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Editor

P J Vincent



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FOREWORD

Government Arts & Science College, has a prestigious tradition to its credit. The college, which started in the year, 1964 has now 1500 odd students and 85 faculty members. Among the twelve departments, five have post-graduate courses and one has a Research Centre. The history of the college bears an admirable academic record. Nineteen teachers have doctorate degree and another twenty six have M.Phil. The college was accredited by NAAC with B++ grade in 2004 and is now moving to the stage of re-accreditation.

The idea of publishing a Research Journal was sprouted in the early months of 2005, thanks to the will and efforts of Dr. Pavor Sasheendran, the then Vice Principal and Head of the Department of Hindi. The Journal would have been realized last year, but for the hectic activities of the year. Dr. Pavor retired last year but we owe much to him for publishing it even at this time.

I feel very confident, hopeful and proud that we have such a group of young, creative and hardworking team to make this journal our very breath. I express my gratitude to all those hands and hearts to make this Research Journal a reality.

Prof. M Abrurahiman
Principal

EDITORIAL

Government Arts & Science College, Calicut is entering into the arena of knowledge production by starting a 'Research Journal'. The teachers and research scholars of our college can use it as a medium to impart their research findings to the academic community. The journal intends to support research oriented works and to provide space for critical thinking. In the era of globalisation, development requires a strong knowledge base. The journal aims at creating intellectual support-base to developmental process by providing an account and assessment of recent trends in various disciplines.

The contributors of this volume come from different disciplines and ideological positions. The scientist, the historian, the social scientist, the literary critic and the area specialist have all presented their points of view in this volume. Thirteen articles belonging to various faculties are included in this issue.

Prof. M Abdurahiman in his article, 'Relativity of Truth', lays open before us how Pirandello works with his conception of relativity of truth- truth exists not absolutely, but as the product of the individual mind - in three of his plays. It also delves into Pirandello's favourite theme of 'mask and face' and 'role-playing'.

Dr. J Prasad probes into the regulatory and intuitive mind and its illumined experience that produced highly enigmatic and elegant thoughts in his article, 'The Concept of Prathibha in RgVeda'. He explores the origin and evolution of the concept of Prathibha in RgVeda.

In the article 'Post-colonialism and Translation', Dr. M Jothiraj traces the post-colonial views on translation. He argues that the newly emerged branch 'translation studies' has been making rapid strides for the last three decades and has become more or less a site for many a discourse. He explains the impact of post-colonialism on translation.

'Rural Upliftment: the SIS/DMRT Model' by Dr. V Jyothirmani is a study on the significance of the social works of SIS in Malabar. She points out that SIS addressed the question of rural poverty so effectively and that their work became a model for subsequent humanitarian and social work in the rural Malabar.

Dr. P J Vincent in his paper, 'Zionist Marxist Connection: The Evolution of Labour Zionist Ideology' explores the influence of Marxism on political Zionism. The study shows that how the synchronism of Marxist-Zionist ideology had materialised in Labour Zionism.

In the article, 'Description of a New Species of the Genus *Papillacarus*', Dr. Alphonsa Xavier studies a new species of an oribatid mite, *Papillacarus Elongatus* sp. nov. from Kerala, India. She explains how the new species differs from other known species.

Dr. A Rajan Nambiar in his small article titled 'Solution of Different Equations Associates with One-Dimensional Maps' explores the connection between chaotic maps and its equivalent differential equation. The study shows that the series expansion of the function when truncated show different characterisations than the function itself. Interestingly, he points out that when the terms in the series tends to infinity instead of approaching the function, it behave entirely differently.

Dr. Jayasree in her article titled 'Synthesis and Sapectral Characterization of Copper(I) Complexes of 1,3-Dihydro-4,5 Di (2-Hydroxyphenyl) Imidazolin-2-Thione' explains the synthesis and structural characterisation of co-ordination compounds of a biologically active 'Imidazoline-5-one'. She has done the structural characterisation by conductivity measurments, elemental analysis, IR and UV-VIS spectroscopic studies.

Dr. Girija, presents the literary concept of Jnanapeedam lauriate Mahadevi Varma in her article entitled *Mahadevi ki Sahityik Avadharanayem*. For Mahadevi Varma literary works must be life-oriented and committed to society. The author critically analyses and presents in world view of Mahadevi Varma.

Rajani Gandha Ke Phool Mein Nari Vimarsh by Dr. V K Subramanian is a critical appraisal of the question of women empowerment in the modern context. The study is based on the story named 'Rajani Gandha Ke Phool' written by Jithendra Bhatia.

The paper titled 'The Relevance of Premchand as a Writer', by Dr. Ambika Devi is a study on the importance of Premchand's works in the present context. The writings of Premchand represent the real life of peasants and poor. The author points out that Premchand's orientation towards the plight of peasants and labouring masses gave him the name 'Adarshonmukh Yadharthavad'.

The importance of mangroves to coastal ecosystem is the central theme of the article of Dr. Johny Joseph. The study reveals the biodiversity of mangroves of some estuaries of Malabar coast. He makes it clear that the protection of mangroves is so essential for the conservation of biodiversity and very sensitive estuaries ecosystem.

In his article '*Narivadi Darsan*', Dr. Pavoov Sasheendran sets out a frame-work which helps us to understand the feminist perspective. His central task is to explore the question of gender in contemporary social life. To explain how faminism challenges the exclusive universality of male subject.

Dr. M K Ajithakumari observes that the balance of our social system depends on the co-operation of man and woman in every walks of life in her article titled '*Hindi Natak Or Nari Vimarsh*'. She probes into the nature of woman representation in Hindi dramas.

In putting together this work, I have benefited from help and inspiration from a large number of colleagues and friends. I am grateful for the support, advice and affectionate encouragement of Prof. M. Abdurahiman, Principal of Govt. Arts & Science College. Thanks are due to Dr. Alphonsa Xavier, Vice-principal and Head of the Dept. of Zoology for her valuable guidance all along the way.

Finally at a more personal level I record my sincere gratitude to the members of the Editorial Board for their involvement in compiling this volume.

October 2007

- P J Vincent

RELATIVITY OF TRUTH: A RECURRING THEME IN PIRANDELLO'S WORK

Prof. M Abdurahiman*

Pirandellian drama is often compared to a symphony, stating and restating, embellishing and varying a single theme. All of his plays reflect the artist's nearly obsessive preoccupation with the relationship between reality and illusion. Sometimes it may be with respect to the philosophical conception of the relativity of truth or the fluid and multiple nature of the personality. At other times it may be the persistent division between life and art. In his rendering of the multiplicity of identity he repeatedly distinguishes between the 'mask' which all of us assume and the 'face' which constantly remains veiled. In his inquiry into the relativity of truth he constructs and demolishes layers of illusions, probing into the multiple perceptions and identities of his characters and yet to conceal the 'naked mask'. This paper is an attempt to look into Pirandello's treatment of the concept of relativity of truth with special reference to three of his plays – *Right You Are (If You Think So!)*, *To Clothe the Naked* and *Six Characters in Search of an Author*.

Pirandello believed that each person constructs his personality out of the various types of roles he is asked to play, but that no one of these is the entire person. Each is like a separate mask put on for an occasion. Thus true facts about any subject cannot be established. In other words, truth exists not absolutely, but merely as a product of the individual mind. This concept of truth is powerfully expressed in his play, *Right You Are (If You Think So!)*.

Prof. M Abdurahiman, Principal Govt. Arts & Science College, Calicut

OCTOBER, 2007

Signora Ponza, the Perfect's new secretary makes his wife and mother-in-law live in two separate houses and refuses to let them meet each other. The whole townsfolk seethes with curiosity and at last makes the two speak. Signora Ponza says that Signora Frola is mad and that her madness consists in believing that he is forbidding her to see her daughter, who he says, died in the earthquake some years before. Signora Frola's version is that Ponza is mad and is under the delusion that his wife had died. He cannot recognize her and believes that she is his second wife. Both the husband and the mother-in-law uphold their case with lucid reasons and the townsfolk do not know how to find out the truth. The earthquake has destroyed the documents which could have given the proof. Finally they call up the wife but their curiosity remains unsatisfied. The play ends with her words : "I am the daughter of Signora Frola and the second wife of Signora Ponza. As for myself, I am nobody."¹

Pirandello called this play a parable. It is through Laudisi, a mouthpiece character that he satirises those people who consider truth a ready made object. Laudisi, makes several attempts to persuade others to accept whatever illusions their beliefs may offer and not to proceed in their search for an absolute. He has a dual function. His constant presence on the stage reminds us of the irony of this quest for absolute truth, while to the townsfolk, he is the embodiment of their own doubts which must be overcome. However, it is through his occasional comments and outbursts of laughter at key moments that he acts as the mouthpiece of the author.² "Reality for me lies in the minds of those two, and I can only hope to penetrate to that reality through what they tell me about themselves"(p.195), he tells others. Once he even demonstrates his point by asking Mr. and Mrs. Sireilli to touch him and feel how he appeared differently to them. He tells Sireilli :

You have no doubt whatsoever that it is me. You are touching. But please, I beg you, don't tell your husband, or my sister, or my niecehow I appear to you, because all four of them will immediately tell you that you are quite mistaken. Whereas in reality you are not mistaken at all because actually I am as you see me. But Mrs. Sireilli, that in no way alters the fact that I am really what I seem to be your husband, or to my sister (p.171).

The play ends with Laudisi's final commend and laughter, "And that, ladies and gentlemen, is the voice of the truth. Are you happy now?" (p.234).

This play brings to our mind that immortal film, 'Rashomon' by the Japanese filmmaker Akira Kurosawa.³ We have the most brilliant manifestation of the theme of relativity of truth in this film. 'Rashomon' also probes into the inherent truth that lies under the veil of individual interpretations. The

conclusion Kurasova arrives at is the same as that of Pirandello- -truth is deeply related to the interpretation and that it should be approached through any one of viewpoints, coloured by individual vision. Kurasova makes no authorial interference and leaves the different versions for the audience to judge. To Pirandello, however, illusion is not only a competing force simultaneously reflecting and contradicting reality, it is a necessity. It constitutes the only reality mankind is capable of perceiving.

Pirandello again takes up the question of the impossibility of determining a single truthful version of a story in *To Clothe the Naked*. The protagonist is one of the most memorable female figures of Pirandello, Ersilia Drei, a pathetic but tough character, struggling for survival in a world that has no pity for her. She has been found half dead in a park, after an attempt at suicide. She tells a journalist that she had taken poison because she was sacked from her post in a consul's house in Smyrna by his jealous wife and also because her fiancé a naval officer deserted her for another woman. Her life is saved and when she emerges from the hospital she discovers that she had become the sensation of the moment in Rome. An elderly novelist takes her home with the intention of turning her story into a novel. But with the arrival of the journalist on the scene, the details she gave earlier about the circumstances that led her to attempt suicide are questioned. It has been revealed that she was dismissed from her job after the accidental death of the Consul's baby daughter. She was also having an illicit affair with the Consul. The Journalist who was in trouble for publishing her story has come to see whether she is willing to change her story and help him out. Thus by the end of the first act itself the idea of multi-faceted truth is established as a dominant motif.

When her former lover offers to marry her to make amends for what he had done to her, she tries to avoid him by arousing his disgust, telling him about her prostitution. But when he insists on claiming his responsibility for her plight she drops all pretence and confesses that what she said was false and it was not his fault. In the scene between Ersilia and the Consul we understand that they were lovers and the child had fallen to her death while they were together. But the versions of both about their affair still vary. The Consul accuses her of being a whore and a liar but at last acknowledges his passionate need for her. This is more than she can bear and she asks him to get out. Finally, hounded on all sides by the two men she once loved, who are unable to listen to her and insist on imposing their own version of events, and hounded also by society in general, Ersilia takes poison again. This time she succeeds. In her final speech she explains why she polished the facts of her life, leaving out certain details and elaborating others. All she wanted, she claims, was a garment to dress up decently at the point of death, because that garment was

denied her in life. The myth of being a loved and abandoned fiance was just such a garment. She used it to cover the nakedness of her existence. Now, the details of her past being made public, she sees all hope of covering gone :

Go away now. Let me die in silence, naked. Go away. Surely now I can say that I don't want to see anyone or listen to anyone. Go away, and you, go and tell your wife, you, go and tell your fiance that the dead woman – yes look at me – couldn't even clothe herself.⁴

In the last part of *Right You are (If You Think So!)* Signora Ponza says about her husband and her mother, "their misfortune is such that it [truth] could remain concealed from the world, for it could be too heavy to bear if it was not hidden by the merciful veil with which pity has covered it" (p.233). It is just because this veil has been torn away the tragedy arises in *To Clothe the Naked*.

However, in this play, the audience, like the other characters in the play, are not left completely perplexed. In spite of the different versions of truth, we are led to conclusions. Ersilia Drei takes our sympathy. Although she dies naked, bereft of all the illusions of love with which she had tried to mask the sadness of her life, we feel that she dies with immense dignity. We find in her a victim of the vicissitudes of life; the victim of two shallow, power seeking men and a victim of even the writer and the press.

Six Characters in Search of an Author is the most powerful visualization of the theme of the relativity of truth. The version of the Father presenting himself as a man motivated by love for Mother and her children and by his morality is contrasted by the version of the stepdaughter. According to her Father is a moral coward and a disgusting human being, a man who followed her secretly to school as a child and who finally came face to face with her as a client at Madam Pac's brothel. The love and affection shown by the mother is never reciprocated by the son. The Father and stepdaughter are dissatisfied with the setting and the actors' false attempt to recreate reality. When the actors try to act the same scene played by the characters the latter cannot contain their laughter seeing the poor imitation. The stepdaughter insists that they should use the words actually spoken. To the Manager "truth" is to be accepted only in terms of theatrical experience, "Truth upto a certain point and no further" (p.579). The stepdaughter angrily retorts "what you want to do is to piece together a little romantic sentiment scene out of my disgust, out of all reasons, each more cruel and viler than the other, why I am what I am"⁵ (p.580). The mother also insists on "truth" and confuses the Manager by maintaining that their story is still taking place. "It happens all the time. My

torment is not a pretended one" (p.581). At the end of the play when the little girl drowns and the boy shoots himself some of the actors claim the whole thing as a pretence. The Father immediately exclaims: "Pretence? Reality, Sir, reality" Some time earlier the Father claims that he and the other characters are truer and more real than the actors. He explains that the reality of the actors change from one day to another, but their reality cannot change:

It can't be other than what it is, because it is already fixed forever. It is terrible ours is an immutable reality which should make you shudder when you approach us. If you are really conscious of the fact that your reality is a mere transitory and fleeting illusion (p.584).

Thus through the play one is not free from the confusion whether the characters or actors who are real.

In some of his short stories also Pirandello treats the same theme. "What makes life is the reality which you give to it" – This is what he tells us in "La Camera in Attesa." Three sisters and their widowed mother have been awaiting for some years the return of their brother and son Cesarino who is considered to be dead. They keep his room ready for him. Every morning the water in the bottle is changed, the bed is remade and once a week the old clock is wound up. At first the neighbours were greatly moved by this case but little by little their pity cooled and changed to irritation. But the neighbours forget the fact that life only consists in the reality that we give to it. Thus the life that Cesarino continues to have for his mother and sisters may be sufficient for them. Time is fixed immutable if it were not for Claretta, Cesarino's betrothed who used to visit them daily at first, but gradually makes it rare. It is a point of great tragedy to the mother to hear that Claretta is getting married. But never do the four women free themselves from the illusion they create. The mother lies dying; the three daughters look at her with sad envy. She will be soon able to meet her son. The mother though she knows for certain that she will find her son over there, feels a great pity for her daughter and whispers asking them to tell his son that she had waited for him so long. In another story, *The Pensioner's Memory* Pirandello takes the same idea where the former left out and suggests that even if the mother and sisters had been present at the death of Cesarino and had watched his coffin being lowered into the grave, like the mother in *Life I Gave You* they would not feel that he had departed for ever.⁶

The concept of the reality of the truth is nothing new to literature. In fact, the idea does not differ much from the attitude of Don Quixote. Don Quixote was possessed of such a faith that he could dissolve all the exterior hostile

world and create another word in accordance with his beautiful and extravagant fancies. He sees giants whereas Sancho only sees windmills. How can we say that Don Quixote is raving and Sancho is telling and truth? The giants which Quixote sees are as real to him as the windmills are to Sancho.

What must be the provocation for Pirandello's constant diving into this theme? We know that Pirandello's life was one of perpetual torments, because of his wife's derangement and hysterical jealousies. Isolating himself from people and enduring her mad fury with patience Pirandello treated her with utmost care and concern. This was the Pirandello on the surface. There must unquestionably be a violent undercurrent in the depth of his mind that threw him into his preoccupation with the grotesque illusion, madness and relativity of truth.

Pirandello's particular vision of the denial of an ideal of absolute truth brings him to a kind of philosophical theory of the relativity of things. 'Relativity' described, for Pirandello, a mode of awareness that basically refuses to accept the possibility of an exact definition of an experience. It is because not only the perceiver and perceived, but even the means by which such perception is rendered are constantly changing. Beneath this sense of fundamental impossibility is a strong awareness of inter-relationships. Many critics have pointed out parallels between Pirandello's relativism and the vision of world exposed by Einstein's theory of relativity. Frederick May describes Pirandello as the exact interpreter of a world deriving its main acceptances from Einstein and from Freud. Martin Esslin, who considered Pirandello to have exerted a stronger and far more active influence on the modern dramatists than Shaw, Ibsen, and Strindberg argued that both Pirandello and Einstein have been responsible for a revolution in man's attitude to the world. His comments on Pirandello seem to be fitting conclusion to this account:

Pirandello, more than any other playwright, has been responsible for a revolution in man's attitude to the world, in its way as significant as the revolution caused by Einstein's discovery of the concept of relativity. Luigi Pirandello has transformed our whole concept of reality in human relations.⁷

Notes

1. *Right You are (If You Think So!)* ed. E. Martin Brown (Penguin Books) p.233. All further reference to the text of the play are from the same book.
2. Laudidi's bursts of laughter occur five times in the play. All three acts end with his laughter. The other two occasions are similar breakpoints in the play.
3. Akira Kurasova's well known classic 'Rashmon' was produced in 1950

4. *To Clothe the Naked and Two other Plays*, tr. & ed. By William Murray, New York, 1962 (p.79).
5. Reference to the text of the play are from "Six Characters in Search of an Author" A Treasury of the Theater, ed. J. Gassner, tr.E.Stover, rev.ed.vol.2, New York, 1951.
6. In the play, *The life I Gave You*, Pirandello tells a similar story of a mother who is unable to accept the reality of her son's death and keeps insisting that he is still alive for her. Dreams are life to her. However, realisation comes to her at the end of the play that her role as mother is over.
7. *New York Times* (25 June, 1967).

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2. *Naked Masks*, ed. Bentley E, New York, 1952.
3. *To Clothe the Naked and Two other Plays*, ed. Murray W, New York, 1962.
4. Starkie Walter, Luigi Pirandello, Unvy. Of California Press, Berkeley and Los Angels, 1967.
5. Bassnett Mc Guire Susan, *Luigi Pirandello*, Macmillan, London, 1983.

THE CONCEPT OF PRATHIBHA IN RG VEDA

J Prasad*

Veda is the earliest literature of India. It is difficult to say when the Vedas came into existence. It was generally supposed that either they were taught by god to sages or were themselves revealed to the sages who were the 'seers' of hymns.

Rg Veda is amine of Gold as well as a veritable mine of information. The Vedas are not only the fountainhead of Indian Philosophy, but of all Indian art, poetry and literature. Religion, History, Methodology, Philosophy, Culture all stand reflected here and efforts have been made to study the Rg Veda from all these different point of view. It has also struck its readers as a literary composition and efforts have been made to study the rhetorical elements also in it.

According to Sri. Aurobindo,¹ the early mind of India in the magnificent youth of the nation, when a fathomless spiritual insight was at work, a suitable intuitive vision and a deep, clear and greatly outlined intellectual and ethical thinking and heroic action and creation which founded and traced the plan and made the permanent structure of her unique culture and civilization, is represented by four of the supreme productions of her genius, the Veda, the Upanishads and the two epics *Ramayana* and *Mahabharatha*.

The Veda² in the creation of an early intuitive and symbolical mentality to which the later mind of man, strongly intellectualized and governed on the one side by reasoning idea and abstract conception. The Upanishads are the cre-

Dr. J Prasad, Dept. of Sanskrit, Govt. Arts & Science College, Calicut

ation of a revelatory and intuitive mind and its illumined experience, and all their substance, structure, phrase imagery, movement are determined by and stamped with this original character. The Vedic poets are the masters of a consummate technique. They did not look on themselves as a sort of superior medicine men and makers of hymn and incantation to a robust and barbarious tribe, but as seers and thinkers (rsi and dhira) Veda is a book of knowledge, a revelation, a great utterance of eternal and impersonal truth as it had been seen and heard in the inner experience of inspired and semi-divine thinkers.

The Indian theorists are well aware of the resemblance between a poet and a visionary sage. The poet is like the rsi who brings through the power of his vision and past and future into the present. It is said that the Rg Vedic Suktas have been 'produced.'³ Traditionally speaking these Suktas have been 'seen' by their seers. The Sukta has its own 'Rsi' since he has 'seen' the piece. 'Rsir Dar'Sanat' is what the tradition asserts.

The term 'Rsi'-'Seer' is in a similar way given to Gods.⁴ A rsi obviously is the functionary who centers into contact with divinity. He has an insight in the mature of God's greatness. He associates with Gods. He may address them, honour or praise them and invoke their aid and favour. Sometimes they are concerned with the performance of rites. In Rg Veda, a famous 'rsi' is described as 'devaja devajutah' (R.V. III 53,9) born of incited or inspired by the Gods.

'Agni' is compared to human rsi and that he utters ritual exclamation (Rv 1,66.4). Indra is called the inspired rsi of martus (RV V.29.1). A rsi is called Vipra. Rsir vipro vicaksanath.⁵ (RV IV 26.1). The power of a rsi is elucidated by the phrase 'yah sahasra sanoti' (RV X 80,4). According to the ancients, the word rsi is to be explained in connection with this functionary's faculty of 'seeing': rsir dar'sanat, stoman dadar'sa (Aupamanyava in Nirukta,2,11). The concept of rsi has all along been taken to include ideas related to poetic and prophetic vision, supersensual knowledge, righteousness and ecstasy. On account of these views of rsiship, Yaska believed in the 'apauruseyatvam' of Veda: ie, its non human or super human origin. In *Arthasamgraha*. Laugaksibhaskara⁶ ascertains the idea while discussing about the Veda. He says 'Atha ko veda iti ceducyate Apauruseyam vakyam vedah' which means - Now, if it be asked 'what is veda'? It is declared, 'The Veda is the sentence not produced by man'. Man is essentially fallible, but whatever is divine is, by definition, infallible. Thus argues the 'Apauruseyavada' (the contention of non human origin) in connection with these pieces.

Logically speaking the Apauruseya view will have to be discarded, or atleast modified. Because, the RgVedic⁷ seers themselves quite often speak of

their three generations – the ancients, those of the middle period and the moderns: the praktanah, madyamah and nutanah. Further they appear to suggest that the art of composing pieces has been taught to the son by the father and that these seers are anxious to preserve this paternal pattern and that they appear to take pride in doing so. They imitate freely the models before them. The repetitions may be the result of their conversation. Their pride and happiness in the act of creation as well as their satisfaction at their loyalty to the set pattern are both to be prominently seen in a piece.

It is also to be noticed from the repetitions to be found in the composition of a seer that he tries to follow the family pattern and also the pattern set by the poets outside his family. These two patterns – family pattern and professional pattern – are the formative influences for a RgVedic seer. This would simply be a very conscious effort on the part of the seer and than the apauruseya view will have to be discarded or at least modified.

After a closer study of RgVedic hymns Mainkar points out the existence of smaller schools among seers. He adds that a seer desirous of composing a new ritualistic sukta would go to another ritualistic composition as a seer wanting to compose a somasukta would go to the somasukthas. A seer would appear to proclaim to us his school through his imitations and relations with the other suktas in the Rg Veda.

Rg Veda is a deliberate composition of the poets who style themselves in their compositions poets, singers, praisers, kavi, jarat, grnana and so on. So it is clear that when the Rg Veda was being composed a tribe of poets with their different 'schools' had come into existence.

(i) Craft Theory

If we go through the vedic texts, we could not see the word 'Pratiba' as such. At the same time are so many words used with regard to the meaning of pratiba. They are Kavi, Vipra, Agni, Soma, Usas, Saraswathi, Vak, Taks, Suvrkti, Susamaptih, prajna, prajananam, cetah, dhrtih, jyotih rsi, manah, buddhi, dhih, dhira and so on. Among them we can see the terms such as dhih, dhira, etc have been intentionally used by the Vedic poets in most of the hymns. So also in the Upanisads, we can see the terms dhih or dhiyah were used in so many hymns.

Institution⁹ and craftsmanship are regarded as complementary to each other as two sides of the same coin. The view of poet as a conscious maker appears as early as in the Rgveda. Many poets in the Rgveda touch upon the aspects of creation in their hymns. One poet likens his work to 'a car wrought

and put together by a deft craftsman.¹⁰ Another poet likens his composition to fair and well woven garments.¹¹ Another poet compares his well decked hymn to a bride adorned for her lover.

Literary craftsmanship is recognized to be as important as inspiration. The collaboration of perfect technique and perfect inspiration is needed to produce the perfect and complete genius. In literature painstaking process of selecting the proper words and their arrangement with coalescence has invited the comparison of creation with the art of garland making. According to Bhamaha one should be careful in composing words in poetry just like a garland-maker who make the garland after proper scrutiny, making pronouncements like this, 'this fragrant flower acceptable, this plain one is not good, this one would look pretty good if included; this is the proper place of this.'¹²

In 'Sukia Yajurveda, we can see the theory of craftsmanship.

'As an expert artisan constructs a chariot, so I have compared this hymn for thee, O Agni'¹³ At the popular level craftsmanship creates fine poetic riddles like this. At a higher level of poetic creation it creates poetic tissues enriched with simile and metaphors. In the Yajurveda, a tree in full of bloom, emitting fragrance to the breeze which carries it in all directions, is used as a simile to describe the nobleman doing good actions, the fame of which spreads far and wide. Here a concrete image is used to bring out an abstract quality. But poetic creativity soon becomes mature enough to make bold uses of abstractions. 'Pure thought was the pillow of her cough, clear sight was unquench of her eyes. Her jewellery was sky and earth, when surya went to her husband.'¹⁴ When the poetic creation reaches this level, we are dealing with a very mature sensibility.

Gauriviti 'saktya,¹⁵ a poet from the Atri stovk, observes at the close of his sukta (V 29, 15) in honour of Indra with a view to persuading Indra to accept and rejoice in his new creation.

*"indra brahma kriyamana jusasva
yate ' savistha havya akarma |
Vastreva bhadrā sukṛta vasuya
Ratham na dhiraḥ svapa ataksam |,|"*

Here the words 'navyam', bhadrā, sukṛta, svapa ataksam, kriyamana are significant for not only do they suggest the qualities of a good song that lays claim to its acceptance but they also clearly suggest that the poet has produced his song as a carpenter produces a chariot or a weaver produces an excellent and auspicious garment.

A fine poetical composition is like a fine piece of cloth, hence the ideas of the 'tantu' and the 'etu' Sayana illustrates the 'tantus' as the metres and the 'otus' can be understood as words. Tradition, reflection and of inspiration together make the poet capable of composing a fine song.

Perucchepa Daivodasi agrees with Gauriviti 'Saktya and observes;

*"imam te vacam vasuyanta ayave
ratham na dhirah svapa ataksisuh |
'Subhanto jenyam yatha vajesu
Vipra vojnam" ||* ¹⁶

Here the idea of composing a song is compared to a carpenter fashioning out a chariot. Another sweet idea occurs in 'sumbhanto jenyam yatha' like decorating with effort a war horse. Here the poet has stated his simile in such a way that it illumines both the ideas, the decoration of a song the decoration of Indra. The concept of 'alamkarana' is here very clearly referred to.

It is noted that the Rgvedic poets are fond of using the word 'suvrkti' in the sense of "well cut and excellently finished" which sayana seems to have in his mind when he renders it as 'susamaptih'. Sayana's other renderings of this word are also significant such as 'sobhana stutih' and 'Sobhanavarjakam stotram'. There is no wonder that the Rgvedic poets have developed the 'craft theory' of poetry, in such a society that was developed to crafts. It was only later by subtle developments the 'aesthetic theory' gains ground and the 'craft theory' goes into background.

T.S. Eliot¹⁷ described poet as concentrating upon a task, which is a task in the same sense as the making of an engine or the turning of a jug or a table leg.' One may refer in this context to the views of Plato.¹⁸ and Aristotle both of whom held the craft theory in the context of poetry. In this view, we can say the poet is like a skilled cobbler, a carpenter and a weaver. The craftsman is deliberately working and is conscious of the excellence of his artifact. Further this finished products, the artifact has a purpose to serve, an end to achieve and this purpose in the context of the Rgvedic poets appear to have been primarily the winning of the favours of the gods and through them all the good things in life, all that is auspicious "Sobhana", hence Sayanas rendering of 'suvrkti' an excellently executed song as 'sobhanavarjakam' is significant, because it refers to the purpose of the artifact. The craft theory refers to the technical skill and it is significant that philologocally the word 'taks' which the Rgvedic poets use in this context has something to do with the word 'technique'. Technique is necessary for the material nourishment of all art. The genius who has never studied the technique of his art cannot produce a good work. Skill alone is not

enough, creative illumination is also needed. The element indicated in taks or suvrkti relally stands for 'kavivvyapara' of the later times.

Mainkar has done a detailed analysis of the different views of Rgvedic families. He says that, there are only two families, popularly taken as having a very kleen rivalry, bitter enmity between them, as tradition asserts namely the families of Visvamitra and Vasistha. The Visvamitra poet takes pride in the greatness of the poetry of his family and he affirms - -

*Divā 'scida purvya jayamanavijagrūvir
Vidathe 'sasyamana |
Bhadra vastrany arjuna vasana
Seyamasme sanaja pitrya dhīh ||*

(RV. III 39, 2)

and tells us that the paternal poetry of Visvamitras is brilliant, holy, auspicious of great antiquity. Vasisthas too affirm of their songs - -

*Suryasyeva vaksatho jyothiresam
Samudrasyeva mahimagabhirah |
Vatasyeva prajavo nanyena
Stomo vasistha anvetave vah ||*

These songs possessing the lusturen of the sun, the depth of the ocean and the movement of the wind are, indeed beyond imitation. The Rgvedic poets could speak with their god with a spirit of friendship and intimacy. They identified themselves with gods. For example here is a song of Vamadeva.¹⁹

*"Aham manurabhavam suryascaham
kaksivan rsirasmi Viprah" (IV 26).*

Here vamadeva speaks in a manner in which he identifies himself with his favourable diety Indra. Therefore there is no wonder if the later Vedanta teaching, the doctrine of 'oneness' looks upon the song for its support and vindication.

The Rgvedic poets were fully aware of the mystery language and the full possibilities of vak, speech.²⁰ Careful reading of the sukta of Brhaspati Angirasa (X.71) is indeed very illuminating in this context. The main purpose of language is to bestow names and to disclose the hidden essence of things. The wise have created this speech with the purest of thought and language that is brilliant and clean, establishes devine relationships and friendships. It is the knower only that speech reveals her fully beauty, just as a well ressed lady does to her husband.

*"Uta tvasmi tanvam visasre
Jayeva patye Usati suvasah" (X.71.4)*

At the same time the language uttered by dullards are undecorated and unfruitful - aphalam, apuspam.

The Rgvedic poets were aware of the phenomenon of speech and the process of literary creation. They have developed a concept of Muse of poetry in which different elements like vak, Saraswati, Divo Duhita and Suryasya Duhita were combined. They were in support of recognizing three elements in their poetic art, namely tradition, insoiration and craft.

Intution and RgVedic Gods

The gods²¹ are usually stated in Rgveda to be 33 in number, being divided into three groups of eleven distributed in earth, air and heaven. They are thte terrestrial deities are certain rivers that are personified and invoked in the Rg veda. The most important diety among them is Sarawati (VI 61, VII 95).

The Rg Vedic poets regarded Saraswati as the protector of the poetical thoughts and inspiration.²² But more significant are perhaps tha lines from Maddhucchandas Visvamitra where he invokes Saraswati - -

*Pavaka nah sarawati vajebhirva=jinivati
Yajnam vastu dhiyavasu
Codayitri sunrtanam cetanti sumatinam
Yajnam dadha sarasvati pracetayati ketuma
Dhiya visva vi rajati (RV. 1.3.10-12)*

Here saraswati is regarded as the inciter of all pleasant things, inspirer of all gracious thoughts, brighter of every pious thought. It may be noted that Dandin conceded that if one even thought deficient in creative faculty 'propitiate saraswati' with vast learning and constant practice, he can be 'graced' by the goddess with poetry. In Dhwanyaloka, Anandavardhana has intentionally used the term 'saraswati'²³ for 'bharati' or 'speech'.

The concept of the muse of poetryof the Rgvedic poets has three elements in itsupplied by the three deities - - surya and suryasya duhita, usas the Divo duhita and saraswatithe river. Poets have conceived the muse of poetry as lady and have preserved very happymemories of time passed under her influnce and the Rgvedic poets, therefore even at that early hour in man's civilization, have touched what may be appropriately called an archytypical pattern in hteir own concept of the use of poetry.

Rgvedic deities usas, the Suryasya Duhita and the Divo Duhita appear to be vitally connected with the art of the poet, they being often the inspirers of thoughts. Equally significant from Mainkar's point of view, is the identification of Suryasya duhita with 'Sradha' by sayana on the strength of a Brahmana text —

*"Sradha vai saryasya Duhita
Sradha hi enam punati."*

The Rgvedic²⁴ poets often speak of their having been awakened at the early hour of the Dawn of singing. In the hymns to usas, it is clear that her beauty inspires them to songs. The god soma who is clear-sighted and a giver of inspiration par excellence was able to help man to inspiration and an extraordinary faculty of sight because he was 'clear-sighted' himself. He is popularly known as wise and possessor of supernatural insight because he provided inspiration. Somah pavamanah is also called Vicaksana. This epithet which may be translated by 'clear-sighted', wise, experienced occurs in 9.12.4 in connection with Sukratuh Kavih, in 9.10.7 with rsir viprah, in 9.86.19 which calls him 'the bull of inspired thoughts' (Vrsa matinam). It is worthwhile to dwell for a moment in the term Viopra, which means priests or reciters. It accompanies noun such as rsi-'seer', kavi - 'inspired sage' also.

The Prominence of Dhih in RgVeda

The word Dhih is used several times in the sense of vision or intuition in RgVeda, Dhih²⁵ is one of those Vedic terms which denote not only a 'power concept' but also an empirical phenomenon. The Sanskrit noun 'dhih' is like vision closely associated with a verb expressing the idea of 'seeing'. It is this 'vision', which they attempt to give shape, to put into words, to develop into intelligible speech, to "translate" into stanzas and hymns of liturgical value. Grassman has used the term 'dhih' to convey the sense of 'vision'.

Saraswati is the goddess of inspiration. There is a close relation between dhih and saraswati.²⁶

*Maho arnah sarasvati
Pracetayati ketuna
Dhiya viswa virajati (R.V. 1.13.12)*

Saraswati is the mistress of all dhiyah'. There is evidence of saraswati's activity with regard to dhih.

"Sarasvati sadhayati dhiyam nan" (RV 2.3.8)

The dhiyahare considered as devine in character, as a divinity comparable to heaven and earth, water, mountains. Dhih belongs to power concepts which become manifest or re-appear before day break. The early morning was the exact time that was especially proper to the ,manifestation of 'visions.'²⁷ Very significantly, vamaana, in his kavyalankarasutravrtthi maintains that the ideal time for poetic composition is early morning.

*"Rasthriyamasturiyah kalah"*²⁸

which means - the time is the last or fourth quarter of night. It is a solitary place and at the time of early morning that the mind will be calm and peaceful.

In connection with the concern and activity of the Gods in regard to the dhih while being elaborated by the 'poet', some verbs are preferantly used: jinu, piv, av, sadh, etc. For example with regard to the combination 'dhiyam junvati' the inference seems warranted that it denotes, not the idea of generating or evoking 'visions', but that of 'resuscitating, arousing' the power of vision 'jinvati' means to add fresh power to something which exists already, to animate.'

Sayana regards 'dhiyam' as synonymous with 'Buddhism'²⁹ the central and the most characteristic sense of dhih is that may approximately be indicated by our 'vision.' The qualification 'Lord of dhih' was given to soma to characterize this devine power as being able or willing to dispense visions. It is well known fact that a god who is also believed to display that power or to place it at the disposal of worshippers. The god is clearly considered to be the proclaimer of thte dhih asnd then power whowields. As there is a lord or way-Pusan, a lord of speech-saraswati, a lord of heroic power-Indra, there appears also to exists a 'lord of vision' who is known as soma.

In connection with 'dhiyah', there is two-fold activity of god³⁰ revealing and stimulating. Dhih is the materialized vision, the hymns, prayers and recitations accompanying the ritual acts.

*Agnim indhanimanasa dhiyam saceta
Marthyah agnim idhe vivasvabhih* (RV 8.102.22)

The man who in the early morning kindles his sacrificial fire mentally should acquire, by way of vision, a flash of institution, the knowledge of the deeper sense of what he is doing. I have kindled the fire with the rays of matutinal light."

A 'dhih' is a 'hymn' a prayer; at the same time it has an unmistakable inherent power and specific function. The general awareness among the

Indian poetics³¹ is the creative intuitions in an innate gift characterizing the poetic genius. Dandin puts it succinctly when he asserts that *kavipratibha*, the poetic genius has a miraculous faculty inherited from the previous birth.

In Rg veda, Varuna is called *Kavitamah* (RV 5.85.6). Indra is the manifestation of power.³² The power to remove the consequences of evil deeds may also be inherent in a *dhih*. The *dhih* resulting as a 'vision' from contact with the 'invisible' was on the other hand believed to push out into the sphere of the divine beings whose aid is invoked by the *rsis* and so to enable the latter to come into touch with these powers. When *dhih* is attributed to gods they may also be considered able to obtain something by means of it. The *dhiyah* were also considered mighty weapons in the struggle for life. Which is implicitly compared, with regard to its swiftness to chariot drawn by divine horses, it is the swift 'mind' that conveys the *dhih* to gods. The *rsi dhi* is treated as an iron blade —

'codaye dhiyam ayaso na dharam'

Dhih helps the man through who knows how to receive, develop and pronounce it, it is effective and lead to success. Agni's activity with regard to *dhiyah* is described as 'help' or 'good offices'. Rgvedic poets pray Agni for the help of receiving the proper visionary guidance and in converting them into verses. According to Manu³³ "dhih is an entrée to the world of gods in order to compose hymns; he had received from Indra, who being a seer, had enhanced his potency by assuming the inventiveness of the gods. It is very significant to mention the famous Gayatri mantra in this regard.

*"Tat savitur Varenyam
bhargo devasya dhimahi
dhiyo nah prajodayat"*

— "That excellent glory of savitar, the god we meditate, that he may stimulate our prayers."

According to *kalluka*³⁴ and Raghavananda *dhih* means "Sastraditattva jnanam" which means 'knowledge of the true meaning of the authoritative works'. According to Medhatithi and Govindaraja it stands for "freedom from doubts and errors. At the same time Hemachandra discusses the various aspects of *dhih* in a very detailed way:

*"Susrusa' sravanam caiva
grahanam dharanam tatha
Uhapoho 'rthavijnanam
Tattvajnanam ca dhigunah"*

Which means "the characteristic properties of dhih are the desire to here and the hearing (of instruction) perception and apprehension of the instruction and the ability to keep it in remembrance, consideration and arguing, comprehension of the meaning and insight into truth." The great commentator Mallinatha while illustrating the qualities of Raghu quote this poem.³⁵ The concept of dhi-Sphutata discussed in the Ramanuj school of thought is "clearness of insight or awareness."

According to the Rgvedic poets, the god who will make the 'dhiyah' effective may be expected to be 'omni-scent' because a dhih is a flash of divine omniscience refers to an unlimited command of practical useful knowledge of ability and resourcefulness. Thus the Rgveda gives us a tolerably clear picture of the character of a dhih and of its various stages of development.

In Atharvaveda also dhih is used in connection with artisans.³⁶

*Yaste parumsi samdadhau
Rathasyeva rbhur dhiya" (10.1.8)*

— "He who put together your joints, as a skilful artisan (those) of a chariot with 'vision'."

The term dhih enables us to penetrate into the world of unseen. In *Sariraka Upanisad* manah, dhih and buddhi are put on a par with the kar-mendriyani and the pranah in *Brhadaranyaka Upanisad* the term manah is described as —

*"Manasa hy eva pa'syati manasa srnoti,
kamah samkalpo vicikitsa sraddha - -
'Sraddha, dhrtir, adhitir, hrora, bhir
ity etat sarvam manah eva" (1.5.3).*

It is with the 'mind' that one sees and hears, desires, conception of ideas, doubt, faith, vision, fear, all this is mind.

It is to be noted that the words like dhih or dhiyah have been prevailed in the Vedic period whereas Dhira or Dhiman prevailed in the Upanisadic period in the sense of 'the man of vision or insight'. According to *Mundakopanisad* (2.2.6) the dhira who perceive or regard (paripasyanti) the imperishable (avyayam) which is invisible, ungraspable etc., eternal, allpervading and omnipresent as the source of being (bhutayonim). This insight truly must be due to what may be called vidionary or intuitive knowledge. The Dhiman is the 'sage' the man of supernormal insight from the point of view of the serious adept of yoga and the ascetic who strives after the ideall of emanicipation.

The man of higher insight must make an effort to repress the vibration of life breath. It is stated in the *Annapurna Upanisad* ³⁸ —

*Yah pranapavanaspandah
Cittaspandah sa eva hi
Pranaspanda jaye yatnah
Kartavyah dhimatocchakaih* (4.89).

The search of the root of prathibha or poetic genius in the Rgveda is very much interesting. The poetic genius of the Rgvedic poets has given us poetry of different forms. Indian poets are more concerned with the innate faculty of the gifted poet which makes inspiration possible. Thus germinated in the Vedic period flourished in the Upanisad period and blossomed in the classical period, poetic genius is a large tree spreading over the whole literary world. Therefore we can say that the genesis of genius is RgVeda.

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POST-COLONIALISM AND TRANSLATION

Jyothiraj*

Though post-colonialism begins with the point of colonial contact, the self-conscious post-colonialism begins after World War II. Post-colonial theory and practice is a product of global cultural developments, which signifies something distinctive in the post II world war era. It marks the decline of European imperialism and makes an incisive analysis of cultural identity, gender, nationality, race, and ethnicity. It consists in locating the colonial hangovers in fields like culture, politics etc. and forms strategies to resist it. One of the seminal works on post-colonial theory was Frantz Fanon's *The Wretched of the Earth* published in 1961 in French. Commonly known as 'cultural resistance' to the African Empire of France, the book put forward two points: 1. The colonized people should find a voice and an identity to reclaim their own past. 2. They should attempt to erode the colonialist ideology, which devalued their past.

One major issue of post-colonialism is the nature of representation - especially the way in which the west represents the third world countries. Of course, their representation serves the interests of their makers. In his highly influential book *Orientalism*, written in 1978 Edward Said stated that the orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said 1). Edward Fitzgerald provides an obvious example. As the translator of *Rubaiyath of Omar Khayyam*, he said that it was an amusement for him to take liberties with those Persian poets for he thought that they were not Poets enough to frighten one from such excursions, and who really want-

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ed a little Art to shape them (qtd. in Lefevere 80). Making use of the elaboration of Foucault on 'discourse', Said has made a thorough analysis of the Western attitude to the Occident in *Orientalism*. Orientalism is a style of thought based upon an ontological and epistemological distinction between 'the Orient' and (most of the time) 'the Occident' (2). The west identifies the East as 'Other' and inferior to it. The west claimed knowledge about 'Orientals' and constructed them as its own Other – the subjugated element. In the words of Said,

"The construction of identity [...] involves establishing opposites and *others* whose actuality is always subject to the continuous interpretation and re-interpretation of their difference from us [...] the construction of identity is bound up with the disposition of power and powerlessness in each society, and is therefore anything but mere academic wool-gathering." (332)

The earliest ideologues of post-colonialism were Bill Ashcroft, Gareth Griffiths and Helen Tiffin. In *The Empire Writes Back*, first published in 1989 they say, "We use the term 'post-colonial' [...] to cover all the culture affected by the imperial process from the moment of colonisation up to the present day [...] So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures." (2)

They are of the view that colonialism does not cease with the mere fact of political independence, but continues in a neo-colonial mode in many fields. John Peck and Martin Coyle say that the term post-colonial is used to refer to all those cultures affected by the experience of colonisation (Peck and Coyle 8). According to Helen Gilbert and Joanne Tompkins post-colonialism is an engagement with and contestation of colonialism's discourses, power structures, and social hierarchies. Its effects shape language, education, religion, artistic sensibilities, and increasingly, popular culture (2). Post-colonialism's agenda is more specifically political: to dismantle the hegemonic boundaries and determinants that create unequal relations of power based on binary oppositions such as 'us' and 'them', "first world and third world". Post-colonial texts have a more specifically political aim: that of the continued destabilisation of the cultural and political authority of imperialism (3).

The post-colonial writers and theoreticians emphasise the need to replace the major literary canons and theoretical assumptions of the west. This is applied to language (the use of language), literature and criticism as well.

The crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of the centre and

re-placing it in a discourse fully adapted to the colonised place [...]. The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages [...]"(Ashcroft et al. 37)

Contrary to the imperial notion of their language as "standard" and the marginalization of all "variants" as impurities, the post-colonials developed the notion of "English" and "English" (8). The former signified language of the erstwhile imperial centre while the latter stood for the linguistic code that has been transformed and subverted into several varieties throughout the world. They resort to 'abrogation' and 'appropriation' of the imperial language.

Post-colonialism has its own (re) reading strategies also to replace the imperial canons. The subversion of the existing canon involves the bringing to consciousness and articulation of these practices and institutions, and will result not only in the replacement of some texts by others, or the redeployment of some hierarchy of value within them, but equally crucial by the reconstruction of the so called canonical texts through alternative reading practices (186-187). For example, Shakespeare's *The Tempest* is one of the most widely chosen plays for discursive interrogations of the Shakespearean canon - of Prospero's hierarchy. George Lamming and Aime Cesaire are some of the post-colonial writers who have rewritten Shakespeare's *The Tempest*.

For the post-colonial writers in the erstwhile colonies, the translation practice can never be divorced from the ideology and politics of post-colonialism, because translation is a site, which had been used by the colonial rulers for perpetuating their rule in the colony. Also periodization in post-colonial translation is inevitably a diachronic marker, and it is at the same time an act of ideological or political faith (Trivedi 46). It means that it is a process that works against the imperial attacks. Tejaswini Niranjana says that translation as a practice shapes, and take shape within, the asymmetrical relations of power that operate under colonialism (Niranjana 2). Translation is not an end in itself but a means, which can be manipulated by the colonizer. Informing a certain kind of subject, in presenting particular versions of the colonised, translation brings into being overarching concepts of reality and representation. The colonizer uses translation to nurture the hegemonic relations. She observes that by employing certain modes of representing the other translation reinforces hegemonic versions of the colonised, helping them acquire the status of representations, or objects without history (3).

Niranjana cites innumerable examples from the Indian context, especially the translations of Sir William Jones and Charles Wilkins, and shows that

European translation of Indian texts prepared for a western audience provided the "educated" Indian with a whole range of Orientalist images (31). The Orientalist's drive to study, to codify, and to "know" the orient employs the classical notions of representation and reality criticised by post-structuralists like Derrida and Paul de Man. According to Niranjana, the most profound insight Derrida's work has afforded to post-colonials is the notion that *origin* is always heterogeneous that it is not some pure, unified source of meaning or history (39). Thus history and translation function under the same order of representation, truth, and presence, creating coherence and transparent texts through the repression of difference, and participating thereby in the process of colonial domination. So the post-colonials need to question the basic notions of homogeneity, history and representation.

It is here that the concept of "hybridity" developed by Homi K. Bhabha becomes significant. Bhabha makes a deconstructive critique of the Occident and the Orient, the centre and the periphery, the empire and the colonised, the oppressor and the oppressed, and the self and the other. Though Bhabha agreed with Derrida's analysis of binary oppositions and structure of western discourse, he argued that such dichotomies are too reductive. The concept of binary opposition implies that any national culture is unitary, homogenous, and defined by "fixity" or an essential core. Instead, Bhabha proposes dialogic, indeterminate, characters determined by "hybridity" to examine the issues of ethnicity, nationality, and identity. According to him, hybridity is the reevaluation of the assumption colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sights of discrimination and domination (Bhabha, *Signs* 55). In his essay 'The Commitment to Theory', published in 1984, he says that hybridity is what is new, neither the one nor the other (Bhabha, *Commitment* 2385). Bhabha was of the view that the concept of binary oppositions had done much harm to the proper understanding of the problems. The intervention of the Third Space of enunciation, which makes the structure of meaning and references an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as integrated, open, expanding code. According to him it is the 'inter' - the cutting edge of translation and negotiation, the in between space - that carries the burden of culture. By exploring the Third Space we may elude the politics of polarity and emerge as the others of others (Bhabha, *The Location* 38-39). According to him the transformational value of change lies in the rearticulation, or translation, of elements that are neither the One (unitary working class) nor the Other (The politics of gender) but something else besides, which contests the terms and territories of both. If one replaces national paradigms by a post-colonial model in which "purity" is seen to be a fiction and hybridity and cultural plu-

ralism all- pervasive, then areas once conceived of as marginal (Europe's 'others') become central (Thieme 3).

The post-colonial theory considers translation as a metaphor – a metaphor that helps to realise itself and the role of the coloniser. Before the theory was able to take its strong footing, the original was perceived to be superior to the translation, which was relegated to the position of being merely a copy. The post-colonial theory, acutely conscious of the master-servant relationship, found the analogy in which the 'original' was the master and 'translation' the servant. The 'servant' is supposed to be 'faithful' to the master. It is this principle of 'master-servant' relationship that the post-colonial theorists flout to winds. In their introduction to the book *Post-colonial Translation: Theory and Practice*, Bassnett and Trivedi say that in the post-colonial situation translation is not a marginal activity but a primary one (3). Besides, the conventional notion about the translation of the 'original' texts was that, something would be lost in translation. This is based on the premise that the original is unique, structurally perfect and the content, flawless. Susan Bassnett effectively counters this argument by saying,

"Students of translation almost all start out with the assumption that something will be lost in translation, that the text will be diminished and rendered inferior. They rarely consider that there might also be a *process of gain*. The notion the colony as a copy or translation of the great European Original inevitably involves a value judgement that ranks the translation in a lesser position in the literary hierarchy. The colony, by this definition, is therefore less than its colonizer, its original." (4) [Italics added]

The essay entitled 'Translation Studies' by Anne Malena, which appears in the recently published book *Encyclopedia of Post-colonial Studies*, the author succinctly summarises the engagement of post-colonialism with translation studies. She says that post-colonial critics are interested in the politics of translation and analyze interpreting and translating practices in given historical contexts. They also use translation as a metaphor to explain the process of colonization and decolonization. Translation practice could be both at the service of imperialism and a site of resistance. The metaphor of translation is useful in gaining a better understanding of colonial power relations, of the limits of cultural transfer and of the problematic of difference and alterity (438).

The above gleanings on post-colonial theory show that they have some crucial points to raise in the backdrop of the present day world context where the powerful countries still exert hegemony in the field of politics, culture, economy etc. At the base level it is money (economy) and power (politics) that makes an unfathomable impact on all types of movements and discourses.

The post-colonialists observe that during the colonial period the Euro-centric views dominated all fields of discourse including ethnography, geography, history etc. But no theory can sustain if it dehistoricizes or ignores the context. In the main, the post-colonial discourse analysed and still analyses the impact of colonialism and the East-West encounter. But they went wrong in homogenising the West and the East and thus fall a prey to the points raised by them. The East is also divided on the question of class, ethnicity, politics, and economy, and it is equally well with the West. It is one thing to analyse a situation with the help of a set of ideas, but it is a totally different thing to arrive at right conclusions using the same, for the methodology of the analysis may be wrong. The West is also constituted of the oppressed and the marginalized with a minority to wrest the power. In such a situation, this change of equation which substitutes the oppressor-oppressed with the East-West encounter is only a diversionary and substitutionary attempt which will help the imperialists and national bourgeoisie who have immense power of containing all types of compromising ideologies and mass movements. Nevertheless it is true that post-colonial theory helped to throw some light on the problems of culture, politics and other discourses even after the end of colonialism. Though the postcolonial theory does not propose a radical theory of translation, it has been successful in its attempt to make translation a site for interrogation and resistance.

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RURAL UPLIFTMENT: THE SIS/DMRT MODEL

Jyothirmani Vatakkayil*

The Servants of India Society was established on 12 June 1905, with three men who had agreed to join Gokhale: G.K. Devadhar, A.V. Patwardhan, and N.A. Dravid – all in their thirties – as members of the Society. The goals of the Servants of India Society, were, in the words of Gokhale, “to train men, prepared to devote their lives to the cause of the country in a religious spirit, for the work of political education and agitation, and will seek to promote, by all constitutional means, the national interest of the Indian people”.¹ The members of the society were looked upon as young missionaries of Indian nationalism, the “ascetic pilgrims of politics,” as H.W. Nevinson, the British journalist, described them.²

In the wake of the Malabar Rebellion several voluntary organisations came to Malabar for relief work. These include the Servants of India Society (SIS), (Poona), Sevasadan (Poona), Arya Samaj (Lahore), and Christian organisations like the YMCA. In fact the SIS came to Malabar in the shape of a fact finding delegation from its Poona headquarters, and was led by G.K. Devadhar. The SIS soon began relief activities along with the other voluntary organisations. After some time, the work of these organisations merged into Malabar Central Relief Committee (MCRC). In 1924 MCRC was disbanded and a trust was established in honour of G.K. Devadhar’s great services to the cause of Malabar. The trust was known as DMRT (Devadhar Malabar Reconstruction Trust). Ever since, SIS work in Malabar was performed under the aegis of the DMRT. The prominent leaders of the SIS in Malabar were R.

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Suryanarayana Rao and V.R. Nayanar. They were committed to the SIS ideals in letter and spirit. The dedicated services rendered by the Servants of India Society deserves special consideration from the perspective of modern Kerala history owing to the unique nature of their work. Apart from relief operations for the victims of the Rebellion, the SIS continued to stay in Malabar and carried out large scale relief work during flood famine and diseases, educational activities, rural reconstruction programmes and social reform for about four decades after the Malabar Rebellion. Unlike other voluntary organisations the SIS was motivated by a sense of public spirit and served the people in times of great distress irrespective of caste and creed considerations. This secular perspective was responsible for its widest acceptance among the people. However the activities of the SIS in Kerala continued to be an unexplored chapter in Kerala history till very recently.³ The present paper focuses on one of the important areas of SIS activities in Kerala, namely, rural upliftment.

The significance of the activities of the SIS in Kerala can be gauged against the contemporary socio-political and economic conditions which paved the way for the Malabar Rebellion.⁴ Under a feudal caste-oriented society the members of the backward classes and the agricultural population were subject to the worst forms of oppression and exploitation.⁵ The political administration was corresponding to the sectarian and iniquitous character of judicial system. The labour class was almost enslaved.⁶ Every occupational class was required to pay a series of iniquitous taxes and cesses.⁷ The practice of pollution and untouchability and unapproachability to public roads and temples was widely observed.⁸ Under such a condition of structural imbalance, social mobility was the privilege of the high classes. The observance of a host of irrational social customs and traditional practices led to wasteful expenditure and consequent economic impoverishment, more so in the Hindu society.⁹ The tenant classes who constituted the majority of the agrarian population was unrest as a result of the arbitrary evictions, rack renting and social tyranny. The demand for agrarian reform gained momentum under such circumstances.

Following the establishment of the British East India Company's first settlement at Tellicherry in the beginning of the 18th century, the lucrative spice trade of Malabar was almost monopolised by the British.¹⁰ Eventually they had acquired unrivalled political influence among the local leaders and chiefs. A harsh system of taxation and intense oppression by the landlords facilitated the British in their supremacist quest for a social base. Under their revenue management system the major portion of the produce was shared equally by the government and landlords. This practice laid heavier burden of land revenue in the form of various types of *Akramapirivukal* (undue exactions)¹¹ on

the tenants and small landholders. Under the colonial capitalist ethos, on meeting the rent and revenue demands and feudal obligations, the cultivators were left with hardly enough for their subsistence. Infact rampant exploitation was the order of the day.

The condition led to wide spread and acute rural indebtedness. The tenants and labourers had to depend upon money lenders and to sell their produce at a low price. As. K.N. Panikkar notes "the peasantry in Malabar thus lived and worked in conditions of extreme penury entailed by the twin exaction of the lord and the state".¹² The inevitable aftermath was the Malabar Rebellion. The reasons for the Rebellion had been widely debated. They range from the crude agricultural policy of colonialism¹³ to religious fanaticism.¹⁴ However the general backwardness of the people of Malabar economically and culturally and the oppressive landlordism were at the heart of the Rebellion.¹⁵

An important aftermath of the Rebellion was the complete shattering of the rural economy of Malabar. During the relief operations in Malabar villages the SIS workers realised that village life was at a low ebb. The condition of the vast majority of the people was quite pathetic, owing to unemployment, rural poverty, diseases and ignorance. Thus handicapped in several ways, the people were not able to tap the advantages of modern civilization. As Mahatma Gandhi himself put it, the condition of India was quite heart-rending in those days:

It is a sad condition. In thinking of it my eyes water and my throat gets parched. I have grave doubts whether I shall be able sufficiently to explain what is in my heart. It is my deliberate opinion that India being ground down, not under the English heel, but under that of modern civilization. It is groaning under the monster's terrible weight. There is yet time to escape it, but every day makes it more and more difficult.¹⁶

In the exploitative hands of both the state and the bourgeoisie, life was infact collapsing. As Marx and Engles put it;

All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away; all new formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations with his kind.¹⁷

Though there was a slow and arrested growth of industry in India right from the 19th century, it made practically no difference to the problem of the poverty of the masses and the over burden on the land. A few hundred thou-

sand workers were transferred to industry out of the scores of millions of the unemployed and partially employed. This change-over was so extremely small that it did not affect the increasing ruralization of the country.¹⁸ While working in Champaran, Gandhi was shocked to see the condition of life in Indian villages. "In countless cottages in India people live without any furniture, and without a change of clothes, merely with a rag to cover their shame."¹⁹

The condition of Malabar villages was in no way different from other parts of India. People lived in extreme penury. This was sure ground for the SIS to undertake several constructive programmes in Malabar. The concept of rural reconstruction emerged from a knowledge of the sufferings of the village population and a sense of urgency to bring about improvement. Basic to their enfeebled condition were poverty, ignorance and superstitions. When a conscious effort was made to find a solution to these problems the way was open for village upliftment or rural reconstruction.²⁰ A major area of the SIS work in Kerala was rural reconstruction. This was carried out through the various programmes of the DMRT.

Rural reconstruction programmes of the DMRT may be seen against the above background. Their programmes included bee keeping, khadi-cottage industries, agricultural training centers and co-operative units, rural health and sanitation.²¹ In the post rebellion years immediate priority was given to relief operations. With the formation of the DMRT, emphasis was given to education and rural reconstruction. They initiated the people to enter into various cottage industries. The DMRT centers gave training in a variety of subjects like manufacture of handmade paper, soap making, gray farming, coir mating and spinning and new agricultural methods. These were intended to make the backward classes, the Dalits and the rural poor self-reliant.

Following the spread of cholera and malaria, there was wide spread unemployment in Malabar villages. Many people who turned destitutes could not make both ends meet. As a way out from their predicaments, Nayanar thought of launching an industrial training centre. Thus an SIS village industrial institute was started in Tanur. Kuttikrishna Menon was placed in charge of the institute.²² Training in spinning and weaving, net making and paper making were given there. Two persons were sent (A.T. Lakshmi and P. Parameswaran) to the government coir industrial centre for training. During training, the trainees were given half a measure of rice daily. After training, in addition to rice they were given wages also. When rice was scarce even in the market, Nayanar was able to do so with special permission from the Collector in spite of protests from merchants.²³

The condition of food availability was extremely bad in Malabar in those days. At the instance of Nayanar, the DMRT workers conducted in 1944 a survey in Tanur, Gopalapuram and Nediyrrippu. The survey proved that wage-labour relation and domestic expenses were quite disproportionate. The survey touched on aspects like birth, death, food, clothing, health, medical aids, agriculture, industry and education. Based on the data of this comprehensive survey²⁴ Nayanar submitted to the government a petition in which he demanded their intervention in the above matters.

The DMRT, however, continued its voluntary programmes, without waiting for any governmental measures. Through campaigns they made the people aware of improved agriculture and co-operative societies. V.T. Sankunni Menon superintendent of the DMRT schools was an expert in organizing awareness campaigns with the aid of magic lanterns and he toured the schools for this purpose.²⁵ The DMRT took special care in promoting co-operative ventures, with a view to remedy rural indebtedness which was widespread in those days. It comprises of various kinds of loans (cash and kind) short, medium and long term ones for starting enterprises as well as for domestic purposes. Indebtedness was part of life particularly among the weaker sections of the population. The large majority of small and marginal farmers as well as landless labourers and artisans were always at the mercy of private money lenders. These classes of borrowers were put to serious hardships owing to the practice of charging usurious rates of interests, and other malpractices.²⁶ Therefore it was felt necessary to provide cooperative credit facilities to the rural poor in order to save them from ruthless exacting agencies

The condition of the weaver community of Tanur was very pitiable. Suryanarayana Rao persuaded them to weave good quality bathing towels. But they were constrained to use foreign thread. So they were urged to use indigenous cotton thread.²⁷ The nearby areas of Tanur, like Kattilangadi, Puthentheru and Chaliyam were inhabited mainly by the weaver community. The DMRT took initiative to organise co-operative societies in these places with a view to cater to the requirements of the weavers in production and marketing. Co-operative stores were also opened in these places. Alcohol addiction was wide spread among the weavers. It was therefore decided to give them provisions from the co-operative stores instead of money for their work. The SIS persuaded them to desist from drinking habits.²⁸

An important contribution of the SIS in Kerala was its initiative in the co-operative movement. G.K. Devadhar who was personally convinced of the economic backwardness of the people of Malabar was a pioneer in the co-operative movement. He was instrumental in the beginning of co-operative

societies in the Malabar area in the 1920s known in those days as *Aikyananaya Sanghams*. These were intended to provide financial support to small scale farmers and artisan groups and thereby rescue them from the grip of unscrupulous money lenders.²⁹ Assanar Kutty of Tanur one of the very few living DMRT workers was the manager of the Weavers Co-operative Society, Tanur. This Society set up by V.R. Nayanar was of immense help to the poor members of the weaver community of the Kattilangadi area of Tanur. The Tanur Weavers Co-operative Society was the first of its kind in Kerala.³⁰ Thread had to be procured from Calicut and distributed to the weavers. During the Second World War, when the Society could not make cash purchases, Nayanar stood personal security for the weavers to procure thread. Assanar Kutti is still brimful of the reminiscences of his days spent with V.R. Nayanar.³¹

Nayanar had very clear-cut views about co-operation. According to him the meaning of the word 'co-operative' merely as mutual help does not bring out its full implications. Co-operation stands for mutual love, trust and brotherhood among people. Therefore, he said that a word with all those implications was yet to be coined in Malayalam language.³² He viewed co-operative ventures as means to achieve progress. The DMRT workers were actively involved in organising agricultural and industrial exhibitions, which later became very popular in Calicut.³³

G.K. Devadhar was the President of the 5th All Cochin Co-operative Conference held on 10th January 1934.³⁴ The Cochin Legislative Council had commissioned Devadhar to enquire into the co-operative movement of Cochin state and to submit recommendations for its progress. He had undertaken a similar task earlier in Travancore. In his presidential address he dealt with the merits of co-operative movement as an instrument in social upliftment. He pointed out that since 1904 when co-operative movement was started in India, it had made important strides in alleviating the miseries of Indian people. He emphasised that in a country like India, where majority of the people were under illiteracy, illhealth and poverty, co-operation should be further extended. He argued that for the eradication of these curses governmental initiative was largely required. He urged the educated youths to get themselves involved in co-operative programmes. Devadhar clarified that co-operative units were not profit making ventures. They are especially meant for community services.³⁵

The reconstructive programmes of DMRT and the activities of Harijan Sevak Sangh went hand in hand in Malabar.³⁶ As the President of Malabar Branch of Harijan Sevak Sangh, V.R. Nayanar persuaded influential persons

to get involved in the rehabilitation of Harijan families. In Valluvanad taluk, Mankata Vallabha Raja promised to give 13 acres of land for this purpose and to set up a centre for training in agriculture and industry. He also agreed to give paddy fields on lease for the Harijans to cultivate on their own. This was intended to make them self-reliant by converting them from wage labourers to independent cultivators.³⁷

A chain of village reconstruction centers was established throughout Malabar. These were at once educational centers also. In Thrithala such a centre with a reading room and night school was opened on 5th May 1934. Explaining the programmes of the DMRT, Nayanar pointed out that in Ponnani taluk Muslims constituted 44% of the population but they were educationally very backward. Among men only 12 out of 100, and among women only one out of 100 could read and write. He stressed the point that educational progress is an essential pre-requisite for development in other fields. He also made a magic lantern show on rural reconstruction.³⁸

The anniversary of the SIS at Poona took up proposals to extend its activities still further in Malabar area, and decided to chalk out new programmes for the rural reconstruction.³⁹ The rural reconstruction centre at Gopalapuram, near Koyilandy was always active in driving home to the people the messages of constructive programmes and of self-reliance. A common hazard which stood in the way of achieving the ideals was alcoholism. Therefore the workers of the centre used every opportunity to conduct anti-liquor campaigns. The occasion of the temple festivals were used to make the people aware of the evils of drinking with the aid of magic lanterns. Moreover music and art forms like *Harikatha* (story rendition) were used in these campaigns. From their experience with the people, Nayanar and his colleagues knew that without a stable basis in matters like healthy habits, general knowledge and a positive attitude to change, no constructive programme would thrive.⁴⁰ During his visit to the different centres, Nayanar repeatedly exhorted the people of the need to eradicate evils like pollution, alcoholism, ignorance, poverty and diseases.⁴¹

People were increasingly attracted to the rural upliftment programmes of the DMRT. More and more reconstruction centers were opened in various places. In 1930 July itself centers were opened at Feroke, Kottakkal, Thirurangadi, Tirur and Mangatteri. These centers worked simultaneously as centers of education and rural reconstruction.⁴² Meanwhile V.R. Nayanar was elected as the secretary of Tirur co-operative union. Government departments of agriculture, health, co-operation and education promised to help the co-operative societies. As Suryanarayana Rao made it out, both the government

and public should work together to achieve improvements in villages.⁴³

In April 1932 another village reconstruction centre was opened at Kondotty.⁴⁴ A large gathering of nearly 500 people attended the function. The dignitaries who were present include Moulavi Abdul Hameed Sahib (District Educational Officer) who inaugurated the centre, Kondotty Thangal, the reverent pontiff of Kondotty Darga, Dr. Govinda Menon, Adv. K.K. Pokker Sahib and Sri. Suryanarayana Rao. This centre was a long cherished project of Nayanar, for he was very much moved by the educational and economic backwardness of the people of that area. He pointed out that though the people of this place, mostly Muslims were largely illiterate, their qualities like unity, faithfulness, sense of hard work and commitment, if combined with education, would go a long way in improving the life of the people.⁴⁵

In Nediyrippu a village reconstruction centre was functioning with the Higher Elementary School. The centre gave training in agriculture and spinning.⁴⁶ The interest shown by this centre in the education of Muslim children, especially girls, was highly praised.⁴⁷ Attached to the Nediyrippu centre there was a farm where the Harijans engaged in cultivation. As many people suffered from malnutrition, Nayanar saw that vegetables were cultivated in such farms and distributed them to the people. Seeds were also distributed and agricultural demonstrations were conducted in almost all DMRT centers.⁴⁸ Several Harijan families were in distress in Nediyrippu. Kerala Harijan Sevak Sangh constantly turned their attention to this place. In 1953 the area occupied by the Harijans was declared a colony by the government.⁴⁹ In 1958 an agricultural co-operative society was registered there.⁵⁰ Following this some elementary facilities were provided. Agriculture was their main occupation. The colony came into being owing to the services of Harijan Sevak Sangh workers like T.P.R. Nambisan, K.M. Raman and Syamji Sundardas. They were also associated with the DMRT programmes.

In Gopalapuram there was an industrial training centre, which was approved by the government. The centre gave training in several cottage industries like manufacture of handmade paper, coir making, spinning and book binding. Occasional extension lectures were also given to the trainees by experts.⁵¹ Once, while inaugurating a training programme in paper making, K. Kelappan urged that the cottage industries had an important role in social transformation according to the basic tenets of Socialism.⁵² Gopalapuram soon developed into a full fledged rural reconstruction centre with a Higher Elementary School, agricultural farm, industrial training centre, library, orphanage and hostel for the inmates. The centre was visited by eminent men like Mahathma Gandhi, Takkar Bappa, Hridaynath Kunzru and V.S.

Sreenivasa Sastri. Suryanarayana Rao and V.R. Nayanar were intimately associated with this centre. After Nayanar's death, a *Bhajan Samaj* was organized at Gopalapuram in his fond memory.⁵³

In Keezhariyur the DMRT initiated several reconstruction programmes as a follow up of its famine relief work which they undertook in that village, during 1939-40. In his discussion with the District Collector, V.R. Nayanar recommended that if construction of a road was sanctioned, it would give work to the poor people.⁵⁴ Kelappan suggested that spinning should be introduced in the village, and for this purpose he wrote to the All India Spinners Association (AISA).⁵⁵ A charkha trainer was deputed from Tirurangadi centre to Keezhariyoor.⁵⁶

The social life and economy of Malabar which had already been crippled and incapacitated by age old customs and practices which were of a reactionary nature received a heavy blow with the outbreak of the rebellion. Added to that, the distress caused by flood, famine and disease led the district almost on the verge of collapse. The exploitative attitude of the government and the landlords who were their agents only augmented the perilous condition. It was this phase of history which provided space for the SIS to undertake ameliorative programmes in Malabar. The DMRT workers felt that without pumping some energy into the impoverished body of Malabar society nothing could be done to revive the strength and vitality of a people. The only viable alternative in the existing condition was to gradually initiate the people to life sustaining activity. As a panacea for the prevailing torpor, it was felt necessary to chalk out a plan for rural reconstruction. It was quite imperative that all the downtrodden and marginalised classes who constitute the bulk of the toiling masses be integrated. Thus a chain of rural reconstruction centers opened by the DMRT imparted a sense of unity and hope, and a desire for change among the people which in due course penetrated into all strata of society. The most outstanding aspect of the DMRT programme was that they were able to present before the society an action plan for progressive transformation rather than pouring in mere pontifications on change. They sincerely strove to amalgamate their programmes in various fields viz., distress relief, education, rural reconstruction, social reform and communal harmony and worked untiringly to integrate all sections of people into their activities. Thus rural reconstruction work as conceived and executed by the DMRT was at once a rejuvenating and empowering task. By virtue of their deep sense of commitment, they set a model in voluntary social work. Conceived in the true humanitarian and non-sectarian principles, the DMRT inculcated in the people of Malabar a thorough secular attitude and an urge for constructive programmes as its lasting legacies.

ZIONIST MARXIST CONNECTION: THE EVOLUTION OF LABOUR ZIONIST IDEOLOGY

P J Vincent*

Modern Zionism emerged during the second half of the 19th century. Zionism was the Jewish national movement to establish a Jewish homeland in Palestine. Zionism represents the reinvention of the fundamental elements of Jewish 'nationality' that were present since antiquity. It sought to rebuild and reinvent the Jewry as a nation in an era of nationalism, revolution and anti-Semitism in Europe. The aspiration for political independence and a deep historical consciousness of peoplehood enabled the Jews to materialize their nationalist dreams.

Zionism is one of the youngest of European national movements. The dramatic rise of two political ideologies, nationalism and colonialism, in the second half of the 19th century have decisive role in shaping Zionism. The colonial and imperialist elements in Zionism are exposed by the critics of Zionism especially the New Historians. They pointed out that the total subordination of native Arab economy to Israel, economic exploitation, acquisition of land through dubious methods and Zionism's perception of itself as a modernizing force and high culture in a backward environment, are imperialist elements in Zionism. The pro-Zionist writers viewed Zionism as a genuine national liberation movement that evolved as a legitimate reaction to anti-Semitism. From this point of view, Zionism addressed the Jewish question one of physical security, economic existence, and collective identity rather to exploit and extinct others.

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Labour Zionism emerged alongside Marxism, revolutionary socialism and anarchism in Europe. They sought to liberate the Jewish masses, particularly those in Eastern Europe and Russia, from both capitalist exploitation and anti-Semitic persecution.¹ Labour Zionism was a synthesis of socialism and Zionism. The original theorists and creators of the labour Zionist movement were Nachman Syrkin (1867-1924) and Ber Borochov (1881-1917) in its European phase. Syrkin was an evolutionary socialist,² who founded Poale Zion (Workers of Zion) party. He posited a perennial tension between Jews and non-Jews that had reached a critical point with the rise of bourgeois society. Syrkin viewed that the bourgeoisie had been using racial anti-Semitism to overcome the threats of unstable life and proletarian revolution. He argued ".....the greater the danger to the middle class and the fear of proletarian revolution..... the higher the wave of anti-Semitism will rise. The classes fighting each other will unite in their common attack on the Jew. The dominant elements of capitalist society, i.e, the plutocrats, the monarchy the church, and the state, seek to exploit the religious and racial struggle as a substitute for the class struggle."³ Syrkin combined the utopian socialist and populist ideas with nationalism. He wrote "a classless society and national sovereignty are the only means of completely solving the Jewish problem."⁴ He proposed a socialist Zionist state based on communal settlements. There would not be class struggle as the development of socialist structure would prevent the need for it. He strongly criticized the reactionary bourgeois Zionists' for capitalist colonization which introduced 'those class interests and social conditions which will destroy Zionism.'⁵ When class-hatred and bankruptcy will come instead of liberation and rebirth, he warned, 'the reactionary Zionists will be adjudged guilty before the tribunal of history.'⁶ He envisaged, 'a Jewish commonwealth built on co-operative foundations'.

Ber Borochov was a marxist young intellectual from Poltava, Ukraine. Borokhov applied Marxian concepts to the 'national question' which he felt had been neglected by Marx and Engels and misunderstood by their followers. He developed a general theory of nationalism in his essay 'The National Question and the Class Struggle.'⁷ in 1905. To address nationalism, Borochov supplemented Marx's notion of 'relations of production' with his own concept, 'conditions of production'. By 'conditions of production' he meant the total historical, geographical and anthropological context in which relations of production arose. In Marxian concept the relations of production determined class struggle. Just like, in the view of Borochov, the conditions of production determined national struggles. He sought to explain the birth of nations and national conflicts in different times and places under different conditions. Under normal conditions of bourgeois development - wherein a nation inhabits a particular territory and there are class antagonisms -

national conflicts tends to be reactionary from the point of view of the proletariat. Under abnormal conditions, for example the subjugated nationalities as in the case of colonial people or scattered nationalities which lacks a territory or strategic base to wage the class struggle as in the case of Jews, the national struggle would become identical with or complementary to class struggle. Borochof with the Jews clearly in mind, envisaged the need for a progressive nationalism of an oppressed proletariat which seeks to create normalized conditions of production.⁸

Borochof in association with Ussishkin organized the dispersed Poale Zion groups, that had formed under the influence of Syrkin and established a United Poale Zion Party in late 1905, wedded to Zionism and Palestine while simultaneously advocating autonomy for the Russian Jewry and their participation in the revolutionary struggles there.⁹ In the winter of 1906, Borochof with his close friend Itshak Ben-Tsvi convened a conference in Poltava and established 'The Jewish Social Democratic Workers Party' – Poale Zion.¹⁰ The party programme was a fusion of Zionism and Marxism. Borochof wrote an essay titled 'Our Platform' for the new party in which he pointed out that 'our national consciousness is negative in that it is emancipatory. If we were the proletariat of a free nation which neither oppresses nor is oppressed, we would not be interested in any problems of national life.'¹¹

Poale Zion's 'maximum programme' was 'socialism' by means of class struggle according to the Marxist doctrine while its 'minimum programme' was Zionism or the establishment of a Jewish nation in Palestine. The necessity of territory in the case of the Jews results from the unsatisfactory economic strategic base of the Jewish proletariat. The anomalous state of the Jewish people will disappear as soon as the conditions of production prevailing in Jewish life are done away with.¹² Once the Jews were normalized in their own land (Palestine), the Jewish proletariat would wage class war on its own grounds like all other national proletariat.¹³

In the case of Palestinian Arabs, Borochof viewed that, they had no national consciousness as Palestinians. But his understanding differed from other version of Zionism because of Marxist orientation. In his analysis the Arabs would not be subjugated or colonized by the Jews but would be economically and culturally assimilated to them, because the new conditions of production was launched by the Jews.¹⁴ He argued that in the absence of Palestinian Arab nationalism, the Arabs would become part of the Jewish nation.

Borochof provided an ideology which linked the socialist or liberal aspirations of middle-class Zionist youth and socialist intelligentsia with Jewish national idealism. His analysis with scientific overtones gave its followers a conviction of historical relevance and confidence in the ultimate victory of the

movement. As an ardent Marxist, Borokhov posited that "The bourgeoisie regulates the creative factors of the spontaneous process; the proletariat regulates the liberating factors."¹⁵

The eruption of fresh pogroms in Russia in the years 1903-08 inspired the second wave of migration (1904-1914) to Palestine. Syrkin and Borochoy Socialist party (Z.S.) founded in 1904-05 in Russia devoted its main attention to the problems of Jewish migration. Another socialist group with a Zionist background emerged in 1905-06. It opposed both the Palestinian and other territorialist solutions and advocated Jewish national autonomy in Russia. They were called 'Sejmists' from the Polish term 'Sejm' (Diet). Both groups later merged in a United Socialist Party known as the 'Fareinikte'. By the spring of 1917, their combined membership was estimated at 13,000.¹⁶

The Labour ideology of the second Aliyah (1904-14) was not just the product of Syrkin and Borochoy but of the collective experience of the early settlers themselves. The BILU were advocates of Jewish 'self-labour'. A short lived *Agudat ha-Poalim* (Workers Association) was formed in 1887. Another labour organization formed in the 1890's was *Histadrut ha-Poalim* (Workers Union) which survived until the turn of the century.¹⁷ In 1905 two Zionist labour parties were formed in Palestine. The members of these parties were mostly immigrants of second 'Aliyah' and eastern European in origin.

The most influential pioneers in the history of Zionist movement came to Palestine during the second 'Aliyah'. They intended not just to establish a socialist commonwealth, but to rebuild their nationhood, their very manhood, by the sweat of their brows. The emphasis of the second Aliyah was upon physical labour on the soil of Palestine. They resolved to be men of the soil and were determined to transform themselves into a race of hardhanded farmers. They carried on violent agitation for 'Jewish employment' and later for 'Jewish products'. To this end they boycott Arab workers and products. The prominent figures in the second Aliyah were the brothers Lavee of Plonsk, Berl Katznelson of Bobruisk, Issac Ben Zvi of Poltava, David Remez of Mogilev, Aaron David Gordon, Joseph Baratz and David Green from Plonsk, who changed his name after arriving in Palestine to David Ben-Gurion in 1906. The leading ideologue of the movement in its initial Palestine phase was Aron David Gordon (185-1922). His socialist agriculturist ideals transformed Eurocentric Zionist into a thrusting ideology in the near East. They were all imbued with socialist-aspirations of Labour Zionism.

The labour Zionists promoted projects for the creation of socialist pioneering settlements (Kibbutzim). They organized militant groups, which became the 'Haganah' the main military arm of the pre-state Yishuv. A gener-

al trade union – the Histadrut – was set up by the Labour Zionists. 'On these three pillars – the Kibbutzim, the Haganah and the Histadrut, Labour Zionism built the power base enabling it, eventually, to rule the new state of Israel.'¹⁸ The Labour Zionists identified their personal crises and development with those of their people and envisaged the emerging Jewish proletariat in Palestine as the universal class of the Jewish nation.¹⁹ For them the interests of the workers and the general national interests are one and the same.²⁰ and 'the national goal of the working class is the transformation from a working class to a working nation.'²¹ The prophet of this 'religion of labour' was Aron David Gordon. He conceived that the 'vital element in nationhood was creativity, and Labour was the bedrock of creativity. Without labour, the Jews would remain an island in an Arab sea. According to him: 'The land will not be ours and we shall not be the people of the land without our own labour.'²² The transformation of Jewish settlement into a state owes much to ideology and movement of Labour Zionism.

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DESCRIPTION OF A NEW SPECIES OF THE GENUS PAPILLACARUS (ACARINA: ORIBATIDA: LOHMANNIIDAE) FROM KERALA, INDIA

Alphonsa Xavier*

Abstract

The paper contains description along with illustrations of a new species of an oribatid mite, *Papillacarus elongatus* sp. nov. from Kerala, India. The new species differs from other known species by the presence of a distinct transverse band across the prodorsum below the level of bothridium, 25 pairs of notogastral setae, setae c_1 , d_1 , e_1 , f_1 and h_1 smooth, while others with fine cilia, and infracapitulum with six pairs of barbed setae.

Keywords

Acarina, Oribatid mite, *Papillacarus elongatus*, new species, India, Kerala.

Kunst (1959) erected the genus *Papillacarus* with *P. aciculatus* (Berlese, 1905) as type species. The genus presently includes 15 species described from different parts of the world. The genus *Papillacarus* was first reported from India by Kardar (1972) and later by Bhattacharya, et.al, (1974).

Generic diagnosis

Genital plates with transverse suture; anal and adanal plates separated; preanal plate narrow; two pairs of anal, four pairs of adanal setae present, pygidium with neotrichy; pygidial setae setiform, ciliate.

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Distribution

Spain, Thailand, Greece, Europe, Tunisia, Soviet Union, Argentina, Ghana, India.

Methodology

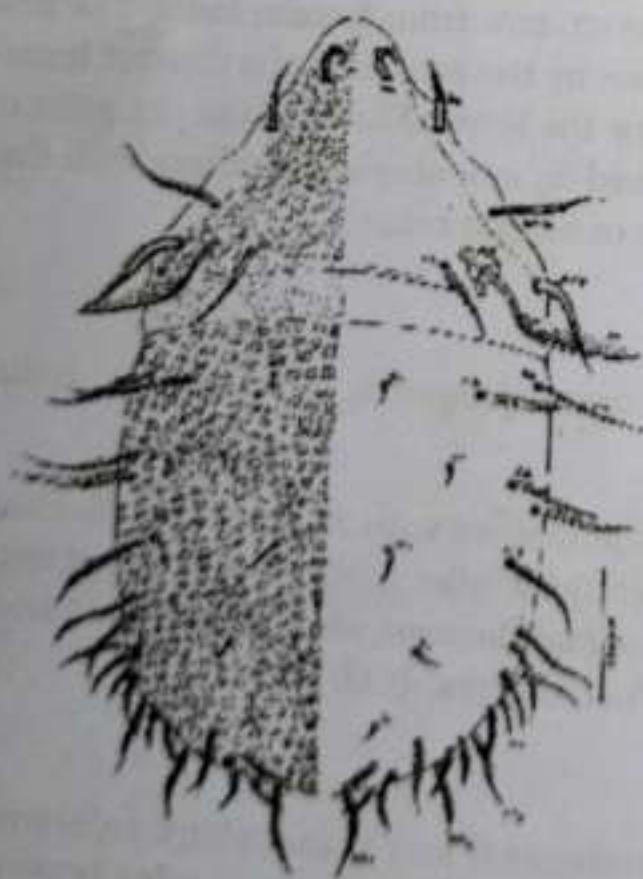
Soil and litter samples were collected using a rectangular iron corer measuring 10 cm height and 5 cm diameter from the upper 5 cm. of soil profile from a site in Kakkanchery, Malappuram District in Kerala State. Mites present in the soil were extracted by using Tullgren's dry funnel extraction apparatus and were collected in glass vials containing 70% alcohol. Mites collected were dehydrated by upgrading in alcohol series and cleared in a medium prepared by mixing absolute alcohol and lactic acid in the ratio 1:1.

The type specimens are deposited in the Acarology laboratory, Department of Zoology, University of Calicut.

All measurements are in microns (μ).

Papillacarus elongatus: sp. nov.

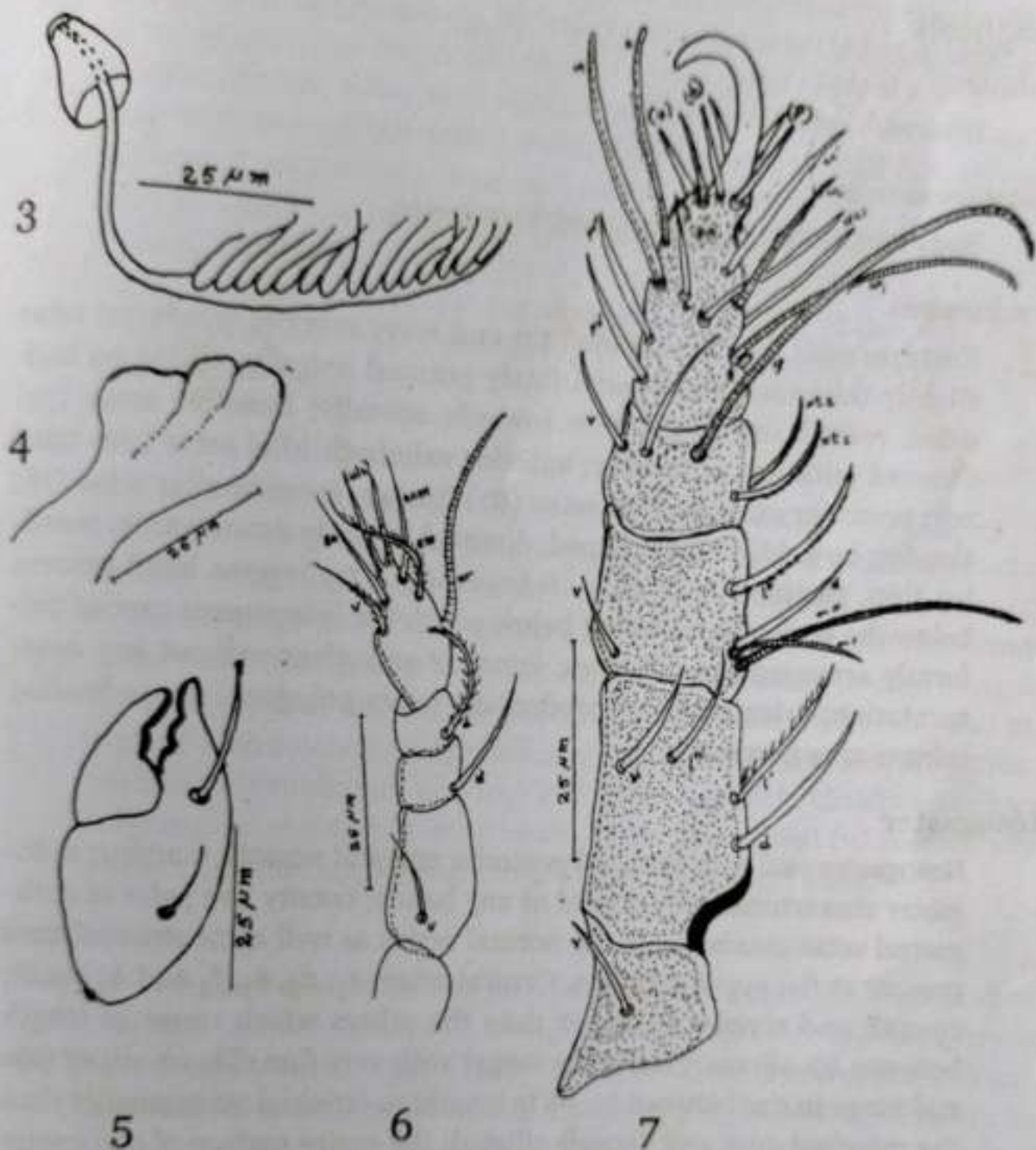
(Figures 1 - 7)



1
Dorsal view



2
Ventral view



3. Scnsillus 4. Rutellum 5. Chelicera 6. Pedipalp 7. Leg-1

Material examined

Holotype

Adult female, 16. VIII. 2001, from litter and soil samples collected from Kakkanchery, Malappuram District, Kerala, India, Coll. Alphonsa Xavier.

Paratypes

6 adult females, data same as for holotype.

Diagnosis**Colour**

Brownish yellow

Measurements

Body length: 631-638; Body width: 300-393.

Prodorsum

Rostrum with narrow rounded tip and wavy margin; prodorsal setae slightly thickened basally and finely pointed apically, ciliate on both sides, rostral setae (58) bent inwards apically; lamellar setae (73) directed outwards anteriorly; anterior exobothridial setae (82) thinner; posterior exobothridial setae (87) thicker; interlamellar setae (76) slender; bothridium bell shaped, directed laterally down wards; sensillus thin, pectinate with 14 - 16 branches; a transverse band present below the level of bothridium below which the integument carries uniformly arranged fine granules; lamellar area clear without any ornamentation; integument of prodorsum bears polygonal areas bearing minute area porosae.

Notogaster

Notogaster oval with rounded posterior end and smooth margins; notogaster characteristically devoid of any bands; twenty five pairs of notogastral setae consisting of the normal series as well as neotrichial ones present at the pygidial region. Central setae, c_1 , d_1 , e_1 , f_1 and h_1 small; smooth and simple; e_1 longer than the others which range in length between 40-48; marginal setae longer with very fine cilia on either side and range in size between 72-96 in length; neotrichial setae smaller than the marginal ones and densely ciliated; the entire surface of notogaster ornamented with polygonal areas carrying minute area porosae.

Ventral region

Rutellum with three blunt teeth; chelicerae strongly built, fixed digit with three and movable digit with two teeth; setae cha and chb smooth and simple, the latter much more longer compared to the former; pedipalp five segmented with a chaetotaxy of 0-1-1-1-7; labeogenal articulation stenarthric type; infracapitulum bears six pairs of setae viz., a , h , m_1 , m_2 , m_3 and m_4 ; setae small, barbed and curved towards the tip; epimeral region with slight neotrichy with a chaetotaxy of 7-3-3-3; setae $1a$, $2a$, $3a$, $4a$ and $4b$ simple and small, others finely barbed; triangular aggenital plate present at the antero-lateral corner of the geni-

tal plate; a transverse suture divides the genital plate into upper smaller and lower larger halves; ten pairs of genital setae present, arranged in two rows of four antiaxial and six paraxial setae; all setae smooth and simple, paraxial setae very small while antiaxial setae longer; preanal plate very narrow but with a definite median, posteriorly directed and bifurcated excrescence; anal and adanal plates separated, the former with two and the latter with four pairs of setae; anal setae sparsely barbed while adanal setae densely barbed; fissure *ia* visible outer to epimere three, *ih* near the posterior lateral margin of the body at the level of posterior end of genital plate; the ventral plate bears fine granular micro sculpture.

Legs

All legs monodactylous; leg 1 with a chaetotaxy of 1-4-5-5-17; trochanter bears a single smooth seta; femur 1 with a prominent notch basally; setae *d*, *v*, and *l'* smooth and simple *l''* ciliated; genu one with two solenidia *s'* and *s''* of which the latter much longer than the former. Setae *v* and *d* simple and smooth; setae *l'* with toothed margin along its outer edge; tibia one with a very long solenidium *j*. Setae *xt*₁ and *xt*₂ similar with toothed margin while *v* and *l* smooth and simple; tarsus 1 with two solenidia, *w*₁ and *w*₂; a famulus *e* present closely associated with *w*₁; setae *s* and *m* eupathedic; setae (*p*) (*tc*) and (*u*) smooth with sharply pointed tip; all segments with porose integument.

Remarks

Comparative studies on the members of the genus *Papillacarus* show that the present species *P. elongatus*, resembles *P. chamartinensis* described by Perez-Inigo (1967) in the ornamentation of integument, and nature of notogastral setae. However the present species can be easily distinguished from *P. chamartinensis* and other described species by the following characters.

1. Possession of a distinct transverse band across the prodorsum below the level of bothridium.
2. Presence of 25 pairs of notogastral setae, *c*₁, *d*₁, *e*₁, *f*₁ and *h*₁ smooth.
3. Absence of notogastral bands.
4. Sensillus with 14-16 branches.
5. Infracapitulum with 6 pairs of barbed setae curved towards the tip.
6. Epimeral setal formula 7-3-3-3.
7. Chaetotaxy of leg 1, 1-4-5-5-17.

SOLUTIONS OF DIFFERENT EQUATIONS ASSOCIATES WITH ONE-DIMENSIONAL MAPS

A Rajan Nambiar*

Abstract

Discrete time evolution of one-dimensional maps is embedded in continuous time by truncating the Taylor series expansion of the time evolution operator to a finite order N . The fixed points of the ordinary differential equations derived from these, for $N \geq 5$ are unstable for any kind of maps.

Introduction

Time development of systems evolving continuously in time is modeled with differential equations, whereas difference equations (maps) are used to describe systems that evolve in discrete time. Here we study the connection between solutions of discrete maps and a set of ordinary differential equations derived from the maps. We truncate the Taylor series expansion of the evolution operator to a finite order N , to obtain a corresponding differential equation. Contrary to the expectation that for $N \rightarrow \infty$, the solution should converge to the discrete map, we set surprising results.

Differential Equation Corresponding to discrete maps

Consider a general one - dimensional map

$$X_{n+1} = f(X_n) \dots\dots\dots (1)$$

If the discrete time evolution is embedded in continuous time t , we can write (1) as

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$$\dot{A}x(t) = f(x(t)) \dots\dots\dots(2)$$

Where $\hat{A} = \exp(d/dt) \dots\dots\dots(3)$, the evolution operator

(3) can be written as an infinite series

$$\hat{A} = \exp(d/dt) = \sum_{j=0}^{\infty} \left(\frac{1}{j!} \frac{d^j}{dt^j} \right) \dots\dots\dots(4)$$

Now, truncating (4) to a finite order N , (2) can be written as

$$\sum_{j=0}^N \left(\frac{1}{j!} \frac{d^j}{dt^j} \right) x(t) = f(x(t)) \dots\dots\dots(5)$$

It can be shown that for any map $f(x)$ that is continuous and differentiable, the ordinary differential equation represented by (5) are unbounded for $N \geq 5$ [1], by using Routh Hurwitz Theorem.

For a truncation of $N = 3$ and 4, the solutions of these equations (eqn.(5)) show many features which are not shared by the solutions of the original maps [2].

For a specific case of logistic map, $f(x) = px(1-x)$, $x \in [0,1]$, the behaviour is studied extensively.

Equation (5) can be now re-written for $N = 3$ as

$$\frac{d^3 x}{dt^3} + 3 \frac{d^2 x}{dt^2} + 6 \frac{dx}{dt} + 6(x - f(x)) = 0 \dots\dots(6)$$

The linear stability analysis, with $f(x) = px(1-x)$ shows that both fixed points 0 and $1-1/p$ are unstable for $p < 4$ or truncating at $N = 3$ leads to regular behaviour for all $p \in [0,4]$, the range in which $p > 4$, chaos occurs in equation (6). Using the scaled variable $x = (2p/9)x$ and $\tau = t/3$, (6) can be written as

$$\frac{d^3 x}{d\tau^3} + \frac{d^2 x}{d\tau^2} + v \frac{dx}{d\tau} - \lambda x + x^2 = 0 \dots\dots\dots(7)$$

where $v = 2/3$ and $\lambda = 2(p-1)/q$.

The results of equation of the type given in (7) are similar to that obtained by coulett et al [3] and Arneods et al [4]. The model (equation (7)) shows regular, chaotic and or unstable behaviour for certain choices of the parameters v and λ . The nature of solution changes drastically for very small changes in the values of the parameters. It is as if the parameters space is riddled.

Conclusion

The nature of solutions of the ordinary differential equations, obtained by truncating power series of the time evolution operator corresponding to discrete maps, is very different from those of the discrete map. This is contrary to the expectation that when number of terms N in the truncated series increases, it approaches the map (function) itself. For $N \geq 4$, the fixed points are unstable regardless of the details of the map. Also it is shown that for $N > 3$ and 4 for a specific case, like logistic map, the solutions lead to riddled parameter space.

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SYNTHESIS AND SPECTRAL CHARACTERIZATION OF COPPER(I) COMPLEXES OF 1,3-DIHYDRO-4,5DI (2-HYDROXYPHENYL) IMIDAZOLIN-2-THIONE

S Jayasree*

Abstract

The reaction between 1,3-Dihydro-4,5di(2-hydroxyphenyl)imidazolin-2-thione (HDPIT) with different copper(II) salts were carried out to synthesize and characterize the corresponding complexes. These complexes have the general formula $[CuLX(H_2O)]$, where $X = Cl, Br, NO_3$ or ClO_4 and $[Cu_2L_2SO_4(H_2O)_2]$. Characterization was done by chemical analyses, molar conductance, and magnetic susceptibility, electronic and infrared spectral studies.

Introduction

Imidazolin-2-thiones exhibit diverse donor characteristics due to the presence of exocyclic sulphur and two ring nitrogen atoms. The coordination chemistry of heterocyclic thiones containing $-NH-CS \leftrightarrow N=CSH$ tautomeric linkage is of immense interest because such compounds a) mimic cysteine sulfur coordination in metalloenzymes (b) show electronic and structural properties of the active sites in copper blue proteins involving SN coordination and (c) comprise purine and pyrimidine bases.¹ As part of our studies^{2,3} on synthesis and characterization of substituted imidazolin-2-thiones, the

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present study reports the synthesis and characterization of 1,3-Dihydro-4,5-di(2-hydroxyphenyl)imidazolin-2-thione (HDPIT)(Figure1) and its copper(I) complexes.

Experimental

Synthesis of HDPIT

HDPIT was synthesized by a general method², which involved two steps.

Preparation of Salicyloin(2,2¹-dihydroxybenzoin)

Salicyloin was prepared by refluxing a solution of anisaldehyde (100 mmol, 12mL) in 50% ethanol (5mL) with an aqueous solution of sodium cyanide (100mmol in 10mL) for 2.5 h. On refrigeration, salicyloin separated out.

Preparation of the Ligand(HDPIT)

Salicyloin(50 mmol) and ammonium thiocyanate(120mmol) in isoamyl alcohol (250mL) for 1h. On cooling, a pale yellow colored solid compound separated out, which was filtered and washed thoroughly with diethylether and dried over P_4O_{10} . It was then recrystallised from ethanol.

Preparation of Copper (I) Complexes of HDPIT

A methanolic solution (20mL) of the ligand (1mmol) was kept at refluxing temperature and to it was added slowly a methanolic solution (20mL) of copper(II) salt (1mmol). The solid complexes formed were filtered, washed thoroughly with methanol and dried under reduced pressure over P_4O_{10} . It was then recrystallised from ethanol.

Analytical Methods

Metal contents were determined by standard analytical or atomic absorption spectrophotometric methods. The anions present in the complexes were determined by standard methods⁴. Carbon, hydrogen and nitrogen were determined by microanalysis using a Hitachi CHN-O rapid analyzer. Molar conductance of the complexes were determined using 10^{-3} M solutions in DMF on a model 305 Systronic conductivity bridge and a dip-type cell, calibrated with a solution of AnalaR potassium chloride. Magnetic susceptibilities of the complexes were determined on a Gouy balance using $Hg[Co(CNS)_4]$ as calibrant.

The electronic spectra of the compounds were recorded on a Shimadzu UV-Vis-1601 spectrophotometer using 10^{-3} M solutions in DMF. The IR spectra were recorded using KBr discs on an 8101 Shimadzu FTIR spectrophotometer.

Results and Discussion

The reaction between salicyloin with ammonium thiocyanate yielded 1,3-Dihydro-4,5-di(2-hydroxyphenyl)imidazolin-2-thione (HDPTT) as a pale yellow colored solid. There exists thione-thiol tautomerism of the ligand in solution, but in the solid, it exists as the thione² (Figure 2).

Formulae and General Properties of the Complexes

Reactions of CuX_2 , where $\text{X} = \text{Cl}, \text{Br}, \text{NO}_3, \frac{1}{2} \text{SO}_4$ or ClO_4 , with HDPTT were carried out and in all cases light colored complexes were obtained. The analytical data (Table 1) correspond to the formula $[\text{CuLX}(\text{H}_2\text{O})]$, where $\text{X} = \text{Cl}, \text{Br}, \text{NO}_3$ or ClO_4 . The sulfato complex exist as a dimer of the formula $[\text{Cu}_2\text{L}_2\text{SO}_4(\text{H}_2\text{O})_2]$.

Molar Conductance

The molar conductance values of 10^{-3}M solutions of all the complexes were determined (Table 2). The values are lower than that expected for a 1:1 electrolyte in DMF, indicating that the complexes act as non-electrolytes, i.e., the anions are coordinated to the metal ions.⁵

Magnetic Behaviour

The magnetic susceptibility values of the solid complexes were determined using a Gouy balance at room temperature and the values indicate that the complexes are diamagnetic in nature.⁶ During the complex formation, the copper(II) salts are reduced to copper(I) by the ligand.⁷

Electronic Spectra

The electronic spectra of all the complexes were recorded in DMSO, but they do not register any bands characteristic of Cu(II) ions in the visible region. This confirms the observation that the complexes contain copper in the +1 oxidation state.⁸ The pale color of the complexes further supports this observation.

Infrared Spectra

The important IR bands and their tentative assignments are given in Table 3. The ligand spectrum contains a broad band of strong intensity at 3145cm^{-1} . This may be assigned to the vibrational frequency of the NH group. The broad nature and the position of this band indicates the presence of NH-S bonding. The absence of $\nu(\text{SH})$ near 2500cm^{-1} in the ligand spectrum indicates the dominance of the thione form of the ligand in the solid state^{2,3}.

The coupled bands arising from $\nu(\text{CN})$ and $\nu(\text{NH})$ is the thioamidel band(TAI). They are at 1554cm^{-1} with shoulders 1481cm^{-1} . The TAI band

which has major contributions from $\nu(\text{C}=\text{S})$, $\nu(\text{CN})$ and $\delta(\text{NH})$ is at 1202cm^{-1} . The TAIII at 1080cm^{-1} has contributions from $\nu(\text{CN})$ and $\nu(\text{C}=\text{S})$. The TAIV is present at 825cm^{-1} . Thus the presence of four characteristic thioamide bands and the absence of $\delta(\text{SH})$ confirm the ligand to be in the thione form in the solid state.³

In the spectra of all the complexes of HDPIT, the $\delta(\text{NH})$ band is shifted to higher frequency by about $20\text{-}50\text{cm}^{-1}$. This indicates the non-participation of cyclic nitrogen atoms in coordination. Broad bands near 3300cm^{-1} in the spectra of all the complexes may be assigned to $\nu(\text{OH})$ of coordinated water. The thioamide bands I and II do not show much change upon coordination. In the spectra of the complexes, the thioamide band III shows a shift to lower frequency of $60\text{-}70\text{cm}^{-1}$. Similarly, the thioamide band IV shows a shift to lower frequency of 20cm^{-1} in the spectra of all the complexes. These changes indicate the coordination of the ligand through the thione sulfur atom.

IR Features of Coordinated Anions in the complexes

In all the complexes, the anions except sulfate act as monodentate ligands. The monodentate nature of the acetate ion is clear from the wide separation between two $\nu(\text{C}=\text{O})$ bands². A separation of the order of 100cm^{-1} between ν_1 and ν_2 indicates the monodenticity of nitrate ion². The sulfate ion in $[\text{Cu}_2\text{L}_2\text{SO}_4(\text{H}_2\text{O})_2]$ is acting as a bidentate-bridging ligand, which is evident from the positions and natures of ν_1 , ν_2 , ν_3 and ν_4 . The split nature of the ν_3 band of perchlorate ion indicates its monodentate nature.⁵

TABLE - 1
Analytical and data Physical data of the compounds

	Compound	Emp. For. (For. Wt.)	Color	De-comp. Temp.	Yield (%)	Found (Calculated)%				
						M	C	H	N	Anion
1	L		Pale Yellow		60		64.28 (63.38)	4.22 (4.40)	9.05 (10.02)	—
2	$[\text{CuLCl}(\text{H}_2\text{O})]$	401	Greenish Yellow		55	15.67 (15.83)	45.08 (44.89)	3.50 (3.49)	6.99 (6.98)	8.90 (8.84)
3	$[\text{CuLBr}(\text{H}_2\text{O})]$	446	Yellow		65	14.99 (14.25)	40.12 (40.40)	3.29 (3.14)	6.29 (6.28)	17.53 (17.95)
4	$[\text{CuL}(\text{NO}_3)(\text{H}_2\text{O})]$	428	Reddish Yellow		65	14.96 (14.85)	41.50 (42.10)	3.37 (3.27)	9.98 (9.92)	—
5	$[\text{Cu}_2\text{L}_2(\text{SO}_4)(\text{H}_2\text{O})_2]$	829	Yellow		70	14.90 (15.01)	42.98 (43.01)	14.90 (15.01)	6.89 (6.75)	11.79 (11.82)
6	$[\text{CuL}(\text{ClO}_4)(\text{H}_2\text{O})]$	465	Light Yellow		75	13.02 (13.67)	7.92 (37.67)	13.02 (13.67)	6.12 (6.02)	21.83 (21.31)

TABLE 2

Molar conductances of copper(I) complexes of 1,3-Dihydro-4,5-di
(2-hydroxyphenyl)imidazolin-2-thione (HDPIT)(L)

	Complexes	Molar conductance in DMF (ohm ⁻¹ cm ² mol ⁻¹)
1	[CuLCl(H ₂ O)]	31.46
2	[CuLBr(H ₂ O)]	39.13
3	[CuL(NO ₃)(H ₂ O)]	50.48
4	[Cu ₂ L ₂ (SO ₄)(H ₂ O) ₂]	51.32
5	[CuL(ClO ₄)(H ₂ O)]	56.42

TABLE 3

Significant infrared bands (cm⁻¹) of 1,3-Dihydro-4,5-di
(2-hydroxyphenyl)imidazolin-2-thione (HDPIT)(L),
copper(I) complexes and their assignments

Compound	$\nu(\text{OH})$ of coord. water	$\delta(\text{N-H})$	TA I	TA II	TA III	TA IV	$\nu(\text{C=S})$	Anion
L	—	3145 b	1578 s 1481sh	1202s	1080s	825m	750s	—
[CuLCl(H ₂ O)]	3372 b	3175 b	1554 s 1481sh	1210s	1018s	831m	758s	—
[CuLBr(H ₂ O)]	3370 b	3175 b	1554s 1480sh	1225s	1018s	830m	742s	—
[CuL(NO ₃)(H ₂ O)]	3378 b	3175 b	1554s 1464sh	1211s	1010s	829m	754s	1414s 1310m 1050s
[Cu ₂ L ₂ (SO ₄)(H ₂ O) ₂]	3376 b	3175 b	1552s 1480sh	1215s	1018s	930m	745s	1220s 1040m 990s 618m 570m 460m
[CuL(ClO ₄)(H ₂ O)]	3375 b	3175 b	1556s 1450sh	1215s	1018	831m	745s	1107s 1070s 920m

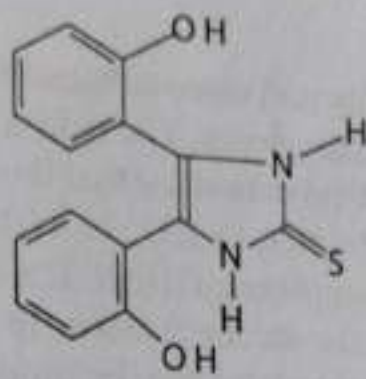


Figure 1 Structure of the ligand HDPIT

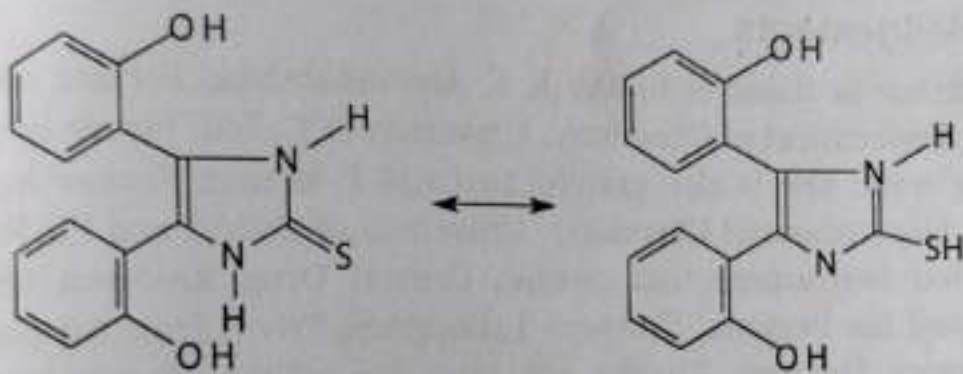


Figure 2 Thione-thiol tautomeric forms of the ligand HDPIT

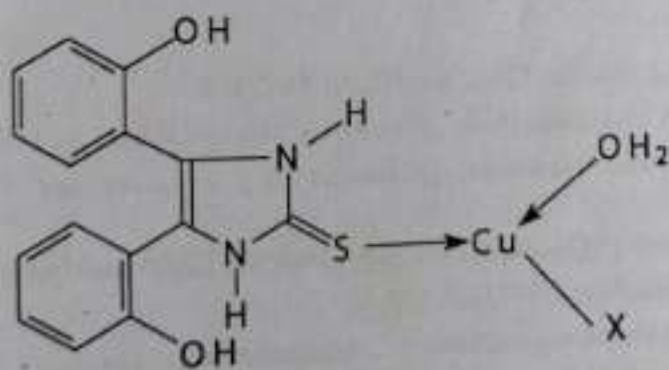


Figure 3 Suggested structure of the complexes

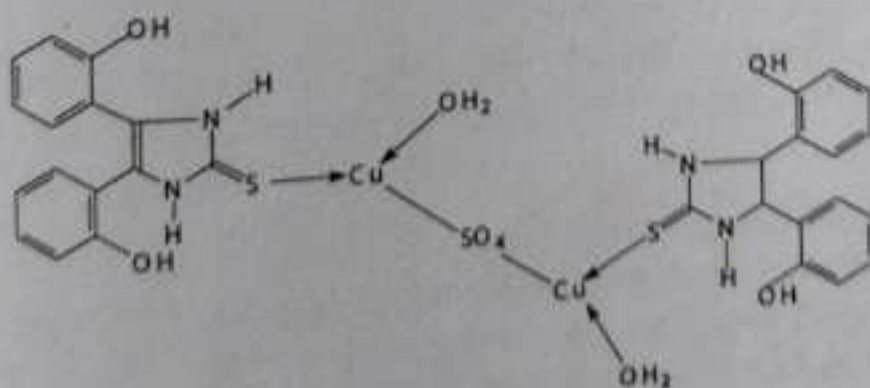


Figure 4 Suggested structure of the sulphato complex

Conclusions

The magnetic susceptibility and electronic spectral data show that copper is in +1 oxidation state in the complexes. The light color of the complexes confirms this observation. Analytical data show that the complexes are of the type $[\text{CuLX}(\text{H}_2\text{O})]$, where $\text{X}=\text{Cl}, \text{Br}, \text{NO}_3$ or ClO_4 and $[\text{Cu}_2\text{L}_2\text{SO}_4(\text{H}_2\text{O})_2]$. The IR spectra show that in all the complexes, HDPIT acts as a neutral monodentate ligand coordinating through the thione S atom. In comparison with similar complexes,^{2,3} the following geometries may be proposed for Cu(I) complexes of HDPIT (Figure 3&4).

Acknowledgements

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MANGROVE BIODIVERSITY OF CALICUT

Johny Joseph*

Introduction

Mangroves

The word 'mangrove' has a doubtful origin. There is no reliable record to show when this usage first came into existence. It is usually considered as a compound word formed out of the Portuguese word 'mangue' with the English word 'grove'. In Portuguese, the word 'mangue' is used to designate a community of trees and shrubs, which grow in the marine environment. It may also be applied to any one of the individual species, which constitute the association. To avoid confusion, the word 'mangal' is generally used for the community and word mangrove for individuals of the association (Por and Dor 1983).

Mangroves are trees and bushes generally growing between the level of high water mark of spring tide and the level close but above mean sea level. They are found in about 75% of the world's coastline between 25° N and 25° S latitude. They are present all around the oceans of the tropics only on sheltered shores and they penetrate into estuaries of rivers, where salt water intrudes (MacNae 1968).

Mangrove is a harmonious association of three communities belonging to three different habitats namely, terrestrial, freshwater and marine; maintaining a very sensitive ecosystem. Within the mangrove forests live a host of animals, often many individuals of small range of species and genera. Among

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land animals, many insects, fishing and insectivorous birds and roosting flocks of forest bats are conspicuous. Marine animals such as crabs, molluscs, prawns and fishes generally move on the nutrient-rich mangrove forest floor; tides play a major role in their movement. The mangrove reptilian fauna includes crocodiles and turtles. Euryhaline fishes migrate in to the estuarine waters. Certain species are exclusively found in the estuarine mangrove aquatic ecosystem. Moreover, mangroves often control the nutrient status of the estuarine system (Chakrabarti 1984).

They reach their maximum development and greatest luxuriance where rainfall is high and uniform round the year (Por and Dor 1983). The various species of mangroves are capable of tolerating some degree of salinity though this does not imply that they are all halophytes. Mangal is essentially tropical and subtropical though one or two species of the genus *Avicennia* have penetrated into the warm temperate area in both the hemispheres. Mangroves come under the major classification of the wetlands for all practical purposes.

Relevance of the Study

Though studies of biodiversity of estuaries are available from different parts of the world specific studies on the biodiversity of mangroves have not received sufficient attention. This realization has been the main incentive for taking up the present study. In spite of the fact that mangroves are abundant in the Asia-Pacific region, only limited study has been reported from this region on biodiversity of mangroves. Therefore, the necessity for a detailed investigation to understand the special features of aquatic biodiversity of mangrove areas has been recognized. The Kerala Coast provided an ideal scenario for carrying out such a study because it possessed certain wetlands with man-



1. A thick mangrove formation on the Southern boarder of Kallai River



2. A mangrove formation under severe threat at Govinnapuram

groves and certain others without, mostly due to deforestation. The study has significance in a state, which depends to a great extent on its coastal fisheries. The fish wealth is dependent on the aquatic productivity. The congenial environment provided by mangroves such as more availability of nutrients and ideal conditions for breeding helps in the larger production of fishes. The present study gives a vivid picture of biodiversity of estuarine systems, especially with mangroves. The mangroves provide an ideal habitat for a variety of migratory and resident avian fauna. Therefore mangrove has implications on ornithological aspects also.

Scope

It is reported that there has been an abundant growth of mangroves in the coastal water bodies (coastal wetlands) with a very good density (Ramachandran and Mohanan 1987). Due to the pressure of population and land requirements for various developmental purposes, there has been large-scale reclamation of these water bodies. As a result of this, considerable destruction of mangroves took place on this coast. One such conspicuous destruction was observed recently in the Kallai-Eranhialam belt in the Calicut Corporation area. These activities are taking place very often not only in a literate state like Kerala, but all over the world. This is mainly due to the lack of proper understanding on the role of mangroves in aquatic productivity and biodiversity. The present study is expected to bring to light some of the important aspects related mangrove biodiversity (Johny J. 2006).



3. Foundation laid destructing mangrove at Nallalam
(Source: Prof. Abdurahman, Govt. Arts & Sc. College, 2006)



4. A mangrove formation with *Rhizophora* - a rare scene in Calicut

In a nutshell, the present study is relevant from the point of view of understanding the biodiversity of some estuaries with mangroves on the

Malabar Coast. The results of the study will go long way in creating awareness among all concerned for conserving the mangroves from the stand point of view of biodiversity. The study is also significant for those involved in fisheries and conservation of avian fauna.

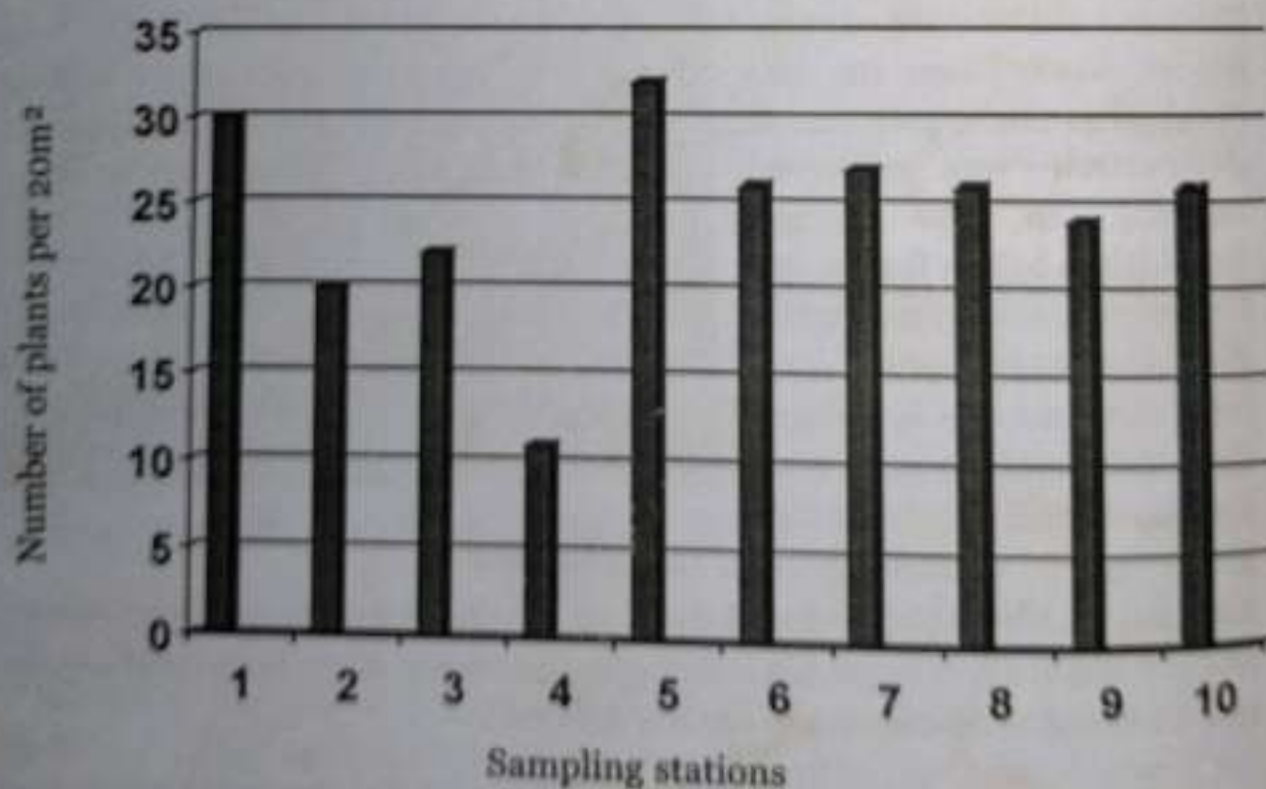


5. Another Scene of a building raised destructing mangroove
(Source: Prof. Abdurahman, Govt. Arts & Sc. College, 2006)

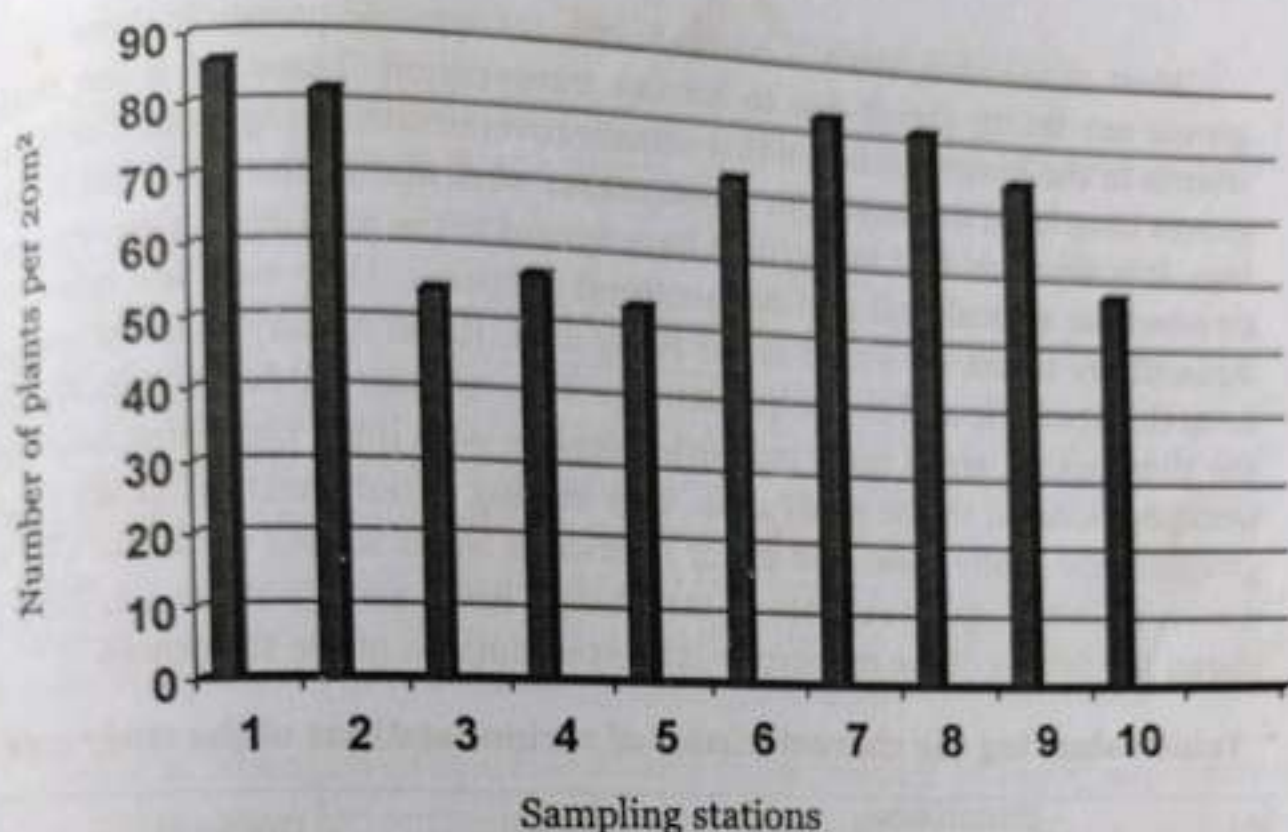
Materials and Methods

Sampling Procedure

Ten stations were identified as mangrove inhabited areas in the Calicut City and its suburban areas. Based on 1: 50000 toposheets and detailed field visits, the locations of the sampling stations were decided. The number of sampling stations were decided mainly considering the boundaries of the estuaries and other physical conditions, such as tidal variations, propagation of salinity and morphometric characteristics. Map 1 gives the location map of the study area.



Spatial distribution of mangrove trees and shrubs in the study area



Spatial distribution of mangrove herbs in the study area

Study Area

The entire study area, lying between $76^{\circ} 45'$ and $76^{\circ} 50'$ E longitude and $11^{\circ} 10'$ and $11^{\circ} 21'$ N latitude, is located in the Kozhikode district of Kerala State of India. The study area selected is extended about 42 km along the West Coast of Kerala from Feroke to Koilandy. This area comes under the Corporation of Calicut and its suburban areas. The study area includes mangrove-inhabited wetlands. This area is thickly populated and the land is cultivated with coconut, arecnut, plantain etc. Fishermen communities depending mainly on conventional method of fishing and fish marketing for their livelihood dominate the coastal areas.

Estuaries Selected for Study

The lower reaches of Chaliar River, Kallai River and Korapuzha River have been taken up as the study area. During the pre-monsoon season (March-May), the salinity propagates to a distance of 15 km upstream from the mouth up to Koolimad in the Chaliar River and to a distance of 7 km upstream in the Kallai River. During the southwest monsoon (June-September), salinity is observed at a distance of 5 km in the Kallai River and 8 km in Chaliar River. In Ealthur River (Punur puzha), salinity reaches up to a distance of 12 km upstream from the bar mouth during the pre-monsoon season and 6 km during the southwest monsoon. The maximum tidal range at the mouth of the estuaries is 153 cm and the minimum is 10 cm. The tides are semidiurnal with 12 hours and 40 minutes. The annual rainfall is about 3800 mm.

Most of the study area is covered with mangroves; presently these mangroves are facing threat due to human intervention. There are a few small islands in the lower reaches of this estuary covered with mangroves. The mangroves have been destroyed for construction work mainly for roads and buildings. It is observed that mangroves have spread to the mud embankments constructed for agricultural and aquacultural purposes. Only very few intensive aquaculture farms are found in the study area. Kallai estuary receives sewage from the domestic and municipal sources. Now no major industry is located in the river basins, small scale industries dealing with lime, tile, paint, coir and wood are located in the study area. Clay mining is not observed in the mangroves of the study area. The major municipal water supply of Calicut City is drawn from the upper reaches of the Chaliar River and Punurpuzha. Table 1 shows the details of the mangrove-inhabited stations of the study area.

Table 1 showing the characteristics of various stations of the study area

Station No.	Name of station	Distance from city	Distance from sea	Associated river	Ownership	Area in acre	Density of mangroves	Degree of destruction	Shape of the area
1	Feroke	10	4	Chaliar Kallaipuzha	Local authority	4.5	Dense	Minimum	Elongate stretch
2	Nallalam	6	5	"	Private individual	2.25	Dense	Severe	Rectangular
3	Mankave	4	6	"	Local authority	3	Dense	Minimum	Narrow stretch
4	Govindapuram	2	4	"	Private	2	Moderate	Severe	Irregular
5	Kallai	3	1	"	Local authority	5.6	Dense	Moderate	Elongate stretch
6	Aredathupalam	1	3	"	Local authority	3.2	Dense	Severe	Rectangular
7	Kottuli	2	4	"	Various Govt. Depts.	15.5	Dense	Severe	Roughly Oval
8	Pavangad	12	4	Korapuzha	Local authority & Private	4.5	Moderate	Severe	Irregular
9	Elathur	21	5	"	Local authority & Private	5.25	Moderate	Moderate	irregular
10	Agalapuzha	31.5	8.5	"	Local authority & Private	4.25	Moderate	Moderate	irregular

BIOLOGICAL CHARACTERISTICS

Biological characteristics studied are mangrove flora, aquatic animals terrestrial animals, food chain and food web.

Mangrove flora

In the study area, mangroves are found on the banks of the lower reaches of the estuaries, and in lagoons and swamps extending on either side of the estuaries. Mangroves are also found on a few islands in the lower reaches of the estuaries. Fig 1 shows the spatial variation of density of mangrove trees and shrubs in the estuaries. Fig 2 shows the spatial variation of mangrove herbs. Six species of woody plants and five species of herbaceous plants are found in the locality. Seven species of semi-mangrove species are also found in the study area. Table 2 shows the mangrove diversity of the study area.

Table 2. Mangrove species found in estuaries of the study area

Sl.No.	True mangrove Species	Semi-mangrove Species
1	<i>Acanthus ilicifolius</i>	<i>Barringtonia racemosa</i>
2	<i>Acrosticum aureum</i>	<i>Calophyllum inophyllum</i>
3	<i>Aegiceras corniculatum</i>	<i>Cerebra odollam</i>
4	<i>Avicennia officinalis</i>	<i>Hibiscus tiliaceous</i>
5	<i>A. marina</i>	<i>Pandanus fasciculatus</i>
6	<i>Clerodendron inerme</i>	<i>Premna serratifolia</i>
7	<i>Derris scandens</i>	<i>Thespesia populnea</i>
8	<i>D. trifoliata</i>	
9	<i>Excoecaria agallocha</i>	
10	<i>Rhizophora mucronata</i>	
11	<i>Sonneratia caseolaris</i>	

Mangroves are almost absent at the mouth of the estuary. The zonation of mangroves is not clearly identifiable in most of the stations. But in Kottuli a horizontal zonation that is not well defined is seen with respect to mangrove plants. The mangrove ecosystem in most of the areas are healthy and have a tendency for regeneration and spreading, except in Elathur where it is dwindling because tidal action is obstructed by the construction of a road. Plates I and II are the visuals from the study area showing mangrove diversity.

Acanthus ilicifolius, *Avicennia officinalis*, *Excoecaria agallocha* and *Derris trifoliata* are observed in all the stations of the study area.

Clerodendron inerme is also represented in all the stations except Agalapuzha. *Acrosticum aureum* is present in all the stations except in Mankave and Kallai. It is not usually found in highly saline areas. *Aegiceras corniculatum* is present only in Kottuli and Pavangad. *Derris scandens* is represented only in Aredathupalam and Kottuli. *Sonneratia caseolaris* is represented in Elathur and Agalapuzha. *Rhizophora mucronata* is observed in Mankave and Kallai. *Avicennia marina* is found only in areas with more salinity such as Feroke, Kallai and Aredathupalam. Appendix ii shows the occurrence of mangrove and semi-mangrove species.

Animals Belonging to Aquatic Habitat: Animals belonging to aquatic habitat includes fishes, crustaceans, molluscs etc.

Fishes: The stronger swimming animals such as fishes that inhabit the pelagic zone are called nekton, which have locomotor organs for movement. Fishes are the larger animals that influence the structure of the mangrove ecosystem by their voracious predation. They are occupying an important position in the aquatic food chain since majority of them is tertiary consumers in the food pyramid. Following is an account of fish diversity in the study area.

Table 3 Distribution of fish genera in mangrove ecosystem of the study area

Sl. No.	Genus of Fish	No. of Species	Sl. No.	Genus of Fish	No. of Species
1	Anabas	1	11	Etroplus	2
2	Barbus	2	12	Haplochilus	1
3	Caranax	1	13	Hemiramphus	1
4	Channa	1	14	Hetaropneustes	1
5	Chanos	1	15	Labeo	3
6	Cirrhina	1	16	Lutinaus	1
7	Citrula	1	17	Mastacembelus	1
8	Clarias	1	18	Megalops	1
9	Cynoglossus	2	19	Mugil	2
10	Cyprinus	2	20	Nemipterus	1
Source: Prof Abdurahman, Govt. Arts & Sc. College, 2006					
21	Peristolepsis	1	28	Silurus	2
22	Progastrus	1	29	Solea	2
23	Puntius	1	30	Tilapia	1
24	Rasbora	1	31	Trachisurus	1

25	Scatophagus	1	32	Tripannger	1
26	Schizothorax	1	33	Trissochles	1
27	Sillago	1	34	Wallago	1

Crustaceans: Crustaceans of the estuaries in the study area include mainly prawns and crabs. Prawns are primary consumers and crabs are secondary consumers in mangrove aquatic food chain.

The crabs commonly found in the study area are described below:

Scylla serrata: It has a thoracic span ranging from 8 to 10 cm. It is characterized by the presence of nine sharp teeth, on each side of the anterolateral border of carapace. It lives in burrows and sometimes climbs on the roots of *Avicennia* and *Sonneratia*. It is available during all the seasons. It is used as food and has good market value. It is commonly known as river crab. *Scylla tranquebarica* is also found in this locality

Sesarma: Members of this genus are generally smaller in size but commonly observed. It is found resting on the pneumatophores or on the lower part of the trunk of trees. Some of them live in burrows. It has no market value since it is small crab. The commonly available species are *S. dussumieri*, *S. eumolpe*.

Eupagurus: It usually inhabits in empty shells of gastropod mollusc the top shell, which dominate the mangrove substratum. They are found in large numbers in shallow muddy bottom of the estuaries, under the shade of mangroves. It is commonly known as hermit crab and locally called 'sanyasi nandu'.

Metapograpsus: Grapsid crabs are also found in the mangroves of the study area represented by *M. frontalis* and *M. thukuhar*.

Uca dussumieri: This is the most common crab in mangrove estuary, usually found above sea level in burrows. They are found in large numbers; when disturbed, all of them disappear into the nearby holes. It is commonly known as fiddler crab and locally called 'pachali nandu'. It has less market value.

The details of prawns commonly found in the study area are furnished below:

Penaeus indicus: This is the most common prawn of the Kerala Coast. They are found in large numbers in the mangrove aquatic ecosystem in the

study area. They are characterized by white colour with gray tint and a pair of elongated slender white antennae. They are restricted to the soft muddy bottom. They are considered as the most valuable item of catch from the estuary. They are reputed for their international market value and for delicious taste. It is also the main item of prawn aquaculture in South India. It is commonly known as white prawn and locally called 'naran chemmeen' or 'vella chemmeen'.

Penaeus monodon: It is characterized by the presence of deep black and yellow stripes along the body. They are second in abundance among the prawns available in this area. They have good market value and usually available throughout the year in the mangrove aquatic ecosystem. It is commonly known as tiger prawn and locally known as 'karachemmen'.

Alpheus malabaricus: It has a habit of producing a snapping sound by which their presence can be detected. They are less numerous and have less market value. It is commonly known as snapping shrimp.

Macrobrachium rosenbergii: It is the largest prawn found in the study area, characterized by elongated chelipeds and the body is light pink in colour. It is a riverine prawn but usually caught during the monsoon season from the estuaries. They are available in limited numbers. This is a highly valuable item of crustacean fishery, costing Rs.200-300/kg. It is commonly known as giant freshwater prawn. Locally known as 'kalankonch' or 'cheetakonch'.

Molluscs: The molluscan fauna is noted for their diversity and density; most of them are restricted to the muddy substratum and some of them are attached to the roots and trunks of trees.

Meretrix meretrix: It is a small bivalve mollusc, the average size of a mature clamshell being 6 cm. It is found in large numbers in shallow flowing waters of the mangrove areas. They are collected in large numbers. It is edible and the shell is used in lime industry. It is commonly known as backwater clam and locally called 'erunth' or 'kakka'.

Ostrea madrasensis: It is a bivalve mollusc of appreciable size. Comparatively this mollusc has good flesh inside the shell. They are found in large numbers. It is edible and has good market value. The shell of this mollusc is used in lime industry. This is commonly known as edible oyster and locally called 'muru' or 'muringa'.

Telescopium telescopium: It is an edible mollusc having an appreciable size, but it has no market value. It is more restricted to the shallow soft bottom of the mangrove aquatic ecosystem and usually found in large numbers. It is commonly known as top shell and locally called 'purikka'.

Boring molluscs: A number of boring molluscs was observed in the study area. The timber borer *Pholas* spp. was observed in the poles fixed and abandoned pieces of wood in the estuaries. *Modiolus* spp. is another genus of bivalve mollusc found on the logs immersed in water. A rock borer, belonging to the genus *Saxicava*, seems to be very peculiar to this area of study; it bores in to literate rocks, forming narrow tunnels in which it lives.

Animals Belonging to Terrestrial Ecosystem

Insects: Honeybees were found to collect nectar from *Excoecaria agalocha* in large numbers. They were also found in larger numbers on other mangrove plants. Nests of weaver ants were seen on *Sonneratia* tree. These ants belongs to *Oecophylla* sp. Coccid were also seen on the leaves of many plants, especially that of *Sonneratia*. Various kinds of biting insects were also found in the mangroves. Mosquitoes were abundant in the mangroves of the study area. The species represented were *Anopheles*, *Culex* and *Aedes*. The biting midges were also seen in this area. Butterfly fauna and dragon fly fauna is also rich. Table 4 shows the species diversity of butterflies in the study area.

Tale 4 showing Butterflies of the study area

Sl. No.	Scientific Name	Common English Name	Local Vernacular Name
1	<i>Captopsilia Pomona</i>	Lemon Emigrant	Mannjathakaramuthy
2	<i>C. pyranthe</i>	Mottled Emigrant	Thakaramuthy
3	<i>Euploea Core</i>	Common Indian Crow	Aralisalabham
4	<i>Graphium Dason</i>	Common Jay	Nattukudukka
5	<i>Hypolimnas Bolina</i>	Great Egg Fly	Valchotta shlabham
6	<i>Jamides Celeno</i>	Common Cerulean	Pottuvalatty
7	<i>Junonia Atlites</i>	Grey Pansy	Vayalkotha
8	<i>Libythea Lepita</i>	Common Beak	Chundansalabham
9	<i>Melanitis Leda</i>	Common Evening Brown	Kariyilasalabham
10	<i>Mycalesis Perseus</i>	Common Bushbrown	Thavidan
11	<i>Neptis Hylas</i>	Common Sailer	Ponthachuttan
12	<i>Neptis Jumbab</i>	Chestnut Streaked Sailer	Iruvaryan ponthachuttan
13	<i>Notocrypta Curvifascia</i>	Restricted Demon	Pullaychathan
14	<i>Orsotrioena Medus</i>	Nigger	Karuppan
15	<i>Pachliopta Aristolochiae</i>	Common Rose	Nattu rose
16	<i>Papilio Dytia</i>	Common Mime	Vazhanappoombatta

17	Parantica Aglea	Glassy Bluetiger	Theelineelakaduva
18	Polyura Athamas	Common Nawab	Nawab
19	Tanaecia Lepidea	Grey Count	Pezhalan
20	Thirumala Septentrionis	Dark Blue Tiger	Karineelakaduva
21	Ypthima Huebneri	Common Four Ring	Nalkkanny

Amphibians: Amphibians or their larvae were not observed in the mangrove swamps even towards freshwater side of the mangrove-dominated area; tree frogs and flying frogs were also not observed.

Reptiles: Towards the freshwater side of the mangrove area in burrows, freshwater turtles were observed. Two species of turtles are common in the study area.

Freshwater snake *Natrix piscator* is commonly found in the aquatic system, even in water having considerable salinity. Commonly known as checkered keel back. Dog-headed water snake *Enhydrina* sp. locally called 'attupambu' is also found in this locality. *Python molurus* is found in Aredathupalam.

Birds: The mangrove ecosystem harbors a rich avian fauna. Table 5 shows the nature of distribution of birds in the study area.

Table 5. Showing some details of birds of the study area

Sl. No.	Common Name	Scientific Name	Availability
1	Ashy wren Warbler	Prinia Socialis	Resident
2	Blackwinged Stilt	Himantopus Himantopus	Local migrant
3	Bluetailed Beeeater	Merops Philippinus	Local migrant
4	Brahmini Kite	Heliastus Indus	Resident
5	Brownheaded Gull	Larus Brunnicephalus	Migrant
6	Common Sandpiper	Tringa Hypoleucos	Migrant
7	Crow-Pheasant	Centropus benglensis	Resident
8	Curlew	Numenius arquata	Migrant
9	Darter	Anhinga rufa	Resident
10	Paradise Flycatcher	Terpsiphone paradisi	Resident

11	Great Blackheaded Gull	<i>Larus ridibundus</i>	Migrant
12	Green Shank	<i>Tringa nebularia</i>	Migrant
13	Grey Heron	<i>Ardea cinerea</i>	Resident
14	House Crow	<i>Corvus splendens</i>	Resident
15	Indian tree pie	<i>Dendrocitta leucogastra</i>	Resident
16	Jungle Crow	<i>C. macrorhychos</i>	Resident
17	Large Cormorant, Indian shag	<i>P. fuscicollis</i>	Migrant
18	Lesserpied Kingfisher	<i>Ceryle rudis</i>	Resident
19	Little Cormorant	<i>Phalacrocorax niger</i>	Resident
20	Little Grebe (Dabchick)	<i>Tachyblaps ruficollis</i>	Local migrant
21	Littleringed Plover	<i>Charadrius dubius</i>	Migrant
22	Mediumsized egret	<i>Egretta intermedia</i>	Resident
23	Night heron	<i>Nycticorax</i>	Resident
24	Osprey	<i>Pandion heliastus</i>	Resident
25	Paddy bird	<i>Ardeola grayii</i>	Resident
26	Red shank	<i>Tringa totanus</i>	Migrant
27	River Tern	<i>Sterna bengalensis</i>	Migrant
28	Sanderling	<i>Calidris alba</i>	Migrant
29	Small Heron	<i>Egretta gularis</i>	Resident
30	Smallblue Kingfisher	<i>Alcedo atthis</i>	Resident
31	Snipe	<i>Capella gallinago</i>	Migrant
32	Storkbilled Kingfisher	<i>Palargopsis capensis</i>	Resident
33	Trek sandpiper	<i>Tringa terek</i>	Migrant
34	Whimbrel	<i>Numenius phaeopus</i>	Migrant
35	Whitebreasted Kingfisher	<i>Halcyon smyrnensis</i>	Resident
36	Whitebreasted Water hen	<i>Amaurornis phoenicurus</i>	Resident

Mammals: In the study area a few mammals were observed. *Lutra perspicillata* was an otter generally seen in the mangrove areas. Foxes belonging to the species *Valpus valpus* and *Herpestes edwardsii*, feeding on crabs and birds were observed in the area. Different species of bats were observed in the study area occasionally.

Food Chain and Trophic Interrelationship

The trophic levels of the estuarine ecosystem of the study area are same as that of a typical terrestrial ecosystem with regard to the producers, consumers and decomposers. Primary productivity is mainly by the chlorophyll bearing phytoplankton, aquatic macrophytes and rooted mangrove plants. They serve as food for the primary consumers, which are then eaten by carnivores. Many organisms feed on more than one trophic levels, a fact that further complicates trophic relationships depending up on the nature and origin of energy employed, all organisms can be assigned to one of the several classes viz. primary producers, primary consumers, secondary consumers, tertiary consumers and decomposers.

Primary producers: In the study area, the primary producers include chlorophyll bearing algae, like *Nitzschia*, *Navicula*, *Anacystis*, *Micrasterias*, *Staurastium*, *Oocystis*, *Oscillatoria*, *Volvox* etc. They are involved in the formation of organic matter through fixation of radiant energy. The autotrophs of the estuary also include photosynthetic submerged plants like *Hydrilla*, *Vallisnaria*; free floating *Eichornia*, *Salvinia*, *Pistia* etc. and rooted mangrove plants like *Avicennia*, *Excoecaria*, *Acanthus* etc.

Primary consumers: In the study area, *Cyclops*, insect larvae, may fly larvae and small fishes in aquatic system and insects such as bees, butterflies, etc. herbivorous birds and bats on the terrestrial form the primary consumers of the food chain. They feed mainly on the primary producers of the ecosystem.

Secondary consumers: Among the invertebrates, secondary consumers include aquatic insect like *Belostoma*, *Nepa* etc, which feed on small plankton and bacteria. Among fishes larvivorous fishes such as *Haplochilus*, *Barbus* and *Rasbora*, which are small and pelagic inhabitants, of the aquatic system; carnivorous insects such as dragon flies, mosquitoes; birds and mammals of the terrestrial system are the secondary consumers feeding on the primary consumers.

Tertiary consumers: Tertiary consumers of the estuary form larger fishes like catfishes, feeding on small fishes and crustaceans. Fresh water snakes, Kingfishers, herons and certain large fishes constitute the apex of the trophic pyramid of the estuary.

Types of food chain: In the study area, browsing or grazing food chain and detritus or decay food chain exist. In grazing food chain, phytoplankton (green plants) are eaten by herbivores which include zooplankton like *Cyclops*, ciliates, insect larvae etc. which are then eaten by large fishes form-

ing secondary consumers or primary carnivores which are eaten by tertiary consumers or secondary carnivores or top carnivores. They include birds and water snakes.

Decomposers: In the mangrove aquatic ecosystem, decomposers obtain energy from breakdown of plants (especially that of mangroves) and animal organic matters and takes up only dissolved substances. Bacterial population belongs to this group and they play an important role in keeping the ecological role of balance of the ecosystem. These primary consumers are eaten by secondary consumers and so on constitute the detritus food chain.

Food web: The mangrove ecosystem of the study area harbors an assemblage of flora and fauna, varying from small an to quite big size; all these plants and animals depend upon one another for food and life and all together form the biota of the ecosystem. In this ecosystem, the division between the two groups viz. The primary and secondary consumers are however by no means clear-cut, because of the existence of omnivores. Most of the primary consumers like *Daphnia*, insect larvae etc. feed on bacteria. Many secondary consumers depend for a long period on plant matter and the detritus and sediment feeders support themselves on broken down animal and vegetable residues. Thus, the organisms feed on all types of food; hence the food of organisms of different trophic levels is interconnected forming the so-called food web. In the mangrove dominated estuaries of the study area, simple food chains are observed with slightly complicated food web.

SUMMARY AND CONCLUSION

Investigations were carried out on the biodiversity of mangroves of the urban wetlands of Calicut considering some of the physical, chemical and biological aspects of the estuaries in which the mangroves are inhabited. The important findings arrived at, based on this research programme, are summarized in the following paragraphs.

1. The tidal range is comparatively less on the Malabar Coast. This is one of the reasons for the limited vertical zonation and poor species diversity in this region.
2. A comparatively high and more or less uniform spatial and temporal temperature distribution available on this coast is expected to be an ideal condition for the flourish of mangrove ecosystem.
3. The horizontal spread of mangrove flora is highly influenced by the salinity intrusion, which also influence the horizontal distribution of phytoplankton, micro-fauna and fishes. Only euryhaline organisms were found in the estuary.

4. The variation in the intensities of bluish green colour of water in the estuary is dependent on the density of phytoplankton and depth of water.
5. The homeothermous condition of aquatic medium is mainly due to the mixing processes caused by wind, waves and tides and the presence thick mangrove canopy.
6. High density and presence mucous secreting organisms in the area are mainly responsible for foam and froth observed in the estuary.
7. In the mangrove inhabited area has appreciable level of alkalinity. This indicates that the mangrove-inhabited areas are more productive especially for the growth of fishes.
8. Mangroves are absent at the mouth of the estuaries because of rubble packing on the banks meant for protection against wave action.
9. Any obstruction to the tidal flow in to the mangrove leads to its disintegration because tides can be considered as the 'pulse' of mangrove.
10. Mangrove inhabited shallow waters showed higher concentration of oxygen due to the release of oxygen by phytoplankton and submerged plants.
11. The density and diversity of fishes in the area were greater than that of the adjacent sea and freshwaters, which is due to the edge effect since mangrove is an ecotone.
12. Nectarivorous insects were abundant during the flowering season. Biting insects, which depend on domestic animals and man, were abundant in the areas.
13. Amphibians or their larvae were not observed because they cannot tolerate salinity. Since the mangrove ecosystem is not extensive, large reptiles and mammals were absent. Avian fauna was well represented in the mangroves, which depended either on the aquatic animals or on the canopy for their food; mangroves also provided resting and rearing places for them. Both migratory and resident forms are found.
14. The destruction of mangrove is continued because of lack of understanding the importance mangrove major portion is owned by private agencies, scattered in smaller areas and implementation of law insufficient.

Suggestions

Anthropogenic activities such as land reclamation for construction, plantation and intensive aquaculture and obstruction to tidal flow have resulted in massive destruction of mangrove ecosystem especially the areas under private ownership. Immediate steps have to be taken for the conservation and management of this fragile ecosystem. Following are the suggestions for conservation.

1. Effective implementation of Coastal Regulation Zone (CRZ) Act.
2. Acquire and maintain reasonably sized of mangrove areas of private ownership.
3. Declare extensive area of mangroves under forest act for effective protection.
4. Establish social forestry programme and raise nurseries to produce seedlings for afforestation and reforestation through people participation.
5. Afforestation in suitable area with the help of research institutions and Universities.
6. Study of local need of firewood, aquaculture, and tannin etc. development for a sustainable multipurpose system before deciding the type of management.
7. Provide alternatives for local people who make use of mangrove for their livelihood.
8. Avoid building side-walls, diversions in streams and rivers and intensive aquaculture.
9. Introduce silvo-pisciculture or eco-tourism for a sustainable development.
10. Import suitable species of mangroves from other parts of India and world.
11. Activities of student's organizations such as Nature Club, Forestry club, NSS and NCC can be directed to mangrove afforestation programmes. Significance of mangroves can be included in the syllabus at school and college level.
12. Afforestation can be done along the sides of suitable railway track, roads and rivers.

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प्रेमचंद: अपने समय के प्रतिनिधि लेखक

जे. अंबिका देवी*

छपन सालों के जीवन-काल में ढेर सारे लेखन कार्य करनेवाले साहित्यकार थे - प्रेमचंद। तीन सौ से अधिक कहानियाँ, दस उपन्यास, जीवनी, नाटक, तत्कालीन पत्रिकाओं में प्रकाशित लेख आदि उनकी साहित्यिक देन है। महत्वपूर्ण घटना-प्रसंगों से गुज़रे भारत का रेखांकन है - प्रेमचंद साहित्य।

वे अंदरूनी शान्ति की तलाश में भटकने के बावजूद अपने समय के साथ समरसता बनाये बिना अस्वस्थ रहे व्यक्ति थे। खुद को 'आदर्शोन्मुख यथार्थवादी' के रूप में परिचित कराने वाले प्रेमचंद, साहित्य रचना को एक मनोरंजन के माध्यम के तौर पर नहीं देखते थे। निर्दोष और शोषितों के लिए आवाज़ उठाने की ज़िम्मेदारी लेखकों की है - ऐसा उनका मानना था। उसी समय व्यावहारिक हल सुझाने के बजाय उनका मन अक्सर भविष्य में प्राप्य स्वर्गीय लोक में पलायन करने लगा था। आखिरी समय में वे निराशा के अथाह सागर में इस तरह डूब गये जिसकी कल्पना शायद उन्होंने अपने में भी नहीं की थी।

प्रेमचंद ने कृषकों के बारे में ज़्यादातर लिखा है। १९०५ में लिखा गया 'वरदान' से लेकर १९३६ में रचित 'गोदान' तक की कृतियों का विषय कृषक-समस्याएँ ही थीं। इसका कारण - किसान ही समाज में सबसे अधिक शोषण के शिकार बने थे। ज़मींदारों की अपनी संघटना है, मज़दूरों का 'ट्रेड यूनियन' है, सरकारी कर्मचारियों के विविध संघ हैं; असंघठित रूप में केवल किसान ही हैं। कांग्रेस के नेतृत्व में उदित हुआ स्वतंत्रता संग्राम ज़मींदारों और उद्योगपतियों के आधिपत्य के कारण किसानों की तकलीफ़ को आवाज़ न दे पाया। इस वजह से प्रेमचंद ने नहीं सोचा था कि केवल राजनैतिक स्वतंत्रता मिलने पर कृषकों की समस्याओं का समाधान हो पायेगा। शासन सिर्फ एक विभाग से दूसरे विभाग के हाथों में गया है, इससे आज़ादी नहीं मिलेगी - इसका प्रतिपादन उन्होंने 'कर्मभूमि' में किया है। 'गोदान' में भी ऐसा

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दृष्टिकोण नज़र आता है। राजनैतिक स्वतंत्रता प्राप्त करने तक ज़मींदारों की ज़मींदारी के खिलाफ विद्रोह को स्थगित करने के पक्ष में वे नहीं थे। दोनों विद्रोहों को संयोजित कर आगे गाँधीवादी के रूप में ही आखिर तक वे उठे रहे।

राष्ट्रीय स्तर पर गाँधीजी द्वारा असहयोग आंदोलन चलाते वक्त प्रेमचंद 'प्रेमाश्रम' लिख रहे थे। स्वाभाविक रूप से तब इस कृति में टोलस्टॉय तथा गाँधीजी का स्पष्ट प्रभाव नज़र आएगा। इस कृति का प्रेमशंकर यह व्यक्त करता है कि कृषकों की दुरवस्था के जिम्मेदार किसान खुद नहीं थे। एक दूसरा पात्र बलराज यह बात उठाता है कि कृषि-भूमि का वास्तविक अधिकारी किसान ही है। लेकिन विधान-सभा में पहुँचने के बावजूद प्रेमशंकर न ही ज़मींदारी-प्रथा को मिटा पाया और न ही क्रांतिकारी भू-परिष्कार का बिल पारित कर पाया।

शंकर नामक ज़मींदार-पुत्र ने हृदय-परिवर्तन के कारण अपनी ज़मीन किसानों को सौंपकर ज़मींदारी से खुद को अलग किया। टोलस्टॉय के 'पुनर्जागरण' (Resurrection) के नायक ने भी यही किया है। फ़र्क सिर्फ़ हालात का था। इस समय प्रेमचंद के वैयक्तिक-जीवन में कई बदलाव आए थे। उन्होंने फरवरी १९२१ को गोरखपुर के सरकारी-स्कूल की नौकरी छोड़ दी। बाद में राष्ट्रीय समाचार-पत्र 'आज' में काम संभाला।

'हृदय-परिवर्तन' का गाँधीवादी आशय 'रंगभूमि' में देख नहीं पायेंगे। उसमें जो खलनायक है, अंत तक उसी भूमिका में बने रहते हैं। 'रंगभूमि' में सूरदास नामक अंधा व्यक्ति 'सिगरट कंपनी' के लिए अपनी ज़मीन किसी मालिक द्वारा हथियाने की कोशिश पर अहिंसात्मक रूप में विरोध करता है। उस ज़मीन का वे इस्तेमाल नहीं करते। लेकिन वहाँ के जानवरों को निशुल्क घास चरने के लिए रखी गई ज़मीन हाथ से न जाने के लिए वे विद्रोह करते हैं। ढहती फ्यूडल-संप्रदाय तथा उभरती पूँजीवादिता के बीच के विद्रोह के रूप में कुछ आलोचक इसका मूल्यांकन करते हैं।

प्रेमचंद जिन प्रत्यय-शास्त्रों से जुड़ी शंकाओं से जूझे वे 'कायाकल्प' में नज़र आते हैं। गुलामी से दबे बेगार के खिलाफ किसानों का विद्रोह, आवाज़ उठाने लगा। इसमें कृषक तथा मज़दूर संयोजित रूप से विद्रोह करते नज़र आयेंगे। चक्रधार नामक गाँधीवादी, विद्रोह के हिंसात्मक स्वरूप का विरोध करता है, तब विद्रोही-दल पूछ बैठते हैं कि जब उनकी जीत दरवाज़े पर दस्तक देने वाली है तभी वे अहिंसा के बारे में बखारने के लिए वहाँ आये हैं। १९२८ में शुरू हुई आर्थिक अवनति ने कृषकों की दुरवस्था को और बढ़ाया। १९३० में 'सिविल-आदेश-उल्लंघन' आंदोलन शुरू हुआ। इस समय लिखी गई 'कर्मभूमि' के किसान एक जून की रोटी के लिए भी तरसने वाले थे। 'कर्मभूमि' में प्रेमचंद, ज़मींदार और किसानों के बीच का मामला व्यक्त करते हैं। थाली की रोटी 'मुझे मत खाइये' कहने के बावजूद आप उसे खाने से नहीं कतराते। उसी तरह ज़मींदार की थाली की रोटी बने आप, नहीं खाइए कहकर गिड़-गिड़ायेंगे भी, तो ज़मींदार उसे सुनने वाला नहीं। ऐसा कृति में आत्मानंद बताता है।

इसके अलावा सन्यासी हुए आत्मानंद ने बताया कि मठों से संबंधित महंतों के घरों को घेरकर किसानों की मांगों को मानने तक वहाँ कोई उत्सव मनाने की इजाज़त नहीं देनी

चाहिए। उसी वक्त प्रेमचंद में अजीब किस्म का निराशाबोध प्रकट हुआ। पूस की रात कहानी में अपनी खेत की रखवाली करने गए हल्कू का प्रेमचंद किस तरह चित्रांकन करते हैं, ज़रा देखते हैं - ठंड से बचने के लिए आग का प्रबंध करने के बाद हल्कू कुत्ते के भौंकने के बावजूद क्षणिक देर के लिए तैयार किये सुखी अवस्था से अलग नहीं होता। जंगली-जानवर सारे धान्य खा जाते हैं। यह जानकर सुवह बीबी के रोने-चीखने पर भी हल्कू खुश है क्योंकि अब उसे ठंड में नींद गँवाकर रखवाली नहीं करनी पड़ेगी। 'गोदान' में अति-भावुकता लाये बगैर ही प्रेमचंद ने कृषकों के दुखों का चित्रण किया है। ज़मींदार, सरकारी कर्मचारियों तथा पैसा देते महाजनों के शोषण किसान सहते हैं। उस वक्त के किसानों की हालत बड़ी दयनीय थी। उत्तरप्रदेश में १९२१ में कृषकों का कुल ऋण जो ४० करोड़ था वहीं १९३१ में ६८ करोड़ तक पहुँच गया। 'गोदान' का होरी भी खुद को सँभालने में असमर्थ होकर पीड़ाएँ झेलता है।

१९३६ में उनकी मृत्यु हुई। काश वे 'मंगलसूत्र' पूरा कर पाते। अर्थशून्य सोच की तरह इसे देखा जा सकता है। लेकिन यहाँ एक दूसरा संदेह उत्पन्न होता है - क्या उन्हें कोई अदृश्य शक्ति संचालित कर रही थी ? यह शक उनके साहित्येत्तर रचनाओं से होकर गुज़रने पर होता है। उदाहरण के लिए एक निजी ख़त में शायद उनका डर इस तरह, अभिव्यक्त है - 'क्रांति हमें ज़्यादा बुरी अवस्था की ओर ले गई तो !' कांग्रेस के 'पूर्ण-स्वराज' आह्वान को बढ़ा-चढ़ाने वाले प्रेमचंद ही विधान सभा-बहिष्कार के विरुद्ध जब बोले तो सबको कम आश्चर्य न हुआ था। उसके पहले प्रकाशित रंगभूमि में उनके द्वारा विधान-सभाओं की कड़ी आलोचना के बारे में सोचते वक्त हैरानी दुगुनी हो जाती है। कांग्रेस के शुभचिन्तक होते हुए भी १९२८ के बाद नेहरू द्वारा सामने रखे गये आर्थिक-नीतियों को साधारणतया प्रोत्साहन देने वाले प्रेमचंद द्वारा, ज़मींदारी प्रथा के उन्मूलन की मांग न रखने की बात, विशेष महत्व रखती है। वे किसानों की कठिनाईयों का विवरण देकर, उन समस्याओं का हल ढूँढ़ निकालने के लिए समाजवाद के देहरी तक आकर लौट गये। गाँधीवादी सपनों को सहलाने वाले वे, अंत में स्वप्नरहित यथार्थ की गहरी खाई में गिर पड़े। खेती न करने पर भी कोई दूसरा काम करके जीवन बिताने के फैसले पर आश्वस्त होते होरी में उसकी पत्नी जब पूछ बैठती है - "हमें भला कौन काम देगा? इस गाँव में काम कहाँ मिलेगा?" तब होरी के पास कोई जवाब नहीं रहता। यह एक प्रतिनिधि लेखक द्वारा सामना किया गया प्रत्यय-शास्त्री संदेह मात्र नहीं है बल्कि पूरे देश ने इस समस्या का सामना किया है।

नारीवादी दर्शन

पवूर शशीन्द्रन*

नारी-दर्शन तथा तत्संबन्धी विचारधाराओं ने हमारे साहित्यिक जगत को गहराई से प्रभावित किया है। वर्तमान संदर्भ में भी उसकी प्रभावात्मकता जारी है। इसमें कोई सन्देह नहीं है कि मानवीय करतूतों के विभिन्न क्षेत्रों में अपने मूल्यों एवं धारणाओं को स्थायित्व प्रदान करने में इस दर्शन ने कामयाबी हासिल की है। समाज-शास्त्र के क्षेत्र में नारीवाद ने जो हलचल मचाया है वह देखने योग्य है। नारीवाद से संबद्ध असंख्य किताबों के प्रकाशन से यह बात स्पष्ट हो जाती है।

सातवें दशक के बाद सामाजिक विषयों का ध्यान तब तक चले आ रहे परंपरागत क्षेत्रों से महिलाओं और बाद में लड़कियों की ओर जाने लगा। स्त्री का स्थान पुरुष के समकक्ष है, अथवा उसके अधीन है या उसके ऊपर है, इस तरह के विषयों पर चर्चा होने लगी। वैयक्तिक, सामाजिक, पारिवारिक, आर्थिक, सांस्कृतिक एवं राजनीतिक स्तरों पर महिलाओं की भूमिका पर भी बहस होने लगी। महिलाओं की शोच्यावस्था को दूर करके उन्हें विभिन्न क्षेत्रों में अधिकार और अवसर प्रदान करने की बात होने लगी। संयुक्त राष्ट्र संघ ने १९७५ को 'महिलावर्ष' के रूप में मनाया जिससे उनको समाज के विभिन्न क्षेत्रों में महत्तर स्थान देने की शुरुआत हुई। उनकी समस्याओं का मूल्यांकन किया गया। उनके साथ किये जानेवाले क्रूर एवं घृणित कार्यों को जनसमक्ष प्रस्तुत करने के लिए अनेक शोधकार्य हुए। दलित एवं शोषित नारी-जाति को ऊपर उठाने में ये सहायक सिद्ध हुए।

सन् अस्सी के बाद भारत में नारीवाद का प्रभाव विभिन्न क्षेत्रों में, खासकर अकादमीय क्षेत्रों में दिखाई दिया। नवें दशक में भी यह जारी रहा। १९८२ में दिल्ली में युनेस्को के तत्वावधान में एक सम्मेलन हुआ था जिसमें महिलाओं से संबद्ध अनेक मुद्दों पर विचार-विमर्श हुआ। कुछ तथ्य सामने आये जो निम्नांकित हैं -

- (क) स्त्री और पुरुष के द्वारा की जानेवाली प्रवृत्तियों के महत्व को समझने और स्वीकारने तथा उचित मूल्य देने के लिए सहायता करना।
- (ख) स्त्री और पुरुष के बीच के अंतर के मूलभूत कारणों की खोज करना।
- (ग) समानता और सामाजिक विकास के विभिन्न क्षेत्रों में स्त्री की मौजूदगी को अनिवार्य बनाने के लिए कार्य करना।
- (घ) 'अदृश्य' महिलाओं को समाज में दृश्य बनाना।
- (ङ) स्त्री-शाक्तीकरण।

इसके साथ साथ सामाजिक प्रक्रियाओं में भी महिलाओं की देन, अपने जीवन के बारे में महिलाओं का दृष्टिकोण, सामाजिक यथार्थों के प्रति महिलाओं की धारणा, उनकी कठिनाइयों, उनके संघर्षों और उनकी कामनाओं पर भी सोचने-विचारने का मंच तैयार हुआ। महिलाओं की प्रोन्नति, उनके अधिकार, पुरुष के साथ समान अधिकार आदि बातों पर विचार करने और कार्य करने का उत्तरदायित्व महिला-अध्ययन-विभाग ने अपने ऊपर ले लिया। शनैःशनैः भारत में महिला-अध्ययन की प्रासंगिकता बढ़ गयी। बिना कोई भेद-भाव से स्त्री और पुरुष इस दिशा में अध्ययन करने आये। अकादमीय और सामाजिक कार्यकर्ता आगे आये। पिछले दो शतियों के अंदर इस शास्त्र विभाग ने खूब प्रगति प्राप्त की। परिवार, विवाह, नौकरी आदि विभिन्न क्षेत्रों में नयी समस्याएँ और चुनौतियाँ सामने आयी। बिना देरी के विश्वविद्यालय अनुदान आयोग, ऐसी.एस.एस.आर आदि ने भी इस क्षेत्र की महत्ता को समझा। राष्ट्रीय-शैक्षिक नीति में भी तदनुरूप परिवर्तन किये गये। यू.जी.सी के कार्यक्रमों में परिसंवाद, कार्य शिबिर, संगोष्ठी आदि के अलावा पाठ्यक्रम को विकसित करने और पाठ्यचर्चा को नवीकृत करने के प्रयास भी किये गये।

सार्वदेशिक स्तर पर नारीवाद ने जो लहरें पैदा की थीं, उसका असर एशिया एवं भारत में भी एक हद तक पड़ा। प्रारंभ में भारत के विश्वविद्यालयों के महिला-संबन्धी विषयों के साथ उतना संबन्ध नहीं था। लेकिन बाद में इस में परिवर्तन दिखाई देने लगा। भारत की महिलाओं की अवस्था के बारे में १९७५ में प्रकाशित रिपोर्ट इस दिशा में बहुत ये परिवर्तनों की शुरुआत है। दबे हुए स्त्रीत्व और उनकी सामाजिक स्थिति पर विचार होने लगे। सामाजिक, आर्थिक और राजनीतिक परिस्थितियोंकी पृष्ठभूमि में इनको देखने और विश्लेषित करने की आवश्यकता पर जोर दिया जाने लगा। समस्याओं को सुलझाने के प्रायोगिक तौर-तरीकों को खोजने का प्रयास हुआ। विभिन्न स्तरों पर इसकी चर्चा हुई। शैक्षिक संस्थाएँ ही नहीं, सरकारी-गैर सरकारी संस्थाएँ भी महिलाओं के उद्धार के लिए आगे आयीं। महिलाओं के प्रति जो सहानुभूति बढ़ रही थी, समाजशास्त्र संबन्धी विषयों के लिए सहायक सिद्ध हुई। महिला-संबन्धी अध्ययन एवं शोध पर दिलचस्पी होने लगी। तरह तरह के अध्ययन हुए। असंगठित क्षेत्रों में नौकरी करनेवाली महिला-कर्मचारी, परिवार-नियोजन, महिलाओं की राजनीतिक भागीदारी, स्त्री-शाक्तीकरण, विभिन्न क्षेत्रों के भेदभाव, शारीरिक, मानसिक एवं लैंगिक स्तर पर महिलाओं का शोषण आदि विभिन्न मुद्दों पर अध्ययन हुए।

नारीवादी चिन्तन-धाराएँ पाश्चात्य देशों की भाँति यहाँ भी दिखाई देती हैं। नारीवादी उदारवाद इसका एक उदाहरण है। स्त्री पुरुष के साथ ही परिवर्तित होकर जन्मी है, यही

इनका तर्क है। भारतीय नारीवादियों के मत में स्त्रियों के अधिकार का अर्थ शिक्षा, समता, भूमि पर नियंत्रण आदि से है। नारीवादियों का निर्देश यह है कि उन्हें सार्वजनिक क्षेत्र पर पहुँचने का अवसर प्रदान करें। अपने जीवन में स्वयं निर्णय लेने और पुरुष के समकक्ष पहुँचने के लिए महिलाओं के अधिकारों को सरकारी संरक्षण की जरूरत है, यही उनका तर्क है।

पिछले कुछ सालों के अंदर भारतीय नारी-जीवन के सामाजिक, सांस्कृतिक एवं आर्थिक स्तरों की वृद्धि हुई है। कई क्षेत्रों में उनकी मौजूदगी देखने योग्य है। परिवार में उनका महत्व उत्तरोत्तर बढ़ता गया है। दबे हुए व्यक्तित्व से ऊपर उठकर, पुरुष के साथ कन्धे से कन्धा मिलाकर परिवार के अस्तित्व के लिए उचित निष्पत्ति लेने में वह भागीदार बन रही है। परिवार के बाहर भी उसका महत्व बढ़ गया है। शिक्षा एवं नौकरी के क्षेत्रों में भी उसके कई अवसर मिलने लगे हैं। समाज इस परिवर्तन को आत्मसात कर रहा है। लेकिन इसके साथ-साथ स्त्री के विरुद्ध किये जानेवाले अत्याचारों में भी कमी नहीं आयी है। स्त्री के अधिकारों की सुरक्षा के लिए सरकारी-गैर सरकारी स्तरों पर कोशिशें हुई हैं। अनेक नियम-विनियम भी हुए हैं। असल में नारीवाद ने समाज शास्त्र एवं नारी-जीवन को प्रभावित किया है। यह प्रभाव स्त्री के सामाजिक स्तरको उन्नत बनाने और स्त्री-पुरुष-समत्व की संकल्पना को मानव-जीवन का अनिवार्य अंग बनाने में कारण बन गया है।



हिन्दी नाटक और नारी विमर्श

एम.के. अजितकुमारी*

नारी और पुरुष के पारस्परिक सम्बन्ध पर ही समाज व्यवस्था का सन्तुलन बनी रहती है। दोनों के परस्पर सहयोग से जीवन प्रगति की ओर अग्रसर है। 'पिता रक्षति कौमारो भर्ता रक्षति यौवने, पत्रो रक्षति बार्धक्ये न स्त्री स्वातंत्र्यमर्हति' के आधार पर पुराने ज़माने में नारी को स्वतंत्र्य नहीं दी जाती थी। वास्तव में धार्मिक आडम्बर, रूढ़िगत विचार, परंपरागत सामाजिक संस्कार सभी ने मिलकर भारतीय जीवन को चारों तरफ अन्धकारमय परिवेश निर्मित कर दिया था। स्वाधीनता संग्राम के फलस्वरूप भारतीयों में बौद्धिक चेतना जागी। विज्ञान की प्रगति होने लगा। वे प्राचीन विरासतें स्वतः ही धराशायी हो गयीं जिन पर नारी का प्राचीन आदर्श स्थित था। भारत में सबसे पहले पुनरुत्थानवादी विचारकों तथा समाज सुधारकों ने नारी चेतना को उद्बुद्ध कराने का कदम उठाया। नारी मुक्ति आन्दोलन में भारत का राजनैतिक आन्दोलन का स्थान सर्वाधिक है। राजाराम मोहनराय का सती-प्रथा के विरुद्ध संघर्ष, ईश्वरचन्द्र विद्यासागर का लड़के-लड़कियों को समान रूप से शिक्षा देने तथा विधवा के पुनर्विवाह के लिए प्रेरित करने के प्रयत्नों के अतिरिक्त समस्त भारत में अनेक समाज सुधारकों द्वारा स्त्रियों की शिक्षा तथा विधवा के विवाह और उसको स्वावलम्बी बनाने के लिए उल्लेखनीय प्रयत्न किये गये। आर्य समाज, ब्रह्मसमाज, प्रार्थना समाज आदि ने भी स्त्रियों को मानवीय समता का अधिकार दिलाने का भरसक प्रयत्न किये। इन समाज सुधारकों के अथक परिश्रम के फलस्वरूप १९वीं सदी के अन्तिम दशक तक आते आते नारी की समस्याओं में प्रमुख परिवर्तन आ गये। इन परिवर्तनों में सबसे प्रमुख है - सती प्रथा का अंत और नारी शिक्षा का प्रचार तथा विधवाओं के पुनर्विवाह आदि। इन परिवर्तनों का प्रमुख कारण है पश्चिमी सभ्यता का भारतीय संस्कृति पर संघात और प्राचीन जातीय गौरव के प्रति चेतना। अंग्रेजी शिक्षा और सभ्यता से दीक्षित भारतीय जन सेवकों का यही विश्वास था कि नारी शिक्षा तथा उनकी मुक्ति के बिना राष्ट्र का उत्थान संभव नहीं है।

भारत में राजनीतिक चेतना के विकास के साथ साथ सबसे पहले नारी मुक्ति आन्दोलन का भी विकास पाने लगा। राष्ट्रीय आन्दोलन आम जनता की ओर उन्मुख होने के कारण नारी घर की चहार दिवारी से बाहर निकलकर अपनी मुक्ति का रास्ता पकड़ने लगी। भारतीय स्वतंत्रता संग्राम में भारतीय नारी घर की सीमाएँ लौंघकर बाहर आने लगी। वस्तुतः भारतीय नारी के लिए राष्ट्रीय मुक्ति का आन्दोलन स्वयं अपनी मुक्ति का आन्दोलन था। इसी युग में नारी अपने अस्तित्व के प्रति सबसे पहले जागरूक हो गया। अत्याचार, अभिमान और अस्वीकार की स्थिति में खड़ी नारी को सब सम्बन्धों के खोखलेपन और अपने अस्तित्व के अस्तित्वहीन होने का बोध हुआ और वह पुरुष की बनाई मान्यताओं को अस्वीकार कर आर्थिक स्वतंत्रता और स्वावलम्बन पर विश्वास करने लगी। पिछले कई वर्षों से भारत में अनेक परिवर्तन आये। नयी सामाजिक परिस्थितियाँ बनीं, नए आयाम स्थापित हुए। नारी स्वतंत्रता के क्षेत्र में भी क्रान्तिकारी परिवर्तन आए। इन परिवर्तनों को भारतीय नारी ने मत्ती-भौंति आत्मसात् किया। आज उन्हें सामाजिक, आर्थिक स्वतंत्रता के साथ शिक्षा व प्रशिक्षण पाने, नौकरी करने तथा सभी व्यवसायों में प्रवेश पाने की आज़ादी है जो अभी तक पुरुषों का एकाधिकार थे।

परिस्थितियों ने आज नारी को घर से निकलकर पुरुष की प्रतियोगिता में लाकर खड़ा कर दिया। राज्य की नीति-निर्देशक तत्वों ने भी समाज और स्त्रियों की मानसिकता को प्रभावित किया और समाज के पारस्परिक आर्थिक-सामाजिक और वैचारिक ढाँचे के मध्य स्त्रियों की स्थिति में परिवर्तन दिखाई देने लगा। नवीन युग के प्रकाश में नारी परंपराओं और रूढ़ियों को तोड़कर उद्योग, नौकरी तथा व्यापार, राजनीति और शिक्षा सभी क्षेत्रों में पुरुषों की प्रतियोगिता में खड़ी हो गयी। आज राजनीति तथा अन्य सभी क्षेत्रों में स्त्रियाँ सक्रिय दिखाई देता है। अपने अस्तित्व के प्रति सचेतन नारी सारी सामाजिक परंपराओं, मान्यताओं और रूढ़ मूल्यों को चुनौती दे रही है।

वर्तमान युग में हिन्दी साहित्य में दलित चेतना और महिला लेखन को लेकर बहुत ज़ोरों से विचार विमर्श हो रहा है। उपन्यास, कहानी, कविता आदि साहित्य की विभिन्न विधाओं से नारी ने अपने खोये अस्तित्व को तलाशने का प्रयास किया है। लेकिन नाटक साहित्य को ले तो हम देख सकते हैं कि नारी विषयक यह विमर्श न जाने कितने हज़ार वर्षों से लगातार चला आ रहा है। २० वीं शताब्दी के सौ वर्ष नारी विमर्श के सन्दर्भ में बहुत ही महत्वपूर्ण कहे जा सकते हैं। इसकी शुरुआत भारतेन्दु हरिश्चन्द्र और टैगोर जैसे नाटककारों की रचनाओं में ही हो चुकी थी। लेकिन इसका सशक्त रूप सबसे पहले प्रसाद के नाटकों में ही दिखाई पड़ता है। इस दृष्टि से 'ध्रुवस्वामिनी' का अत्यन्त महत्वपूर्ण स्थान है। प्रस्तुत नाटक में ध्रुवस्वामिनी इसलिए अपने पति कुमारगुप्त को अस्वीकार करती है कि वह शारीरिक रूप से नपुंसक है। उपेन्द्रनाथ अशक, वृन्दावनलाल वर्मा आदि नाटककारों ने नारी के परिवर्तित रूप को अपने नाटकों में स्थान दिया है।

नारी के इस परिवर्तित रूप का चित्रण विनोद रस्तोगी के 'नए हाथ' नामक नाटक में दृष्टिगोचर होते हैं। प्रस्तुत नाटक में शालिनी जो शिक्षित नारी का प्रतीक है पुरानी रूढ़ियों तथा परंपरागत नारी सम्बन्धित आदर्शों का तिरस्कार करती हुई कहती है - "अपने समाज

में पत्नी दासी की तरह तो होती है। मैं किसी की गुलामी नहीं कर सकती। भगवान ने स्वतंत्र पैदा किया है फिर जानबूझकर जंजीरों में क्यों बाँधूँ?" १ नारी पुरुष की समानता के इस युग में नारी अपने ऊपर पुरुष का पूर्ण अधिकार नहीं चाहती। लक्ष्मीनारायण लाल के 'मादा कैक्टस', 'व्यक्तिगत', 'दर्पण' और 'करफ्यू'; सुरेन्द्र वर्मा के 'द्रौपदी', 'सूर्य की अन्तिम किरण से पहली किरण तक'; भीष्म साहनी के 'माधवी' आदि नाटकों में स्त्री-पुरुष सम्बन्धों पर विशेष ध्यान दिया गया है। इस दृष्टि से रमेश बक्षी का 'देवयानी का कहना है' विशेष उल्लेखनीय है। इसमें अत्याधुनिक नारी का चित्रण हुआ है। देवयानी विवाह के बंधन में बंधे बिना एक पुरुष के साथ रहने का निर्णय करती है। तीन दिन साथ रहने के बाद अलग अलग हो जाते हैं और इसकी पहल स्त्री की तरफ से होती है। उसकी दृष्टि में "शादी केवल एक पास है जिसको हाथ में रखने से खुले आम घूमने, एक साथ बिस्तर में सोने और दुर्घटना के समय सामाजिक विरोध न होने का सर्टिफिकेट मिल जाता है।" २ लक्ष्मीनारायण लाल के 'अब्दुल्ला दीवाना' नाटक में इस प्रकार फ्रेंच लड़की एक ग्रामीण भुच्च देहाती से शादी कर 'एक्सपेरिमेंट' करना चाहती है। उसे तो पशु-प्रेम की आवश्यकता है। जैसे वह कहती है - "यस आइ वांट वलगैरिटी। आई एम नाट इन्टेरस्टेड इन शादी।" ३ ऐसा प्रश्न सुरेन्द्र वर्मा ने अपने नाटक 'सूर्य की अन्तिम किरण से सूर्य की पहली किरण तक' में ओक्काक और शीलावती के पारस्परिक रिश्तों के सन्दर्भ में उठाया है। ओक्काक शारीरिक रूप से अक्षम है। लेकिन राज्य को एक उत्तराधिकारी की आवश्यकता है। ओक्काक स्वयं पत्नी को एक रात के लिए प्रतोष नामक एक युवक के पास भेज देता है। ताकि नियोग की प्रथा उसे एक संतान की प्राप्ति हो सके। अन्त में ऐसा होता है कि प्रतोष के साथ एक रात बिताने के बाद शीलावती को पहली बार स्त्री-पुरुष सम्बन्धों की पहचान मिलती है और वह ओक्काक को अस्वीकार कर देती है।

गिरिराज किशोर के 'प्रजा ही रहने दो' नाटक में कौरवों द्वारा अपमानित द्रौपदी का चित्रण प्राप्त होते हैं जो वर्तमान नारी का प्रतीक है। द्रौपदी कहती है - "मैं यदि कोई स्वप्न पालूँगी तो अपने अपमान के प्रतिशोध का ! मेरे चीरहरण के समय कौरवों की स्त्रियाँ ठठा-ठठाहर हँस रही थी। अब मैं उनके रुदन की बाज़गी भी देखना चाहती हूँ। अब तक मेरा कोई होगा पति न होगा, न भाई, न ससुर और न सम्बन्धी।" ४ आधुनिक नारी का एक और रूप मणि-मधुकर के 'रस गन्धर्व' नाटक में देख सकते हैं। आधुनिक नारी की बढ़ती महत्वाकांक्षा का चित्रण युवती के शब्दों में प्रकट होता है - "मैं पहले परिवार-नियोजन केन्द्र जाना पसन्द करूँगी। मुझे लोक-सभा में महिलाओं के लिए सुरक्षित सीट पर बैठना अच्छा लगता है।" ५ यहाँ स्त्री के लिए महत्वपूर्ण है उसकी अपनी प्रतिष्ठा एवं स्वतंत्रता वह अपनी अस्मिता को किसी भी कीमत पर आहत होने देना नहीं चाहती।

नाटककार शंकर शेष ने 'कोमलगांधार' में गाँधारी के द्वारा नारी की प्रतिशोध की भावना को प्रस्तुत किया है। भीष्म धोखे में गाँधारी का विवाहधृतराष्ट्र से कराता है। इसलिए ही गाँधारी आँखों पर पट्टी बाँधकर पुरुष समाज से अपना विरोध प्रकट करती है। जैसे वह दासी से कहती है - "अब क्या ये लोग समझते हैं ! मैं स्त्री हूँ, इसलिए मुझपर अन्याय करने का इन्हें एक नैसर्गिक अधिकार प्राप्त है ? सब एक जात के है - मेरा पिता, भीष्म और यहाँ तक कि मेरा भावी पति धृतराष्ट्र भी।" ६ वह आगे कहती है - "ये लोग अब समझ

लें, स्त्री एक खाली ज़मीन नहीं है जिसे आसानी से रौंदकर शांति से जिया जा सके ! कुरुवंश को अपने इस अन्याय की कीमत चुकानी ही होगी।" ७ उन्होंने यहाँ पुरुष प्रधान संस्कृति को ललकारा है। वर्तमान नारी की विभिन्न समस्याओं का चित्र मन्नु भण्डारी (बिना दीवारों का घर), कुसुम कुमार (संस्कार को नमस्कार, सुनो शेफाली, पवन चतुर्वेदी की डायरी), गिरीश रस्तोगी (नहुष), मृदुला गर्ग (अपने अपने अजनबी), त्रिपुरारी शर्मा, मृणाल पाण्डे जैसे महिला नाटककारों ने भी किया है। यहाँ मैं ने कुछ चुनी हुई रचनाओं के माध्यम से यह बताने का प्रयास किया है कि नारी विमर्श की सबसे पहली शुरुआत नाटक से ही हुई है।

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‘रजनीगंधा के फूल’ में स्त्री विमर्श

वी.के. सुब्रमणियन*

सपना देखना किसी भी व्यक्ति के लिए मना नहीं है। सपना देखें, देखते रहें। हमारे समाज में कुछ ऐसे लोग हैं जो सपनों को संजोकर रखते हैं, लेकिन उनके सपने कभी भी सफल नहीं होते हैं। ऐसे लोगों की ज़िन्दगी के अनछुए पहलुओं को उजागरित करने में हिन्दी का मशहूर कहानीकार जितेन्द्र भाटिया जी की कहानियाँ कभी भी हार नहीं मानती।

भाटिया जी द्वारा लिखी गयी कहानी ‘रजनीगंधा के फूल’ का मुख्य पात्र सत्ताईस वर्ष की उम्र की अविवाहिता युवति, अपने जीवन को भरसक सुगन्ध भरी देखना चाहती है। लेकिन अपने ऊपर लादे गए पारिवारिक उत्तरदायित्व के कारण वह हमेशा बेचैन रहती है। रोगी माँ, बेरोजगार बड़ा भाई, स्कूल जानेवाला छोटा भाई और बहन सभी उसकी कमाई पर आश्रित है। ‘एक अनार सौ बीमार’ कहावत उसकी ज़िन्दगी में सबसे अधिक सार्थकता पा लेती है।

एक दिन फ़ाक्टरी के कार्यसमय के बाद वह अपने बस की पत्नी की ‘डेलिवरी’ पर बच्चे को देखने के लिए नगर के ‘पोश’ आस्पताल जाती है। अपने साथ तीष्ण गंधवाले ‘रजनीगंधा के फूल’ लेकर जाती है। बस स्टॉप में वह अपने जीवन में सहती मज़बूरियाँ याद करती है। कहानीकार ने ऐसे क्राफ्ट में कहानी की रचना की है कि मुख्य पात्र के आत्मकथन के द्वारा कहानी विकसित होती है। उसका आत्मकथन एक ओर नौकरी कर रही स्त्री की परेशानियाँ प्रस्तुत करता है और दूसरी ओर हम पाठकों से स्त्री विमर्श का वाचन कराता भी है।

बस के नवजात बच्चे को देखने के लिए जब वह अस्पताल के कमरे में घुसती है तब वहाँ उपस्थित महिलाएँ जो महिला संगठन के कार्यकर्ताएँ हैं, उसकी साड़ी की शोचनीय स्थिति पर कमेंट करती हैं। कहानीकार उन महिलाओं की बातचीत के ज़रिए नारी मुक्ति आन्दोलन के नाम पर चलनेवाले आन्दोलन के खोखलेपन की ओर इशारा करता है और नारी शोषण के बुनियादी कारणों की ओर ध्यान आकृष्ट कराता है। असल में नारी शोषण की

समस्या को अर्थ-वितरण के असंतुलन और अन्य सामाजिक कारणों के साथ सम्बद्ध करके देखना चाहिए। आज नारी-मुक्ति के नाम पर चलनेवाले आन्दोलन राजनैतिक पार्टियों के द्वारा चलाए जानेवाला प्रॉक्सी आन्दोलन है। दरअसल स्त्री घर और बाहर दोनों जगह शोषण सहती है। आर्थिक परेशानी और अस्वतंत्रता नारी के स्वतंत्र व्यक्तित्व विकास पर लगाया गया प्रतिबन्ध है। नारी की अस्मिता के बचाव के लिए सामाजिक और आर्थिक अधिकार की पुरुष-पक्षधरता समाप्त होनी है, अन्यथा नारी मुक्ति नारों में गुम जाएगी।

आज नारी मुक्ति आन्दोलन का बागडौर तथाकथित सोसाइटी लेडीस के हाथ में है। सोसाइटी लेडीस के द्वारा नारी मुक्ति का जिम्मा लेने का मतलब एक प्रकार से नारी शक्ति का हैजाक करना है और पुरुष मेधा समाज को बढ़ावा देना है। कहानी में प्रस्तुत 'अस्पताल एपिसोड' में मॉडर्न इंडियन वुमन पर किए जानेवाले इंटरनैशनल सेमिनार के बारे में चर्चा का संदर्भ आता है। मिसिस 'बागची' महिला संगठन का पैटर्न मेम्बर है। वह इस हैसियत से संगठन को एक हजार रुपए चंदा देने को तैयार होती है ताकि वह उस सेमिनार के एक सेशन का सभापतित्व संभाल सकेगी। नारी मुक्ति के नाम पर होनेवाले खोखलेपन का यहाँ पोल खोल देता है, कहानीकार।

राजनैतिक पार्टियाँ इस प्रकार के प्राक्सी आन्दोलन का साथ दे रही है। क्योंकि असली नारी मुक्ति ये लोग नहीं चाहते हैं। इस प्रकार राजनैतिक सत्ता और सामाजिक व्यवस्था बड़ी कुशलता से नारी शक्ति को दबा देती हैं।

नारी मुक्ति के बाधक तत्व के रूप में वर्गविभाजन की समस्या खड़ी होती है। वर्ग विभाजन नारी को एकजुड़ होने से रोकता है। कहानी में सोसाइटी लेडीस के द्वारा कहानी के मुख्य पात्र की साड़ी की शोचनीय स्थिति का जिक्र किया जाना, मतलब, उसको अपने वर्ग में शामिल कर देने से मना करना है। कहानीकार यहाँ यथार्थ के धरातल पर खड़ा होकर नारी मुक्ति के लिए बाधक बुनियादी समस्या की ओर इशारा करता है।

कहानी में बार-बार 'पर्स' का संदर्भ आता है। 'पर्स' पर उसकी ऊँगलियों की गिरस्त कसती है। बस की इंतज़ार में खड़ी रहते समय वह पूरे दिन की कुल खर्च का हिसाब लगाती है। उसकी यह हालात हमारे सामने यह सवाल खड़ी करती है कि आर्थिक परेशानियों से जूझती इस अविवाहिता के लिए कौन-सी मुक्ति पहले मंजूर होगी।

महानगर में बस यात्रा के दौरान होनेवाली परेशानियाँ भी इसमें दिखाई गयी है - "इस नगर में बस में चढ़ने की प्रक्रिया का सबसे मुश्किल है हिस्सा बस के दरवाज़े तक पहुँचना है। एक बार दरवाज़े तक पहुँच जाओ तो पीछे के लोगों की धक्का-मुक्की से किसी न किसी सूरत में बस के अन्दर पहुँचना सुनिश्चित हो जाता है।.....गुमनाम पुरुषों के हाथों और कुहनियों के स्पर्श को झेलना उतना मुश्किल साबित नहीं होता।" कहानी में एक जगह नायिका खुद संदेह भी करती है कि बस अपनी पत्नी के आस्पताल वास के दौरान उसका यौन शोषण करेगा क्या?

इस प्रकार कहानीकार इस कहानी के द्वारा नारी शोषण की समस्याओं को उतारकर हमारे सामने यह स्पष्ट करता है कि इसके बुनियादी कारण आर्थिक परेशानियाँ, बेरोजगारी, असुरक्षा

आदि हैं। इन्हें नजरन्द्यास वारके नारी मुक्ति पर बहस करना बेकार है। आज नारी के सामने सबसे बड़ी समस्या यह है कि वह अपनी मुक्ति के लिए कौन-सा विकल्प अपनाए या किस पर भरोसा करे। भूमण्डलीकरण के इस ज़माने में उसके वैचारिक स्वत्व भी सुरक्षित नहीं है। पूँजी, लाभ और उपयोग की सांस्कृतिक राज में उसकी अस्मिता की रक्षा कौन करेगा?



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