of feedback loop. Technical ideology is not reduced to unlike political ideology, will never engage or interpellate any subject but will work on the concept that Deleuze gives, Body without Organs.

Here comes the crucial question that what is the future of humanities? What will happen to individuals as persons endowed with real or supposed capabilities of will and understanding, undergoing pain and pleasure? I do not have any answer to offer as how we will resist to save our subjectivities and the process of individuation. I think Deleuze has the potential answer, in one of his talks on having an idea on cinema, in the essay, "What is the Creative Act" he argues that each act of creation is an act of resistance, he paraphrases Andre Malraux, who states that " Art is only thing that resists to death." Deleuze further says that the act of resistance has two sides, it is human and it is also the act of art. Only the act of resistance resists death, whether the art is in the form of work of art or in the form of human struggle. Deleuze observes that the act of creation is a violent need not a pleasure, what we need to work passionately (Deleuze).

I think the art has the potentiality first to stabilise and second to co-constitutively emerge with technē though it has a pharmacological relationship but this pharmakon should not be of disequilibrium or disenchantment but the re-enchantment with the life.

References

- Deleuze. What is an Creative Act.
- https://www.kit.ntnu.no/sites/www.kit.ntnu.no/files/what_is_the_creative_act.pdf
- Derrida, Jacques " Plato's Pharmacy." www.occt.ox.ac.uk/sites/default/files/derrida_platos_pharmacy.pdf.
- Hacking, Ian. Canguilhem amid the cyborg <https://www.tandfonline.com/doi/abs/10.1080/03085149800000014>.
- Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991. 149-81.
- Introna, Lucas. "Phenomenological Approaches to Ethics and Information <https://plato.stanford.edu/entries/ethics-it-phenomenology/>

- Price, Huw. “Now it’s time to prepare for the Machinocene.” [https:// aeon.co/ideas/now-it-s-time-to-prepare-for-the-machinocene](https://aeon.co/ideas/now-it-s-time-to-prepare-for-the-machinocene).
- Rouvroy, Antoinette. “Algorithmic governmentality: a passion for the real and the exhaustion of the virtual.” [http://www.academia.edu/10481275/ Algorithmic _governmentality_a_passion_for_the_real_and_the_exhaustion_of_the_virtual](http://www.academia.edu/10481275/Algorithmic_governmentality_a_passion_for_the_real_and_the_exhaustion_of_the_virtual).
- Stiegler, Bernard. “Anamnesis and Hypomnesis.” <http://arsindustrialis.org /anamnesis-and-hypomnesischnology>.

The Culture of Nature: from Renaissance to the Romantics

Siddhartha Biswas*

ABSTRACT

The present paper talks about the relationship between art and nature and explains how nature has been variously defined in literature and in a cultural context. For the purpose, the research covers the time period from the Renaissance to the Romantics. The idea of imitation is the key idea in any theory of art. Hence, the study focuses on the idea of imitation, nature and its portrayal, nature as – the source of art and inspiration, human agency and settings. Further, the paper critically analyses the growing dichotomy between the real and the represented.

Keywords: Nature, Renaissance, Imitation, Culture.

Nature has been variously defined in the literature of the past. To the Greeks, including Aristotle, nature was the reality we perceive through the senses. To many, in fact, to most, beginning from the Stoics, nature is the giver of life. But there is a rational view of nature, and an artistic view of the same. One definition focused on nature as the regular daily experience, the other one looked at nature as the power that controls all living things and controls art as well. These come from Italian Art Theory of the fifteenth century. In both, nature does not stand as the physical manifestation of the world as we see it – rather it is either man-made or as observed by men. The nature that becomes the source of art is selected by the human eye, and the power that is supposedly inspiring is definitely conceived by the deity-seeking mind.

The trouble begins when we start talking about imitation of nature. The idea of imitation is the key idea in any theory of art. And artistic imitation is anything but simple copying. This is where the human self merges with whatever is being represented. In artistic creation the source – nature or any other element – is selectively accessed. Which part of nature is to be accepted and which sections to be rejected define the disposition of not only individual artists, but quite often, that of whole artistic ages. In the medieval age, nature was seen as an amalgamation of the natural manifestations and the humans living in it. A painter, for instance, could choose to paint only the elements that were not man-made and therefore be faithful to nature – or an artist could accept anything created by man (including architecture) as extension of nature since man is a creation of nature. So the countryside, including the human presence, could be seen as a part of nature. However, it has always been emphasised that the artist must take the most beautiful elements from what he perceives and create art – therefore presenting the world with an edited reality. And this, to the theorists, made art superior to experienced nature. Thus, nature as we see it became secondary to artifice and artificiality. This is where the rift between art and nature started. For earlier

* Associate Professor, Department of English, University of Calcutta, Kolkata.

thinkers like St Augustine the visible nature was of greater significance as it was a creation of God. But soon it was felt that art – the grandchild of God, according to Dante – was superior as it was refined by divinely inspired human agency.

A number of Renaissance thinkers were concentrating on the newfound glory of man – and human achievement. Art was felt to be the supreme reflection of the human mind. Neo-Platonic thinkers positioned the mind above all else. To them nature was the lowest degree of existence – unaltered or unattended by the mental process. It was this idea that the unaltered nature was bereft of divine inspiration – a mere unordered haphazardness – that resulted in the view of nature as the epitome of the uncivilized. The people who lived in the countryside, within largely natural settings, were also considered as a part of the ‘uncivilized’ structure. The city was the repository of everything intellectual and thus the city, aesthetically as well, was becoming the polar opposite of the country which was merely agrarian.

Of course there was another line of thought. Philosophers like Ficino and Leonardo found nature to be an integral part of the universe which was an organic and intellectual existence. Particularly thinkers like Leonardo found in nature a mathematical principle which displayed and symbolized perfection. Nature was seen as rational and dictated by necessity. This pre-Darwinian thought was perfectly aligned with creational theory as a cosmic plan with governing principles was unfolding before human eyes and was a significant part of the birth of higher mathematics. According to this, the human participants were also a part of the natural order, of the natural rhythm. In fact, in a way this was where the scientific view of nature was born – departing significantly from the artistic response to it. Whereas Renaissance science focused on the perfection in terms of form and proportion to be found in nature, Renaissance Art went back to the classics and the emphasis on human capacity of reason and intellectuality. Therefore, nature as the perceived manifestation took secondary position as reason was deemed to be the force behind the perception that brought the world to the mind of man. Imitation was not merely following what the eye saw, but also following the masters of the past. Since the past artists presented nature perfected through their art, it was taken as an argument supporting artistic superiority.

If we try to analyse the artistic aversion to nature we shall find that the very principles and perfection that scientists found remarkable, were the ones that became an anathema to the artists. The workings of the universe were now defined by astronomers like Copernicus. What they found was a physical system rather than an intellectual system. The cosmic energies were not made out of thought, but out of physical momentum. They did not have the capacity to voluntarily move or the facility of introspection. Laws of nature were completely unlike the laws of man. Nature was more like a machine than an organism. This absence of an intelligence proved beyond doubt that human creation – conceived of thought – was better than nature. The classical thinkers saw intelligence in nature’s movements, but Renaissance discoveries proved even if the Creator is intelligent nature itself was not. This distinction is extremely significant as it shows how

the Renaissance emphasis on man evolved. In Medieval times it was thought that the entirety of nature, humanity included, was an organic whole created by God. But with nature out of this equation, it became apparent that humanity alone was capable of contemplation. Nature was mechanical. Humanity was no longer a part of nature. And nature was a part that humanity wanted to overcome. With the rise of machines during the Renaissance, humanity had realized that the mechanical cannot be artistic. The transition was from *natura naturans* (self-governing nature) to *natura naturata* (nature entirely subject to causality). Human life was clearly the pinnacle of God's creation. It was not merely transit period for the soul to pass through. With this new emphasis on man everything became secondary. The focus was now on man – and the apparent dualism of mind and body that Descartes and Spinoza and the other philosophers were now concentrating on was also a celebration of the human.

In the Neo-Classic period things developed further. Instead of the focus remaining on man, the focus fell on the man-made as well. The city was where man dominated and manipulated nature, whereas in the country man co-existed in what was seen as a compromise. Since this was the time when uber-urbanity was beginning – London becoming the greatest metropolis in the world – the city became the focal point of celebration. The urban social structure also became of great significance. Neo-Classic worldview did not support an individual who would go against society. The notion was that the collective wisdom has to be better than the individual's idea. An individual could be influenced by natural instincts, but the collective would never eschew their civilized ideals. In fact, manners became supreme and were the yardstick for civilized conduct. Since it was the city that was the centre for higher society it was considered to be the seat of civilization. Artifice became supreme, and everything natural became devalued. Alexander Pope wrote in 'An Essay on Criticism':

Poets, like painters, thus, unskill'd to trace
The naked nature and the living grace,
With gold and jewels cover ev'ry part,
And hide with ornaments their want of art.
True wit is nature to advantage dress'd,
What oft was thought, but ne'er so well express'd,
Something, whose truth convinc'd at sight we find,
That gives us back the image of our mind. [293-300]

He clearly defines the relationship between art and nature. Mere ornamentation is not enough to present 'naked nature' but a version *improved* through thought and fit expression is necessary for a respectable presentation. In the country, it was felt, men worked with nature mechanically, and therefore they were inferior to their more creative counterparts in the city who were innovating and inventing and improving life.

The other element that caused a greater shift away from everything natural was the excessive emphasis on reason. In fact, this period is called the Age of Reason. This was

the Age of Social Contract. Reason was applied in case of the Arts as well. Natural expressions and spontaneity did not find approval. As Pope says, "naked nature" could not be presented.

If we depart from the philosophical and the aesthetic and focus on the economical, we shall see that there is a marked change in society. England was slowly becoming more urban-centric and the agrarian culture was diminishing. As England looked forward towards the Industrial Revolution, there was a stupendous growth as far as London was concerned, which in turn expedited the development of other towns. Manufacture was now more important than agriculture and the demand of skilled labour increased. Although this had its negative impacts – the whole agrarian framework collapsed and could not be revived to this day – yet these results were neither anticipated nor even envisioned at the time. With such development came the middle class – the entire lot of people who were catering to the subsidiary needs. The masses were now divided into three clear categories – the owners, the labourers and the class in the middle who were serving both the other classes. This middle class was responsible for the popularity of at least one art form – the novel. The widespread demand for tea and coffee were also due to the presence of this particular class. The labouring class was exploited to no end and the influx of people from the countryside – simply labelled the "country" in English – increased the miserable condition of these migrants. In fact, we see this condition very clearly captured in literature of the time, particularly in many of William Blake's poems such as 'London':

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear
How the Chimney-sweepers cry
Every blackning Church appals,
And the hapless Soldiers sigh
Runs in blood down Palace walls
But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse
Poverty was rampant.

One of the consequences of such migration was that the city was becoming a sordid and unsavoury place, not the glorious metropolis that the upper classes had dreamed of – and that created a myth of the so-called unpolluted life of the rural England, the country

that was not getting as developed as the cities. Many rich men were buying property in the villages and turning them into their sanctuaries from the urban unpleasantness. Even now there are many villages which are essentially the rest-spaces of the urban rich. The squalor of the cities was duly represented in Romantic poetry and the same was one of the reasons why the arts needed to go back to the lap of nature. The Romantic escape, the Romantic refuge that we see, was not merely the result of a natural reaction to the Neo-Classic excess of rationality, but also a concrete response to the growing problems of the city. And in their need for an ideal refuge, the country was turned into something it was not.

Raymond Williams was one of the first critics to critically analyse this growing dichotomy between the real and the represented. In fact the idealized portrayals of nature and the natural human setting – the rural – began during the Renaissance with texts like *The Fairy Queen*. And even during the Romantic age the idealization does not stop. The city became the seat of culture, but also the seat of corruption, and the country was conceived as the exact opposite; as the seat of everything that was gloriously innocent. The concept of the ‘pastoral’ was the ruling idea whenever the country was depicted. Even during the Neo-Classic period when everything non-urban was labelled as inferior, the idea of rustic simplicity never disappeared. The simplicity was mocked, but it was never challenged. Williams speaks of Jane Austen, of George Eliot, and finds them skirting the issue of rural politics. The country becomes a symbolic space even at the hands of the most critically established writers.

So, the romanticization and mythification of the rural has both a philosophical and an economic background. In one we see the very concept of rural remodelled in terms of human superiority and in the other nature becomes this retreat not only of poets but also of the rich and famous. In either case the reality of the rural became insignificant and it was forgotten that it was perhaps the city that was negatively influencing the country. In fact, the sophisticated city mind was projecting its own idea on nature and the natural – creating a space that was removed from the own politics and dirt of the countryside. Even the Romantics did not actually go back to nature, what they did was to invent their own countryside which was only a sanctuary; they had no interest in the reality of the space itself.

References

- Meiss, M. *Studies in Western Art: The Renaissance and Mannerism*, volume 2. Princeton, Princeton University Press 1963. Print.
- McGruder, Charles T. *The Renaissance View of Nature*. Walnut, CA: Mt San Antonio College, 2018. <<http://faculty.mtsac.edu/cmegruder/crvn.html>> [Last accessed 27.08.2018]. Web.
- Garrard, Mary D. *Nature and Art in the Renaissance: A Counter-Narrative*. Oakland, CA: University of California Press, 2017. <<http://www.ucpress.edu/blog/12505/nature-and-art-in-the-renaissance-a-counter-narrative>> [Last accessed 27.08.2018]. Web.

The Culture of Nature: from Renaissance to the Romantics

- Melani, Lilia. 'Introduction to Neoclassicism'. Brooklyn: Brooklyn College 2000. <<http://academic.brooklyn.cuny.edu/english/melani/cs6/neocl.html>> [Last accessed 27.08.2018]. Web.
- MacLean, Gerald, Landry, Donna and Joseph P. Ward. Eds. *The Country and the City Revisited: England the Politics of Culture, 1550-1850*. Cambridge: Cambridge University Press 1999. Print.
- Williams, Raymond. *The Country and the City*. New York: Random House 2013. Print.
- Pope, Alexander. *Essay on Man and Other Poems*. New York: Dover Publications, Inc 1994. Print.
- Blake, William. *Songs of Innocence and Experience*. New York: Dover Publications, Inc 1992. Print.

Rock Art of Kaimur in Robertsganj Block Sonbhadra U.P

Swantra Kumar Singh*

ABSTRACT

Rock art represents one of the earliest forms of artistic creativity of man that dates back thousands of years. It is of the principal evidence of the earliest stages of man's cultural history. Before the invention of writing creative expressions, economic and social activities, ideas, beliefs, and practices. It tells us different aspects of the imaginative and emotional life of man. It represents succeeding stages of the human adventure, from the early Age to the present day. Each painted canvas has been produced by generations of painters that belonging to different cultural stages of subsistence economy right from the hunting-gathering to food-producing stages and even during the subsequent period. The rock art of Sonbhadra region covered a very long duration of time from the Mesolithic period to the present time in the form of folk art. In present, it takes many forms including body decoration (painting, tattooing, cicatrizing), decoration of habitations or items of material culture, such as men's houses, and daily use things in Kaimur region (Tiwary, 2014:810). The present paper is based on the recent fieldwork, newly discovered and earlier reported rock art sites in the study area in Robertsganj Sonbhadra. The aim of the present paper is to make a systematic study of recently discovered rock art sites, their scientific documentation, analysis of artifacts related to rock art found in course of exploration of the area and make a comparative study with other rock art sites reported from this region.

Key Words: *Rock Art, Kaimur Region, Mesolithic, Rock Shelter, Hunting, Tribes.*

Study area

Sonbhadra district was carved out from erstwhile Mirzapur district on 4th March 1989. Sonbhadra has the geographical area of 6788 sq. km. It is the second largest district of Uttar Pradesh. It lies in the extreme southeast of the state, between the Latitudes 23° 51' 54" N to 24° 46' 18" N, and Longitudes 82° 40' 24" E to 83° 33' 15" E. Bound by Mirzapur district to the northwest, Chandauli district to the north, Kaimur and Rohtas districts of Bihar state to the northeast, Garhwa district of Jharkhand state to the east, Koriya and Surguja district of Chhattisgarh state to the South, and Singrauli district of Madhya Pradesh state to the west. To decentralize the authority in administrative setup the district is divided into 03 tehsils, 08 blocks, 67 Nyay Panchayat, and 501 Gram Panchayat.

Topography

The southern hilly tract of eastern Uttar Pradesh, covering Mirzapur and Sonbhadra district forms a distinct geographical region called Vindhyachal plateau. Oldham (1856)

* Research Scholar, Department of A.I.H.C & Archaeology, Banaras Hindu University, Varanasi.

was the first to use the term 'Vindhyan' for the entire group of rocks forming a prominent feature along the northern bank of Narmada River known as Vindhya Parbat or Vindhyanchal. The Vindhyan Supergroup has been lithostratigraphically subdivided into four groups; in stratigraphic order these are: Semri Group, the Kaimur Group, the Rewa Group and the Bhandar Group. The Older Alluvium of the Quaternary Period covers the area around Varanasi. First outcrop of the Vindhyan Supergroup is exposed near Adalhat, about 24 km from Varanasi. Close to south of Ahraura (about 32 km from Varanasi) the regular ENE-WSW trending escarpments can be seen which are formed by the rocks of the Kaimur Group. The Dhandraul Sandstone comprising dirty white and buff, medium to fine grained sandstones exhibit profuse development of tabular and trough megacross bedding. It is underlain by brownish red massive sandstone belonging to the Scarp Sandstone (the Mangesar Formation of Sastry and Moitra, 1984). The Dhandraul Sandstone occupies the plateau area of Robertsganj, the district headquarters of Sonbhadra. Thick soil and laterites cover large areas of the plateau. Further south, the Son River has exposed excellent sections of both the Kaimur and Semri Groups by cutting the Kaimur plateau. About 150 m thick Dhandraul Sandstone is exposed in the section, as one descends from the top of the scarp (Kumar, S. 2012:6,18)

Most of the painted rock shelters of Sonbhadra are located in Kaimur range (table land) (Fig.1). In Sonbhadra, Kaimur range can be divided into two parts - western and eastern. Western sub-ranges are about 400 to 300 m high from the M.S.L. while the height of the eastern range varies between 630 m to 130 m from the M.S.L. in the way that the western one appears to be submerging in the northern lower plateau below the higher eastern range, near Churk/Dhandharul area. The southern part of Sonbhadra district represented by Chhota Nagpur Granite Gneiss Complex near Dudhi area. In the Sonbhadra district, the CGGC rocks are exposed in the south of the WNW-ESE striking Son-Narmada South Fault. The rocks of the CGGC are represented by the schist, gneiss, amphibolites with subordinate granite, magnetite and dolerites and marble at few places.

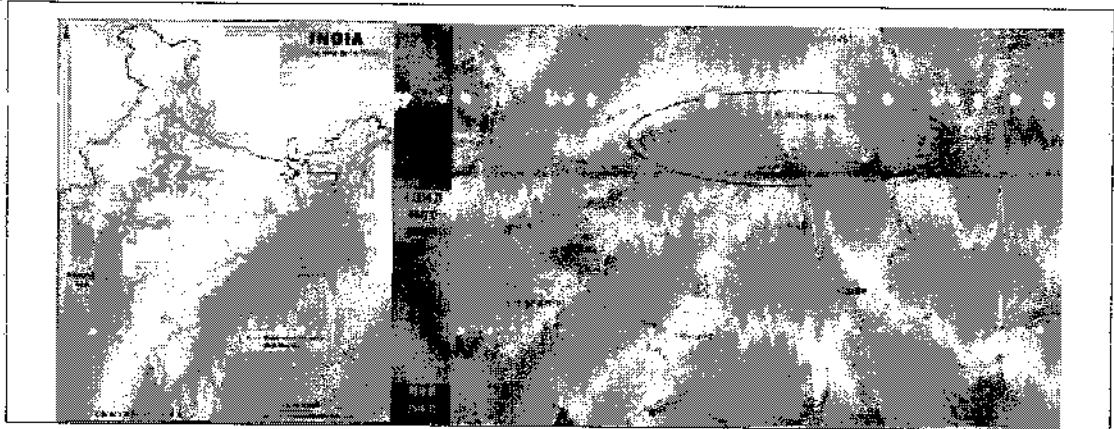


Fig. 1: Location of the study area and topographical map of district Sonbhadra, Uttar Pradesh.

Drainage System

The Son River flows through the Sonbhadra district from east to west direction, which forms the main drainage system of the area. It flows parallel to the strike direction of Vindhyan, in the softer rocks of the Lower Vindhyan Group. Its tributaries, Rihand, and Bijul rivers flow north to south to join the Son at a right angle. Geologically, the Son valley is an extension of Narmada valley. The Son has a steep gradient of 35-55 cm/km with a quick run off and ephemeral regimes. The river mostly receives all its tributaries only from one side i.e. from the south and Ghaghar river from the north. Ghaghar river is mostly draining through limestone country and joins Son river at Chopan. The Kanhar river flowing south to north and meets the Son river near Kota at the right angle. Similarly, Panda river flows south to north and meets Son river at Kon near the state boundary with Bihar (Gorikhan 2000: 359-379).

Previous Work in Sonbhadra District

Archaeological surveys were started in the area under discussion by J. Cockburn in the last quarter of the nineteenth century. He discovered a few painted rock-shelters comprising several scenes of hunting, dance and other activities of the human life. Later on, several scholars and researchers contributed fruitfully to enlarge the database incorporating their findings and discoveries throughout the twentieth century, finally proceeding towards the twenty-first century. Generations of archaeologist, anthropologists and other researchers have discovered and documented numbers of painted sandstone rock-shelter in this region. It begins with exploratory work of Rai Sahib Manoranjan Ghosh (Ghosh 1932: 15-20) followed by the teams of archaeologist of the Allahabad University, Banaras Hindu University and the U.P. State Archaeology (Sharma et al. IAR 1956-57: 11 and 14; Varma IAR 1959-60: 48; Pandeya IAR 1960-61: 67; Sharma et al. IAR 1962-63: 31-32; Narain and Pant IAR 1962-63: 33-34; Sharma et al. IAR 1963-64: 39 and 51-52; Narain and Pant 1962-63: 115-135; Sharma et al. IAR 1969-70: 35-38, Singh et al. IAR 1975-76: 56, 1977-78: 58, 1978-79: 24, 1979-80: 79; Jayaswal 1983: 127-133; Varma, 1986: 206-213, 2012; Pratap 2015; Chattopadhyay 2016: 251-270). During the last quarter of the twentieth century, extensive explorations were undertaken by Rakesh Tewari (Tewari 1982, 1982a: 1-16, 1984: 256-258, 1985, 1986: 25-29, 1986a: 105-112, 1987: 77-88, 1989: 94-106, 1990, 1992: 284-302, 1993: 1-13, 1997: 51-57, 1998: 57-67, 2010; Tewari and Pandey 1988: 97-102; Tewari and Singh 2001: 91-104; Tewari and Singh 2002: 91-96; Tewari et al. 1995: 55-131).

S.N	Site and coordinates	Color	Microliths/Pottery	Depiction /Remarks
1	Bahuar Shelter 1(24° 37' 45.48" N: 83° 00' 0.65" E)	Dark , red, brownish, white, black	Microliths and stone chip	Group of deer, ostrich (?), group hunting, trap scene, fish, monkey, and elephant rider.

Rock Art of Kaimur in Robertsganj Block Sonbhadra U.P

2	Shelter 2(24° 37' 43.32" N: 82° 59' 56.29" E)	Red	Nil	Only single deer
3	Bajrahi Pahari-Shelter 1 (24° 37' 5.27" N: 83° 00' 9.11" E)	Red	Nil	Deer, hunter, and few geometrical motifs.
4	Bajrahi Pahari - Shelter 2(24° 37' 5.63" N: 83° 00' 8.39" E)	Ocher red, white	Microliths/ Pottery/ hematite ore	Deer, rhino, bison, hyena and nilgai
5	Bajrahi Pahari - Shelter 3(24° 37' 17.63" N: 82° 59' 54.44" E)	Dark brown, red	Single blade	Hand prints, human, geometrical motifs, and some ritual motifs
6	Bajrahi Pahari - Shelter 4(24° 37' 20.478" N: 83° 00' 19.004" E)	Red	Nil	Animal and human
7	SorhoGhat - Shelter 1(24° 37' 7.61" N: 82° 59' 49.27" E)	Mostly red	Microliths	Deer, human and animal
8	SorhoGhat - Shelter 2(24° 37' 6.31" N: 82° 59' 40.67" E)	Dark red, faded red	Microliths	Bison
9	Jhansi Pahari - Shelter 1(24° 37' 3.4" N: 82° 59' 24.5" E)	Dark brownish	Nil	Peacock and deer,
10	Jhandi Pahari - Shelter 2(24° 37' 6.35" N: 82° 59' 15.25" E)	Red, black	Near the shelter few microliths	Bison, rhino, hunter with bow and arrow
11	Kanda Kot (7 PRS)	Deep clotted blood shade, black	Both inside and outside of the shelters and on the top of the hill/ pottery and brick of early historic	Elephant and horse rider, warrior boars, sambhars, hand print,
12	Panchmukhi group	Red ochre,	Near the shelters	Birds, rhinoceros, deer,

	(17 PRS)	clotted blood, white, black	number 2, 12,13 and some others/ in some shelters pottery also	human, warrior, Sankha inscriptions, Alpana
13	Likhaniya	Burnt red, dirtyish white, red ochre,	Near the shelter	Deer, bison, human, trap scene, spirals, circles
14	Lodhi	Red	Full of microliths, core, flack, finished and unfinished near the shelter	Deer, masked man, honeycombs



Fig. 2: Location of the painted rock shelters in the study area

Kanda Kot Group (24° 37' 52.8" N: 82° 59' 51.6" E) This group of rock painted rock shelters are located on a high hillock that know as Kanda Kot by the villagers. Situated to the south-west of Robertsganj, at a distance of about 13km from Robertsganj, near the Bashaul and Bahour village and 1.3 km southwest from Jawahar Navodaya Vidyalaya (Sonbhadra). The hillock rises almost vertically from the surface making a very high cliff section on all the sides. More than seven painted rock shelters are reported earlier in this area. During the recent exploration, I found that maxim early phase of painted rock shelters is located right side in the middle part of the hill. All four painted rock shelters are located (24° 37' 53.1" N: 82° 59' 51.7" E) close to each other with the subject of, group hunt of deer, handprints, rhino, nilgai, fish, birds, man involved in different actions and geometrical motive (Fig. 2).Shelters number 4 have some deposit. Number of microliths, flake, blade, and some finished geometrical tools also found on the surface. These paintings represent the early stage of human evaluation.

Maxim motives are related hunting scenedepicted very beautifully (fig. 3a,b), a group of deer marching in one direction show the of beauty of early man. On the other hand, subject matters of paintings located on the top of the western side are related to early historical period. Alpana designs, elephant riders (24° 37' 56.9" N: 83° 00' 01.7" E) horse riders, warriors with archers and swards few of them use masked are become more dominating (Fig. 4). All the painting has been executed in deep clotted blood shade. On the top of the hill, a Shiva temple that belong to the historical period and evidence of attempt to make a fort on this hill are also found.

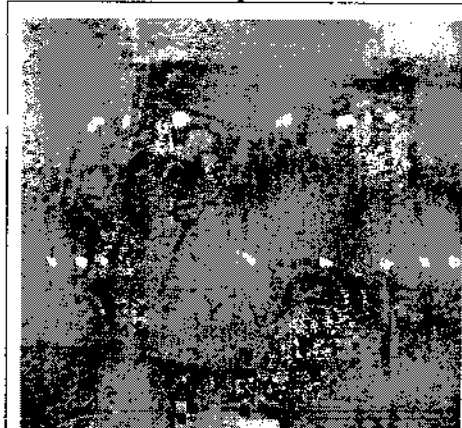


Fig.3a A group of deer and man inside the Square



Fig. 3b Boar hunting scene (D-Stretch photo)

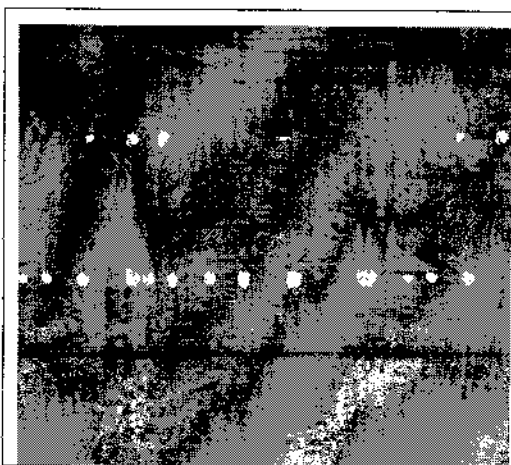


Fig. 4a a group of wzrier

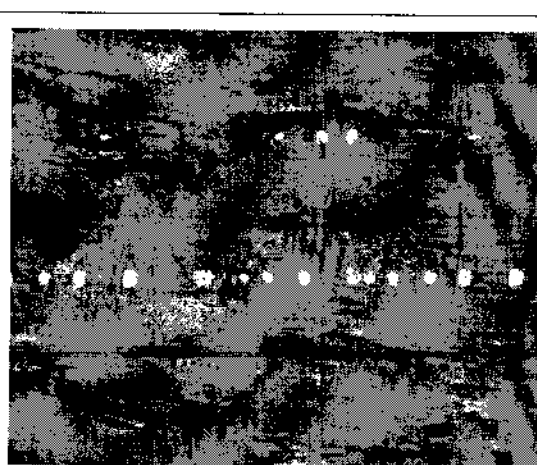


Fig. 4b Elephant riders

Bahuar (24° 37' 45.48" N: 83° 00' 0.65" E):This site is located 1.5 km to the north-west of Bahuar village, at a distance of 0.8 km south of Kanda Kot (mentioned above) and 13 km south-west from Robertsganj. Sonbhadra district headquarter is located 9.4 km to the north-west of the site -west from (Fig. 2). More than 10 natural rock shelters

are found in the hill close to the village. Among these, a few are ideal for human habitation. Evidence of rock art is seen in two shelters. These painted rock shelters are located in the north side of this hill at 350 m (1240 fit from MSL) high from ground level. Just below the shelters is a deep Nala that joins River Son. It was a source of drinking water for the primitive cave dwellers who lived there for fishing and hunting. Shelter-1 (24° 37' 45.48" N: 83° 00' 0.65" E) Rock shelter 1 measured approximately 8.14 m in length, 4.71 m in width and 1.67 m in height. The shape of shelter is box type semi-circular which is located on the steep side of hillocks, overlooking the deep valley, on the bank of the Nala. The painted surface of the shelter contains a number of superimpositions that belongs to more than five phases of paintings, with a little variation in techniques and colours. The ancient painters used both the walls and the ceiling of the shelter as their canvas but maximum paintings are located on the walls. Paintings of first and second phases have similar subjects (a group of deer marching in one direction) but the second phase is superimposed on the earlier one. Paintings of phase one, are painted in their natural attitude in flat wash styles with clotted blood; they look like box type of figures. Besides deer, depictions of fishing, rhino, and ostrich are also noticed. Some other paintings seem to belong to comparably late phase in which group hunting, trap scene, and buffalo in dark red colour is shown (Fig. 5). A few paintings are painted both in white and red colors but are not clearly visible. Group dance, monkey, elephant rider and some geometrical motifs represent the historical phase. Few stone chip and microliths are also found inside the rock shelter Shelter-2 (24° 37' 43.32" N: 82° 59' 56.29" E). At the distance of 150 meters in the west from Shelter 1, another small painted rock shelter is located. It has a single depiction of a deer in x-ray style with a deep red outline



Fig. 5 Superposition of paintings show different time period of work

Bajarahi Pahari (24° 37' 5.27" N: 83° 00' 9.11" E) Bajarahi Pahari is located 1.5 km to the south-west of Bahuar. There is a large west facing rock cliff, about 370 m high from the ground level. Factually speaking, Bajarahi Pahari may be taken to be an extension of the same hill in which Bahuar rock shelters are located. There are more than three painted rock shelters in this locality. On the basis of subject, these paintings look sillier to the others painted rock shelters of this region. In shelter one depiction of hunting in which a group of three-man daunting deer depicted in stick style. All these paintings are a small in size varying from 5 cm to 9 cm in length. Shelter 2 (24° 37' 5.63" N: 83° 00' 8.39" E) This shelter facing west is located about 100 meters to the west of shelter I. This Shelter is nearly 14.5 m in length, 4.75 m in width and its height varies from 4m to 4.5 m. This painted rock shelter was suitable for habitation for primitive people. On the basis of subject and techniques, and color, we can say that these painting are earlier than that of shelter 1. Paintings are found only on the walls. There are more than two layers of painting overlapping one another. The earliest motives are probably of the animals like deer, boars, rhino etc. These paintings in red ocher color are in flat wash technique. The color has almost faded now. Another style of painting including deer marching in west, bison, hyena are depicted in flatwash and x-ray techniques. Shelter 3 (24° 37' 17.63"N: 82° 59' 54.445" E) is located on the north side of shelter 2. This shelter measures approximately 11.51 m in length and 5.04 m in width and 1.98 m in height facing towards south. Subject of the painting are geometrical motifs and human figures within a circle of hand prints. It seems it is a depiction of some ritual activity (Fig. 7). On the basis of subject, these paintings should belong to a historical period.

Sorho Ghat (24° 37' 7.61" N: 82° 59' 49.27" E): This shelter is located near a waterfall, locally known as Sorho Ghat, at an elevation of 375 m from the ground level. It is nearly 6.54 m in length 6.15 m in width and 2.74 m in height. Local people and visitors have made lots of symbols and graffiti marks on the earlier paintings. They applied white and blue paint on the wall for writing religious catchwords. The subject of the primitive paintings at the shelter includes human and animal, deer group marching in one direction and rhino.

Likhaniya Group (RJP) (24° 37' 07.1" N: 82° 58' 03.7" E): In the history of rock art research in India, Likhaniya group of the rock shelter play a very important role. It is 16 kilometers south-west of Robertsganj on the southern scarp of the Kaimur overlooking the Son valley. The rock shelter is measured approximately 19.6 m in length, 2.6 m in width and 2 m in height. The subject of painting in the shelter is included young bison, fish, deer in a group, sambhars, rhinoceros, etc. beside animals hunting scenes, human figures and various symbols are also depicted. Style of these painting is the maxim in outline in whitish outline and another part or empty space of the stomach has been filled by horizontal and vertical lines. A group dance scene in which dancers in a row are holding each-others hand, dance-scenes vary in the context of organized social activities. Deer are most favored animal for depicted in shelters and hunting scenes.

Besides, there is a number of symbol in the shape of spirals, circles, etc.(fig. 5,6) and in some shelters painting of different periods superimpose one another, thus making it difficult to follow the lines of particular figures with accuracy.

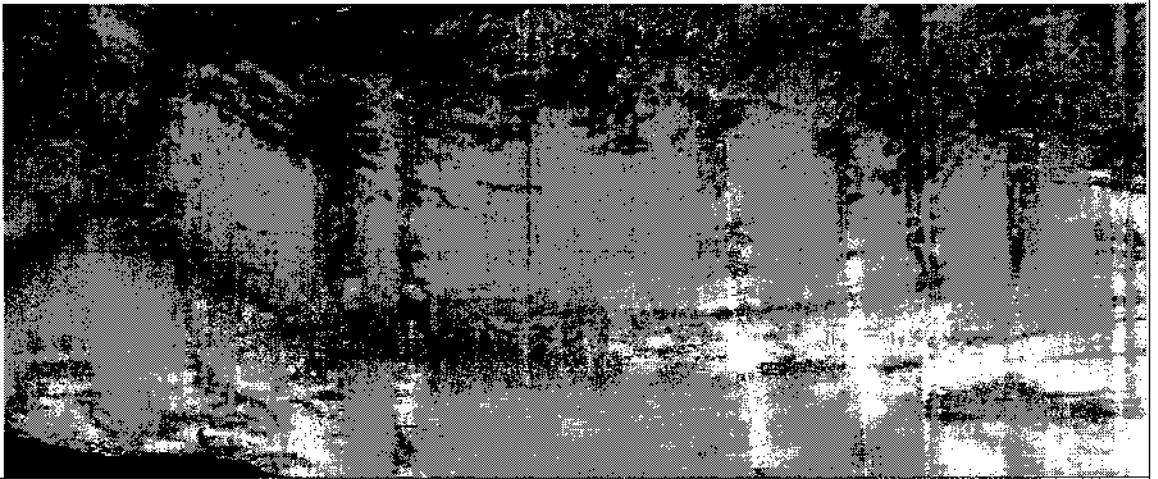


Fig.6 Depiction of Lorikayan and some other early stages of work

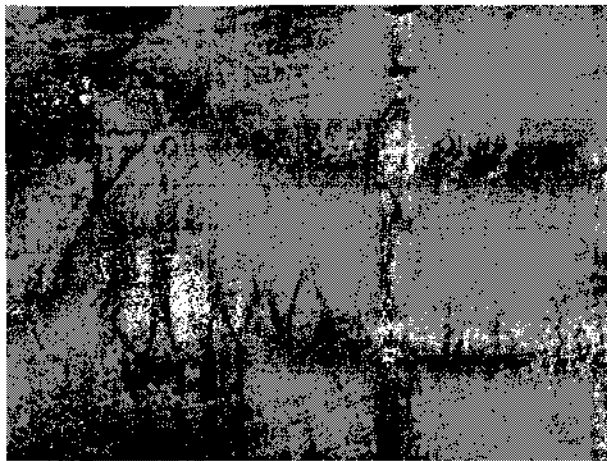


Fig.7A group of hunters



Fig. 8human inside the round shape handprint

Jhandi Pahari (24° 37' 3.4" N: 82° 59' 24.5" E): Jhandi Pahari is located 1.5 km in the west direction from Shorho Ghat on the same hill. There is two painted rock shelter at this Pahari. Rock Shelter 1- the first shelter measures 6.65 m in length 3.53 m in width and 2.5 m in height. The subjects of the paintings are deer and peacock - all in dark brown colour and in Shelters 2 rhino, bison, and geometrical motives are depicted.

Raunp or Panchmukhi Group: One of the most important groups of painted rock shelters in this region near village Raunp, 5 Km from Robertsganj is situated on the right side of Robertsganj-Churk road. There is Panchmukhi Shiva temple on the top of hill dated to early historical period possibly the reason why villagers call it Panchmukhi Pahari. Maxim painted rock shelters are on the southern face of the hillock. This group of painted rock shelter reported earlier but during the recent exploration, I found some newly painted rock shelters. Now there are more than 17 painted rock shelters are documented in this small hill. Shelter no. 1, 2 and 3 are the biggest among the whole group. Shelter no. 1 and 3 contain the best-preserved painting and Shelter no. 2, microliths. Shelters no. 1- it faces south towards the valley. This shelter has been formed by a massive overhanging rock. The shelter is open from three sides. Only the ceiling and the walls are painted. In this Shelter, they use symbols for depicting human, birds, and animal. Red ochre they use for painting and sometime dirtyish white has been also used. This Pahari covered a very long history of human activity from the prehistoric period to the medieval period and still the Shiva temple in worship. Hunting scene -in which a man shoots at a rhinoceros with an arrow and the rhino having been struck by the arrow runs forward with head bent low and tail up in the air (Varma. 2012:119)- is one of the most important depiction belong to the Mesolithic period (Neumayer. 2013: 139). It has been painted in naturalistic style in outline in ochre and the empty space has been filled by lines. Other Shelters are very small in size. There are a few mural designs on the wall which seem to be quite recent. The Shelter no.6, which contained a number of palm impressions and stylized figure of men, no longer exists now, as it has been destroyed with the quarry stones. Shelter no. 2 called cave is near the ridge of the hillock, towards the west of the temple. Cavity area in this cave or shelter both on wall and ceiling was used for paintings by the prehistoric man that provides him a smooth surface compared to other parts of the shelters but a lot of modern human activity that badly damage this Shelter. Shelter number 6 is painted with lots of animal, birds, human, circles, lines and some unidentified motives. Some of the painted symbols are comparable to those depicted on punch mark coins (Tewari et al. 1995: 55-131). Shelters number 12-13 are different to others shelters because of Sankha script (Fig. 10) These inscriptions are depicted in dull ochre colour. Near the Shelter 13, some other small shelters are also located in which several Alpana and flower designs are found.

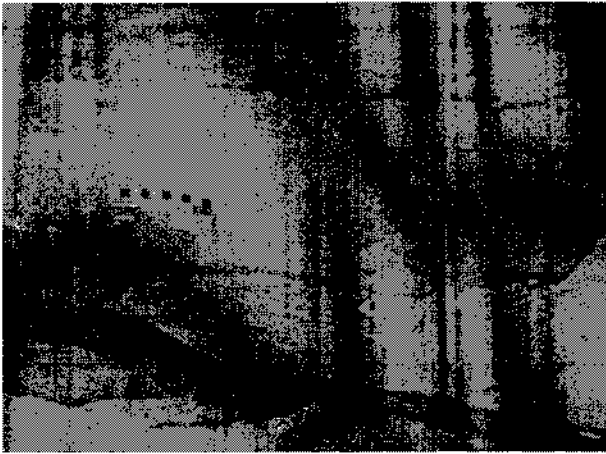


Fig. 9 Rhino Hauntings scene

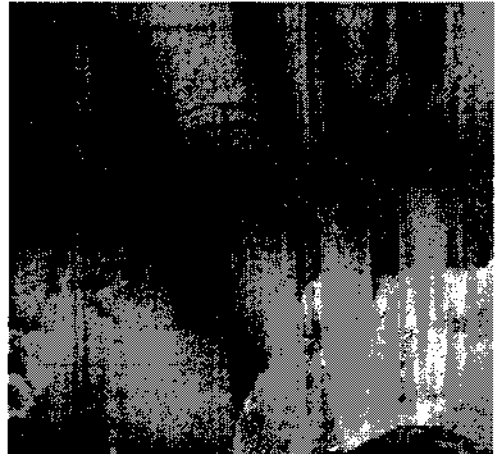


Fig. 10 Sankha script

Lodhi(24° 38' 51.6" N: 83° 02' 51.7" E)

Another site was located atop a hillock in Lodhi village near the DM office. It is near the Panchmukhi group of painted rock shelters. On this wall are several clusters of picture sequences including highly enigmatic and even abstract ones, while others seem more or less rational hunting scenes. In this Shelter exists one of the largest painted rock walls in the region (fig. 11).



Fig. 11 front view of Lodhi painted rock shelters

Tribes and Semi-Tribes and their Life Style

Sonbhadra is the Scheduled Caste (22.6%) and Scheduled Tribe (20.7%) dominated bordering district of Uttar Pradesh. Agriculture, supplemented with mining or forestry, is the mainstay of the economy. Some important tribes and semi-tribes in the study area are Kola, Gond, Agaria, Kharwar, Baiga, Panika, Bhuiya, Chero, Parahiya, Dhuria, Bhunia, Khairwar, Pankha etc. Their dominance is reflected in the folklore and tradition. Bhar community is said to have established their rule in most part of the district in the medieval period. We find settlements of Bhar with settlements of Chero, Kols and Kharwars communities in many parts of the district. It is said that up to 5th century there was the rule of 'Kol' kings on Vijaygarh fort. Each tribe had some mythological stories related to their origin and belief. They worship numerous local and tribal deities along with Brahmanical deities. Several deities like Shitla Devi, Birmha Devi, Sitala Mata, Mahadani Devi, Bhawani Devi, Raja Chandol and NauharBaba etc. are very popular in tribes. Their religion is a curious mixture of animism, totemism and crude polytheism. They treat the supernatural with more fear than reverence and perform various rituals to propitiate the gods and win their favour. Some important festival and fasts are quite interesting. Each festival has a story related to its origin which differs from area to area and community wise. Among them, Ram Navami, Sheetala Ashtami, Nag Panchami, Diwali and Bhaiya Dooj are very important for the understanding of primitive / rock art. During the field trip in the study area, we noticed several paintings and motifs on the walls of their houses (fig. 12a, b) which are, colour, technique and subject wise, very similar to the paintings of the rock shelters of the region.

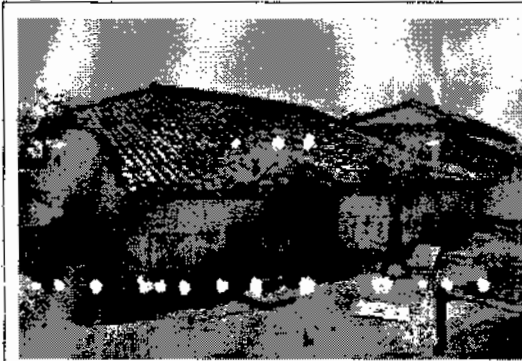


Fig. 12a & b wall paintings

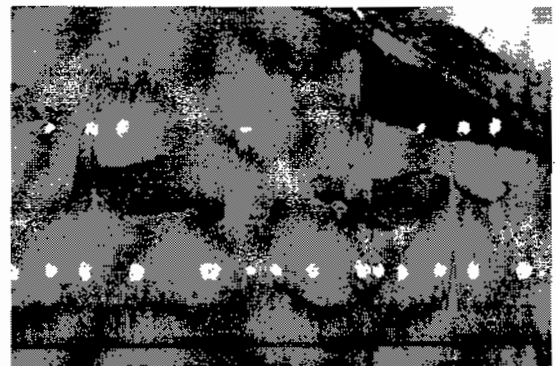


Fig. 12b deer and lion motive of the wall

Observation and Conclusion

On the basis of recent field survey in Robertsganj block and earlier reported rock art sites, we can say that in the Kaimur region, especially in Sonbhadra district, rock paintings belonging to prehistoric to historic times occur rather often. The similar pattern is also observed during our recent field survey of rock shelters of Chandauli district of Uttar Pradesh and Kaimur district of Bihar (Upadhyay 2017:

74-75, also see table 2). A good number of shelters, both painted and unpainted, have evidence of occupational deposits. Large numbers of stone chips, microliths and fluted core along with raw materials have been found from the shelters. This clearly shows human activity in the Kaimur region right from the Mesolithic period. We find a very large number of natural rock shelters, perennial source of water in the form of deep Kunds, waterfalls, deep Nalas and river Son, variety of raw materials for tool making and preparation of colours, a large number of flora and fauna all these components of the Kaimur region in Robertsganj area might have attracted the primitive man from the earliest time.

Rock art of this area can be divided into three groups in which subject, colour and style, play a very important role. The First group represents hunter-gatherer society belongs to the Mesolithic period. For the painting mostly they used black, clottish blood red and yellowish ochre colour. Figures of the first phase are realistic, naturalistic, lifelike and some time in "X-ray style". A thematic analysis of these pictures clearly indicates they were made by food-gathering people, but formally and stylistically, they are comparable to the painting of the Chalcolithic Period. The second group represents pastoral life belong to Neolithic/ Chalcolithic phase in which Geometrical forms, sexual overtone, Arrow and spear-head, men in a row holding hand, chariots and bulls with large horns are generally repeated. The illustration comprising inscriptions, costumes, and war-scenes belong to the third group (historical phase) in which Brahmi-liters, figures in the triangular body, war-scene become more dominated, some folk-lores, horse riders in bright Ocher and White, Nagari inscription are common

References

- Banfield, J.F. and Eggleton, R.A.. A transmission electron microscope study of biotitic weathering. *Clays and Clay Minerals* ,36,1988, pp.47-60.
- Bednarik, R.G. *Rock Art Science: The Scientific Study of Palaeoart*, New Delhi: Aryan Book International, 2007.
- Carleylle, A.C.L. Notes on lately Discovered Sepulchral Mounds, Cairns, Caves, Cave paintings and Stone Implements. *Proceedings of the Asiatic society of Bengal*. 1883,pp.49-55.
- Chattopadhyaya, I. Living Tradition: A Study of Prehistoric Rock-paintings and Indigenous Art from District Sonbhadra, Southern Uttar Pradesh, India. *Athens Journal of Humanities & Arts* , Volume 3, Issue 4, 2016, pp.251-270.
- Cockburn, J. Cave drawings in the Kaimur Range, Northwest Provinces. *Journal of the Royal Asiatic Society of Great Britain and Ireland*, 31,1899, pp.89-97.
- Dikshit, K.N.1918. Three paintings from different places in Mirzapur district, (report for 1918). Lucknow: Lucknow Museum.
- Drake-Brockman, D.L. *Mirzapur a Gazetteer*, Vol. XXVII of the District Gazetteers of the United Provinces of Agra and Oudh. Allahabad: W.C. Abel, 1911.

- Gorikhan, R.A, Singh, J.and. Bhattacharya, A.K . Uranium mineralization in the Proterozoic Migmatite Complex of Rihand Valley area, Sonbhadra district, Uttar Pradesh. In: Proc. National Seminar, *Tectonomagmatism, Geochemistry and metamorphism of Precambrian Terrains*. December, 16-19,2000, pp.359-379.
- Ghosh, M. Rock paintings and other Antiquities of Prehistoric and Later times. *Memories of the Archaeological Survey of India* .24, 1932, pp.15-20..
- Ghosh, M. *An encyclopedia of Indian Archaeology*. Vol. I, New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1989, p. 279.
- Gupta, J. *PragaitihasiK Bharatiya Chitrakala*. Delhi: National Publishing House, 1967.
- *Indian Archaeology: A Review* 1956-57: 14-15, 1962-63: 33-34, 1960-61: 67, 1977-78: 57, 1979-80: 78.
- Jayaswal, V. Excavation of a Painted Rock-Shelter at Laharia-Dih, Mirzapur District. *Bharati* 1, 1983, pp. 127-133.
- Kumar, G., G. Narware, and R. Pancholi 1988. Engraved Ostrich Eggshell Object: New Evidence of Upper Palaeolithic Art of India. *Rock Art Research*, 5(1): 43-53, Archaeological publications, Melbourne.
- Kumar, G., Narware, Geeta. Ostrich Eggshell and early rock-paintings in India, *Rock paintings of India*, Arnold Heinman, 1984, pp.120-128.
- Kesari, A.D. *Lorikayan*, Robertsganj, Mirzapur: Lokruchi Prakashan, 1982.
- Kesari, A.D. *Sailarit Guhachitra*, Robertsganj, Mirzapur: Lokruchi Prakashan, 1984.
- Kumar, O.P. *Chandauli Jile Ka Puratattvik Adhyan*. Unpublished Ph.D thesis, Department of A.I.H.C. Arch. Banaras Hindu University, 2012.
- Mishra, P. *Uttar Pradesh District Gazetteer, Mirzapur*, Government of Uttar Pradesh. U.P, 1988.
- Narain, A.K. and Pant, P.C. A Summary Account of Archaeological Exploration in East U.P. *Bharati*, Bulletin of the College of Indology, Varanasi: Banaras Hindu University, 1962-63, 116-35.
- Neumayer, E. *Prehistoric Indian Rock Paintings*. New Delhi: Oxford University Press, 1983.
- Neumayer, E. *Lines On Stone - The Prehistoric Rock Art of India*, New Delhi: Manohar Publishers, 1993.
- Neumayer, E. *Rock Art of India, USA*: Oxford University Press, 2010.
- Pratap, A. *Rock Art of the Vindhyan: An Archaeological Survey*. Oxford: Archaeopress Publishing Ltd, 2015.

- Sali, S. A. *Daimabad. 1976–1979*, Memoir No. 83, New Delhi: Archaeological Survey of India. 1986.
- Sali, S. A. *The Upper Paleolithic and Mesolithic Cultures of Maharashtra*. Pune: Deccan College, 1989.
- Sharma, G.R. *History to Prehistory: Archaeology of the Ganga Valley and the Vindhya*s. Allahabad: Department of AIHC and Archaeology, University of Allahabad, 1980.
- Sharma, G.R., and J.D. Clark 1983. *Palaeoenvironments and Prehistory in the Middle Son Valley*, Allahabad: University of Allahabad Publication.
- Sharma, G.R. 1980. *Beginnings of Agriculture*. Allahabad. University of Allahabad Publication.
- Soni, M.K., Chakrabarty, S and Jain, S. K, Vindhyan super group – a review in Purana Basin of India, *Memoir of Geological Society of India*, 6, 1987, pp. 87 - 138.
- Tewari, R. *Mirzapur Ke ChitritSailasray*. Unpublished Ph.D. Thesis, RMLAvadh University, Faizabad. 1985.
- Tewari, R. Harpoon: Mirzapur Ke Sail ChitronKeSandarb Main. *Dhyanam* 5-6, 1987, pp.77-96.
- Tewari, R. and Bharti, Lorikayan scene in rock paintings, *Bulletin of Museums and Archaeology*, No. 41-42, Lucknow: Govt. Museum, 1988. pp.97-102.
- Tewari, R. *Rock Paintings of Mirzapur*. Monograph on the Rock Paintings of District Mirzapur, Lucknow: U.P. State Archaeological Organization. 1990.
- Tewari, R. Rock painting of Mirzapur in Uttar Pradesh. In *Rock Art in Old World*. Michel Lorblanchet (Ed.), New Delhi: Indira Gandhi National Center for the Arts, 1992, pp. 285-301.
- Tewari, R., Singh, P.K, Srivastava, R.K. and Singh, G.C. Archaeological investigations in District Sonbhadra, Uttar Pradesh. *Pragdhara*.5, Journal of the UP State Archaeological Organization, 1995, pp.55-132.
- Tewari, R. Gram Stariya Sarvekshana: VikasKhand Rajgarh: Jila Mirzapur (in Hindi). *Pragdhara* 7, 1997, pp. 51-57.
- Tewari, R. In quest of Early Iron Age sites in Karamnasa valley. *Pragdhara* 8 , 1998, pp. 57-67.
- Tewari, R. and G.C. Singh. Exploration in district Mirzapur (Uttar Pradesh): 1999-2000. *Pragdhara* 11, 2001, pp.91-104.
- Tewari, R. and R.N. Singh. Newly discovered rock paintings, ancient stone quarry, and painted Brahmi inscriptions in district Chandauli (U.P.). *Man & Environment* . Vol. XXVII (2), 2002, pp. 91-96.

- Tewari, R. *Painted Rock Shelters: The North Vindhyas*. Lucknow: Department of Tourism, Govt. of U.P, 2010.
- Tiwary, S.K. Comparative study of Kaimur and Central Indian rock art. *Bharati* 37, 2012-13, pp.181-84.
- Tiwary, S.K. Newly Discovered Rock Art Sites in Adhaura Block of Kaimur Region, Bihar, *History Today* 15, 2014, pp.144-146.
- Upadhyay, P. Rock paintings in districts Chandauli and Kaimur. *Sanatan* 12(13-14), 2008, pp.4-8.
- Upadhyay, P. Recent archaeological investigation in Karamnasa valley with special reference to excavations at Laili Shai., *Bharati*, 40, 2017, pp.53-75.
- Upadhyay, P. and Kumar, O.P. Newly discovered painted rock shelters of Chandauli District, Uttar Pradesh, In *Archaeology and Tradition*, Mani B.R, I.D. Dwivedi and Vimal Tiwari (Eds.), Delhi: Agam Kala Prakashan, 2016. pp: 340-346,
- Upadhyay, P. and Bind, K.R. Microliths from Tala, district Kaimur, Bihar: a morphological study, *Man and Environment* XLII (1), 2017, pp.80-89.
- Upadhyay, P and Kumar, M. Mirzapur JanapadKaPurattvik Sarvekshan (Chunar Tehsil). *Purapravah* 2.2017, pp. 191-214.
- Upadhyay, P., Kumar, M, Bind, K.R. 'Mirzapur JanapadKaPurattvikSarvekshan: RajgarhVikaskhand KeVishesh Sandarbh Me'. *Bharati* 40, 2017, pp.213-244.
- Varma, R.K. *Stone Age Cultures of Mirzapur*. Unpublished D.Phil Thesis, University of Allahabad, 1964.
- Varma, R.K. 'The Mesolithic Cultures of India'. *Puratattva*, No.13-14, 1981-83, p.27.
- Varma, R.K. *Rock Art of Central India: North Vindhyan Region*. New Delhi: Aryan Books International, 2012.
- Wakankar, V.S. *Painted Rock Shelters of India*, Ph.D Thesis, Poona University, 1973.
- Wakankar, V.S. and P.R.R. Bhowmik. *Stone Age Paintings in India*. Bombay: D.D. Taraporevala Sons & Co. Private Ltd., 1976.
- Wakankar, V.S. 'Rock painting in India'. In *Rock Art in Old World*. Michel Lorblanchet (Ed.), New Delhi: Indira Gandhi National Center for the Arts, 1992, pp. 319-336,

Pedagogy for Universal Religion

Vishakha Shukla*

ABSTRACT

With widespread teaching of the sacred writings and with comprehensive peace education, individuals would know how to release their bitterness to prevent them from building conditions that would attract violence. Nurturing peaceful characteristics within all humans could eventually lead to the development of a culture of peace. In his article "Forgiveness, Education, Public Policy: The Road Not Yet Taken," John Rodden notes: "Educators committed to what has become known as 'character education' have repeatedly asked: "How can we develop people who are more considerate and compassionate, citizens who strive to bring out the best in others and not use or exploit them?". The answer is, cultivating the hearts that welcome the other through religious teachings and peace education. This paper deals with role of religion and educating students for universal religion and universal brotherhood.

Keywords: *Universal Religion, Peace Education, Holistic Approach, Interdisciplinarity.*

The minds of the leaders of the world are still set in thinking that national security is about being equipped with military, arms and strength that violence can be prevented by violence and that violence can be resolved by violence. But is that so? How can we change the mind-set of our society and leaders from the culture of war to the culture of peace and togetherness?

Role of Religion

Religion guides us in what we need to do and should do with the words of wisdom found in the spiritual teachings. As Dr. M.H. Qureshi mentioned in his keynote address at Commission 2 on Human Rights and Well Being during the eighth assembly of the Asian Conference of Religions for Peace (ACRP), held in Incheon, South Korea, in August 2014: "the most important aspect of all the religions is that they have developed certain common values in spite of their so many differences in their practices. Truth, love, compassion, non-violence, accommodation and charity are the value systems which are common across the religions."

There are various sacred writings of the religions on earth that provide universal value systems. To mention a few, Buddhism has the Lotus sutra; Christianity has the Bible; Hinduism has the Vedas, Upanishads, and Bhagavad Gita; Judaism has the Torah. They

* Assistant Professor, Department of Education, Sampurnanand Sanskrit Vishwavidyalay, Varanasi.

offer very valuable insight and examples as to what we can do to face our sufferings and attain peace, harmony, and happiness.

Religion maintains the spiritual and physical health of the person. Religion tells us to deal with our problems with love and benevolence, tolerance, caring and empathy. The golden rule of Christianity is “do unto others as you would have them do unto you”. Or the Islamic version would be “hurt no one so that no one may hurt you”. Buddhism mentions the importance of transforming the pain inflicted by others and embracing anger and suffering.

Since the universe behaves in a reasonably predictable way, life forms able to correctly predict forthcoming events have a survival advantage. Sentient beings able to plan ahead before acting, behave rationally when they predict a situation and make decisions that, when acted upon help to achieve the chosen purpose.

According to the meta-science of evolutionary psychology, religion is a survival tool, an attempt to develop those feelings that help us survive-dealing with our neighbours, accepting certain constraints, and holding certain opinions, working together for some purpose such as world peace, international justice, or the glory of God is as much an emotional response to things that we find life-threatening as it is a rational response to making the world better.

We might decide that supporting life's journey for humanity to become an omnipotent being is a worthy goal and we could make it our meta-purpose to guide moral decision making. However, this is too loose a statement for many practical purposes. While it might convey some emotional desires or feelings, it is not precise enough to guide the moral and therefore physical behaviour of an entire civilization.

A universal objective must be able to withstand all manner of challenges- legalistic, moralistic, religious, economic, scientific, rational, emotional, and many more. A clearly defined universal purpose could turn wishful conjecture into tangible and beneficial practices. Moreover if a universal purpose were to be derived from the concept of assisting the survival of our species, then a worthy but dry legal document such as the Universal Declaration of Human Rights can come to life by providing the vision empowering people to constructively criticize the powerful.

Aims of Education

Regardless of the environment in which it takes place, education is a life social phenomenon. It is beyond doubts that the principle of any educational programme is to establish a dual harmony between social exigencies and the child's possibilities,

between individual experience and social ideals that are not separated from morals. Philosophy debates a number of question related to human knowledge, divine determinism and free will, develops theories concerning the relation between good and evil, the connection between equity and justice, and many others. All of these issues may be correlated with the religious education, which, to some extent, may provide answers or may enlighten the human mind inter-disciplinary comes to support the complementarily and integration of human knowledge. Non-specific information, pertaining to other disciplines, may be valorized through religion, and may also support theological arguments. The problem of religion is to correlate the contents and objectives in a way which does not offend the religious beliefs of people of other denomination. A teacher, who resorts to teaching religion inter-disciplinarily, referring to the principles of more denominations at once, may acquire positive effects in many respects:

- Reducing tension and conflict factors in the social environment.
- Elimination of the preconceived ideas, myths, and inter-ethnic and inter-confessional disputes by learning mutual knowledge.
- Debunking of ethnic and confessional stereotypes through direct, unmediated contact with the specificities of the other.
- Consolidation of culture of the human rights, etc.
- Educating for universal brotherhood.
- Peace education.
- Educating for universal citizenship.
- Inter-disciplinary education.
- Multiculturalism

Methods of Teaching

- *The preoccupation for a teaching process appropriate to the needs of each individual: the ability to identify the necessities/ domains of development for each student, to identify the rhythm of development (accepting that development has different rhythms and stages);*
- *the ability to adapt learning situation, learning contents and educative materials to the individual traits of each student : by encouraging the independent study and initiative;*

- *the maximization of every child's potential* (especially in the cases of disadvantaged children) : the ability to diagnose the needs of each student in terms of physical, cognitive, affective, socio-economic or cultural characteristics;
- *the holistic assessment of performance* : the ability to adapt the evaluation methods to the entire development of the student and to use evaluative information for planning teaching-learning activities; elaboration of the assessment tools; interpretation of the results of the evaluation in view of making decisions and amending problems and adequate usage of the alternative means of evaluation;
- *the adaptation to change*: the ability to identify various changes in society and the nature thereof (directions, trends, quality) to evaluate actions/practices of the students and suggest and implement necessary amendments to them;
- *the students' involvement in the learning process*: development of their motivation, negotiation of various rules. The teacher should favour the definition of professional projects, as well as teamwork.

The idea of an "education for all" (or, better put, of an education adapted to individual needs) requires from the teacher the ability to adapt to students' diversity. He must always support their acquisitions, and he must, at all times, motivate them to achieve superior performance, together with the development of the skills necessary for the formation of a balanced personality and for the integration in a society of values.

The competences and requisitions mentioned above are also compulsory in the case of the Religion teacher. However, considering the specificity and character of the religious education, he must also possess a greater sensitiveness, strong belief in God, empathic and persuasive qualities, profound religious beliefs, reflected in his behaviour and in the way he relates to others.

Curriculum for Universal Religion

Religious Pluralism:

Religious pluralism can be defined as "respecting the otherness of others". Freedom of religion encompasses all religions acting within the law in a particular region. Religious pluralism is an attitude or policy regarding the diversity of religious belief systems co-existing in society.

Multiculturalism:

Multiculturalism is a term with a range of meanings in the contexts of sociology, political philosophy, and in colloquial use. In sociology and everyday usage, it is a

synonym for "ethnic pluralism" with the two terms often used interchangeably, for example, a cultural pluralism in which various ethnic groups collaborate and enter into a dialogue with one another without having to sacrifice their particular identities. It can describe a mixed ethnic community area where multiple cultural traditions exist or a single country within which they do. Groups associated with an aboriginal ethnic group and foreigner ethnic groups are often the focus.

In reference to sociology, multiculturalism is the end state of either a natural or artificial process (e.g. legally controlled immigration) and occurs on either a large national scale or a smaller scale within a nation's communities. On a smaller scale this can occur artificially when a jurisdiction is created or expanded by amalgamating areas with two or more different cultures.

Universal Citizenship:

Universal citizens are those who dedicate themselves to a global vision of a harmonious humanity. They are people who desire to live justly and peacefully with one another and with all of creation. This form of citizenship is based on an individual's internal state and desire to bind back the self to the original wholeness from which all existence emanates. A citizenship based on higher consciousness.

These reforms cannot be decreed by law nor implemented by force. It can only be realized through self-examination, reformation and refinement through abiding to the noble standards of universal ethics, virtues, and all the higher values.

Education for Ethics:

Ethics are well founded standards that make the actions right and wrong. It helps categorize different values such as integrity, discipline and honesty among others and apply them in daily lives. Ethics influences behaviour and allows an individual to make the right choices. Without ethics it will be very difficult to regulate life and act responsibly. While the importance of ethics can't be ignored in any walk of life it's imperative that they are practiced in the field of education. **Ethics in education** are essential as they help run the system smoothly. It sets the standards of what is acceptable and what is not hence protecting the interests of both the educators and the learners.

Value Education:

The very purpose and main function of education is the development of an all round and well-balanced personality of the students, and also to develop all dimensions of the

human intellect so that our children can help make our nation more democratic, cohesive, socially responsible, culturally rich and intellectually competitive nation.

Peace education:

Peace education is the process of acquiring the *values*, the *knowledge* and developing the *attitudes, skills, and behaviours* to live in harmony with oneself, with others, and with the natural environment.

Co-curricular Activities:

Co-curricular activities related to various religions and cultures should be an integrated part of curriculum of school and colleges.

Moral Education:

Character education is an umbrella term loosely used to describe the teaching of children in a manner that will help them develop variously as moral, civic, good, mannered, behaved, non-bullying, healthy, critical, successful, traditional, compliant or socially acceptable beings. Concepts that now and in the past have fallen under this term include social and emotional learning, moral reasoning and cognitive development, life skills education, health education, violence prevention, critical thinking, ethical reasoning, and conflict resolution and mediation.

Yoga Education:

The art of practicing yoga helps in controlling an individual's mind, body and soul. It brings together physical and mental disciplines to achieve a peaceful body and mind. It also helps in increasing flexibility, muscle strength and body tone.

Religious Teachings:

1. The Golden Rule

If there is any universal truth or common teaching across various religions, it is probably the golden rule: Treat others as you would want to be treated yourself. As Teaching Values.com points out, this tenet is expressed in Christianity, Confucianism, Buddhism, Hinduism, Islam, Judaism, Taoism, and Zoroastrianism.

2. Work for the Happiness of Others, Especially the Poor and Unfortunate

This teaching is similar to the golden rule, but expressly asks us to look out for others less fortunate than us. Studies have found that the most successful people tend to be givers rather than takers, and religions advocate this idea of selflessness and charity.

3. Focus on the Present

Every religion talks about present day, whether it is Hinduism, Islam, Christianity, Judaism or Taoism. They never emphasizes on future but talk about present.

4. Aim for Achievements, Not Money

One's life aim should be to achieve something not only collecting money. One should not be materialistic but should aim high and act accordingly. Material wealth does not give real happiness so strive for achievements.

5. Interact with the Community

Every religion talks about involvement with community. One should donate a definite amount from their salary for the upliftment of community and the last man of community who is poor and cannot make their living.

6. Take Responsibility for Your Actions

"What goes around comes around." Most religions have their own interpretation of karma and warn followers that your choices and actions have consequences. Karma yoga is perhaps the central teaching from Hinduism's Bhagavad Gita. It is not the action itself that matters, but the quality of mind behind your actions that bind you. Act for the sake of acting, without desire for the rewards.

7. Know Yourself (Make up Your Own Mind)

Many people associate religion with indoctrination, but if you study the texts from the world's major religions, they actually advocate looking within yourself to make up your own mind—and maybe find your spiritual core within yourself.

References

- Adeney-Risakotta, B. 'Peacemaking in the Indonesian Context'. In King, R.R., Sooi Ling Tan (ed.), *(Un)Common Sounds: Songs of Peace and Reconciliation among Muslims and Christians*, Eugene, Cascade Books, 2014, pp.71-86.
- Baidhaw, Z. 'Pendidikan Agama Islam Untuk'. *Journal of Islamic Studies*, Volume 14, Number 2, December 2014, pp.289-309.
- Bakker, C., Jenny, B., Troost, G.B., Heimbrock, H-G., Ipgrave, Jackson, R., Skeie, G., Weisse, W. (eds). *Religious Diversity and Education in Europe: A Qualitative Study of Teenage Perspectives in Europe*. Volume 5, Munster/New York/ Munchen/Berlin: Waxmann, , 2008.
- Bernts, T., Berghuijs, J., e.a. *God in Nederland: 1966-2015*. Uitgeverij Ten Have, 2016.

- Bijsterveld, S.C. van. Religion and the Secular State in the Netherlands, in; Cole Durhan, W., Martinez-Torrón, J., *Interim National Reports*, 2015, pp.523 – 548.
- Bobo, L. D. ‘ Group conflict, prejudice, and the paradox of contemporary racial attitudes’. In: Katz, P. A. and Taylor, D. A. (eds.), *Eliminating Racism: Profiles in Controversy*. New York: Plenum Press,1988, pp. 85–114.
- Bogaerdt, M., van den. *Grondwet sneller wijzigen, te beginnen met artikel 2*. VOS/ABB, Gepubliceerd op 28 maart 2014.
- Brown, W., *Regulating Aversion: Tolerance in the Age of Identity and Empire*. N.J.: Princeton University Press, 2009.
- Christiani, T.K. ‘Christian Education for Peace Building in de Pluralistic Indonesian Context’. In C. Sterkens, M. Machasin, F. Wijzen (eds), *Religion, Civil Society and Conflict in Indonesia*. London :Transaction Publishers 2009, pp. 173 – 193.
- Christiani, T.K. ‘The future of religiosity education in Catholic schools in Yogyakarta, Indonesia’. In *South East Asia Research*, Volume 22, Number 4, December 2014, pp. 525 - 540.

आधुनिक भारतीय समाज में स्त्रियों की आर्थिक स्वाधीनता का प्रश्न

अनामिका यादव*

सारांशिका

स्त्री की सत्ता पर अनेकों विमर्श कालक्रम से प्राप्त होते रहे हैं किन्तु उनकी आर्थिक स्वतन्त्रता के पक्ष को यदाकदा कतिपय व्यक्तियों द्वारा उच्चरखलता की श्रेणी में भी रखें जाने का प्रयास हुआ है किन्तु स्त्री की आर्थिक स्वतन्त्रता अपने अस्तित्व की स्वीकृति तथा सम्बर्धन का प्रमाण है न कि दैहिक स्वच्छन्दता के लिये। आज तमाम नौकरी पेशा महिलाओं ने इसी आत्मनिर्भरता के माध्यम से न केवल स्वयं को शोषित होने से बचाया है अपितु आर्थिक, पारिवारिक तथा सामाजिक प्रतिमानों को भी दुरुस्त करने का कार्य किया है।

कुंजीशब्द — स्त्रीचिन्तन, आत्मनिर्भरता, लिंगभेद, आर्थिक स्वावलम्बन।

विश्व चिन्तन में 'स्त्री की आर्थिक स्वाधीनता' एक नये विमर्श को जन्म देता है, पितृक प्रतिमानों व सोचने की दृष्टि पर सवालिया निशान लगाता है, आखिर क्यों उनकी चेतना इतने लम्बे अरसे से अनुकूलित, अनुशासित व नियंत्रित की जाती रही है? क्यों वे सौँचों में ढली निर्जीव मूर्तियाँ हैं? क्यों स्त्रियाँ अपने मुद्दों, अवस्थाओं, समस्याओं के बारे में नहीं सोच सकती? क्यों उनकी अपनी कोई पहचान नहीं है? इन सब प्रश्नों पर स्त्री ने जब बोलना व सोचना शुरू किया व पितृसत्ता के सामने सवाल खड़े किए तो यह उसे भाया नहीं। सीमोन दे बोउवार कहती भी है— "स्त्री, पुरुष प्रधान समाज की कृति है। वह अपनी सत्ता को बनाए रखने के लिए स्त्री को जन्म से ही अनेक नियमों के ढाँचे में ढालता चला गया।"¹

स्त्री-पुरुष में व्याप्त असमानता के प्रमुख कारणों में एक कारण है— आर्थिक स्तर पर व्याप्त वैभिन्न्य। वास्तव में वैयक्तिक सम्पत्ति व स्वामित्व की भावना का उदय इतिहास की एक बहुत बड़ी घटना है। मातृसत्ता से पितृसत्ता में स्थानान्तरण का यह एक महत्वपूर्ण एवं प्रमुख कारक है। पाश्चात्य विचारक कार्ल मार्क्स का भी मानना है कि— "किसी समाज की प्रगति जानना हो तो उस समाज में महिलाओं की स्थिति जानिए। महिलाओं का उत्थान तभी होगा जब उन्हें कामकाजी बनाए जाएगा।"

जैविक आधार और सामाजिक संरचना की विशिष्टता के साथ ही आर्थिक व्यवस्था भी स्त्री के यथार्थ को प्रभावित करती है। शिक्षा एवं रोजगार ने स्त्री की स्थिति में बदलाव हेतु अनुकूल परिस्थितियों को जन्म दिया। लेखिका सीमोन द बोउवार ने लिखा है— "मतदान और अन्य तमाम नागरिक अधिकारों के बावजूद आर्थिक आत्मनिर्भरता की स्थिति में अपनी किसी भी

* शोध छात्रा, हिन्दी विभाग, काशी हिन्दू विश्वविद्यालय, वाराणसी

भूमिका में स्वावलम्बी नहीं हो पाती। अर्थ ही व्यक्ति को वही अधिकारी देता है जिसके द्वारा वह अपनी परियोजनाएं पूरी कर सकें।²

दुनिया से प्रदत्त समस्त जीवनानुभवों तथा पति के लिए गए घर गृहस्थी के तमाम आसरो के अधीन रहती हुई वह अकेली सोचती है— क्या मेरी अपनी कोई धड़कन है? मुक्त सांस की शुद्ध हवा? 'बीजाक्षर' नामक कविता में सुप्रसिद्ध लेखिका अनामिका जी लिखती है—

“उसने अपने वजूद का
एक बड़ा हिस्सा
कैरेल पर उठा रखा है,
दुनिया, दफ्तर, दवा—पानी
उसी आसरे चलता है,

बाकी के हिस्से में कोई नहीं आता।³

स्त्री का यह आर्थिक संघर्ष अपनी वजूद की स्वीकृति के लिए है न कि दैहिक स्वच्छन्दता के लिए। “अधिकांश लोग स्त्री स्वतंत्रता को यौन उच्छृंखलता का ही पर्याय मानते हैं। जबकि ऐसा है नहीं।⁴ आर्थिक स्वतंत्रता से स्त्री स्वाधीनता की शुरुआत हो सकती है, लेकिन यह पितृसत्ता से पूर्ण मुक्ति का आश्वासन नहीं देता। “स्त्री ने कामकाजी होकर अपने दायित्वपूर्ति के लिए भूमिका बदली है, उसने घर और बाहर दोनों स्थानों पर संतुलन बिठाने की कोशिश की है परन्तु सांस्कृतिक पृष्ठभूमि, रीति—रिवाज, समाजीकरण की प्रक्रिया के फलस्वरूप पुरुष स्त्रियों को निम्न स्थिति में ही समझते हैं। अधिकांशतः आज भी यह माना जाता है कि स्त्रियों को परिवार की आय में सहयोग करने हेतु नौकरी करनी चाहिए, स्वतंत्र वृत्ति के रूप में वे कैरियर नहीं चुन सकतीं।⁵

हमारे देश की सांस्कृतिक विवेधता की विरासत को देखे तो यह स्पष्ट हो जाता है कि पितृसत्ता अपने वर्चस्व को बनाये रखने के लिए स्त्री समाज को धर्म और संस्कृति का हवाला देती रही है। शिक्षा एवं आर्थिक आत्मनिर्भरता ने स्त्री में स्वालम्बन की भावना को जन्म दिया। आर्थिक स्वतंत्रता के कारण ही समाज में उसे अनेक समस्याओं का समाधान करना पड़ता था इसलिए आर्थिक मुक्ति को स्त्री ने अपना प्रमुख लक्ष्य बनाया। स्त्री ने इतने युगों के अनुभव से जान लिया है कि उसे सामाजिक एवं प्रामाणिक प्राणी बने रहने के लिए केवल दान की आवश्यकता नहीं है, आदान की भी है, जिसके बिना जीवन, जीवन ही नहीं कहा जा सकता। आर्थिक स्वालम्बन के बावजूद स्त्री घर में पति द्वारा और बाहर बॉस, मिल मालिकों, जमींदारों के द्वारा किये गये शोषण और उत्पीड़न का शिकार होती है। राकेश कुमार लिखते हैं— “पितृसत्तात्मक समाजों में जितनी ज़िंदगियों को आज तक तबाह किया है, उसकी संख्या आणविक युद्ध में मरने वालों की संख्या से कई गुना ज़्यादा बड़ी है। क्योंकि इस व्यथित, दुःख झेलते समूह की संख्या मनुष्य जाति की ठीक आधी है। इसलिए इस दुनिया का सबसे बड़ा

संकट लिंगभेद है, जिसकी चपेट में आकर सिर्फ आधी मानव जाति ही नहीं, बल्कि समूची मानवता को खतरा है।⁶

प्रताप राव कदम अपनी कविता 'औरत' में लिखते हैं—

“वोट किसे देना है बता देता खाबिंद
उसकी आंखों में प्रश्न तक नहीं तैरता
उन सब बीहड़ों से बाहर निकल
खड़ी होती कोई औरत
विचार की शक्ल में
उसे मार दिया जाता फिर
हत्यारे द्वारा
व्यवस्था घबराती है विचार से
वह हत्यारे के पीछे नहीं
विचार के पीछे पड़ती है
करती औरत की हत्या बार—बार
विचार को इसी तरह मारा गया
बरहमेशः”⁷

सामन्ती परिवार सत्ता से प्रजातांत्रिक राजसत्ता (आर्थिक, सामाजिक, राजनीतिक और वैधानिक) तक में आज भी स्त्री की स्थिति, सम्मान और अधिकार क्या है? विवाह से विवाहविच्छेद तक के निर्णयों में उसका अपना निर्णय कहां और कितना है, एक सम्बन्ध से मुक्त होने की विवशता से लेकर दूसरे सम्बन्ध में बंधने की मजबूरी के पीछे स्त्री कितनी अपमानित, आहत और असहाय है? इसका सिर्फ अनुमान ही लगाया जा सकता है। विवाह संस्था में जब तक पत्नी और पुत्र, पति की सम्पत्ति माने समझे जाते रहेंगे तब तक किसी भी संवैधानिक मौलिक अधिकार का अर्थ क्या है? परिवार या समाज में 'स्त्री के लिए जगह' क्या है, कहाँ है? ये सभी प्रश्न हमारे अन्तर्मन को उद्वेलित कर देते हैं।

स्त्री का आर्थिक रूप से आत्मनिर्भर होना स्त्री के स्वयं के अस्तित्व के बोध के लिए अनिवार्य है। आज तमाम नौकरी पेशा महिलाओं ने उसी के माध्यम से अपना स्वतंत्र व्यक्तित्व निर्मित किया है। स्त्रीमुक्ति की अवधारणा का महत्वपूर्ण प्रश्न है— आर्थिक स्वाधीनता या आत्मनिर्भरता। आत्मनिर्भरता के अभाव में स्त्री परिवार में शोषित वर्ग की स्थिति में रहती है। स्त्री उपन्यासकारों ने इस सत्य का विशेष रूप से उद्घाटन किया है। 'श्रृंखला की कड़ियाँ' में महादेवी वर्मा ने लिखा भी है— “यदि उन्हें अर्थ सम्बन्धी वे सुविधाएं प्राप्त हो सकें जो पुरुषों को मिलती आ रही हैं तो न उनका जीवन उनके निष्ठुर कुटुम्बियों के लिए भार बन सकेगा और न वे गलित

आधुनिक भारतीय समाज में स्त्रियों की आर्थिक स्वाधीनता का प्रश्न

अंग के समान समाज से निकाल कर फेंकी जा सकेंगी, प्रत्युत वे अपने शून्य क्षणों को देश के सामाजिक तथा राजनीतिक उत्कर्ष के प्रयत्नों से भर कर सुखी रह सकेंगी।⁸

सन्दर्भ ग्रंथ:

1. बेउवार, सिमोन द. द सेकेण्ड सेक्स, अनु० प्रभा खेतान. स्त्री उपेक्षिता. हिन्दी पॉकेट बुक्स. 2002
2. वही, पृ० 354
3. प्रसाद, कमला. स्त्री : मुक्ति का पना. वाणी प्रकाशन. 2014. पृ० 122
4. यादव, राजेन्द्र. पितसत्ता के नये रूप : स्त्री और भ्रमण्डलीकरण. राजकमल प्रकाशन. 2013. पृ० 25
5. कस्तवार, रेखा. स्त्री चिन्तन की चुनौतियाँ. राजकमल प्रकाशन. 2013. पृ० 25
6. कुमार, राकेश. नारीवाद विमर्श. आधार प्रकाशन. हरियाणा. 2011. पृ० 15
7. प्रसाद, कमला. स्त्री मुक्ति का पना. वाणी प्रकाशन. 2014. पृ० 41
8. वर्मा, महादेवी. श्रृंखला की कड़ियाँ . लोकभारती प्रकाशन. 2014. पृ० 22

महाकवि कालिदास की सौन्दर्यदृष्टि

आशीष कुमार*

सारांशिका

महाकवि कालिदास सौन्दर्य के उपासक हैं। प्रकृति के कण कण में व्याप्त सौन्दर्य का अत्यन्त सूक्ष्मता से अवलोकन कर उनको पाठकों के समक्ष जीवन्त स्वरूप में अभिव्यक्त करने में उनकी कोई उपमा नहीं है। कालिदास साहित्य के अनुशीलन में अनेक स्थलों पर सहज ही ऐसी प्रतीति होती है कि यह कालिदास के अतिरिक्त और कोई कह ही नहीं सकता। बाह्य अथवा आभ्यन्तर सौन्दर्य दोनों के प्रति उनकी निरीक्षण शक्ति अत्यन्त सूक्ष्म एवं विलक्षण है।

कुंजीशब्द : कालिदास, सौन्दर्यदृष्टि, कुमारसम्भवम्, अभिज्ञानशाकुन्तलम्, मेघदूतम्।

कविकुलगुरु महाकवि कालिदास के नाम श्रवणमात्र से ही चित्ताकर्षक, रमणीय, सरस, सहज, रससिक्त एवं सुकुमार पदावली से युक्त कविता का चित्र उपस्थित हो जाता है। शताब्दियाँ बीत चुकी हैं, किन्तु महाकवि कालिदास की कविता का सम्मोहन आज भी सहृदय पाठकों के चित्त पर अधिकार किये है। आधुनिक कविसमवाय कालिदास का अनुकरण करते हुये गौरवान्वित अनुभव करता है। कालिदास केवल संस्कृत कविता ही नहीं अपितु विश्व कविता की अमूल्य निधि हैं। वह काव्य जगत् के ऐसे प्रतिमान हैं सैकड़ों वर्ष बाद भी जिनका स्पर्श तो दूर कोई उनके समीप भी नहीं पहुँच पाया है। इसी कारण विद्वानों में ऐसी प्रसिद्धि भी है—

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठित कालिदासः।

अद्यापि तत्तुल्य कवेरभावात् अनामिका सार्थवती बभूव ॥

कालिदास की कविताओं में हमें भाषा, भाव एवं अलङ्कृत पदावली की मनोरम त्रिवेणी में अवगाहन का दुर्लभ अवसर प्राप्त होता है। उनकी सूक्ष्म दृष्टि बाह्य तथा अन्तर्जगत् की घटनाओं का तत्त्वतः साक्षात्कार करने में समर्थ है। वह कुशल चित्रकार की भाँति अपनी कविता की विलासमयी तूलिका से प्रकृति के बाह्याभ्यन्तर भावों को अपनी शैलीगत सुबोधता, नाटकीयता, सरस-सहज भावाभिव्यक्ति, कल्पना-प्राचुर्य एवं शृङ्गार आदि रसों की इन्द्रधनुषी छटा के साथ चित्रित करने में सिद्धहस्त हैं। भाषा पर उनका अधिकार, कल्पना की उन्मुक्तता एवं विविध कला ज्ञान उनके काव्य को महनीयता प्रदान करता है। उपमाओं का लालित्य, अर्थान्तरन्यास का गाम्भीर्य, उत्प्रेक्षा की उद्भान तथा रूपक की कल्पना से अनुस्यूत प्राञ्जल पदावली की सुकुमायरता का विलक्षण तादात्म्य कालिदास के काव्यों में परिलक्षित होता है।

महाकवि कालिदास सौन्दर्य के उपासक हैं। प्रकृति के कण कण में व्याप्त सौन्दर्य का अत्यन्त सूक्ष्मता से अवलोकन कर उनको पाठकों के समक्ष जीवन्त स्वरूप में अभिव्यक्त करने में उनकी कोई उपमा नहीं है। कालिदास साहित्य के अनुशीलन में अनेक स्थलों पर सहज ही ऐसी प्रतीति होती है कि यह कालिदास के अतिरिक्त और कोई कह ही नहीं सकता। बाह्य अथवा आभ्यन्तर सौन्दर्य दोनों के प्रति उनकी निरीक्षण शक्ति अत्यन्त सूक्ष्म एवं विलक्षण है। बाह्य प्रकृति के भौतिक सौन्दर्य का वर्णन हो अथवा सूक्ष्म मानवीय सम्वेदनाओं और गुणों के आभ्यन्तर सौन्दर्य का; महाकवि कालिदास कुशल चित्रकार की भाँति उसे अपनी शब्दतूलिका से जीवन्त छायाचित्र के

* अतिथि प्राध्यापक, संस्कृत विभाग, वसन्त महिला महाविद्यालय, राजघाट, वाराणसी.

रूप में सहृदयों के चित्त पर अंकित कर देते हैं। सौन्दर्याभिव्यक्ति में उन्होंने अर्थपक्ष की अपेक्षा बिम्बपक्ष पर विशेष बल दिया है। उनकी संश्लिष्ट व्यञ्जना एवं बिम्बविधान अद्वितीय और विलक्षण हैं। बाह्याभ्यन्तर सौन्दर्य की संश्लिष्ट अभिव्यक्ति ही वह कारण जो उन्हें सार्वभौम कवि के रूप में स्थापित करती है एवं देश-काल से परे जाकर उन्हें 'कविकुलगुरु' के पद पर प्रतिष्ठित करती है। प्रकृति के नानारूपात्मक सौन्दर्य; यथा— प्रकृतिवर्णन, वन्यजीवों, पशु-पक्षियों की चेष्टाओं का वर्णन, पुरुष तथा नारी सौन्दर्य का वर्णन अथवा प्रेम, करुणा आदि सूक्ष्म मानवीय सम्बेदानाओं का वर्णन करना हो; उन्होंने कभी भी कल्पना की कृपणता नहीं दिखलाई है बल्कि अपनी संश्लिष्ट व्यञ्जनाप्रधान शैली द्वारा वह सहृदयों को कल्पना की उन्मुक्त उड़ान हेतु विस्तृत आकाश प्रदान करते हैं। पात्रों और घटनाओं के अनुरूप प्रतीकों एवं उपमानों के द्वारा वह सौन्दर्य की कोमलता और मधुरिमा को उत्कर्ष तक पहुँचाते हैं।

प्रकृति सौन्दर्य

बाह्यप्रकृति

कालिदास प्रकृति के पुजारी हैं! उनका प्रकृति-प्रेम उनके सम्पूर्ण ऋङ्गय में अपने पूर्ण आभामण्डल के साथ मुखरित हुआ है। प्रकृति का सूक्ष्म एवं गहन निरीक्षण कर उसके मर्म को ग्रहण करना तथा उसकी जीवन्त प्रस्तुति उनकी मौलिक विशेषता है। कुमारसम्भवम् के प्रथमसर्ग में हिमालयवर्णन में गुहाद्वार पर अनायास आये बादलों की किन्नर स्त्रियों की लाज रक्षा हेतु तिरस्करिण्य के रूप में कल्पना कालिदास के अतिरिक्त और कौन कर सकता है ?

यत्रांशुकाक्षेपविलज्जितानां यदृच्छया किंपुरुषाङ्गनानाम्।
दरीगृहद्वारविलम्बिबिम्बास्तिरकरिण्यो जलदा भवन्ति।¹

अथवा आठवें सर्ग में सन्ध्यावर्णन के प्रसंग में भगवान् शिव द्वारा यह कहा जाना कि सूर्य के ढलते ही हिमालय के झरनों में उठने वाली फुहारों पर बनने वाले इन्द्रधनुष भी विलुप्त हो गये; किस सहृदय पाठक को चमत्कृत नहीं करता?

सीकरव्यतिकरं मरीचिभिर्दूरयत्यवनते विवस्वति।
इन्द्रचापपरिवेषशून्यतां निर्झरास्रव पितुर्ब्रजन्धमी।²

कालिदास केवल प्रकृति की कोमलता तथा सुन्दरता पर ही नहीं रीझते अपितु मृदुलता के साथ-साथ प्रकृति के उग्रभाव, उसकी कठोरता, विषमता तथा भयंकरता को भी अत्यन्त सिन्धता के साथ प्रस्तुत कर पाठकों को रोमान् से भर देते हैं। वह वरुणः कोमल भावों के ऊँचे हैं, प्रकृति के कठोर भयानक भावों को भी इस प्रकार प्रस्तुत करते हैं कि सहृदय को उसमें केवल सौन्दर्य की ही अनुभूति होती है। कुमारसम्भवम् के ही पाँचवें सर्ग में पार्वती की तपश्चर्या के वर्णन-प्रसंग में वर्षाऋतु की अंधेरी रातों का वह कितना स्वाभाविक चित्रण करते हैं—

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातवृष्टिषु।
व्यलोकयन्नुन्मिषितैस्तडिन्मयैर्महातपःसाक्ष्य इव स्थिताः क्षपाः।³

वन में निवास करने वाली और शिलाओं पर शयन करने वाली उन देवी पार्वती के तप को निरन्तर आँधी और वर्षा वाली रात्रियाँ मानों अपने चमकती बिजली रूपी आँखों से साक्षि की भाँति देख रही हैं। वर्षा की अंधकारमय रात्रि का यह वर्णन पाठकों को सबकुछ भूलकर उसके सिन्ध सौन्दर्य पर मुग्ध होने को विवश कर देता है।

कालिदास प्रकृति पर किसी नायिका की भाँति ही मोहित हैं। वह मुग्ध दृष्टि से उसकी शोभा को देखते हुये सब भूल जाते हैं। मेघदूतम् के पूर्वार्द्ध में निर्विन्ध्या नदी की शोभा का वर्णन करते हुये उनका यह पद्य दर्शनीय है—

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्वलितसुभगं दर्शितावर्तनाभेः।
निर्विन्ध्यायाः पथि भव रसाभ्यन्तरः सन्निपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु।।^१

अर्थात् हे मित्र! लहरों के विक्षोभ से कूजन करते पक्षियों की पंक्ति जिसकी करधनी है, किनारों से निरन्तर टकराती लहरों के बहाने मानों विलासपूर्वक चलती हुई, जलप्रवाह में उठते भँवर रूप नाभि वाली निर्विन्ध्या के प्रणय को तुम स्वीकार करना। इस पद्य में निर्विन्ध्या नदी की विलासमयी प्रणयोत्सुक नायिका के रूप में कल्पना किसके हृदय को न चुरा लेगी?

महाकवि कालिदास का वैशिष्ट्य ही है कि वह अत्यल्प शब्दों में सम्पूर्ण वस्तु को प्रत्यक्ष उपस्थित कर देते हैं। उदाहरण के लिये रघुवंश के चतुर्थ सर्ग के इस पद्यांश को देखें— 'प्राप तालीवनश्याममुपकण्ठं महोदधेः'^१ इस एक पंक्ति में ही तालवृक्षों की सघनता से घिरे सागर तट का सजीव दृश्य उपस्थित हो जाता है। पुनश्च तेरहवें सर्ग में पद्य संख्या 54—57 में गंगा—यमुना के संगम का वर्णन भी दर्शनीय है— काली लहरों वाली यमुना से मिलती गंगाजी कैसी अद्भुत शोभा से युक्त लग रही हैं। कहीं चमकती इन्द्रनील मणि की माला के सदृश तो कहीं नीले तथा श्वेत कमल की मिश्रित माला के समान शोभित हो रही हैं। कहीं श्यामवर्ण के हंसों की श्रेणी में श्वेत हंसों की श्रेणी के समान सुन्दर प्रतीत हो रही हैं। कहीं कहीं वह वृक्ष के पत्तों की छाया से छन कर आती चाँदनी के समान शोभायमान हो रही हैं तो कहीं शरद ऋतु के नीले आकाश पर छाये धवल बादलों के समान सुशोभित हो रही हैं।^१ गंगा—यमुना के संगम का यह वर्णन पाठकों के हृदय को स्वाभाविक रूप से चमत्कृत कर देता है।

क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शवलीकृतेव।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशाः ॥^१

सम्पूर्ण कालिदास साहित्य प्रकृति तथा मानव के मंजुल तादात्म्य का अनुपम एवं मनोहर चित्रण है। कभी मानवीय व्यवहारों पर प्राकृतिक घटनाओं का आरोप कर तो कभी प्रकृति पर मानवीय सम्वेदनाओं का आरोप कर वह सौन्दर्यानुभूति के नवीन प्रतिमान स्थापित करते हैं। अभिज्ञानशाकुन्तलम् के चतुर्थ अंक में शकुन्तला की विदायी का प्रसंग देखें—

उदगलितदर्भकवला मृग्यः परित्यक्तनर्तना मयूराः।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥^१

शकुन्तला के वियोग में तपोवन की मृगियों ने कोमल दर्भ के ग्रास उगल दिये हैं, मयूरों ने नाचना छोड़ दिया है और लताएँ पीले पत्तों के रूप में मानों अश्रु गिरा रही हैं। इस पद्य में मानवीय सम्वेदनाओं का प्रकृति पर आरोप कर महाकवि ने मानों प्रकृति को भी सजीव कर दिया है। पुनः चतुर्थ अंक में प्रातः वर्णन के प्रसंग को ही देखें—

यात्येकतोऽस्तशिखरं पतिरोषधीनामाविष्कृतोऽरुणपुरःसर एकतोऽर्कः।
तेजोद्वयस्य युगपद्व्यसनोदयाम्यां लोको नियम्यत इवात्मदशान्तरेषु।।^१

अर्थात् एक ओर चन्द्रमा अस्तावल को जा रहा है और दूसरी ओर अरुण को आगे किये सूर्य उदय हो रहा है। संसार दो तेजों के एक साथ उदय और अस्त के द्वारा मनो अभ्युदय तथा पतन की विविध दशाओं में शिक्षित किया जा रहा है। प्रकृत पद्य में भी सामान्य प्राकृतिक घटना पर मानव जीवन की विविध दशाओं का आरोपण पाठकों को सहज ही रोमांचित कर देता है।

अन्तःप्रकृति

कालिदास केवल बाह्य सौन्दर्य के प्रेमी नहीं हैं अपितु प्रकृति के कण कण में व्याप्त सौन्दर्य के प्रति भी उतना ही अनुराग रखते हैं। उनकी गहन एवं पारखी दृष्टि प्रकृति के सूक्ष्म भावों में प्रतिबिम्बित लावण्य को परख कर उसे अपनी कोमल कल्पना, अलंकृत एवं ललितपूर्ण शैली में सहृदय पाठकों के समक्ष प्रस्तुत कर उन्हें सौन्दर्य की निर्झरणी में अबगाहन का अवसर प्रदान करती है। उनकी दृष्टि में बाह्य भौतिक सौन्दर्य की अपेक्षा आभ्यन्तर सौन्दर्य श्रेष्ठ है—

तथा समक्षं दहता मनोभवं पिनाकिना भग्न मनोरथा सती ।
निनिन्द रूपं हृदयेन पर्वती प्रियेषु सौभाग्यफला हि चारुता ॥
इयेष सा कर्तुमबध्यरूपतां समाधिमास्थाय तत्रोभिरात्मनः ।
आप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥¹⁰

उपर्युक्त दोनों ही श्लोकों में भौतिक सौन्दर्य की अपेक्षा आन्तरिक सौन्दर्य की श्रेष्ठता को स्वीकार किया गया है। तभी तो देवी पार्वती भगवान् शिव द्वारा कामदेव को भस्म किये जाने के बाद भौतिक सौन्दर्य की निस्सारता को जान कर उसकी निन्दा करती हैं और कठोर तप द्वारा उसे सफल बनाने का निश्चय करती हैं। महाकवि कालिदास की दृष्टि में सौन्दर्य वह नहीं जो हृदय में विकार उत्पन्न करे बल्कि यह तो हृदयगत विकारों का परिष्कार करता है। कुमारसम्भवम् के पाँचवें सर्ग में ही वह ब्रह्मचारी रूप शिव के मुख से कहते हैं— सौन्दर्य तथा पाप का कदापि मेल नहीं हो सकता; पार्वति! आपका रूप तो पूर्व से ही सौम्य है किन्तु अब आपका चरित्र भी तपस्वियों के लिये आदर्श हो गया है—

यदुच्यते पार्वति! पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथाहि ते शीलमुदारदर्शने! तपस्विनामप्युपदेशतां गतम् ॥¹¹

इसी भाव को अभिज्ञानशाकुन्तलम् के चतुर्थ अंक में भी वह व्यक्त करते हैं— 'न तादृशा आकृतिविशेषा गुणविरोधिना भवन्ति'। प्रियम्बदा के इस कथन के अनुसार उस प्रकार की सुन्दर आकृतियाँ (राजा दुष्यन्त के समान आकर्षक व्यक्तित्व वाले) गुण विरोधी नहीं हुआ करती।

कालिदास के समग्र वाङ्मय में हमें अन्तःप्रकृति तथा बाह्यप्रकृति का सहज एवं स्वाभाविक समन्वय दिखलायी देता है। अभिज्ञानशाकुन्तलम् के चतुर्थ अंक में तो यह अपने पूर्ण लावण्य के साथ प्रस्फुटित हुआ है। वात्सल्य, प्रेम, करुणा, विरह आदि विभिन्न मनोभावों का जिस मनोयोग से कविकुलगुरु वर्णन करते हैं, सहृदय उसमें आप्लावित होता हुआ स्वयं ही उन घटनाओं का अङ्गभूत हो प्रत्यक्ष रसानुभूति करता है। उदाहरण के लिये चतुर्थ अंक में शकुन्तला की विदायी का प्रसंग देखें—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
वैकल्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः

पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥¹²

वात्सल्य एवं करुणा के मिश्रित भावों को अभिव्यक्त करते उपर्युक्त श्लोक में महाकवि ने विवाहोपरान्त विदा होती पुत्री के पिता के हृदयगत भावों को जिस सुन्दर एवं मार्मिक रूप में प्रस्तुत किया है वह पाठकों के हृदय को अनायास ही करुण भावों से भर देता है। इसी प्रकार चतुर्थ अंक का अंतिम श्लोक भी दर्शनीय है—

अर्थो हि कन्या परकीय एव तामद्य संप्रेष्य परिग्रहीतुः ।
जातो ममायं विषदः प्रकामं प्रत्यर्पितन्यास इवान्तरात्मा ॥¹³

कन्या के विवाह के अनन्तर पिता के अन्तःकरण की निश्चितता का जो चित्रण यहाँ महाकवि कालिदास ने किया वह प्रत्येक युग में पिताओं द्वारा अनुभव किया जाता है। पुनश्च महर्षि कण्व द्वारा शकुन्तला को आशीर्वाद देते हुये पारिवारिक सम्बन्धों के महत्त्व को समझाते हुये दिया गया उपदेश मानवीय सम्बन्धों के माधुर्य को अभिव्यक्त करता है—

शुश्रूष्य गुरुन् कुरु प्रियसखीवृत्तिं सपत्निजने
भर्तुर्विप्रकृताऽपि रोषणतया मा स्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भार्येष्वनुत्सेकिनी
यान्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥¹⁴

गुरुजनों की सेवा, सपत्नियों के साथ प्रेमपूर्ण सखीवत् व्यवहार, पति के क्रोधित होने पर भी कभी विपरीत आचरण न करना तथा समस्त कुटुम्बीजनों के साथ उदारता का व्यवहार करना ही नववधुओं को परिवार में प्रतिष्ठा दिलाता है। इन श्लोकों में उन्होंने सुखी पारिवारिक जीवन के सूत्रों की ओर संकेत किया है। उनकी दृष्टि में स्त्री-पुरुष का सम्बन्ध मात्र शरीर तक ही सीमित नहीं रहता, अपितु आत्मिक स्तर पर उतर कर जन्म-जन्मान्तर का सम्बन्ध बन जाता है। उन्होंने अपने काव्यों में स्त्री को गृहिणी, सचिव और सखी के रूप में प्रतिष्ठा प्रदान किया है—

गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ॥¹⁵

पति पत्नी के सम्बन्ध का एक अन्य वर्णन रघुवंश में प्राप्त होता है—

तस्याः खुरन्यासपवित्रपांसुमपांसुलानां धुरि कीर्तनीया ।

मार्गं मनुष्येश्वरधर्मपत्नी श्रुतेरिवार्थं स्मृतरन्वगच्छत् ॥¹⁶

अर्थात् पतिव्रताओं में श्रेष्ठ महाराज दिलीप की धर्मपत्नी सुदक्षिणा वेदों का अनुकरण करनेवाली स्मृति की भाँति चलने लगीं। उपर्युक्त श्लोक में महाकवि कालिदास पति-पत्नी के सम्बन्धों के माधुर्य को प्रकट करते हैं। इसी क्रम में मनुष्य के स्वभावगत विशेषताओं एवं गुणों को वह उसकी आन्तरिक सुन्दरता के महत्त्वपूर्ण कारक के रूप में स्वीकार करते हैं। राजा दिलीप के क्षमा, त्याग, सहिष्णुता, प्रशंसारहित्य आदि गुणों का वर्णन करते हुये वह कहते हैं कि क्षमा आदि गुण उनके व्यक्तित्व में इस प्रकार अनुस्यूत हैं मानों वे परस्पर सहोदर सम्बन्ध वाले हों—

ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघविपर्ययः ।

गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव ॥¹⁷

इसी प्रकार राजा दशरथ के चारों पुत्रों का पुरुषार्थ-चतुष्टय के रूप में वर्णन भी अत्यन्त श्लाघनीय है—

स चतुर्धा बभौ व्यस्तः प्रसवः पृथिवीपतेः।
धर्मार्थकाममोक्षणामवतार इवाङ्गवन्॥¹⁸

राजा दशरथ के वे चारों पुत्र ऐसे सुशोभित हो रहे थे मानों उनके रूप में साक्षात् धर्म, अर्थ, काम तथा मोक्ष ने स्वयं शरीर धारण कर लिया हो। उन राजकुमारों की तेजस्विता एवं विनयशीलता ने प्रजा सहित राजा दशरथ के मन का हरण कर लिया।¹⁹ दूसरी ओर कुमारसम्भवम् के बचम सर्ग के अन्त में पार्वती भी तप द्वारा परिष्कृत सौन्दर्य से भगवान् शिव को प्राप्त करने में सफल होती हैं। जब भगवान् शिव उनके तपःपूत सौन्दर्य के वशीभूत हो स्वयं को उनका दास कहते हैं।

अद्य प्रभृत्यवनताङ्गि! तवास्मि दासः, क्रीतस्तपोभिरिति वादिनि चन्द्रमौले।²⁰

इस प्रकार महाकवि कालिदास बाह्य सौन्दर्य पर आभ्यन्तर सौन्दर्य की श्रेष्ठता को न केवल स्वीकार करते हैं अपितु अपने काव्यों में सर्वत्र उसकी उपस्थापना भी करते हैं।

पुरुष सौन्दर्य

महाकवि कालिदास ने सौन्दर्य के विविध रूपों के लिये भिन्न भिन्न विशेषताओं का मानकों के रूप में निर्धारण किया है। नारी सौन्दर्य के लिये जहाँ वह कोमलता एवं लावण्य को विशेष महत्त्व देते हैं, वहीं पुरुष के सौन्दर्य के लिये शरीर की पुष्टता और व्यायामशीलता को आवश्यक गुण स्वीकार करते हैं। अभिज्ञानशाकुन्तलम् के द्वितीय अंक में दुष्यन्त के व्यक्तित्व का वर्णन करते हुये कालिदास कहते हैं—

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं रविकिरणसहिष्णु स्वेदलेशैरभिन्नम्।

अपचितमपि गात्रं व्यायतत्वादलक्ष्यं गिरिचर इव नागः प्राणसारं बिभर्ति॥²¹

अर्थात् पहाड़ी हाथी के सदृश शरीर वाले, निरन्तर धनुष की प्रत्यंचा खींचने से कठोर अग्रभाग वाले, पुष्ट एवं बलशाली शरीर वाले महाराज के लिये मृगया केवल गुण ही है। प्रकृत पद्य में शरीर की बलिष्ठता को विशेष महत्त्व दिया गया है। कालिदास अपने नायकों के चरित्र का वर्णन भी उतने ही स्वाभाविक, सहज एवं भावपूर्ण ढंग से करते हैं। ब्रह्मचारी वेषधारी भगवान् शिव अथवा गुरु वशिष्ठ के आश्रम में निवास करते राजा दिलीप, युवा रघु अथवा धीर-गम्भीर व्यक्तित्व वाले प्रभु श्रीराम के चरित्र का वर्णन करना हो, पात्रानुकूल उपमानों के प्रयोग की उनकी दक्षता श्लाघनीय है। इस सन्दर्भ में महाराज दिलीप के व्यक्तित्व का वर्णन करते हुये रघुवश के प्रथम सर्ग का यह प्रसिद्ध पद्य दर्शनीय है—

व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महामुजः।

आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः॥²²

विशाल वक्षस्थल वाले, वृष के समान उन्नत कंधे वाले शालवृक्ष के समान लम्बी भुजा वाले वे महाराज दिलीप अपने कर्म के अनुरूप देह धारण किये हुये मूर्तिमान क्षात्र धर्म ही हैं। इसी प्रकार ब्रह्मचारी वेषधारी भगवान् शिव के स्वरूप का वर्णन करते हुये वह कहते हैं—

अथाजिनाषाढधरं प्रगल्भवाग्ज्वलन्निव ब्रह्मामयेन तेजसा।

विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः प्रथमाश्रमो यथा॥²³

पार्वती के कठोर तप के अनन्तर कृष्णमृगचर्म एवं पलाशदण्डधारी ब्रह्ममय तेज से देदीप्यमान गम्भीर वाणी वाले किसी जटाधारी ब्रह्मचारी ने शरीरधारण किये हुये साक्षात् ब्रह्मचर्याश्रम की भाँति

उस तपोवन में प्रवेश किया। उपर्युक्त दोनों ही श्लोकों में प्रयुक्त 'मूर्तिमान क्षात्र धर्म' और 'शरीरधारी ब्रह्मचर्याश्रम' रूप उपमान अनायास ही सहृदयों को चमत्कृत कर देते हैं। 'मूर्तिमान क्षात्र धर्म' शब्द के श्रवण मात्र से जहाँ महाराजा दिलीप के पराक्रम और उनकी वीरता की साक्षात् अनुभूति पाठकों को हो जाती है वहीं 'शरीरधारी ब्रह्मचर्याश्रम' शब्द से कठोर तप एवं संयम के धनी ब्रह्मचारी का चित्र उभरता है। इसी प्रकार किशोरावस्था से युवावस्था को प्राप्त होते राजकुमार रघु का वर्णन भी पाठकों को रोमांचित कर देता है—

महोक्षतां वत्सतरः स्पृशान्निव द्विपेन्द्रभावं कलभः श्रयन्निव ।

रघुः क्रमाद्यौवनभिन्नशैशवः पुपोष गाम्भीर्यमनोहरः वपुः ।।²⁴

अर्थात् वृषभत्व को प्राप्त होते बछड़े की भाँति, गजत्व को पहुँचते गज शिशु की भाँति युवावस्था को प्राप्त करते राजकुमार रघु क्रमशः बालपन से दूर होते हुये गम्भीर और मनोहर शरीर को पुष्ट करने लगे। बाल्यावस्था की कोमलता का त्याग कर नवयौवन की दृढता, पराक्रम तथा गम्भीरता से सम्पन्न व्यक्तित्व का ऐसा स्वाभाविक वर्णन अन्यत्र दुर्लभ है। कालिदास की दृष्टि में पुरुष के सौन्दर्य के लिये जहाँ एक ओर पुष्ट एवं बलिष्ठ शरीर, लम्बी भुजाएँ, चौड़ी छाती आवश्यक हैं, वहीं दूसरी ओर उसके स्वाभाव में विनम्रता आदि गुण भी महत्त्वपूर्ण हैं। इसका उदाहरण हमें रघु तथा श्रीराम के व्यक्तित्व में दिखलाई देता है। रघु के व्यक्तित्व का वर्णन करते हुये कालिदास कहते हैं— जुआ की तरह लम्बी भुजा वाले, कपाट की भाँति विशाल वक्ष वाले, चौड़े कंधे वाले रघु ने शरीर की उत्कृष्टता में पिता को जीत लिया तथापि अपनी विनम्रता के कारण वह छोटे ही दिखलाई देते थे—

युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकन्धरः ।

वपुः प्रकर्षादजयद् गुरुं रघुस्तथाऽपि नीचैर्विनयाददृश्यत ।।²⁵

इसी प्रकार भगवान् श्रीराम के चरित्र का वर्णन करते हुये कालिदास दृढता एवं पराक्रम के साथ साथ उनके हृदय की कोमलता का समन्वित चित्र प्रस्तुत करते हैं। शेषनाग के समान विशाल भुजाओं एवं जंघाओं वाले श्रीराम ने जब भद्रमुख नामक गुप्तचर के मुख से अपनी पत्नी सीता पर लगाये गये भीषण कलंक के विषय में सुना तो उनका हृदय वैसे ही फट गया जैसे घन के प्रहार से अयोगोलक फट जाता है—

कलत्रनिन्दागुरुणा किलैवमभ्याहतं कीर्तिविपर्ययेण ।

अयोघनेनाय इवाभितप्तं वैदेहिबन्धोर्हृदयं विदद्रे ।।²⁶

यहाँ इस पद्य में 'अयोघनेनाय इवाभितप्तम्' (हृदय का अयोगोलक की भाँति फट जाना) इस शब्द मात्र से श्रीराम के हृदय की कठोरता तथा कोमलता समान रूप से ध्वनित होकर सहृदयों के मर्म का स्पर्श करती है। पुनश्च परित्यक्ता सीता का वृत्तान्त सुनकर प्रजारंजक नरेश श्रीराम की आँखों से टपटप आँसू बहने लगे।

बभूव रामः सहसा सवाष्पस्तुषारवर्षीव सहस्यचन्द्रः ।

कौलीनभीतेन गृहान्निरस्ता न तेन वैदेहसुता मनस्तः ।।²⁷

उपर्युक्त दोनों ही पद्य श्रीराम के दृढ व्यक्तित्व के साथ ही साथ उनके हृदयगत कोमल भावों का मार्मिक चित्रण करते हैं। एवम् पुरुष के सौन्दर्य वर्णन में कालिदास पौरुष, पुष्ट एवं बलिष्ठ शरीर के साथ-साथ कोमल हृदय, विनम्र व्यवहार को भी महत्त्वपूर्ण मानते हैं। अपनी मार्मिक अभिव्यक्ति,

पात्रानुकूल शब्द परियोजना, अलंकार विन्यास तथा शैलीगत विशेषताओं से वह इसे और भी प्रभावशाली बना देते हैं।

नारी सौन्दर्य

महाकवि कालिदास सौन्दर्य भावना के अद्भुत चित्रकार हैं। सौन्दर्यानुभूति के प्रति उनकी सूक्ष्म दृष्टि उन्हें अन्य कवियों में विलक्षण बनाती है, विशेषतः नारी सौन्दर्य के चित्रण में। वह एक कुशल चित्रकार की भाँति अपनी शब्द-तूलिका से स्त्री चरित्र के विविध कोमल भावों का मनोहर रेखाचित्र सहृदय के हृदयपटल पर अंकित कर देते हैं और अपने पाठकों को उन रेखाचित्रों में उनकी कल्पना के इन्द्रधनुषी रंगों को भरने की पूर्ण स्वतन्त्रता प्रदान करते हैं। वह अङ्ग अवयवों की आकृति, रंगरूप आदि का यथार्थ विस्तृत वर्णन करने की अपेक्षा प्रतीकों, बिम्बों एवं उपमानों का प्रयोग करते हैं। ऐसा कर वह अपनी कविता को सार्धकालिक एवं सार्वभौमिक बना देते हैं। उदाहरण के लिये मेघदूत में यक्षी के स्वरूप का वर्णन देखें—

तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः।
श्रोणीभारादलसगमना स्तोकनम्रास्तनाभ्यां
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः।²⁸

प्रकृत पद्य में यक्ष मेघ को अपनी विरहिणी पत्नी का परिचय देता हुआ कहता है— अलकापुरी के मेरे उस गृह में पूर्णयौवना, कृशोदरी, नुकीली दंत पंक्तियों वाली, पके बिम्बफल के समान ओष्ठ वाली, भयभीत चकित हरिणी के जैसे चंचल नेत्र वाली, गहरी नाभि वाली, स्तनों के भार से झुकी-सी तथा नितम्बों के भार के कारण मन्द गति से चलने वाली युवतियों में विधाता की प्रथम रचना—सी जो हो उसे मेरी प्रिया समझना। इस पद्य में कालिदास ने कहीं भी नायिका के अंगों, रंग अथवा रूप के विषय में कोई विवरण नहीं दिया है, किन्तु विधाता की प्रथम रचना, पके बिम्बफल जैसे ओष्ठ, चकित हरिणी जैसे नेत्र आदि उपमानों के कारण देश-काल से परे जाकर आज भी इस पद्य के श्रवण मात्र से सहृदय पाठक यक्षी के सौन्दर्य रस में अवगाहन करने लगता है। इसी प्रकार शकुन्तला की सुन्दरता का वर्णन करता निम्नलिखित पद्य भी सौन्दर्य के नवीन प्रतिमानों की स्थापना करता है—

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू।
कुसुमिव लोभनीयं यौवनमङ्गेषु सन्नद्धम्।²⁹

अर्थात् नये पत्तों जैसे लाल अधर, नूतन शाखाओं जैसी कोमल दोनों बाहें मनोहर पुष्प की तरह यौवन इसके (शकुन्तला) अङ्गों में व्याप्त हो रहा है। इस पद्य में कही गयी 'नदपल्लव जैसे रागयुक्त अधर' एवं 'नूतन शाखाओं जैसी कोमल बाहें' आदि उपमायें किस सहृदय को रोमांचित नहीं करती होंगी।

एवञ्च देवी पार्वती के सौन्दर्य प्रसंग में भी वह तूलिका से अंकित चित्र एवं सूर्य की रश्मियों के स्पर्श से विकसित किये हुये पूर्ण मण्डलाकार कमल के पुष्प के रूप में उनके यौवन सम्पन्न शरीर की शोभा का वर्णन करते हैं—

उन्मीलितं तूलिकयेव चित्रं सूर्याशुभिर्भिन्ननिवारविन्दम्।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन।³⁰

पुनश्च रघुवंश में इन्दुमती के सौन्दर्य के विषय में केवल इतना कहना कि परमपिता ब्रह्मा की सर्वोत्तम रचना, सैकड़ों नेत्रों से देखी जाती हुयी उस इन्दुमती में वहाँ उपस्थित राजवर्ग का हृदय खो गया और वहाँ मात्र उनके शरीर ही रह गये; इन्दुमती के सौन्दर्य को भारतवर्ष की सीमा से परे सौन्दर्य के वैश्विक मानकों पर खड़ा करता है—

तस्मिन्विधानातिशये विधातुः कन्यामये नेत्रशतैकलक्ष्ये।
निपेतुरन्तःकरणैरिन्द्रा देहैः स्थिताः केवलमासनेषु।³¹

उपर्युक्त श्लोकों में महाकवि कालिदास ने साक्षात् वर्णन की अपेक्षा बिम्बों तथा प्रतीकों का प्रयोग कर अत्यल्प शब्दों में व्यंजना द्वारा अपनी अभिव्यक्ति को कई गुणा अधिक प्रभावशाली बना दिया है। यही उनका शैलीगत वैशिष्ट्य भी है। वह अत्यन्त गिने चुने शब्दों के द्वारा पाठकों की कल्पना शक्ति को उद्वेलित कर देते हैं, इसके फलस्वरूप वह अपनी रूचि के अनुरूप कल्पनाओं के अनन्त महासागर की रससिक्त उत्ताल तरंगों का अवगाहन करता है।

कालिदास अपने पात्रों की दशा, उनके चरित्र एवं परिस्थितियों के अनुरूप ही भाषा, भाव, शैली तथा अलंकारों का चयन करते हैं। उदाहरण के लिये जब वह नवयौवना पार्वती का वर्णन करते हैं तब वह उसके सुकुमारता, लावण्य आदि को विशेष महत्त्व देते हैं—

असंभृतं मण्डनमङ्गयष्टेरनासवाख्यं करणं मदस्य।
कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं साथ वयः प्रपेदे।³²

अर्थात् बाल्यावस्था के बाद धीरे धीरे उन पार्वती ने अयत्नसिद्ध भूषणभूत, बिना मद्य के ही मद के साधनभूत तथा बिना पुष्प के ही कामदेव के अस्त्रभूत यौवन को प्राप्त किया। किन्तु जब वह पार्वती के तपः स्वरूप का वर्णन करते हैं तब वह उनके चित्त की स्थिरता, एकाग्रता एवं पवित्रता को विशेष महत्त्व देते हुये ऐसे ही उपमानों का प्रयोग करते हैं। उदाहरण के लिये कुमारसम्भवम् का पंचम सर्ग दर्शनीय है— तपश्चर्या करते हुये सम्पूर्ण राजसी विलास सामग्रियों का तथा आभूषणों का त्याग कर देवी पार्वती ने वल्कल धारण कर उसे मूँज की लड़ियों से बाँध लिया। लीलापूर्वक केश विन्यास करने वाली उन्होंने शिर पर जटाएँ बाँध ली हैं, फिर भी उनके मुख की शोभा पूर्व की भाँति अत्यन्त मनोरम है, क्योंकि कमल का पुष्प मात्र भ्रमर की पंक्तियों से घिरा हुआ ही सुन्दर नहीं होता अपितु सेवार से घिरा हुआ भी उतना ही सुन्दर होता है—

यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूतदाननम्।
न षट्पदश्रेणिभिरेव पंकजं सर्वशैवलासङ्गमपि प्रकाशते।³³

पात्रों के चरित्र के आधार पर भी उनके वर्णनों में भेद दिखलाई देता है। यथा पार्वती के सौन्दर्य वर्णन में उनकी महत्ता भी ध्वनित होती है और यह उचित भी है; उन आदिशक्ति पार्वती के सौन्दर्य की उपमा लौकिक पदार्थों से किस प्रकार सम्भव होगी, जिनके लावण्य से यह सम्पूर्ण विश्व व्याप्त है। देवी पार्वती के चित्रण में उपमा सम्राट कालिदास स्वयं को उपमाहीन सा मानते हैं। पार्वती के उरुओं की शोभा का वर्णन करते हुये वह कहते हैं कि इन्द्र के ऐरावत के सूँढ से अथवा कदलीवृक्ष से भी उनकी उपमा नहीं दी जा सकती है, क्योंकि ऐरावत के सूँढ की त्वचा अत्यन्त कठोर है और कदलीवृक्ष अत्यन्त शीतल है। वस्तुतः उनका उरुदेश इतना सुन्दर है मानों विधाता ने जगत् के सम्पूर्ण सौन्दर्य—उपादानों को उनके निर्माण में व्यय कर दिया तथा अन्य अंगों के निर्माण हेतु उन्हें पुनः नवीन उपादान सामग्रियों का संग्रह करना पड़ा—

वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्य उत्पाद्य इवास यत्नः॥
नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः।
लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्या॥³⁴

देवी पार्वती के सौन्दर्य का वर्णन करते हुये वह इतने पर भी सन्तुष्ट नहीं होते तो अंत में कहते हैं कि विधाता ने मानों सम्पूर्ण विश्व में उपलब्ध समग्र सौन्दर्य उपमानों को एक ही स्थान पर देखने की इच्छा से पार्वती का निर्माण किया—

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव॥³⁵

इसी प्रकार देवकन्या उर्वशी के सौन्दर्यवर्णन में भी उसकी दिव्यता ध्वनित होती है। जब पुरुरवा उर्वशी को देखकर कहता है कि इस दिव्य सुन्दरी की रचना करने के लिये चन्द्रमा ही प्रजापति बना हो अथवा शृङ्गार के देवता कामदेव ने अपने हाथों से इसकी रचना की होगी अथवा वसन्त ऋतु ने इसकी रचना की है। अन्यथा सदैव स्वाध्याय में रत सांसारिकता से सर्वथा निर्लिप्त ब्रह्मा द्वारा ऐसे अलौकिक लावण्य का निर्माण कहीं सम्भव है—

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
शृङ्गारैकरसः स्वयं नु मदनी मासो नु पुष्पाकरः।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः॥³⁶

किञ्चित् ऐसे ही भाव अभिज्ञानशाकुन्तलम् के प्रथम अंक में वह शकुन्तला के लिये भी व्यक्त करते हैं, जब दुष्यन्त शकुन्तला को देखकर कहता है कि मानुषी स्त्रियों में ऐसे सौन्दर्य की उत्पत्ति कैसे सम्भव है?

मानुषीषु कथं वा स्यादस्य रूपस्य संभवः।
न प्रभातरलं ज्योतिरुदेति वसुधातलात्॥³⁷

उपर्युक्त उदाहरणों में महाकवि कालिदास की सौन्दर्य चेतना का अत्यन्त सूक्ष्म एवं परिष्कृत रूप देखने को मिलता है। वह केवल बाह्य रंग-रूप के चाकचिक्य पर आकर्षित नहीं होते अपितु उसे भेदकर अन्तःप्रकृति के सौन्दर्य को भी उद्भावित करते हैं। सौन्दर्य के प्रति उनकी दृष्टि सच्चे अर्थों में भारतीयता का प्रतिनिधित्व करती है। उनके पात्र चाहे वह पुरुष हों अथवा स्त्री अथवा बाह्य जगत् के स्थावर-जंगम जीव सर्वत्र उन्होंने सुन्दरता के उत्कृष्टतम मानकों का अवलम्बन किया है। उनके पुरुष पात्र जहाँ वीरता, शौर्य एवं पराक्रम के मूर्तिमान स्वरूप हैं वहीं प्रेम, करुणा, क्षमा, ज्ञान एवं उदारता आदि गुणों से भी सम्पन्न हैं। उसी प्रकार उनकी नायिकायें जहाँ अलौकिक सौन्दर्यमयी हैं वहीं लज्जा, प्रेम, तप, त्याग, संयम, शालीनता एवं सर्जनात्मक शक्ति की जीवन्त प्रतिमाएँ हैं। इस प्रकार वह नारी के केवल कामीनि रूप का ही नहीं अपितु नारी चरित्र के विविध आयामों का समग्रतापूर्वक उद्घाटन करते हुये सच्चे अर्थों में नारीवादी भी सिद्ध होते हैं। सौन्दर्य के प्रति उनकी दृष्टि का अनुकरण कालान्तर में अनेक परवर्ती कवियों ने किया, जिनमें स्पष्ट रूप से बाणभट्ट, भवभूति, जयदेव, गोस्वामी तुलसीदास आदि का नाम लिया जा सकता है। अत एव निष्कर्षतः कहा जा सकता है कि कविकुलगुरु महाकवि कालिदास सौन्दर्य के सच्चे पारखी हैं। अपने काव्यों के द्वारा उन्होंने सौन्दर्य के प्रति एक नवीन दृष्टि प्रदान कर संसार को

कृतार्थ किया है। उनकी कविताएँ पुरातन होती हुई भी नूतन हैं और आने वाले सहस्रों वर्षों तक सहृदय जनों को काव्य के ऐकान्तिक प्रयोजन सद्यःपरनिर्वृत्ति की उपलब्धि कराती रहेंगी।

सन्दर्भ :

1. कालिदास. कुमारसम्भवम्. व्या. शेषराज शर्मा 'रेग्मी'. वाराणसी : चौखम्भा संस्कृत संस्थान. 2014. 1/14
2. वही. 8/31
3. वही. 5/25
4. कालिदास. मेघदूतम्. व्या. जनार्दनशास्त्री पाण्डेय. वाराणसी : मोतीलाल बनारसीदास, 1974. पृ० 29
5. कालिदास. रघुवंशम्. व्या. श्रीकृष्णमणि त्रिपाठी. वाराणसी : चौखम्भा सुरभारती, 2014. 4/34
6. वही. 13/54-57
7. वही. 13/56
8. कालिदास. अभिज्ञानशाकुन्तलम्. व्या. शिवबालक द्विवेदी. वाराणसी : चौखम्भा सुरभारती, 2014. 4/12
9. वही. 4/2
10. कुमारसम्भवम् 5/1-2
11. वही. 5/36
12. अभिज्ञानशाकुन्तलम् 4/6
13. वही. 4/22
14. वही. 4/18
15. रघुवंश 8/67
16. वही. 2/2
17. वही. 1/22
18. वही. 10/84
19. वही. 10/85
20. कुमारसम्भवम् 5/85
21. अभिज्ञानशाकुन्तलम् 2/4
22. रघुवंशम् 1/13
23. कुमारसम्भवम् 5/30
24. रघुवंश 3/32
25. वही. 3/34
26. वही. 14/33
27. वही. 14/84
28. मेघदूतम् 30मे० 21
29. अभिज्ञानशाकुन्तलम् 1/21
30. कुमारसम्भवम् 1/32
31. रघुवंशम् 6/11

महाकवि कालिदास की सौन्दर्यदृष्टि

32. कुमारसम्भवम् 1/31
33. वही. 5/9
34. वही. 1/35-36
35. वही. 1/49
36. कालिदास. विक्रमोर्वशीयम्. व्या० परमेश्वरदीन पाण्डेय एवं अवनिकुमार पाण्डेय. वाराणसी : शारदा संस्कृत संस्थान. 2017. 1/10
37. अभिज्ञानशाकुन्तलम् 1/24

सन्दर्भ ग्रंथः

1. उपाध्याय, बलदेव. संस्कृत साहित्य का इतिहास. वाराणसी : शारदानिकेतन. 1978.
2. द्विवेदी, कपिलदेव. संस्कृत साहित्य का समीक्षात्मक इतिहास. इलाहाबाद : रामनारायणलाल विजयकुमार. 2013.
3. कालिदास. अभिज्ञानशाकुन्तलम्. व्या० द्विवेदी, कपिलदेव. इलाहाबाद : रामनारायणलाल विजयकुमार. 2008.
4. विद्यालंकार, वागीश्वर. कालिदास और उसकी काव्यकला. वाराणसी : मोतीलाल बनारसीदास. 1963.
5. उपाध्याय, बलदेव. संस्कृत आलोचना. लखनऊ : उत्तरप्रदेश हिन्दी संस्थान. 1991.

हिन्दी उपन्यासों के सिनेमाई रूपान्तरण का विश्लेषण

दिव्या त्रिपाठी*

सारांशिका

सिनेमा ने न केवल समाज को, अपितु समाज के प्रत्येक बिन्दु को चाहे वह संस्कृति हो साहित्य हो, परंपरा हो, जीवन शैली हो या आर्थिक सामाजिक व्यवस्था, सभी को अपनी ओर आकर्षित किया है। वस्तुतः सिनेमा एक ऐसी विधा है जिसमें समस्त कलायें अपने उत्कृष्टतम रूप में प्रस्फुटित होती हैं तथा इसी सिनेमा ने कई कालजयी हिन्दी उपन्यासों को अपने दृश्य पर रूपान्तरित भी किया है। जिसके द्वारा साहित्य तथा सिनेमा के घनिष्ठ सम्बन्ध का प्रत्यक्ष होता है। प्रस्तुत लेख इसी सम्बन्ध की पड़ताल करते हुये कुछ अद्वितीय उपन्यासों को सिनेमाई रूपान्तरण की बात करता है।

कुंजीशब्द – सिनेमा, समाज, साहित्य, उपन्यास, लिंग भेद।

21वीं सदी के इस शक्ति सम्पन्न विश्व में सबसे ज्यादा प्रभाव जिस माध्यम का दृष्टिगोचर होता है, वह सिनेमा ही है। सिनेमा न केवल समाज को, बल्कि समाज के प्रत्येक बिन्दुओं को चाहे वह संस्कृति हो, साहित्य हो, परम्परा हो, जीवन-शैली हो या आर्थिक व्यवस्था हो सभी को अपनी ओर आकर्षित करता है। आज समूची मानवीय सभ्यता का यथार्थ जिस रूप में हमारे सामने उपस्थित है उसमें सिनेमा की भूमिका अग्रणी है। यह सिनेमा ही है जिसने विश्व-बन्धुत्व की अवधारणा को बहु-आयाम दिये हैं।

वस्तुतः सिनेमा एक ऐसी विधा है, जिसमें समस्त कलाएँ अपने उत्कृष्टतम रूप में प्रस्फुटित होती हैं तथा इन कलाओं का समुच्चय ही सिनेमा को एक अत्यन्त प्रभावशाली रूप प्रदान करता है। इस सम्बन्ध में प्रख्यात आलोचक डॉ० मैनेजर पाण्डेय के विचार उल्लेखनीय हैं— "आजकल कला की कोई भी चर्चा फिल्म को छोड़कर पूरी नहीं की जा सकती। वह आज के युग की सर्वाधिक प्रभावशाली और प्रतिनिधि कला है। फिल्म के निर्माण में कला और विज्ञान, साधना और व्यवसाय, वैयक्तिक रचनाशीलता और सामूहिक प्रयत्न का गहरा सामन्जस्य होता है। फिल्म अनेक अर्थों में सामूहिक कला है। उसमें अभिनेता, निर्देशक, कथाकार, फोटोग्राफर, संगीतकार, गायक, वादक, नर्तक और तकनीकी विशेषज्ञों का सामूहिक योगदान होता है। फिल्म निर्माण के पीछे पूँजी की जरूरत होती है और आगे बाजार की चिन्ता। इस तरह फिल्म आधुनिक युग की सामूहिक कला है।"¹

अन्य विधाओं की तरह यदि साहित्य की बात की जाए तो उसका भी सिनेमा से घनिष्ठ सम्बन्ध है। साहित्य और सिनेमा दोनों ऐसे माध्यम हैं, जिनमें समाज को बदलने की ताकत सबसे अधिक होती है। जिस प्रकार साहित्य को समाज का दर्पण कहा जाता है, उसी प्रकार सिनेमा भी समाज के विभिन्न पक्षों की जानकारी हमें देता है। इसीलिए कहा जाता है कि साहित्य और सिनेमा दोनों विभिन्न पड़ावों पर समाज से गम्भीर रूप से जुड़े हैं और यही वह जुड़ाव है, जो दोनों को और

* शोध छात्रा, हिन्दी विभाग, काशी हिन्दू विश्वविद्यालय, वाराणसी ।

निकट लाता है। भारत में बनने वाली पहली फीचर फिल्म भी आधुनिक हिन्दी साहित्य के जनक भारतेन्दु हरिश्चन्द्र के नाटक 'हरिश्चन्द्र' से प्रेरित थी। भारत में फिल्म ने सौ साल का सफर तय कर लिया है। भारत जैसे बहुआयामी और बहुसांस्कृतिक परम्परा वाले देश में इसकी व्यापक पहुँच ने इसे लोगों के मनोरंजन का सर्वाधिक लोकप्रिय माध्यम बना दिया है तथा इसमें हिन्दी का व्यापक योगदान है।

1931 ई० में पहली बोलती फिल्म 'आलमआरा' से आज तक सर्वाधिक फिल्में हिन्दी भाषा में ही बनाई गईं। इस प्रकार हिन्दी भारत ही नहीं भारत के मुख्य सिनेमा की भी भाषा है।

साहित्य और सिनेमा के सम्बन्धों को टटोलने वाली एक अन्य महत्वपूर्ण कड़ी है— किसी साहित्यिक विधा का फिल्म में रूपान्तरण। इस साहित्यिक विधा के रूप में उपन्यासों का साहित्य पर व्यापक प्रभाव देखा जा सकता है। भारत ही नहीं अपितु विश्व के अन्य देशों में भी सुप्रसिद्ध उपन्यासकारों की सुप्रसिद्ध कृतियों पर सुप्रसिद्ध फिल्में बनी हैं, जो व्यापक दर्शकों द्वारा सराही गई हैं। हिन्दी साहित्य जगत् में अनेक ऐसे सुप्रसिद्ध उपन्यास हैं जैसे— 'गोदान', 'गबन', 'सूरज का सातवाँ घोड़ा', 'काली आँधी', 'चित्रलेखा', 'सारा आकाश', '27 डाऊन' आदि जिन पर फिल्में बनी हैं। ये सभी फिल्में विशाल जन-समुदाय की वाहक हैं, क्योंकि ये दर्शकों की भावनाओं को प्रभावित करती हैं।

लेकिन यहाँ प्रश्न यह उठता है कि जब साहित्य की अपनी एक सुदृढ़ परम्परा रही है और समाज में चेतना लाने का काम साहित्य के माध्यम से बखूबी होता आ रहा है, तब इन साहित्यिक विधाओं का सिनेमा में रूपान्तरण क्यों? परन्तु हम यह निश्चित रूप से जानते हैं कि किसी भी साहित्य का उद्देश्य तब पूर्ण होता है, जब वह उन लोगों तक पहुँचे, जिसके लिए लिखा जा रहा है। लेकिन भारत की आबादी का एक बहुत बड़ा हिस्सा ऐसा भी है जिसके लिए किताबों में छपे शब्द अर्थहीन है। वहीं यदि वह उन शब्दों को सुने तथा चित्रों के माध्यम से देखें तो उसकी समझ बढ़ जाती है और यहीं पर सिनेमा महत्वपूर्ण हो जाता है तथा पूरे भारत में हिन्दी सिनेमा की प्रसिद्धि इस बात का प्रमाण है।

वस्तुतः उपन्यास के व्यापक फलक को फिल्म के माध्यम से प्रस्तुत करना अपने आप में एक दुरुह कार्य है। उपन्यासों के कथानक को फिल्म में अभिव्यक्त करने में जहाँ उसके मूल कथ्य के परिवर्तन का डर रहता है वहीं, कृति के रूपान्तरण की समस्या भी हमारे सामने आती है, जिसमें नए बिम्ब, दृश्य और मूल कथ्य से हटकर विविध प्रसंग होते हैं, जिससे उपन्यास का आकार मूल से भिन्न प्रतीत होता है। इस सन्दर्भ में महेन्द्र मित्तल के विचार उल्लेखनीय हैं— "चलचित्र का स्वरूप औपन्यासिक कथा अथवा किसी कहानी का मूल सामग्री से सर्वथा भिन्न होता है। यह भिन्नता विशेषतः चलचित्र शिल्प और उपन्यास तथा कथा शिल्प के कारण ही समझी जा सकती है। चलचित्र में कहानी दर्शनीय और श्रवणीय होती है, जबकि कथा या उपन्यास में वह पठनीय होती है। चलचित्र में वह आँखों के सम्मुख है, पर उपन्यास अथवा कहानी में कथा की कल्पना करते हुए चलना पड़ता है। साहित्यिक कथानक समाज केवल बौद्धिक पक्ष को ही तुष्ट करता है, वहीं चलचित्रिय स्वरूप समाज के जनसाधारण पक्ष को आनंदित कर देता है। इस दृष्टि से निर्देशक और पटकथा लेखक को कथा ग्रहण में पूर्ण स्वतंत्रता प्राप्त होते हुए भी मूल कथा प्रसंगों, विषय, लक्ष्य और चरित्र आदि का विशेष ध्यान रखना चाहिए।"²

उपन्यासकार धर्मवीर भारती द्वारा नितान्त नई शैली में लिखा गया उपन्यास 'सूरज का सातवाँ घोड़ा' (1952 ई0) पर निर्देशक श्याम बेनेगल ने इसी नाम से सन् 1992 ई0 में फिल्म बनाई। इसके विषय में साहित्यकारों व आलोचकों द्वारा कहा गया कि यह भारत में और विशेषकर हिन्दी सिनेमा की अकेली व भव्य कृति है, जिसमें सिनेमा और साहित्यिक कृति ने एक दूसरे को आत्मसात कर लिया है। 'राष्ट्रीय फिल्म विकास निगम' ने इस फिल्म का निर्माण किया है, संगीत वनराज भाटिया ने दिया है एवं फिल्म की पटकथा श्याम जैदी ने लिखी है। इस फिल्म के सन्दर्भ में विनोद भारद्वाज का कथन है कि— "हिन्दी में फिल्मों तो बहुत अच्छी बनी हैं, लेकिन हिन्दी की वास्तविक दुनिया, भाषा, मिजाज, महौल अक्सर इन फिल्मों में एक सिरे से गायब रहा है। स्वयं श्याम बेनेगल ने दर्जनों फिल्मों हिन्दी में बनाई हैं, लेकिन पहली बार उन्होंने हिन्दी की एक साहित्यिक कृति को आश्चर्यजनक प्रामाणिकता के साथ पर्दे पर उतारा है।"³ इस प्रकार श्याम बेनेगल ने धर्मवीर भारती के उपन्यास 'सूरज का सातवाँ घोड़ा' पर सर्वश्रेष्ठ फिल्म का निर्माण किया है।

निर्देशक बासु चटर्जी ने उपन्यासकार राजेन्द्र यादव की महत्वपूर्ण कृति 'सारा आकाश' पर इसी नाम से फिल्म बनाई है। उपन्यास की ही भाँति यह फिल्म भी जनमानस में अत्यन्त चर्चित रही है। हिन्दी सिनेमा जगत में 'सारा आकाश' लीक से हटकर बनी एक फिल्म थी, जिसमें फिल्मों का स्थापित तामझाम नहीं था, न ही स्थापित अभिनेता व अभिनेत्री, न ही नाच व गाना, परन्तु इस सबके बावजूद भी एक व्यापक दर्शक वर्ग द्वारा इस फिल्म को देखा गया। यह फिल्म उपन्यास के प्रारूप (फार्म) को एक स्तर पर विस्तार देती है तथा उपन्यास का सम्पूर्ण परिवेश फिल्म में जीवंत हो उठा है। यही कारण है कि 'सारा आकाश' उपन्यास उतने लोगों तक नहीं पहुँचा जितना कि 'सारा आकाश' फिल्म।

हिन्दी जगत में 'सारा आकाश' जैसा उपन्यास और फिल्म एक नई धारा का सूत्रपात करते हैं। इस नई दिशा को तय करने में जितना योगदान उपन्यासकार राजेन्द्र यादव का है, उतना ही फिल्म निर्देशक बासु चटर्जी का भी है। स्वयं उपन्यासकार राजेन्द्र यादव के शब्दों में— " 'सारा आकाश' आज एक प्रयोगवादी 'न्यूवेव फिल्म' है, काफी प्रसिद्ध और प्रशंसित। उस पर बहुत कुछ निकला है। उपन्यास के यथार्थ और तथ्य के प्रति बेहद ईमानदारी के बावजूद वह बासु चटर्जी की अपनी रचना है, मैं अपने आपको 'सारा आकाश' उपन्यास के लेखक के रूप में ही रखना पसन्द करूँगा।"⁴

उपन्यासकार भगवतीचरण वर्मा कृत उपन्यास 'चित्रलेखा' पर निर्देशक केदार शर्मा ने सन् 1964 ई0 में 'चित्रलेखा' फिल्म का निर्माण किया। यह फिल्म रंगीन थी तथा इसकी पटकथा राजेन्द्र शर्मा ने लिखी थी। इस फिल्म में मुख्य पात्रों की भूमिका के रूप में प्रदीप, मीना कुमारी, अशोक कुमार, अचला सचदेव, शोभना आदि कलाकारों ने काम किया है। 'चित्रलेखा' उपन्यास की भाँति ही इस फिल्म की विषयवस्तु भी ऐतिहासिक है। निर्देशक केदार शर्मा ने फिल्म में उपन्यास के बहुत से प्रसंगों में परिवर्तन किया है, परन्तु उन्होंने उपन्यास के केन्द्रीय उद्देश्य 'पाप व पुण्य' क्या है, को फिल्म में यथावत रखा है। इस प्रकार उपन्यास की ही तरह दर्शक फिल्म में भी 'पाप व पुण्य' के संदेश को विभिन्न रुचिकर प्रसंगों व घटना चक्रों के माध्यम से जान पाते हैं। अतः उपन्यास की भाँति यह फिल्म भी व्यापक जनमानस द्वारा सराही गयी है।

फिल्म निर्देशक गुलज़ार ने उपन्यासकार कमलेश्वर के उपन्यास 'काली आँधी' पर सन् 1975 ई0 में 'आँधी' नामक फिल्म बनाई। इस फिल्म की पटकथा भी स्वयं गुलज़ार ने ही लिखी है। सन्

सत्तर के दशक में बनी इस फिल्म ने साहित्य व सिनेमा के सम्बन्धों को भी विकसित करने का महत्वपूर्ण प्रयास किया। निर्देशक ने फिल्म में मूल उपन्यास के कथ्य, संदेश, विषयवस्तु आदि को यथावत् रखते हुए उसे सिनेमाई भाषा में तब्दील कर दिया है। यह फिल्म मूल उपन्यास 'काली आँधी' की ही भाँति फ्लैश-बैक पद्धति पर चलती है। इस प्रकार इसे एक मायने में 'स्मृति मूलक' फिल्म भी कहा जा सकता है। उपन्यास के समस्त प्रसंग व घटनाएँ फिल्म में चाक्षुष बिंबों के माध्यम से आगे बढ़ते हैं। कैमरा वर्तमान में चलते हुए फिर स्मृति में लौटता है। यह वर्तमान से अतीत में लौटना ही निस्सन्देह इस फिल्म और निर्देशक का महत्वपूर्ण पक्ष है। उपन्यास 'काली आँधी' को पढ़ते हुए तथा फिल्म 'आँधी' को देखते हुए एक अत्यन्त महत्वपूर्ण तथ्य उभरकर सामने आता है और वह यह है कि फिल्म में परिवर्तित प्रसंग उपन्यास से बाहर नहीं हैं, विभिन्न घटनाओं से उठा लिये गये हैं। निर्देशक ने यदि कुछ प्रसंगों को छोड़ दिया है, तो एक स्तर पर इससे फिल्म ही ज्यादा सशक्त होकर उभरी है। इस प्रकार उपन्यास की सूक्ष्म दृष्टि निस्सन्देह फिल्म में आकर और फलीभूत हुई है, उसमें किसी तरह की गिरावट नहीं आई है।

1931 ई० में प्रकाशित प्रेचन्द्र के उपन्यास 'गबन' पर निर्देशक ऋषिकेश मुखर्जी ने सन् 1966 ई० में 'गबन' फिल्म का निर्माण किया। इस फिल्म में निर्देशक ने उपन्यास के बहुत से प्रसंग व घटनाओं का विवरण नहीं दिया है, परन्तु उपन्यास के मूल कथ्य को ही फिल्म का आधार बनाया है। उपन्यास के जो प्रसंग फिल्म में नहीं हैं, उसके बावजूद भी फिल्म अधूरी नहीं लगती है, ऐसा लगता है मानों निर्देशक ने समूचे उपन्यास में से प्रमुख प्रसंगों को छाँटकर फिल्म में क्रमानुसार रखा तो है, परन्तु कई प्रसंगों के चयन में फिल्म माध्यम को ध्यान में रखते हुए अपनी स्वतंत्रता का उपयोग किया है। इस प्रकार निर्देशक ने उपन्यास के प्रसंगों में थोड़ा बहुत परिवर्तन-परिक्थन के साथ भी उसे इस प्रकार चित्र दृश्य बिम्बों के माध्यम से हमारे सम्मुख प्रस्तुत किया है जिससे उपन्यास का मूल सन्देश और जीवंत होकर जनमानस के सामने आता है।

इस प्रकार हम देखते हैं कि वर्तमान समय में साहित्य की ही तरह सिनेमा भी समाज का दर्पण बनता जा रहा है। समाज के हर वर्ग पर सिनेमा का प्रभाव स्पष्ट रूप से देखा जा सकता है। आज के समय में सिनेमा से साहित्य को जोड़कर जो प्रयोग हो रहे हैं उनमें नई सम्भावनाओं के द्वार भी खुल रहे हैं तथा आम जनता साहित्यिक कृतियों पर आधारित सिनेमा को स्वीकार कर रही है। इसका स्पष्ट प्रमाण बड़े नगरों व महानगरों में सिनेमाघरों में प्रतिदिन हजारों की भीड़ इस माध्यम की लोकप्रियता का स्पष्ट प्रमाण है।

सन्दर्भ :

1. पाण्डेय, मैनेजर. साहित्य का समाजशास्त्र. तृतीय संस्करण. पृ०सं० 40
2. मित्तल, महेन्द्र. भारतीय चलचित्र. पृ०सं० 432
3. भारद्वाज, विनोद. समाज और सिनेमा. पृ०सं० 65
4. यादव, राजेन्द्र. सारा आकाश (उपन्यास और फिल्म के व्यक्तिगत संस्करण सहित). पृ०सं०
5. मल्ल पारख, जवरी. लोकप्रिय सिनेमा और सामाजिक यथार्थ

CONTRIBUTORS

- Ajay Pratap Yadav, Assistant Professor, Department of Commerce, Shaheed Bhagat Singh Evening College, University of Delhi, Delhi.
- Awadhesh Kumar Tiwari, Assistant Professor, Department of Commerce, CMP Degree College Collage, University of Allahabad, Allahabad.
- Gargi Chatterjee, Post Doctoral Fellow, Department of A.I.H.C & Archaeology, Banaras Hindu University, Varanasi
- Harikesh Singh, Vice Chancellor, Jai Prakash University, Chapra, Saran-Bihar
- Neha Dubey, Assistant Professor, Department of English, Maulana Mazharul Haque Arabic and Persian University, Patna
- Siddhartha Biswas, Associate Professor, Department of English, University of Calcutta, Kolkata.
- Swtantra Kumar Singh, Research Scholar, Department of A.I.H.C & Archaeology, Banaras Hindu University, Varanasi.
- Vishakha Shukla, Assistant Professor, Department of Education, Sampurnanand Sanskrit Vishwavidyalay, Varanasi.
- अनामिका यादव, शोधच्छात्रा, हिन्दी विभाग, कला संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी.
- आशीष कुमार, अतिथि प्राध्यापक, संस्कृत विभाग, वसन्त महिला महाविद्यालय, राजघाट, वाराणसी.
- दिव्या त्रिपाठी, शोधच्छात्रा, हिन्दी विभाग, कला संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी.

ABOUT THE COLLEGE

Vasanta College for Women is one of the oldest colleges (Estd. 1913) of Varanasi, admitted to the privileges of Banaras Hindu University and runs under the aegis of Krishnamurti Foundation India, a world renowned foundation devoted to the cause of education. The college is recognized under Section 2(f) and 12 (B) of the UGC Act, 1956.

The college solemnizes the confluence of visionary ideals and objectives of thinkers like Dr. Annie Basant, Shri Jiddu Krishnamurti and Bharat Ratna Pt. Madan Mohan Malviya Ji. The college aims to promote value based education in order to develop overall growth of personality and ready to face the new challenges of life while discharging the responsibilities as noble citizens.

The college incessantly serves the students with the knowledge of Arts, Social Sciences, Education and Commerce along with proper emphasis on Indian culture, literature (UG, PG, Ph.D and Diploma Courses) and follows the Academic Calendar of Banaras Hindu University.