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EDITORIAL

Research has a significant role in the professional lives of university and college teachers. If we compare Indian Universities to the Western Universities in terms of research, we are far behind. Hardly 6 to 7 Nobel Prize winners are in India, whereas there are 84 Nobel Laureates in Hardward University alone. It clearly indicates the position of research in India.

There are several reasons that our university and college teachers are not serious about research. Many of the teachers don't have positive approach towards research. Some of them have real urge about research and they want their work to be published and commented so that there can be valid and reliable conclusions. But unfortunately they don't get proper platform to publish their work, as there are limited number of research journals available now. To cater the needs of the research scholars, we have started 'Vivek Research Journal'. This is a sincere attempt to encourage researchers in various disciplines to publish their research articles and help them to generate research culture among them.

It gives me immense pleasure to publish First issue of vol IV, No.1 of Vivek Research Journal. It is a matter of pride that the response to this is overwhelming. I am very happy to mention that the journal is converted in to refereed journal. All the articles published in this issue are properly reviewed by the panel of referees and I believe that we are successful in maintaining the standard of the journal. I appreciate the efforts of the article writers and I am sure they will sustain and enhance their research culture

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THE HERO'S JOURNEY TOWARDS REDEMPTION IN PAULO COELHO'S NOVEL *ALEPH*

Mrs. Shruti M. Joshi *

Dr. Ashok A. Karande**

Abstract :

Almost all the novels of the globally acclaimed Brazilian novelist Paulo Coelho explore the theme of the hero's journey in search of his (or her) spiritual self. This paper focuses on the novel Aleph which narrates Paulo's (the persona) journey on the Trans-Siberian railway that leads him to his redemption. The study intends to describe the different stages in this spiritual journey by applying the archetypal hero-journey models of Joseph Campbell and Carol Pearson. Paulo, the hero of Aleph, turns out to be a representative of the hero in everyman. The end of Paulo's quest frees him from his guilt and rewards him with redemption and a newer spiritual self. He has to overcome his personal fears and nightmares. Other major characters are on their own way to self-discovery and salvation as well. Together they undertake a path that teaches the readers love, forgiveness and courage to overcome life's inevitable challenges.

Keywords : The hero's journey, self-discovery, redemption, *Aleph*.

INTRODUCTION :

The Brazilian novelist Paulo Coelho has become a global phenomenon. His fictional and non-fictional works have been translated into nearly 56 languages and is widely read in 150 countries. His work has such universal appeal because of the fundamental issues and themes that he discusses in them and the messages he sends across to his readers. His ma-

jor works move around the themes like love, fate v/s willpower, personal legends, omens, the soul of the world, magic realism and spiritual quests. The hero's spiritual journey is the pivotal theme in Coelho's novels like *the Alchemist*, *the Zahir*, *Aleph*, *the Valkyries* and *the Pilgrimage*. Their heroes, being dissatisfied with their lot, embark on an adventure in search of the ultimate dream. They meet people who help them through the ob-

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stacles on their way to spiritual awakening and self-discovery. This pattern of plot structure is repeated even in *Brida* and *the Witch of Portobello*. There is this obvious semblance with the archetypal hero-journey which gives Coelho's novels an aura of mystical adventures. Almost all his fictional works are autobiographical and his personae undertake spiritual journeys, just like Coelho himself, at different stages of their life. Paulo Coelho has travelled a lot and has been on various pilgrimages like Santiago de Compostela, Spain (as described in *the Pilgrimage*), road to Rome etc. His unique experiences of gradual awakening to his spiritual self impart authenticity to his narratives. Coelho went on a signing tour on the Trans-Siberian railway in 2006 which formed the basis of his novel *Aleph* (2011). This paper focuses *Aleph* because it is one of Coelho's most personal novels to date. The theme follows the archetypal pattern of hero's journey with minute variations.

THE HERO'S JOURNEY TOWARDS REDEMPTION:

The pattern of a hero's journey in search of personal adventure gets repeated in myths and legends all over the world. Joseph Campbell in 'The Hero with a Thousand Faces' (1968) expounds the monomyth of hero's

adventure. The journey is divided in different stages and sub-stages like- departure or call to the adventure (dawn of spiritual awakening and the appearance of a herald or initiator), refusal or acceptance (of the call by the hero), supernatural guardian, the road of trials or ordeals (meeting with a goddess, atonement with father, the hero's magic flight, the reward) and the return (to share his blessings with the community). However, his hero is depicted as a God, a prophet, a saint, a world-redeemer or a lover. This formula of mythical hero-journey can be, however, easily translated and varied to modern equivalents. It is very much flexible, capable of endless variation without sacrificing any of its magic. Carol Pearson in 'The Hero Within' (1989), describes the hero as a wanderer, an orphan, a martyr, a caregiver, a seeker, a lover, a destroyer, a creator, a ruler, a sage, a fool, a magician and a warrior. According to Pearson, we are all heroes, regardless of our sex, in our daily conflicts with our personal monsters and nightmares. Vogler's model of the hero in the Ordinary World. (Vogler, 2007), describes both male and female protagonists as 'hero'. For him, all of us are heroes in the quest to explore our own minds. The hero's journey begins with the hero in the ordinary world, going about ordinary life, except that something

isn't quite right. We see the hero in his Ordinary World so we recognize the difference when he enters the Special World of the story. The hero of *Aleph*, Paulo, fits in this ordinary- hero type.

The narrator of *Aleph*, Paulo, is a fifty nine years old writer and a mystic. He is living a successful life with a loving wife and trusted friends. He had expected to find absolute peace through his learning and experience. But, for the last two years, he has been feeling stagnant, is unhappy and doubtful about his faith in a parallel spiritual universe. There is inner conflict and frustration. During one of the magical rituals that he practices, he comes to know about his mistakes in his earlier birth. He needs peace and freedom from the feeling of guilt and frustration. His learning does not help him to go near God and the absolute peace. His search for wisdom has become just a routine and he cannot understand how to live. He thinks that he has reached his limits and cannot evolve himself spiritually any further. This stagnancy is the major obstacle between his "self" and God. So, now enters his spiritual guide J (cryptically named), advices him to get up and go experimenting. "Stop repeating the same lesson, because you won't learn anything new that way" (*Aleph*, 9). "It's what you do in the present that will re-

deem the past and thereby change the future" (10).

So, Paulo is set again on his spiritual quest to conquer his kingdom back, to understand his life- purpose in the "present." He embarks on a new pilgrimage (having completed two already). The loss of routine will bring change. Change means movement and movement means friction. Paulo knows that his quest for his lost world will result in unexpected change, challenges, long waiting or even, nothing. However, he is a born pilgrim, as he says. So, he realizes that he will never reach his goal by staying in the same place all the time. "To live is to experience things, not sit around pondering the meaning of life" (66). He can communicate with his soul only while exploring 'deserts, cities, mountains and roads'. He must move on. Paulo needs to understand that his path to self-discovery is reflected in the eyes of the strange people. I'll only manage to grow with the 'help of others' (29). "If I can understand what is going on in the world, I can understand what's going on inside myself" (31). So, he embarks on a book-signing tour leaving his comfortable life, in search of his kingdom.

The Trans-Siberian Railway will carry him from Moscow to Vladivostok, 9288 km, through the snows and mountains,

the towns and cities along the route – an ever-changing space and a constant movement. Among his companions is a Turkish girl of 21 years, Hilal, who is a talented violinist. She insists on accompanying Paulo on the journey as she thinks that she can help him heal and he, in return, will heal her wounds by giving her the true unconditional love she is looking for. Hilal comes as the assisting goddess in Paulo's journey towards redemption. Paulo is carrying the ghosts of his own past in his subconscious and needs to find the solutions. Like the archetypal hero, he enters the deepest cave of his mind. It is on the train, between two carriages, that he experiences his 'Aleph' with Hilal and realizes that in the past life (five hundred years ago), he is guilty of a sin against Hilal. The Aleph brings back bad memories and he must find the answer to end this pain and anxiety. The train journey becomes a metaphorical journey into his past, to his roots. A solution to his guilt will bring his redemption and spiritual growth.

Now, the 'Aleph' functions as the supernatural aid mentioned in the archetype of hero journey. The Aleph is the point at which everything is in the same place at the same time(79). According to the magical tradition, it is a point in the universe that contains all other points,

present and past, large and small (103). When two or more people with a very strong affinity happen to find themselves in this point, their different energies complete each other and provoke a chain reaction (105). So, when Paulo and Hilal, being lovers in the past, meet at the in-between space of the train carriages, they enter a mutual trance and have flashes of vague images. In psychological terms, we can suggest that the Aleph is a state when mind is open wide to invite the subconscious out. According to the past-life regression healing therapy advised by Dr. Brian Weiss, the Aleph can be explained as the mental act of going back to an earlier time (any point in the past) in order to retrieve memories that may still be negatively influencing a person's present life(Weiss, 1992.p.27).

During the first Aleph moment with Hilal, Paulo gets some glimpses of his encounters with Hilal in the past, when he was a Dominican brother and she was an accused witch. In his subsequent moments of the Aleph, his past gets revealed to him gradually. He was a lover of this fifteen years old girl who was guilty of practicing witch-craft along with seven other women. He betrayed her love and did not help her escape the execution. The pain and anxiety of this guilt haunts him. Out of the eight victim women, he

has already met in this life and no one has helped him in knowing the end of his story. As his mentor J advises Paulo, ".... We all have the possibility of redemption, but for that to happen, we have to seek out the people we harmed and ask their forgiveness"(13). He has to try to achieve his redemption through Hilal. Meanwhile, he has to struggle against the physical attraction that he starts feeling for her and learn to love her truly. He tries to defend himself by denying any attachment to her in front of the fellow travelers. In the last phase of the journey, Paulo doubts his intention to take Hilal back in the Aleph; back to her tormenting past, to find an answer to his own anxiety. However, he is forced to explain to her their relationship and takes her along in the Aleph again. This time, Hilal sees vague images, encounters the painful past and forgives him for his crime of betrayal; thus, bringing about his final redemption. Paulo, finally, comes to know of his destiny in the past life, is forgiven by those women and is freed of the pain and suffering of guilt. This self-discovery of both, Paulo and Hilal, awakens a renewed spirituality in them.

The journey brings other rewards to the hero -of self-awakening insights -as well. Before the last stop, Paulo walks the whole length of the train, opening and

closing numerous doors. He feels the train is like a city, a country or a whole universe with all kinds of people and their different languages, doing many things or sitting silent. He regrets of not experiencing this before. "The journey would have been so much richer" (267). However, he returns with memories of scenes that would stay with him forever. Towards the end of the journey, he reflects over the ending of an adventure. All the passengers will return to their homes and family, back to normal routine. The two weeks of journey will recede into memory. The world around has not changed at all meanwhile. Yet, these travelers in search of their kingdom are now different. For Hilal, the journey does not end there in Vladivostok; but begins. For Yao, the Chinese interpreter, this journey provides an opportunity to bring back God in his life whom he killed with the death of his wife. Paulo has won back his kingdom with his redemption. The guilt vanished; he is back in touch with himself and the magical universe. He is back in "here and now" and no more tormented by the past. He wonders if he could have reached the same conclusions without ever setting on the journey, but he had to travel a long way to find what was there within himself. "The magical and the extraordinary are with me and with everyone in the universe all the time, but some-

times we forget that and need to be reminded....to the other"(281).

Paulo's journey has two dimensions. Physically, he travels on the Trans-Siberian Railway and this journey progresses in the forward direction towards Vladivostok. Simultaneously, he travels backward into his subconscious towards his earlier birth in search of the real cause of his sense of guilt and anxiety. Therefore, it is a metaphorical journey, from without to within, from physical to spiritual, from sin and guilt to forgiveness and redemption. We need to travel like this time and again in search of the treasures and miracles that such journeys reveal to us. Carol Pearson's six archetypes of the hero include the Warrior and the Magician type. As magicians, heroes understand that nothing essential is ever lost. Sacrifice becomes the organic and gentle letting go of the old to make way for new growth, new life (Pearson, 15). So our hero, Paulo, returns home with this revelation and the circle of the hero's journey is complete.

CONCLUSIONS:

Paulo Coelho's novels, being auto-biographical, depict his own spiritual voyages undertaken at different stages of his life. His heroes (and heroines) go on similar journeys to solve their quests for

self-discovery, spiritual growth and salvation. Initially, they face certain dissatisfactions, frustrations regarding their lot and are prompted by some mentor to set on adventures in search of answers to their issues. During these journeys, they face their own ordeals and struggle with their nightmares and are helped by certain facilitators. The end of their adventure rewards them with the fulfillment of their personal goals and a spiritual renewal. Thus, within the (roughly followed) archetypal pattern, the hero's journey takes place. In Coelho's *Aleph*, the narrator Paulo faces a mental block and is dissatisfied with his successful professional and routine life. His spiritual guide advises him to leave the comfort-zone and go on experimenting and travelling. He might find his redemption by facing his past and by being forgiven by those whom he has wronged. Thus, Paulo embarks on a book-signing tour on the Trans-Siberian railway, where he meets some fellow travelers who are on their own spiritual journeys. Among them is Hilal, Paulo's lover from a past life whom he has betrayed. An encounter with the past in the Aleph moment and he is engulfed by a fresh sense of guilt which renews his agonies. In due course of time, with the help of Hilal, he is forgiven, freed and achieves his redemption. Paulo is a representative of the ordinary hero

(Vogler, 2007) who is present in all of us. We are all heroes fighting our own battles on our journey towards self-discovery. Coelho's novels acknowledge this hero within the ordinary readers and set them on a spiritual adventure in search of self-renewal and growth.

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FEMINIST INTERPRETATION OF OTHELLO

Dr. Kavita Tiwade *

ABSTRACT :

The women character in Shakespearean plays often highlights their perseverance strength and intelligence. This indicates the playwright's understanding that Women should be on equal ground with men. The present paper endeavors to trace the feminist interpretation of Othello. A feminist analysis of the play Othello allows us to judge the different social values and status of women in the Elizabethan society. Shakespeare's works lead to the powerful independent woman setting back into society with her husband. This play is set in a time when women were supposed to have the characteristics of charity, silence and obedience.

Key Words : Keywords : Feminist, Patriarchy, Racial Feminism

*Then God said,
 "Let us make mankind
 in our image, in our likeness,
 so that they may rule over
 the fish in the Sea and the birds
 in the Sky, over the live stock and
 all wild animals
 and all over the creatures that
 move along the ground.
 So, God created mankind in his
 own image,
 in the image of God he created
 them; male and female
 he created them.*

The construct of feminism is based upon the woman's struggle in society for social, political and economic equality with men. Feminism possesses many

subcategories that focus on specific areas within the sphere of women's inequality to men. One subcategory, radical feminism, concerns itself with the idea that society is influent by a male dominated. "Patriarchal ideology", according to Kate Millet exaggerates biological differences between men and women making certain that men always have the dominant or masculine, roles and that men always have the subordinate or feminine ones (Millett, Kate Sexual Politics 1969)

Kate Millet insists that the roots of women's oppression are deeply buried in gender system of patriarchy. Patriarchy has existed in all known human societies.

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Radical Feminism sees the oppression of women as fundamental and the most basic form of oppression. This oppression is to obtain psychological ego, satisfaction and strength and self-esteem.

Othello serves as an example of the Elizabethan patriarchal society the practice of privileges in patriarchal marriages and suppression and restriction of femininity. The Elizabethan society considered woman to be inferior to the man and her loyalty should to the man and in the family. Daughters were to keep the loyalties with their fathers and the patriarchal society, where men were the head of their house. Marriages were arranged to continue loyalties towards the family name. Within such misogynous context, William Shakespeare has described the women in his plays as being strong, confident individuals, much different from the stereotypical roles of the time period in which he lived. The Women characters of Othello displayed the characteristics of powerful modern women.

Within the play, out of three women, the one that plays the most important role is Desdemona. She represents a woman of the seventeenth century sexuality

morality surpassing the Venetian women of that time.

The first step of defining herself as a woman would be taking the initiative in the courtship with Othello. She presents a threat to stability of patriarchal society. Desdemona has taken on a strong stand against patriarchy by refusing to comply with her father's wish to marry within her Venetian tribe. She has remained inflexible in her decision. Desdemona is a real feminist heroine ready to take an adventure with the man she loves. By marrying outside her race, religion, Desdemona defies custom by posing the scandal of miscegenated offspring. Desdemona is regarded as independent, head strong and determined to time her life as she wants. Desdemona demonstrates her stubborn nature. She is determined to persuade anyone to get her own way. Lynda Boose also argues for Desdemona's 'Shrew - like' character to recognizing her determination to serve Othello, for sacking her father. (Boose L. Pg. 20) She defies both parental authority and social convention of her times.

This is racial thing. Her father Brabantio laments.

O Unhappy girl!
 With the moor, sayest thou?
 Who would be a father?
 O, she deceives me past thought!
 O treason of the blood!
 He then a pop strophes paternity
 in general to Othello

Desdemona is someone who empathizes with his life and listens to his pains. "She loved me for the dangers I passed, and I loved her for she did pity them." She challenges Othello as she had challenged her father and defends herself with the same straight forward way.

"And have mercy too!
 I never did offend you in
 My life; never loved Cassio.
 But with such a general
 warranty of heaven.
 As I might love;
 I never gave him token –

Desdemona, Act V, Scene II

Feminist and anti-feminist ideas are presented very clearly, with Desdemona representing one extreme, the passive ideal wife; Desdemona is treated harshly throughout the entire play by her father, and husband.

The feminist theory of oppression can be applied to her through these male

characters. Desdemona retreats into childlike behaviour to escape from reality. She never requires reassurance of her value as a person. On the other hand, Othello represents the need for public respect. Desdemona is woman of emotional and intellectual strength.

The feminist element of the play has been magnified with the fact that the "moral chorus" of the play, is a female - Emilia. She is most progressive character from beginning to end. Emilia progresses from a more quiet, obedient wife to an outspoken strong willed woman. Emilia's outspoken behaviour and passionate voice grew stronger throughout the play. She educates Desdemona on the nature of infidelity, verifying.

"Why we have galls and though we have some grace, yet we have some revenge. Let husbands know their wives have sense like them. They see, and smell, and have their palates both for sweet and sour, as husbands have" -

Emilia, Act, IV Scene II

Emilia is not a part of Iago's misconception about women and maintains her charming aura of femininity. During Renaissance England, women progressed very slowly towards a more

equal position in society. Men were frightened of strong women and as Iago killed Emilia attempted to keep them silent and in a subordinate position. With Shakespeare as an advocate for women's voices, Emilia is a woman to be looked at pride and honor.

As she talks to Desdemona at the end of Act IV, Emilia is fairly damning her opinion of men. In a speech reminiscent of Shylock's 'Hath not a Jew eyes?' Emilia argues that women are physically no different to men.

The only difference, Emilia implies, is that men are mentally weaker. She suggests that men are simplistic, unable to control their desires with logical thought. It is perhaps ironic that the actions of Iago and Othello in this play confirm her arguments. Emilia is the smartest characters in the play. She is the first one to realize that her husband duped everybody for his own psychotic ambition,

"dull moor, that handkerchief
than speak'st of I found by
fortune, and did give my
husband"

Emilia knows that she will be slain and Iago soon gives her a death cut with

his dagger, but just as her Feminist outlook empowered Desdemona, her courage in revealing her husband's guilt; empowers the Moor to complete the tragedy with an honorable suicide. Othello is essentially a man of honor and it is Emilia who reminds him for his better nature. By killing himself, Othello redeems himself and that redemption was made possibly only by Emilia. He personally validates the Feminist ideal.

A Feminist study of Othello shows the status of women in the Elizabethan society. The fact that Othello, a noble and loving husband, mistreats his wife illustrates the general contempt and misogyny that men feel throughout the play. Though men regard the women as inferiors, the women never confront their mistreatment. They remain loyal to their partners; Iago mistreats Emilia and detests her. But Emilia remains more loyal to him than to gentle and caring Desdemona.

The minor role of Bianca is also important for our feminist study. She is the 'Whore' of society and her character is dehumanized. Her role seems small but significant. Even though she is called a strumpet. She is also considering as a woman with a goal. Her goal is to feel

love and trusted by a man, but Bianca is deceived as a whore. Bianca is brought in to this play as Cassio's jealous mistress; he gives her Desdemona's handkerchief, not realizing whose handkerchief it really was. She was aware of the great risk involved when she married a moor. Bianca is just a woman who is looking for some affection, but she is independent to be with whomever she wants because she is not committed with anyone. The jealousy and treatment of Othello, Cassio and Iago towards the women fuels the plot and turns the reader's attention away from them to empathize with Desdemona, Emilia and Bianca.

The aim of feminism is to change this degrading view of women so that all women will realize that they are not a secondary, but each woman is a valuable person possessing the same privileges and right as every man. Desdemona has deliberately stepped beyond the 'acceptable' perimeter for a woman of her status and breeding. In the end of the play Desdemona is a symbol of weakness, she is killed by her own husband. Shakespeare, through Desdemona presented a feminist case for

the station of women in society and their abuses at the hands of men.

At the end of the play however, Othello is determined to kill Desdemona. When Desdemona learns Othello's intentions, she resists feebly, but accepts her fact.

When asked who her murderer is she says,

Nobody, I myself, farewell.

Commend me to my kind lord O, fare well.

Desdemona's last words are to clear her husband of the blame in her murder, though he is the one who carried out the deed. Thus, not only are women mistreated, they seem to accept their mistreatment with little resistance.

Desdemona, Emilia and Bianca represent the three different sides of women: the noble and loyal one, the one who believes in having a voice, and the one who wants affection from male who is easy (strumpet). All three characters feel that they as women should not be judged nor treated with any less respect as a man does because women have a voice and they need to be heard. These stereotypes of women are still being compared to in today's society.

Shakespeare's feminist interpretation of Othello brings the roles of women and we learn how women felt during that time and now history brought women to be equal to men. It is a clear that the actions and language of Shakespeare's three female characters signify a tentative step towards an egalitarian society.

Nay, we must think men are not gods. (*Act III, scene 4*)

By definition, this suggests that Desdemona has certainly perceived men to be God-like figures in the past; but indicates that her experiences with Othello have taught her lesson. In the play, Othello and Iago die as vicious oppositions while Emilia and Desdemona dies hand in hand. Such devotion Emilia and Desdemona had echoed which men cannot encompass also glorifies woman of the Venetian society.

The dialogues and attitudes of the male characters reflect misogynistic and false representation of woman, Shakespeare has refuted it the morally, emotionally and intellectually virtues of Desdemona, Emilia and Bianca, all striving to be the best wives and fights to break their gender barriers. Desdemona

proved her liberation showing that she controlled her own desires. By destroying the general barriers she sealed her own fate. Othello realized that Desdemona's body and mind are her own domin. Upon this realization, Othello also saw that he had lost his own power. But Desdemona had to pay for her liberation was death.

The male characters of the play have varied views towards women. Cassio often idealizes Desdemona, praising her positive characters. Iago's attitude towards women is critical and negatives.

He tells Emilia that women are "Pictures out of doors, Bells in your parlors wildcats in your kitchens, saints in your injuries devils being offended, players in your huswifery, and huswifes in your beds" (ACT 2 -1) meaning that women are often deceptive. Othello's views on women are more complex than Iago. Othello loves and praises Desdemona in the play. But after he believes that Desdemona is being unfaithful. He becomes cynical and hostile, even hitting his wife (4:1) He calls her a strumpet. His attitudes towards women transform into hatred.

Conclusion:

In the play, the males are put in the positions of power so the women are not able to take over. e.g. Brabantio is a senator, Othello is a leader, the members on the council are all male. Women who do not obey male dominating societies for submission and faithfulness are subject to death. Two of the three women in the Play cross the lines and killed but third survivor. Desdemona is suspected of unfaithfulness and because she has failed to comply with Othello he kills her. When Emilia finds Othello with the body of Desdemona she refuses to obey Iago. She defines Iago and he kills her. These women must die so that the uprising against the rule of the men can be stopped. The women gain power when they disobey.

Emilia is a feminist, assertive, independent model of womanhood, while Desdemona plays the ideal and passive female character. Women are portrayed in a varied and complex way in Othello.

Through Othello, Shakespeare comments on a generally accepted societal view of his day. Through the interactions of his characters, Shakespeare brings to light the

mistreatment of women by men and also shows women did not resist this mistreatment.

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THE USE OF BIBLICAL ALLUSIONS IN WILLIAM FAULKNER'S *THE SOUND AND THE FURY*

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ABSTRACT :

*William Faulkner is an author widely known not only for his rather complicated and experimental writings, but also for his pervading use of intertextuality and allusions. This essay discusses how the literary allusions contribute to Faulkner's story by locating and interpreting them. It will discuss the different allusions found in the novel by mapping these allusions. In his novel *The Sound and The Fury* (1929) this is made especially clear along with a rather innovative technique that further complicates the novel. There are a great number of literary allusions which, deciphered, to contribute and enrich the perplexing story.*

KeyWords : Allusion, biblical, Myths, intertextuality, text, classical references.

INTRODUCTION

The literary term *allusion* springs from Latin verb *alludere* which means “to play around” or “to refer to mockingly”. An allusion can be used as a straight forward device to enhance the text by providing further meaning, but it can also be used in a more complex sense to make an ironic comment on one thing by comparing it to something that is dissimilar. William Faulkner's use of allusions in *the Sound and The Fury* can first and foremost be said to serve as a means to enhance the portraits of

his characters. By alluding to great number of literary works, Faulkner provides his readers with the possibility to understand the many times complicated minds of his characters on a deeper level.

BIBLICAL ALLUSIONS

Since the Bible has been a most influential piece of literature ever since it was written, it should not come as surprise that the work of a writer obviously fond of literary references pervaded by biblical allusions. As Donald Palumbo States in his article concerning

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the concept of God in Faulkner's writing, "Faulkner is heavily influenced by the Judeo-Christian tradition, which pervades his work on every level of analysis and from which he borrows concepts, symbols, images and allusions central to the meaning of those works" (Palumbo, 142). This statement illuminates the importance of biblical allusions in Faulkner's literary work. With this in mind the analysis of the biblical allusions used in *The Sound and The Fury* should appear as a matter of research in this paper.

The occasions where Faulkner refers or alludes to the Bible in *The Sound and The Fury* are indeed many, although the degree of legibility may vary. Some of the more evident allusions refer to psalms, as which Mrs. Compson exclaims, "he was to be my joy and salvation" (SAF, 96), referring to her favourite son Jason and how he is her only hope. This fragment alludes to Psalm 51, which includes the lines "restore to me the joy of your salvation / and grant me a willing spirit, to sustain me."

Obviously, there are the places where Faulkner makes allusions containing Biblical names, a device that immediately makes the reader aware of Bible's presence. In one of Quentin's more or less confused and confusing monologues

his forgetting of a glass leads him to think, "I had forgotten the glass, but I can see cooling fingers invisible swan throat where less than Moses rod" (SAF, 157). In this passage he refers to Exodus 17 and the story of how Moses is able to bring cooling water from the rock at Horeb by striking it with his rod.

These rather obvious and verbatim allusions can be seen as a means used to make the reader alert to more subtle and comprehensive ones. By looking closer at the more conceptual allusions used in *The Sound and The Fury*, places where allusions are used in order to create all-pervading ideas and understandings can be found. One such all-pervading idea is the Eden Myth. This myth is particularly very central to the novel, namely the scene where Caddy has climbed a tree in order to be able to watch her grandmother's funeral through the window. The importance of this scene is emphasized by the many places and times where Faulkner has stated it to be the actual reason for the rest of the novel. First of all, the actual episode when Caddy climbs the tree begins when "a snake crawled out from under the house" (SAF, 40). Needless to say, the snake is an animal strongly connected to the Bible, and it certainly plays an important role in the Garden of Eden.

Moreover, the tree Caddy climbs is a fruit tree, and she climbs it in order to do something forbidden, just as Eve eats the fruit in the Garden of Eden in order to gain forbidden knowledge. Further suggestion for this connection appears a couple of pages later when Dilsey orders Caddy to get down from the tree with the words "you, Satan [—] come down from there" (SAF, 47). In having Dilsey call Caddy "Satan", Faulkner makes the reader highly aware that other, more expansive, allusions might be present in the text, an awareness that clearly makes the setting of the mythical garden nearer in mind.

Further allusions to the Garden of Eden are made in a passage where Quentin recalls Caddy's wedding day thinking that "the curtains leaning in on the twilight upon the odour of the apple tree her head against the twilight her arms behind her head kimono-winged the voice that breathed O'er eden clothes upon the bed by the nose seen above the apple" (SAF, 98). The repeated mentioning of a tree, here even an apple tree, immediately carries the mind to the *Tree of Knowledge* and Good and Evil and thus to the Garden of Eden. Quentin's recalling of "voice that breathed O'er eden", presumably the voice of Benjy, further indicates a connection with Eden Myth, and as John T. Matthews argues,

all these parts considered "we may see that Faulkner wants to recall the scene of Eve's temptation by Satan in the Garden of Eden" (Mathew, 116).

If the scenery of this crucial event is to be rendered as the Garden of Eden, then it should also be appropriate to argue for severe similarities between Caddy and Eve. As mentioned earlier, Caddy is the one who is disobedient to her father and climbs the tree on the day of Damuddy's funeral, just as Eve is disobedient to God when she eats the fruit of the Tree of Knowledge. The fact that Caddy's muddy drawers disgust both Jason and Quentin adds a sense of "filthiness" to her, as if she is sinful person, just as Eve is sinful when eating the forbidden fruit. Furthermore, Benjy often refers to his beloved sister as "smelling of trees" which again can be said to allude to the Garden of Eden and therefore support the idea of Caddy as an Eve figure. When Quentin, in another of his contemplating sessions, thinks "done in Mother's mind though finished. Then we were all poisoned" (SAF, 95), we are given further evidence concerning this idea. Caddy is "poisoned" by her promiscuous behaviour, just as Eve is poisoned by eating the apple in the Garden of Eden. As indicated by this passage, Caddy's behaviour also affects the whole Compson family, much in the

same way as Eve's disobedience and subsequent poisoning affects the whole humanity according to the Eden Myth.

As for the male characters, there are connections with biblical persons in both Benjy and Quentin. Benjy is 33 years old at the time when *The Sound and The Fury* takes place- an age many critics have argued not coincidentally coincides with Christ's age at the time of his crucifixion. Likewise, most of the events of the novel are set during the Easter holidays. This fact is but one that illuminates the Biblical manifestation present in Faulkner's novel, and this manifestation indicates the obvious similarities between Christ and Benjy which should not be dismissed without further analysis.

There is also the question of Benjy's name. First Christened as Maury after Mrs. Compson's brother whom she is very fond of, he is renamed Benjamin when his mental retardation cannot be overlooked any longer. Inspite of not being the name of Christ, the fact that Benjamin is a biblical name makes the Bible substantially present in the novel, and the way in which the etymology of Benjy's name is discussed several times further emphasizes this. Benjy himself once remembers a conversation between Caddy and Dilsey where Caddy, when confronted with the change of Benjy's

name, states that "Benjamin came out of the Bible [—]. It is a better name for him than Maury was" (SAF, 58). Quentin reflects over Benjy's connection to the Bible when remembering him as "Benjamin the child of mine old age held hostage into Egypt" (SAF, 154), referring to Genesis 42-44 where Benjamin, the son of Jacob and Rachel, is kept as a hostage by his brother Joseph.

Further details supporting the idea of Benjy as a Christ figure are present when Dilsey is talking to Benjy after Reverent Shegog's Easter Sermon. She tells him "you's de Lawd's Chile, anyway En I be His'n too, for long, praise Jesus" (SAF, 281). These words can be interpreted as Dilsey will be the "Lawd's" child when she dies and supposed to come to heaven, while Benjy, because of his holy characteristics and utmost innocence, already is the "Lawd's" child.

Richard North claims that "both Benjy and Christ possess the capability of existing outside of time" (North, 13), another correlation between the two characters. He further explains how the limitation of Benjy's mind forces him to exist in a state that is best defined as "outside of time", since he bounces between different days of his life depending on the experience of his senses. A sudden sound or smell can take Benjy's mind years backward, which

creates the feeling that he exists in a world where time does not matter. Even though this characteristic is not something Benjy himself is aware of, it is just the way he functions, the capacity of existing outside of time is a capacity positively shared with Christ.

Ultimately, Benjy Compson is a character who, just as Jesus Christ, endures and suffers for things he does not deserve to suffer for. However, there is also a great difference between the two characters present in this particular aspect. Because as much as Benjy suffers from abuse he clearly has done nothing to deserve, he still suffers involuntarily. His mind is simply too deficient to deliberately make such a decision as to suffer for other people's sins, and this fact is often put forward by critics who claim that Benjy Compson by no means is supposed to be Christ figure. The characteristics Benjy does share with Jesus Christ are accentuated by these allusions, but the limitations of his mind stand out even clearer when compared to a character as widely worshiped as Jesus, since most people certainly do not regard the mind capacity of Jesus Christ to be limited.

Furthermore, Quentin, just as Christ, gives up his life. But of the ironic difference between Benjy and Christ is that Benjy does not suffer voluntarily, the

same productivity in the Quentin case is based on the fact that he does not sacrifice himself on the behalf of anybody else. Quentin does end his own life, but his death is in no way a gesture of sacrifice for other people. While Christ suffers deliberately, Benjy suffers because he has no choice, and when Christ dies for the sins of humanity, Quentin dies because he simply cannot stand the life he is unable to make any sense of. By making these allusions partly ironic, Faulkner manages to create the complexity achieved by the use of allusions in his novel. He even constitutes a complexity within the allusions themselves.

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HORROR AND BRUTALITY OF WAR REFLECTED IN HELEN DUNMORE'S WAR NOVELS

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ABSTRACT :

*Helen Dunmore, born on December, 1952 in Beverley, East Yorkshire is a British poet, novelist and children's writer. She is one of the most productive and distinctive British writers of later 20th century. She has been described by the Telegraph as "...one of this country's finest literary talents". Her fictional career moves around war, historical and contemporary themes. The war novels, Dunmore wrote are *Zennor in Darkness*(1993) ,*The Siege*(2001) and *The Betrayal*(2010). This article throws light on the horror and brutality reflected in Helen Dunmore's war novels. War novels concerned primarily with a realistic portrayal of combat and the effects of war upon an individual psyche. The idea of war, seen as the major focus, is what all militarily-oriented novels apparently have in common but the way it is integrated into the story can be understood as a distinguishing trait of Helen Dunmore.*

KeyWords : Brutality, Horror, Siege, War Novels.

INTRODUCTION:

The multi-faceted Helen Dunmore touches every aspects of human life and explores its several dimensions with great skill. She is specially known as the creator of dream world who dreams herself and makes others dream about their lives. Her novels are the record of various aspects of life such as pleasure and pain, victory and defeat, triumph and tragedy etc. *Zennor in Darkness* is her first war novel and winner of the McKitterick prize. It is a novel about D H Lawrence's

experiences in Cornwall during the First World War. It is 1917 and war overshadows the haunting beauty of spring in Zennor. Historical facts concerning Lawrence and his eventual expulsion from Zennor by military order are superbly incorporated into an imaginary First World War story. While Dunmore's later works are set in Leningrad. *The Siege* is shortlisted for the Whitbread Novel Award and *The Betrayal* is long-listed for the Man Booker Prize. The final words of The Siege—"No, I shall not wholly die..."[Alexander Pushkin)—re-

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spond to the stark threat with which the novel begins: "Re: The future of Leningrad ... The Fuehrer has decided to have Leningrad wiped from the face of the earth". Helen Dunmore writes about the most remarkable and painful episodes in Russian history- the siege of Leningrad. *The Siege* and *The Betrayal* rewrite history from the eyes of its main characters, Anna Levin and Andrei both of whom are "victims and losers" of the wars. The *Betrayal*, a sequel to *The Siege*, sets in 1952 and the last days of Stalin's rule of terror.

Helen Dunmore's war and military novels deal with the themes of horror of war and siege, fight for survival, betrayal, food and starvation, love along with the themes of hunger, cold and deprivation. The present paper highlights the horror and brutality of war and siege in Dunmore's war novels.

HORROR OF WAR AND SIEGE :

The 'horror of war' is one of the recurring themes in Helen Dunmore's war and military novels. The brutality of war that devastates individuals' lives and the callousness of the authorities are convincingly portrayed in her novels. These novels dwell on the horrible loss of life—a sacrifice to no good end. The war's palpable proximity, to some degree, ex-

plains the smaller-scale violence of the novels, yet the war itself is inexplicable in its sheer magnitude and capacity for death, suffering and destruction.

The overriding theme of *Zennor in Darkness* is the terrible brutality of war. The novel portrays war as it was experienced. The horrors of that war are at first a distant threat. But eventually the reality of the bestial slaughter overshadows all the lives of the young women. The novel centres on three young women Clare Coyne, her cousin Hannah and friend Peggy, young women growing up in a rural community dominated by ties of family and duty. The war brings strangers to Zennor. Among them, D. H. Lawrence and his German wife Frieda who, hoping to escape the war-fever of London, find themselves the objects of the shifting, dangerous tide of scorn and gossip. Claire lives alone with her father. Her mother who died while she was still very little was from Cornwall, while her father is an outsider, just like Lawrence. He comes from a rich Londoner family and was always seen as an intruder. Claire's maternal grandparents, her aunts, uncles and cousins live close by. The children are a tight-knit community since they were little kids. They are so close that, although it seems logical, nobody suspects Claire and John William to be

lovers. It is May 1917. As U-boats attack ship after ship on the Cornish coastline, the village is alive with talk of treachery. The sinking of the passengers was a particularly controversial "kill" for the U-boats. In a world of call-up, telegrams, suspicions and silent fears, no one is immune. Zennor is a lovely place, with bracing cliff landscapes and sea air, beautifully evoked by Helen Dunmore. But the darkness is never far from their doors. Telegrams arrive with sickening frequency announcing yet another death. Passions flare in brief encounters that only reinforce awareness of the destruction taking place just the other side of the Channel. The war also means that young men disappear, some return changed forever with physical or mental scars, some never come back at all. The lucky ones desert and disappear. The war is full grown, lolling over its attendants, sprawled like a giant child which still won't fend for itself. Hundreds of thousands of men have died. They have died hearing the sound of the guns -wilder than any storm. The war has taken its toll, hundreds of thousands are dead and a lack in officers makes it possible for someone like John William who isn't noble, to become an officer. He returns from France for a brief visit before he will join a training camp where he will stay a few months before

being sent back to France. Dunmore writes:

"The war wants to crush him, he knows that. And he knows now that he can be crushed as easily as a snail is battered to bits by thrush which does not even want to eat it. He is no good to war. Any military doctor can tell it at a glance.... They would like to pass him "Fit for Non-military Duties", so that they would have him to play with until he was broken. They want to force him to clean out latrines." (Dunmore Helen 1993:124]

The novel portrays the mind numbing terror and savagery of war with a relentless focus on the physical and psychological damage that it occasions. The soldiers are forced to live in appalling conditions—in filthy, waterlogged ditches full of rats and decaying corpses. They frequently go without food and sleep, adequate clothing or sufficient medical care. They are forced moreover, to deal with the frequent, sudden deaths of their close friends and comrades, often in close proximity and in extremely violent fashion. Dunmore portrays the overall effect of these conditions as a crippling overload of panic and despair. The U-boats are prowling along the coastline, sinking ship after ship after ship on the Western Approaches, leaving the British authori-

ties helpless and raging with the pent-up secret of their helplessness. The war brings disease like blue cholera. And the people are so fearful that they run away, leaving the sick on the ground to die alone. There are midnight funerals with hearses going through the streets at midnight to keep the disease from spreading. The boats come back not knowing what they bring with them and spread cholera to the people so that a man in a perfect health could eat his breakfast, say goodbye to his wife, go out to his work, and be dead by nightfall.

The 'horror of war and siege' is one of the rumbling themes in *The Siege*. Anna, the central character is surprised to 'hear herself talking of the Motherland' and meaning it, and her father, who has suffered under the oppressive Soviet regime, does not hesitate to join the People's Volunteers on the Luga line when Leningrad is in danger. The novel begins with a description of a Russian high summer in which war and the German invasion are but rumours. People are talking of the war. Hitler wanted to annihilate Leningrad. Leningrad [which has since reverted to its original name of St Petersburg] did not have any great military significance, but it was an important target for the Germans because of its symbolic value. It had been the

country's capital during the time of the Tsars and was the birthplace of the Russian Revolution. For Hitler, the Eastern European Slavic races had no value other than as slaves. This led to the decision to eradicate Soviet civilians, their towns and villages, and their culture wherever possible.

The siege of Leningrad in particular left a deep mark on the collective memory of Russia, owing to the excessive number of civilians killed and the terrible sufferings of the people especially during the endless first winter. Told mostly through the perspective of 23-year-old Anna, the novel accounts the daily battle for survival undertaken by Anna and her family. Anna's father, wounded in battle, is slowly dying while her five-year-old brother battles hunger and asthma. Anna never lets risk stop her from finding food or wood for her family. She stands in line in the Leningrad winter for a few slices of bread, gets robbed for her firewood and sneaks into the countryside to dig up her family's vegetable garden.

As winter takes its grip, "Slowly, the city sinks down, like a great ship sinking in an ice-field", and the characters themselves seem buried under the thickening snow, with all sense of time, beyond the difference between night and day, lost to them. In this bitter cold, not all will sur-

vive, but their struggle and their tragedy will ultimately bear hope for a new beginning. By narrowing the focus down to a small family group, Dunmore centres the grim realities of war-time Russia. Because of mounting hunger, the body-fat of the people has gone. They drop dead from hypothermia, heart failure, exhaustion, and all those diseases that have a thousand names but come to the same thing : starvation. "Deaths reported from dystrophy and other starvation-related disease..." (P.250) Leningrad is still under siege. The Germans are still advancing deep into Russia. Intelligence suggests that a new German offensive on Leningrad is planned, and meanwhile the blockade continues to grip. Dunmore reveals the tangle of suffering, war, and base emotions to produce a story woven with love, hope, and desire. It is a celebration of widely revered human values, made especially poignant in light of the tragedy of World War - II.

The 'horror of war' appears in *The Betrayal* in a wide variety of forms. *The Betrayal* is about people who have, with great difficulty, survived a war and now must adapt to post-war life. It is about the weariness that the war has left behind. The novel opens in 1952 in the months leading up to Stalin's death. "Life has become better, comrades, life has

become more cheerful". The monstrous absurdity of Stalin's 1935 statement to his people has been exposed not only in *The Siege* but in *The Betrayal* also. The aged dictator, Josef Stalin is still alive, making life more cheerful for millions of his comrades by having them arrested on whimsical charges and either shot or sent to gulag. As the story develops, Dunmore builds the Soviet milieu as it is lived by the masses, as Andrei and Anna try to do: its communal apartments, its sharing of kitchens and bathrooms, its toilets overflowing its petty squabbles, its whispers, the way a sudden silence will descend on the dinner table as a car stops in the street outside at night. This is a kind of world in which the citizenship keeps its head down. The goal each day is to stay anonymous, to be just one of the crowds, mere figures in the landscape, huddled against the cold. They climb the stairs silently to their apartments, weary, but safe, pretending not to know how quickly home can be "cracked, open like an egg". Anybody can be out of favour in the blink of an eye. And everyone knows just whose eye it is that blinks. People are living under a tyrannical dictatorship.

Andrei and Anna's veneer of calm and happiness begins to splinter when he is forced to treat the seriously ill child,

Gorya. He is a child of a powerful figure, Volkov. A single act of kindness on Andrei's part sets in motion a series of terrible events. Andrei is well aware he has stepped into a noose: The question is not whether, but when and how tightly that noose will be drawn. At first Volkov is purely a source of fear. But when Volkov and Andrei meet, he finds both the embodiment of terror and the parent of a sick child. Andrei is suspended from his medical practice. The police arrest Brodskya. Shortly thereafter, in the night Andrei hears police boots on the stairs. The officers raid their home, breaking furniture, emptying pickle jars into the sink and confiscating their English dictionary. He is tortured to get him sign a confession. In March 1953, Stalin's death is announced. Beria, head of the NKVD sets up an investigation into the "Doctors' Plot" and exonerates those doctors. In the following years, thousands of prisoners make their way back to the Soviet Union- one of them is Andrei. Helen Dunmore does an excellent job detailing the constant fear of the people, their haunting memories of Hitler's siege of Leningrad, the years of Stalin's terror and Andrei's experience as a political prisoner.

CONCLUSIONS:

Helen Dunmore, instead of glorifying the war, put the war offstage. In all these three compelling novels, military operations and the German enemy remain largely in the background as the focus is upon the characters who struggle to support the family. Dunmore's war fictions are realistic historical novels of the World War I and World War II, siege of Leningrad. The real war is starvation, privation, bombing; seeing cities destroyed and children die in front of eyes. These novels brilliantly show the epic struggle of ordinary people to survive in a time of violence and terror.

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APPLICATION OF ECO-CRITICAL THEORY TO SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*

Dr. S. I. Noorani *

Abstract :

*Eco-criticism and eco-theory explore the various ways in which we imagine and portray the relationship that exists between human beings and the natural environment. An eco-theoretical reading of literary text will usually examine the manners in which humans and the natural environment interact, influence and counter each other. This paper focuses on examining eco-critical theory and its application to Salman Rushdie's *Midnight's Children*. Rushdie reveals his eco-concerns by being in search of a solution to the ecological crisis. The present paper makes an attempt to explore how in some of his novels he is in research of mode of living different from the present one. The present paper underlines the importance of eco-concerns in the present world scenario. It clearly voices the embedded concerns for ecology in the works of Salman Rushdie.*

Keywords : *Eco-criticism, eco-theory, nature, eco-concerns, environment etc.*

INTRODUCTION :

A number of eco-critics and eco-theorists have shown a special interest in exploring and considering how a number of modern and post-modern writers imagine natural and environmental apocalypses. Eco-theory should not be considered to be mere offshoot of the modern day ecological movement. Eco-theorists do not always adhere closely to

the principles of the modern ecology or environmental political movements. In fact, many eco-theorists have shown a measure of skepticism toward the ideological motivations behind contemporary environmental movements. Salman Rushdie's fame as one of the major contemporary novelists of the world rests chiefly on his *Midnight's Children*. In terms of literary studies, eco-theoretical

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readings of this novel focuses on contemporary and 19th century texts which actively and directly explore the relationships that exists between human beings and the natural world. Theoretical examination of the text would focus on how various characters describe the natural world around them and the ways in which those descriptions can serve to shift our interpretations and understanding of the meaning of the text. This interpretative model might serve to suggest that Rushdie shows an awareness of how the natural world affects the psyches of its inhabitants.

Application in Rushdie's *Midnight's Children*

Besides the themes of identity crisis, colonial and post colonial contexts, hybrid, multicultural and globalized world, Rushdie's work deals with ecological concern. As one reads the novel between the lines, one can find in it undercurrents of ecological implications. The novel is set in some large and metropolitan cities of India and Pakistan.

The characters in the novel shuttle in five cities : Agra, Amritsar, Bombay, Delhi and Karachi. Besides there are some descriptions of Kashmir valley where the initial part of the story is set. We have in the novel pictures of these modern industrial towns, and in these pictures we

find the cities littered with dirt, foul smells and toxins. Instead of any descriptions of nature, we have in them a man-made, synthetic world that seems to have cut off all its bonds with nature.

In the very first chapter we are told about Adam Aziz's return from Germany after completing his medical degree from there in 1915. We have here a description of Srinagar surrounded by snow-crapped mountains as it appeared in those days. The place had lost its pristine purity as yet; it had not yet been polluted by military intrusions. But there certainly had come subtle changes on his return to the valley after having spent five years away from it. Thus even though the valley retained its old pristine purity, Dr. Aziz "Sniffed the Whiffs of change in the spring time lake" (M.C., 12). Dr. Aziz's feeling expressed in the last words of these lines, show that strange feelings resulted from nature's inability to compromise with human education and culture. Later in the novel, after about sixty years, Dr. Aziz, in his old age returns to the valley again and sacrifices himself at the shrine of the black god in the temple on the hill. At this tie, while committing suicide, he tries and recalls his childhood springs in paradise.

Soon after his return from Germany, Aadam Aziz got married to Naseem, an

orthodox Muslim girl. With his wife, he left for Agra, where he had decided to take up the job of teacher in a medical college. On the way, he made a brief stopover in the city of Amritsar. It was 1919 and the Jalian Wallah Bagh massacre was only a few days away. As early as in 1919, the city of Amritsar showed signs of pollution, dirt and environmental degradation.

Further in the story, Saleem's mother, Amina Sinai after her marriage with Ahmed Sinai, a businessman of Delhi, came to Delhi. We are here given a description of this city, which even at this time had become over crowded. The city with its' domesticated landscape pervaded with toxicity where "in the narrow lanes of the old city the houses leaned over, jostled, shuffled, blocked each other's view There was no greenery Bicycle bells sang constantly. And above their cacophony sounded the cries of itinerant fruit sellers" (MC, 69).

Then we are told about the birth of Saleem in Bombay exactly at the stroke of midnight on August 15, 1947. We get a detailed description of his growth into adolescence. Parallel to this description, we get a detailed description of the city of Bombay showing its environmental pollution. Looking back at his childhood, his monstrous, large and unbeautiful

features, Saleem remembers the city also in a monstrous shape. There are also references to the rise in the toxicity levels of the city. These all references stand as symbolic aspects with eco-critical point of view.

Alongside the story of Saleem Sinai, the novel also captures the toxicity of the streets, roads, trains and beaches in India. We get a description of the slum where Parvati-the-Witch, who later married Saleem. The passage describing the Pioneer Cafe is very significant. First, it is Bombay itself in miniature. It throws light on the seediness and polluted environment of the city where there are 'grotesquely vulgar homes ! It shows how Rushdie views human identity as continuous with environment.

"The physical setting is shown as having powerful impact on human personality. Human configurations are formed and determined by the surroundings and the environment" (*Kundu*, 54). Downfall in business and freezing of his assets compelled Ahmed Sinai to shift to Karachi along with his family. Saleem visited the different part of this old city and discovered its toxicity. He wished to draw his past and the effect of news of his grandfather's death in Kashmir in the "bubbling Scent Stew" (MC, 316) of present in Karachi. He

found the fragrances of the city pouring into him and governing and shaping his moods and identity. We find in the course of the novel that if the disintegration and distortions in Saleem's personality and physical features ran parallel to the disintegration of the country, they were also affected by the physical environment and the surroundings in which he lived and moved. In this context critic remarks, "The world outdoors means the same thing as the world indoors" (*Phillips*, 216).

This novel depicts toxicity and environmental degradation found in the urban places, especially the metropolitan cities in the present times. Further, some of his works are a condemnation of complexities generated by our civilization, which have led to the present ecological crisis. In this novel, we find the north of Karachi, there were Himalayas, but these high mountains too were polluted by man's interference. It was as if human civilization were bent upon polluting everything, even the Himalayas. Here "the Chinese were building roads and planning nuclearblasts" (*MC*, 334). The smells of the city of Karachi and its toxicity had an impact on Saleem's mind. In this context Kundu says, "Rushdie is always concerned with the problem of human identity in the post-modernist and post-

colonial context characterized by hybridity, displacement and multi-culturalism. Rushdie believes that human being does not exist in isolation; human consciousness is conglomeration of his environment. It is product of the physical-social-historical-economic matrix in which he lives and grows. Rushdie thus views human identity as ingrained in his environment" (*Kundu*, 47).

Hence Rushdie's novels can be studied from eco-critical view point. In his novels, as we shall see, the external is presented not as a backdrop, but as a constituent of human identity. Further, in his novels, as we find that human being do not have well-connected harmonious identities. Living in a world of shifting and fluid realities, they have fragmented, their social, economic, political and ecological settings of their urbocentric living.

Besides capturing the toxicity and 'Commodified representation' of the metropolitan cities of Delhi and Bombay, Rushdie time and again reveals consciousness towards the rising pressure of population in these cities and thus indirectly draws attention towards the environmental problems caused by this increasing pressure.

There is thus, in the novel, a ubiquitous sense of toxic consciousness and the interaction between the human

and the non-human world." The novel is set in times when industrialization and technological growth had not marred the landscape with toxicity and pollution as much as it did in later periods. However, Rushdie still reveals his consciousness about the fast deteriorating environment in some of the cities of India and Pakistan" (*Kundu*, 58). It seems that Rushdie in the novel joins hands with the environmentalists in their fray against those who in their mad race for economic growth are polluting the planet to the point of a worldwide environmental disaster. A detailed study of this novel from the environmental perspective has been done. The two components of nature, organisms and their environment are not only much complex and dynamic but also interdependent, mutually reactive and interrelated. Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of literature throngs with works dealing with beauty and power of nature. It is this sense of concern and its reflection in literature that has given rise to a new branch of literary theory, namely eco-criticism.

To sum up, as a distinctive approach to the practice of literary criticism, eco-criticism gives increased attention to literary representative of nature and is

sensitive to interdependencies that ground the author, character, or work in the natural system. This approach shifts critical focus from social relations toward natural relationships and views the individual as a member of eco-system.

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DOPED POLYANILINE FOR PROMISING SUPERCAPACITOR ELECTRODES

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D. S. Patil**

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ABSTRACT :

In the present article, doping effect of metal ions (Mn, Ag) in PANI films is investigated. Undoped and Mn or Ag doped PANI thin films are deposited on stainless steel substrates by chemical polymerization. These films were deposited by using dip coating technique. To study the Mn or Ag doping effect on the specific capacitance of PANI, concentration of Mn or Ag was varied. Fourier Transform-Infrared, Fourier Transform- Raman Spectroscopy and Energy Dispersion X-ray techniques were used for the phase identification and determination of the doping content in the PANI films respectively. Surface morphology of the films was examined by Field Emission scanning electron microscopy and revealed nanofiber aggregate structure for undoped PANI, well distributed nanofibers for Mn doped PANI and well distributed nanofibers with bright spots of Ag particles for the Ag doped PANI films. The electrical resistivity of the doped PANI films decreased with increasing metal ion concentration. The highest specific capacitance value 474 Fg⁻¹ and 512 Fg⁻¹ were observed for Mn and Ag doped PANI film respectively.

KeyWords : PANI, scanning electron microscopy, supercapacitor

Introduction

In the recent years, a modern technological society demands the use and storage of energy on a major scale. As the availability of fossil fuels decreases, the conversion of the energy from alternative and preferably renewable

sources and its efficient storage are becoming crucial to the sustainability of our civilization. As a result we are observing an increase in renewable energy production from sun and wind. But the sun does not shine during night, wind does not flow on our demand, it

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restrict on the demand of energy. So there is need of better energy storage devices. One such device, the supercapacitor, has matured significantly over the last decade and emerged with the potential to facilitate major advances in energy storage. Supercapacitors, also known as electrochemical capacitors or ultracapacitors, have attracted much attention because of their pulse power supply, long cycle life, simple principle and high dynamic of charge propagation [Winter and Brodd 2004, Zhang and Zhao 2009].

Based on the charge storage mechanism supercapacitors are divided into two types: Electric double layer capacitors and pseudocapacitors. The main three categories of electrode materials for electrochemical capacitors are carbon materials such as carbon nanotubes, transition metal oxides like MnO_2 and RuO_2 and electronically conducting polymers viz., Polyaniline (PANI), Polypyrrole. Among the above, the conducting polymers offer the advantages of lower cost in comparison with metal oxides and high charge density in contrast to carbon materials.

Among the available conducting polymers PANI has attracted much attention because of its properties like ease of synthesis, controllable electric

conductivity, simplicity in doping and dedoping, chemical stability, good environmental stability and mechanical flexibility. These encouraging characteristics of PANI provide a wide range of applications and have attracted great interest in energy storage devices, chemical sensor devices, light emitting diodes, electrochromic devices, anticorrosion coatings etc

PANI is one of the most promising material which is frequently used as electrode material for supercapacitor due to its four oxidation states (Leucoemeraldine, Emeraldine base, Emeraldine salt and Pernigraniline) which contribute to its high specific capacitance. The excellent electrode required for the supercapacitor consists of good electronic conductivity, electrochemical stability and high surface area. The electronic conductivity of green protonated emeraldine form of PANI is lower than that of metals [Sarkar et. al. 2005]. So, one of the challenging issues in development of high performance supercapacitor is to improve its electronic conductivity of the PANI electrode which is reversibly controlled both by the charge transfer doping and by protonation. Extensive research work has been focused on enhancing electronic conduction of the electrodes by using metal doping.

Although several researchers have worked on different metal ion dispersion in PANI, very few studies have been attempted to dope PANI with the transition metals. Recently Jie Li et al. have demonstrated the capacitive behavior of H^+ and Zn^{2+} doped with PANI. They reported the Specific capacitance values 415 Fg^{-1} and 427 Fg^{-1} at 30 mVSec^{-1} respectively [Li et. al. 2010].

On the other hand silver nanoparticles have applications in conductive inks, catalysis photonics, thick film pastes and adhesives for various electronic components due to their unique optical, electrical, electrochemical and catalytic properties [Krutyakov et. al. 2010]. Hence it is achievable to develop specific properties with the selection of the organic and inorganic phases and produce novel materials which exhibit both organic and inorganic characteristics.

So in our study, we attempt to use Mn doped PANI (Mn-PANI) and silver doped PANI (Ag-PANI) as electrode material for the supercapacitor. The doping concentration of Mn and Ag is varied to determine its effect on the magnitude of specific capacitance of the PANI films. The electrical resistivities of the prepared films are discussed. The electrochemical performance of undoped, Mn and Ag doped PANI films are investigated.

Experimental

A chemical synthetic route was employed to obtain mono-dispersed and highly stable PANI Mn-PANI and Ag-PANI solutions. The PANI solution was prepared by using a chemical bath consisting of ammonium persulphate (APS), hydrochloric acid (HCl), aniline and distilled water. Aniline and APS were dissolved separately in 1.0 M HCl. The polymerization of aniline was initiated by mixing solutions of aniline and APS oxidant. The polymerization process was completed within 10 minutes. An appropriate quantity of Manganese Chloride ($MnCl_2$) (0.2 M) for Mn-PANI and silver nitrate ($AgNO_3$) (0.2 M) for Ag-PANI was dissolved in the PANI solution. To obtain the uniform distribution of Mn or Ag ions in the PANI solution the mixture was ultrasonicated for 30 min. Uniform depositions of the PANI, Mn-PANI and Ag/PANI thin films are obtained on stainless steel substrates by a dip coating technique. The suspension was kept under constant stirring for proper dispersion of Ag in PANI throughout the film deposition process. The weight percent of the dopant was varied as; 0.4, 0.8, 1.2, and 1.6 and the samples are referred as $PANI_{Mn_{0.4}}$,

PANIMn_{0.8}, PANIMn_{1.2} and PANIAg_{1.6} for Mn-PANI respectively. Further increase in doping concentration resulted in decreased film quality. Whereas 0.3, 0.6, 0.9 and 1.2, and the samples are referred as PANIAg_{0.3}, PANIAg_{0.6}, PANIAg_{0.9} and PANIAg_{1.2} respectively for Ag-PANI. Undoped PANI film without addition of AgNO₃ or MnCl₂ solution is referred as PANIMnAg₀.

Results and Discussion

In order to get insight about the bending and stretching vibrations, the films were characterized for their FT-Raman spectra. The Raman spectra were recorded by a laser radiation at an excitation wavelength of 1064 nm. Fig.1 (a) shows the characteristic bands at 1590, 1505, 1359 and 1175 cm⁻¹ corresponding to C-C stretching of quinoid units, C-C stretching of benzene ring, C-N⁺ stretching and C-N stretching respectively. The observed bands agree well with the chemical structure of PANI [Yan et. al. 2007]. Similar bands were also observed for the PANIMn_{1.6} and PANIAg_{0.9} samples (Fig. 1 (b,c)). There was decrease in intensity of the bands with the Mn doping in PANI. The band corresponding to C-N⁺ stretching shifted by 2 cm⁻¹ towards the lower wavenumber and the band corresponding to C-N stretching becomes broadens. This decrease in intensity,

shifting and broadening of bands indicate the presence of Mn content in PANI.

Whereas the band at 1590, 1359 cm⁻¹ are shifted to 1598, 1368 cm⁻¹ respectively in PANIAg_{0.9} sample and it indicates the interaction of silver with PANI. Increase in peak intensity is observed for PANIAg_{0.9}, which indicates Ag particles act as an electrocatalytic role in PANI.

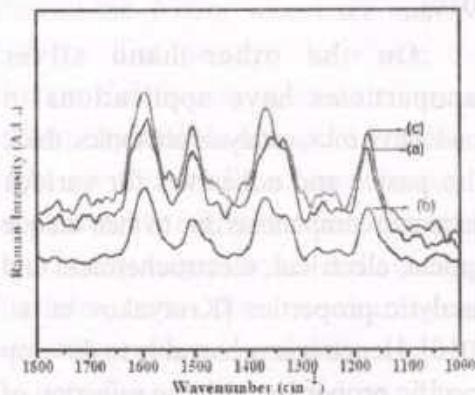


Fig. One: Raman spectra of the (a) PANIMnAg₀, (b) PANIMn_{1.6} (c) PANIAg_{0.9} samples recorded in the wave number range of 450–2000 cm⁻¹.

To investigate the effect of Mn and Ag doping on the morphology, the films were characterized by FESEM. Fig.2 (a-c) shows surface morphologies of PANIMnAg₀, PANIMn_{1.6} and PANIAg_{0.9} samples. The nanofibers aggregate structure is observed for PANIMnAg₀ sample Fig.2 (a). However, PANIMn_{1.6} and PANIAg_{0.9} samples revealed well distributed nanofibers with nanoporous.

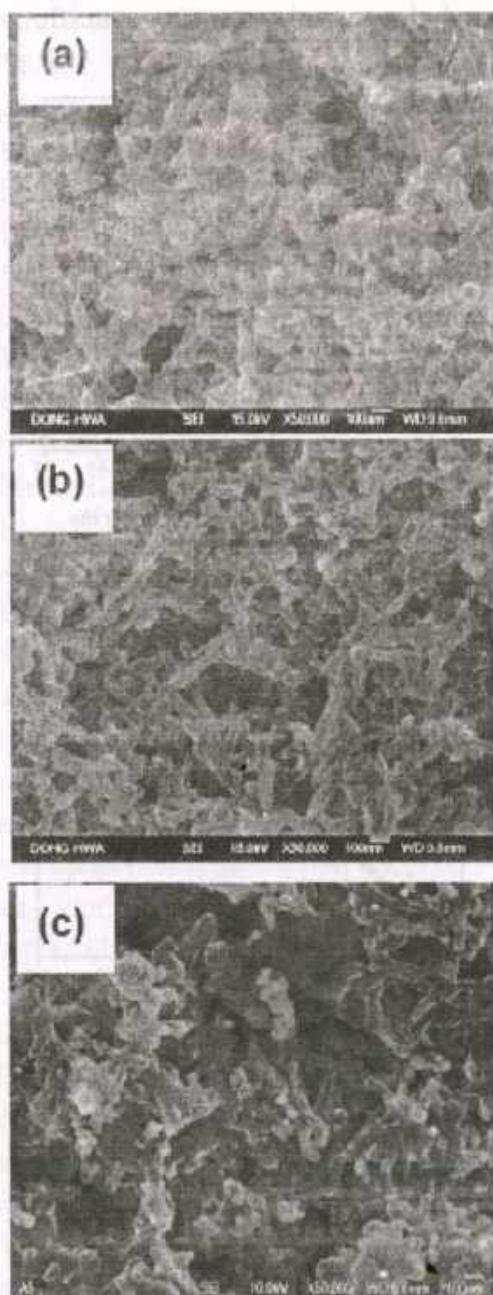


Fig. Two: Field Emission Scanning Electron Micrographs of the
(a) PANIMnAg_{0.9} (b) PANIMn_{1.2} (c) PANIAg_{0.9}
samples at X50,000 magnification.

In both the cases, the average diameter of the nanofibers is about 30-50 nm. For PANIAg_{0.9} sample bright spots of silver particles observed on the background of PANI nanofibers. The particles are of spherical and granular in nature, and seem to be nanosized, having the diameter of 30-40 nm which is in agreement with the previous result reported [Afazal et. al. 2009]. The nanofibers structure provides large surface to volume ratio leading to a high charge/discharge rate and specific capacitance. Well distributed nanofibers with nanoporous offered relatively larger surface area in Fig. 2 (b, c). A metal ions (Mn, Ag) has multiple positions for doping and tends to bind several nitrogen sites of PANI to form interchain linkage among several adjacent PANI chains by coordination [Li et. al. 2010]. This organic-inorganic interaction prevents the aggregation of PANI during film deposition. This nanofibers and porous structure is beneficial for supercapacitor, because it reduces the diffusion resistance of the electrolyte into electrode matrix.

Fig. 3 (a,b) shows EDS spectrum of PANIMn_{1.2} and PANIAg_{0.9} sample which inform the presence of Mn, Ag ions respectively. The obtained atomic weight percent of Mn and Ag in the sample is 0.195 and 6.51 respectively. The atomic

weight percent calculations affirm alleviation of oxide phases of Mn.

The DC electrical resistivity (ρ) of PANIMnAg₀ to PANIMn_{1.6} and PANIMnAg₀ to PANIAg_{1.2} samples is shown in Fig. 4 (A) (a-e) and (B) (a-e) respectively. The room temperature ρ for undoped PANI film is $1.14 \times 10^4 \Omega \text{ cm}$, it decreases with increase in Mn and Ag content in PANI. The room temperature ρ decreases over 1.14×10^4 to $4.9 \times 10^3 \Omega \text{ cm}$, $5.19 \times 10^2 \Omega \text{ cm}$ for Mn and Ag doped PANI respectively. Hence the increase in the conductivity of the PANI electrodes with increase in the doping concentration of Mn and Ag, which further

may help to enhance the specific capacitance.

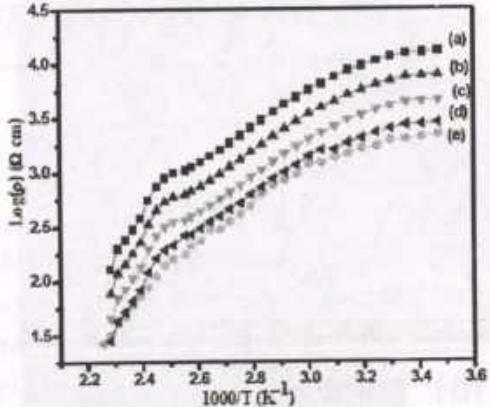


Fig. Four (A): Electrical resistivity of the
(a) PANIMnAg₀ (b) PANIMn_{0.4} (c) PANIMn_{0.8}
(d) PANIMn_{1.2} (e) PANIMn_{1.6} samples.

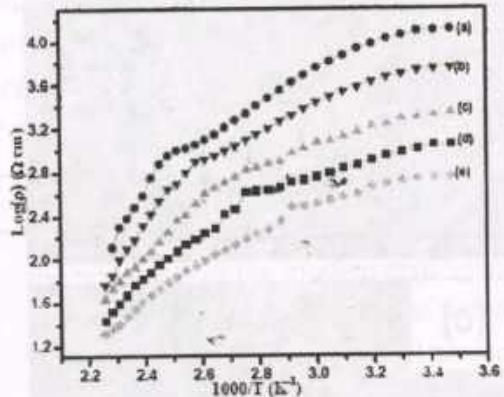


Fig. 4 (B): Electrical resistivity of the
(a) PANIMnAg₀ (b) PANIAg_{0.3} (c) PANIAg_{0.6}
(d) PANIAg_{0.9} (e) PANIAg_{1.2} samples.

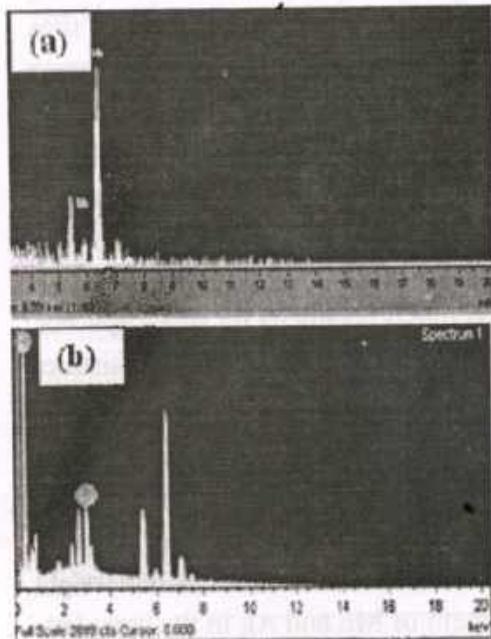


Fig. Three: EDS spectra of
(a) PANIMn_{1.6} (b) PANIAg_{0.9}

To identify the oxidation and reduction potentials and the effect of Mn and Ag on the electrochemical performance of PANI, cyclic voltammograms (CV) of all samples have been recorded over -0.2 to 0.8 V versus SCE at scan rate of 5 mV Sec^{-1} in $1.0 \text{ M H}_2\text{SO}_4$ [Fig. 5(A)(B)].

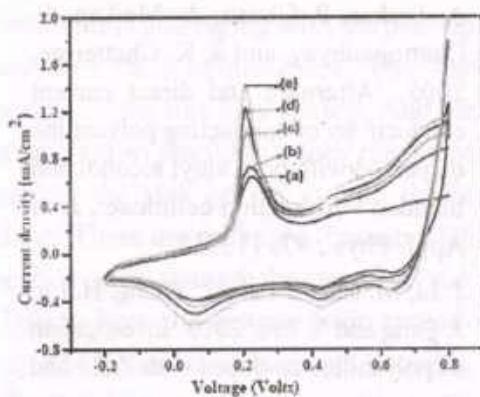


Fig. Five (A): Cyclic Voltammograms of the (a) $\text{PANI}Mn\text{Ag}_0$ (b) $\text{PANI}Mn_{0.4}$ (c) $\text{PANI}Mn_{0.6}$ (d) $\text{PANI}Mn_{1.2}$ (e) $\text{PANI}Mn_{1.6}$ samples within a potential window of -0.2 V to 0.9 V versus SCE at 5 mVSec^{-1} .

The oxidation peak corresponding to the leucoemeraldine to emeraldine salt at about 0.22 V. The small peaks between 0.3 V to 0.55 V potential are attributed to transformation of PANI charge carriers consisting of polaron (radical cation) and bipolaron (dication) forms delocalized on PANI chains. All peaks are observed in Mn-PANI and Ag-PANI electrodes. No any additional peak observed in Mn-PANI electrodes. But one additional dominant anodic peak observed at 0.25 V Versus SCE for Ag-PANI. This is recognized due to the oxidation of silver. Also, for $\text{PANI}Ag_{0.6}$, $\text{PANI}Ag_{0.9}$ and $\text{PANI}Ag_{1.2}$ samples another minute cathodic peak observed near to the leucoemeraldine reduction peak which is due to the reduction of the silver nanoparticles. As the doping concentration of the Ag increases there

is a shift in oxidation and reduction peaks is observed and the area under the curve increases.

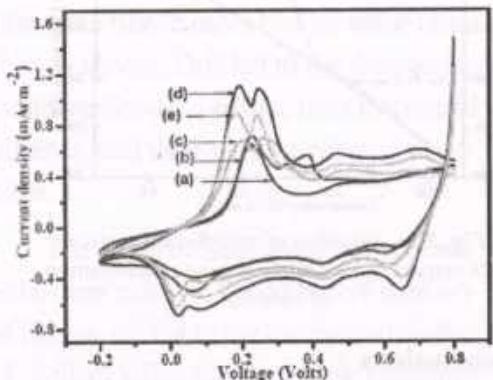


Fig. Five (B): Cyclic Voltammograms of the (a) $\text{PANI}Mn\text{Ag}_0$ (b) $\text{PANI}Ag_{0.3}$ (c) $\text{PANI}Ag_{0.6}$ (d) $\text{PANI}Ag_{0.9}$ (e) $\text{PANI}Ag_{1.2}$ samples within a potential window of -0.2 V to 0.9 V versus SCE at 5 mVSec^{-1} .

The plot of specific capacitance with respect to doping concentration is shown in Fig. 6. As the doping concentration increases the specific capacitance increases from 285 to 474 Fg^{-1} for Mn-PANI and 285 to 512 Fg^{-1} for Ag-PANI electrodes. The resistance to electron conduction from the stainless steel substrates to the active materials is very high, due to the inherent low electronic conductivity of the PANI. However, the presence of Ag nanoparticles on PANI nanofibers provides the least resistance path to electron. Hence the fast electron transport between the current collectors and the active materials which enhance the current density and hence the specific capacitance [Cheng et. al. 2010].

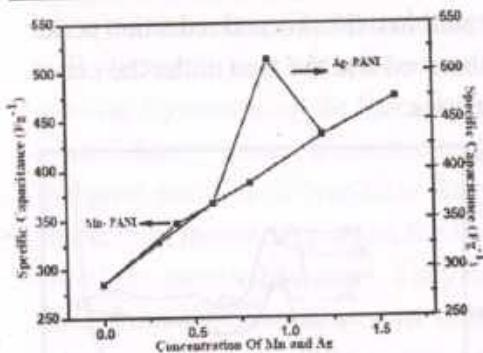


Fig. Six: Variation of specific capacitance with respect to Mn and Ag doping concentration of samples.

Conclusions

We have synthesized Mn, Ag incorporated PANI electrode by chemical polymerization method method via simple and cost effective dip coating technique for supercapacitor application. Synthesis of Mn and Ag doped PANI films as electrode for supercapacitor is important to decrease the resistivity of the PANI electrode with acceptable level of specific capacitance. The highest specific capacitance of 474 Fg^{-1} , 512 Fg^{-1} is observed at 5 mVSec^{-1} for $\text{PANI}Mn_{1.6}$ and $\text{PANI}Ag_{0.9}$ samples in $1.0 \text{ M H}_2\text{SO}_4$.

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STUDENTS' PERCEPTIONS INTO USE OF ICT IN RESEARCH IN THE SHIVAJI UNIVERSITY, KOLHAPUR

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Abstract :

The purpose of this paper is to illustrate the students' perception into the use of information and communication technologies (ICTs) in the Shivaji University, Kolhapur. A well-structured questionnaire was used to collect the data. The study found that students are positive about the use of variety of ICT products and services for their research activities as these products prove very helpful in finding needed information quickly and easily. These also help the researchers to access, manage, integrate, evaluate, create, and communicate information more easily. The study identifies lack of training and technical knowledge to use ICTs as the major hindrances faced by the students in Shivaji University. The paper recommends the proper training and guidance for use of ICT-based technologies for the optimum utilisation of these services by the researcher.

Keywords : Information Communication Technology, Impact of ICT, Information Seeking Behavior.

Introduction :

Academic libraries have great importance in the educational process. They serve to the academic user by providing the intellectual information. They not only provide traditional services but also start some IT oriented facilities for the benefit of the user. Since the last decade due to advancement in information technology has brought a sea change in relationships between researchers and

libraries. ICT has enabled products and services, and the availability of online information resources have changed the way the services academic institutions and libraries now provide to their researchers. Now students can have access to variety of information and scholarly journals online on their desk. It also helps the students to access, manage, integrate, evaluate, create, and communicate information more easily than ever.

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Shivaji University is one of the leading University in research among Indian Universities. It was established in year 1962. The major objective behind foundation of this University was to cater to the regional education needs of South Maharashtra. Though it is established in rural areas of Maharashtra state, due to advancement of ICT, the numbers of research studies in quantitative as well as qualitative are high.

2. Purpose of Study :

There is a call for evidence regarding the justification of the massive investments into technology resources especially as it relates to research activities in university level. It cannot be assumed that once technology tools are available, students will necessarily embrace and integrate them into their research. On the contrary, successful use of these tools to enhance research. Consequently, then, the challenge for researchers lies in the need to quantify the use of information technology to support student research needs. While various studies have explored the factors that enhance integration of technology into instruction as well as the barriers to effective technology integration, few studies are available on students' perceptions of computer technology use and the impact of these perceptions on their research

activities. In addition, while the public interest in the use and integration of information technology in higher education is growing, research in this area is still in its infancy, especially that which focuses on need of electronic information services in libraries.

3. Review of the Literature:

A number of studies have been conducted to explore the attitudes and perspectives of the LiS students and Scholars. The last few decades have seen a dramatic rise of technologies within the field of ICT. Given section reviews the studies conducted at National and International level.

Saravanan, Gopalakrishnan and Suganthi (2012) discussed the perception of students in higher education the Internet. The study analyzes the respondents behaviour in relation to the Internet in various aspects such as Awareness of IT, Purpose of Internet Access, and Frequency of Access etc. **Nafiz and Akhter (2011)** analyzed the use of the internet among the students of the Faculty of Arts of the University of Dhaka. Their study demonstrates and elaborates the various aspects of internet use.

Kattimani and Kamble (2010) in his article "Awareness of Internet and Online Information Resources: A Study"

Internet and On-line information resources provide seamless access to wide variety of information ranging from primary to tertiary source. **Omona and Ikoja-Odongo (2006)** assessed the application of information and communication technologies (ICT) in health information access and dissemination in Uganda. The project focused not only on information obtainable through libraries for research, teaching, learning and practice, but also on ICT applications concerned with the administration and planning of health services in Uganda.

4. Objectives:

The following objectives were investigated in the study:

- To find out the level of use and purpose of using various ICT products and services.
- To know the frequency of use of ICTs and time spent for research activities.
- To determine how ICT has impacted research work.
- To find out the problems faced by the users while using ICTs.

5. Scope and Limitation:

The scope of the present study was limited to the students who were admitted in the final year of the pure science departments of the Shivaji University,

Kolhapur, Maharashtra. The topical scope of the study is information communication technology and its impact on academic activities.

6. Methodology:

For this study, well-structured questionnaires were distributed to students in the second years of their postgraduate degrees in pure science departments of the Shivaji University, Kolhapur. The distribution of the questionnaires was done during their free time. A total 80 valid questionnaires were obtained, indicating an acceptable response rate. The details are shown in following table.

Table 1: Number of questionnaires distributed and collected

Sr. No.	Name of the department	No. of respondent
1	Chemistry	10
2	Physics	10
3	Botany	10
4	Zoology	10
5	Electronic Science	10
6	Mathematics	10
7	Statistics	10
8	Computer Science	10
	Total	80

Results and Discussion:

7.1 Students' Perceptions about use of ICT Products :

Respondents were asked to express their level of use of various ICT products for their research work. Table 2 shows that 100% students used computer for their research work. A majority of students 95% used MS-Office (i. e. word, excel, PowerPoint) for their research in writing articles and reports. As far as research analysis software concerned, it was found that only 15% students used software's like SPSS, STATA, Eviews etc. It was found that 96% students use internet as well as 86% students used internet for social networking purpose. There were 93% students, who had pen drive and CD. Table 2 shows the details of use of ICT products.

Table 2 :

Use of ICT Products for research

Application	Yes	No
Use of Computer	80(100%)	00(00%)
MS-Office. (Word, Excel, PPT)	76 (95%)	04 (05%)
Research Analysis software	12 (15%)	68 (85%)
Use of Internet	77 (96%)	03 (04%)
Social Networking Sites	69 (86%)	11 (14%)
Pen Drive/CD/DVD	74 (93%)	06 (7%)

7.2 Frequency of use of ICTs

In this section students were asked to respond to questions concerning the frequency of use of the computer. The purpose was to assess the usability of computer and internet for research by students. The responses that were obtained indicate that daily uses of computer by students were 46% and occasionally computer users were only 8%. There were 30% students who are used 2-3 days in weekly.

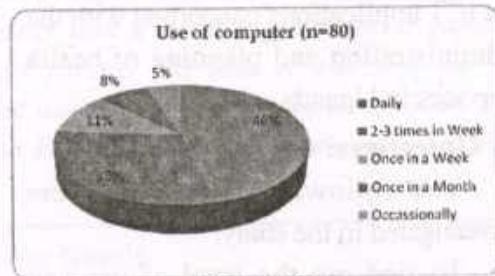


Figure 1:
Frequency of The Use of Computer

3 Place of The Use of Internet

This section seeks to investigate the places of using the Internet for their research activities. The results show that among 80 respondents, 5 students used Internet in library, 24 at computer laboratory, 26 at the university department, 11 in cyber cafe and 14 students at their home or hostel (Figure 2.).

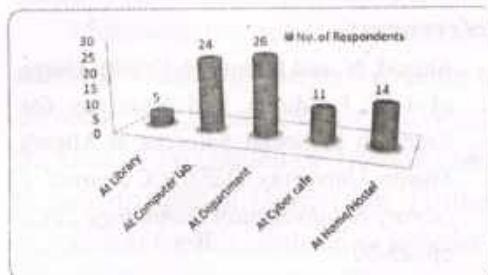


Figure 2 : Place or Use of Internet

4. Purpose of using ICT products and services

The results of the study concerning the purpose of using ICT products and services other than research are mentioned below. Following table shows that the averagely 94% students (both male and female category) used e-mail & E-Journals. E-books and online databases were comparatively less used by the respondents i. e. 36% E-Books and 64.7% online databases. Majority of the respondents used internet for Facebook/ Social Networking and blogging activities. But there is less used of internet in Discussion Forums/Mailing lists.

Table 3: Purpose of using ICT products and services

Questionnaire Item	Total No. of Respondents (n=80)
Male (n=44)	Female (n=36)
E-mail	43 (97.72)
E- Journals	40 (90.90)
E- Books	18 (40.90)
Online	27 (61.36)
	33 (91.66)
	34 (94.44)
	14 (31.81)
	30 (68.18)

databases		
Literature search	33 (70.65)	30 (68.18)
For Career Advancement	32 (75.00)	25 (69.44)
Preparing Research papers	38 (86.36)	32 (88.88)
Search Web OPAC	28(63.63)	22 (77.77)
To update knowledge	26(59.09)	27 (61.36)
Discussion Forums/ Mailing lists	28 (63.63)	15 (41.66)
Blogging	37 (84.09)	24 (66.66)
Facebook/ Social Networking	38 (86.63)	31 (86.11)

5. Difficulties occurs while using ICTs

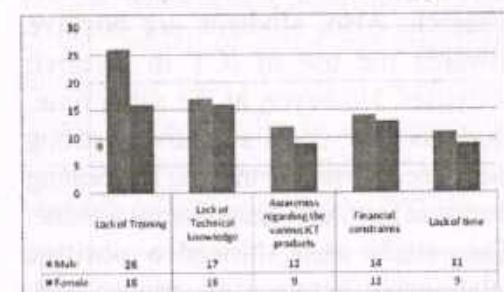


Figure 3: Difficulties in using ICTs

Researchers were asked to indicate the various problems faced while using various ICT products and services at different places. The study revealed that major hindrances faced by the male

researchers were lack of training i.e. 59%, lack of technical knowledge 38.65%. The 44.44% Female researchers indicated that they also faced same problems in terms of lack of training, lack of technical knowledge 44.44%. As far as awareness regarding the various ICT products is concerned 27.27% male and 25% female researchers indicated that lack of awareness of ICTs is also one of the major hindrances faced by the researchers to use the new technologies. Besides, financial constraints and lack of time in searching for information through the Internet, researchers were also face some problems while using ICT-based products and services.

8. Conclusion :

The study shows that the students from university departments of the Shivaji University have a rather high ability to use different technologies and have at least some experience with the use of ICT in research. Also, students are positive towards the use of ICT in research activities. However, at the same time, students also report a relatively strong preference for proper training for locating literature from university library website. This study also showed a positive relationship between experience with different technologies and a positive perception of the use of ICT in their research work, which leads students to experiment more with these technologies, leading to more experience with it rather than the other way around.

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डॉ. शां. ग. महाजन यांचे ग्रंथालय चळवळीतील योगदान

सौ. नीता पाटील *

डॉ. नमिता खोत **

सारांश

जागतिक स्तरावर ग्रंथपाल व्यवसायास स्वतंत्र ज्ञानशाखा म्हणून मान्यता मिळालेली आहे. डॉ. मेलविल ड्यूर्ड यांनी ग्रंथालय क्षेत्रात मूलभूत संशोधन, लेखन व प्रशिक्षण वर्ग सुरू केले. त्यामुळे त्यांना जागतिक स्तरावर ग्रंथालयशास्त्राचे जनक म्हणून ओळखले जाते. त्यांच्याप्रमाणेच भारतात डॉ. शिंग. रांगनाथन यांनी ग्रंथालयशास्त्रात काम केले आहे. त्यामुळे त्यांना भारतीय ग्रंथालयाचे जनक म्हणून ओळखले जाते. डॉ. रंगनाथन यांच्या मार्गदर्शनाखाली डॉ. महाजन यांनी १४ ग्रंथांचे लेखन व संपादन केले आहे. तसेच त्यांनी १२५ हून अधिक शोध निबंध राष्ट्रीय तसेच आंतरराष्ट्रीय परिषदेत सादर केले आहेत. डॉ. शां. ग. महाजन यांचे महाराष्ट्र ग्रंथालय चळवळीत खूप मोठे योगदान आहे.

महत्वाच्या संज्ञा : - शां. ग. महाजन, ग्रंथालय चळवळ, पुणे लायद्वारी नेटवर्क, शिल्पकार, योगदान.

प्रस्तावना

डॉ. शां. ग. महाजन यांचे ग्रंथालय चळवळीतील योगदान या लेखात प्रथम जागतिक ग्रंथालय चळवळीचा इतिहास, भारतातील प्राचीन काळातील ग्रंथ, भारतातील ग्रंथालय चळवळीचा इतिहास, ग्रंथालय चळवळीतील डॉ. रंगनाथन यांचे योगदान, राजारामोहन रॉय प्रतिष्ठानचे योगदान. महाराष्ट्रातील ग्रंथालय चळवळीचा इतिहास मांडला आहे. यानंतर डॉ. महाजन यांचे ग्रंथालय चळवळीतील योगदान त्यांनी विविध संस्था संघटनांमध्ये घेतलेला सहभाग, ग्रंथालयशास्त्रात

केलेले लेखन, त्यांच्या कार्याची दखल घेवून त्यांना मिळालेले राष्ट्रीय तसेच आंतरराष्ट्रीय स्तरावरील विविध पुरस्कार याविषयी माहिती प्रस्तुत लेखात दिली आहे.

उद्दिष्टे

- १) जागतिक ग्रंथालय चळवळीचा आढावा घेणे.
- २) भारतीय ग्रंथालय चळवळीचा आढावा घेणे.
- ३) महाराष्ट्रातील ग्रंथालय चळवळीची माहिती घेणे.
- ४) ग्रंथालय चळवळीतील डॉ. शां. ग. महाजन यांचे योगदानाचा अभ्यास करणे.

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जागतिक ग्रंथालय चळवळीचा इतिहास

ग्रंथालयाचे अस्तित्व प्राचीन काळपासून असले तरी ग्रंथालय चळवळ मात्र आधुनिक काळातील आहे. ग्रंथालय हे सामाजिक जीवनाचा अविभाज्य घटक आहे. त्या दृष्टीने व्यक्तीच्या जीवनात ग्रंथालयाचे महत्वाचे स्थान असून ग्रंथालय सेवा मोफत मिळविणे हा व्यक्तीचा हक्क व राष्ट्राची जबाबदारी होय. ग्रंथालय विषयक हा दृष्टीकोन इंग्लंड, अमेरिका या स्तराच्या प्रगत राष्ट्रात मान्य झाला व ग्रंथालय चळवळीचे मुळ तेथे रुजत गेले. सार्वजनिक मोफत ग्रंथालय म्हणजे हा चळवळीचे मृत स्वरूप होय.

सार्वजनिक ग्रंथालयाची स्थापना करणे, ग्रंथालय सेवक व वाचक या घटकात सुसंवाद राखून ग्रंथालय समृद्ध करणे. त्यांना चिरस्थायी स्वरूप प्राप्त करून देणे^१ हे, ग्रंथालय चळवळीची उद्दिष्ट होत. त्या दृष्टीने व्यक्ती, ग्रंथालयासारख्या खाजगी संस्था व शासकीय संस्थांनी केलेल्या कार्याचा इतिहास म्हणजे ग्रंथालय चळवळीचा इतिहास होय.

रोमन सप्राटांनी सार्वजनिक ग्रंथालय स्थापन केली होती. असिनिअस पोलिओ या सप्राटाने पहिले सार्वजनिक ग्रंथालय स्थापले. चौथ्या शतकाच्या मध्याला रोम या एकाच शहरात अडावीस सार्वजनिक ग्रंथालये होती. इटलीमध्ये व अन्य शहरातून अशीच सार्वजनिक ग्रंथालये स्थापन झाली होती.

इंग्लंडमध्ये एफ.ए.एवर्ट व एडवर्ड यांच्या प्रयत्नामुळे १८५० मध्ये सार्वजनिक ग्रंथालयाविषयी

पहिला कायदा मंजूर झाला. या कायद्यान्वये जनतेकदून कर वसूल करून स्थानिक स्वराज्य संस्था मार्फत ग्रंथालये स्थापन करण्यात आली. १८७७ साली स्थापन झालेल्या ब्रिटीश ग्रंथालय संघाने, ग्रंथालयाची स्थापना, ग्रंथालय शास्त्राचे शिक्षण, आंतरग्रंथालयीन देवघेव आणि ग्रंथालय परिषदा या मार्गानी ग्रंथालय चळवळीस मोठा हातभार लावला.

अमेरिकेत १८४८ मध्ये मॅसॅक्सेट्स येथे ग्रंथालय कायदा मंजूर झाला व त्यानुसार बॉस्टन येथे सार्वजनिक ग्रंथालयाची स्थापना करण्यात आली. मेलविल डच्यू यांनी ग्रंथालय चळवळीस मोठी चालना दिली. अॅन्ड्र्यू कार्नेंजी व जॉन रायलंड्स यांच्यासारख्या देणीदारांच्या मदतीने अनेक ग्रंथालये स्थापन झालीत, कार्नेंजी यांनी १८८६-१९१९ या काळात अमेरिकेत सार्वजनिक ग्रंथालयाच्या इमारत बांधणीसाठी कोट्यावधी डॉलर्सच्या देणग्या दिल्या. ग्रंथालये स्थापन करण्यासाठी स्वतंत्र समित्या नेमल्या व थोड्याच अवधीत प्रत्येक शहरात, खेड्यात स्थानिक संस्थाच्याद्वारा ग्रंथालये निर्माण झाली.

रशियात जगातील इतर कोणत्याही देशापेक्षा अधिक, म्हणजे सुमारे चार लक्ष ग्रंथालये असून त्यापैकी एक लक्ष पस्तीस हजार सार्वजनिक ग्रंथालय आहेत व बाकीची विशेष व विद्यापीठ ग्रंथालये आहेत. अन्य पाश्चात देशातही सार्वजनिक ग्रंथालय चळवळीने विसाव्या शतकाच्या पूर्वार्धात मोफत ग्रंथालय सेवेचे घ्येय साध्य केले. (जोशी, १९७६)

भारतातील प्राचीन काळातील ग्रंथालये प्राचीन काळी भारतात वेगवेगळ्या पद्धती

अस्तित्वात होत्या. आश्रमसंस्था ही त्यातील अतिप्राचीन संस्था होय. बौद्ध मठातून सुरुवातीला धार्मिक शिक्षणास प्रारंभ झाला आणि सप्राट अशोकाच्या काळानंतर हल्ळूहल्लू विद्यापीठे निर्माण होऊ लागली. नालंदा विद्यापीठ ग्रंथालयातील ग्रंथसंग्रह तीन इमारतीमध्ये होता. याचबरोबर वल्लभी, तक्षशिला, विक्रमशिला, मैथीली आणि वाराणशी येथील विद्यापीठात ही ग्रंथसंग्रह होते.

भारतात तुकाच्या हातून भारतीय ग्रंथालयाचे अतिशय नुकसान झाले. नालंदा येथील ग्रंथालयाचा बळित्यार खिलजीच्या सैनिकांनी नाश केला. यावेळी बौद्ध भिक्षुनी इतर देशात ग्रंथ पोहचवले. असे असले तरी काही मुसलमान बादशाहांनी ग्रंथालयांचे संघटन केल्याचे दिसून येते. मुघल बादशाह दिवसातील काही वेळ ग्रंथालयात घालवीत असत. सप्राट अकबराने आपल्या ग्रंथालयात विविध भाषेच्या चोबीस हजार ग्रंथांचा संग्रह केला होता. ग्रंथालयाची व्यवस्था पाहण्यासाठी स्वतंत्र व्यवस्था निर्माण करून नसीम हा प्रमुख नेमला. ग्रंथालयात बांधणीकार, भाषांतरकार यासारख्या कुशल कारागिराचा सेवक म्हणून समावेश केला होता.

तंजावर येथील सरस्वती महाल या ग्रंथालयाची सतराच्या शतकात स्थापन झाली असून हे भारतात सध्या अस्तित्वात असलेले सर्वात प्राचीन ग्रंथालय होय. भिन्नवंशिय राजांनी सतत या ग्रंथालयातै भर घातली आहे. या ग्रंथालयात भारतीय लिपीतील विविध २०,००० हस्तलिखिते, ८,००० भुजपत्रे आहेत.

भारतातील ग्रंथालय चळवळीचा इतिहास

ब्रिटीशांनी सर्वप्रथम मुंबई, कलकत्ता, मद्रास येथे नेटिव्ह लायब्ररीची स्थापना केली. तसेच अठराच्या शतकाच्या उत्तरार्धात अँड्र्यूज लायब्ररी (१८५५), लांग लायब्ररी (१८५६), राजकोट, कोनमेरा पब्लिक लायब्ररी (१८६०), मद्रास, गव्हर्नमेंट लायब्ररी (१८६७), मद्रास दहीलक्ष्मी लायब्ररी (१८६७) नादियाड तसेच अप्पाराव भोलानाथ लायब्ररी अहमदाबाद, स्कुअर्ट लायब्ररी, अंकलेश्वर, व्हिक्टोरिया डायमंड जलालपूर येथे नेटिव्ह लायब्ररीची स्थापना झाली. नेटिव्ह जनलर लायब्ररीचा ब्रिटीशांनी अधिकविकास केला. कारण या ग्रंथालयातील बहुसंख्य ग्रंथ इंग्रजी भाषेतील होते. त्यावेळी भारतातील निरक्षरतेचे प्रमाण अधिक होते. यापैकी १८६७ या प्रेस अँड रजिस्ट्रेशन ऑफ बुक अँकट संसत केल्यामुळे सदर ग्रंथालयातील ग्रंथ संख्या वाढण्यास मदत झाली व ग्रंथालय चळवळीस गती मिळाली.

“भारतातील ग्रंथालय चळवळीचा प्रारंभ बडोद्याचे श्रीमंत सयाजीराव गायकवाड यांनी आपल्या संस्थानात केलेल्या योजनाबद्द अशा मध्यवर्ती तसेच जिल्हावार, तालुकावार व ग्रामवार ग्रंथालयाच्या स्थापनेत झाला. विसाच्या शतकाच्या पहिल्या दशकात चळवळीचे हे पाऊल पडले. तत्पुर्वी मुंबई सरकारने १८०८ मध्ये केलेली ग्रंथालयाच्या नोंदीची तरतूद एकोणिसाच्या शतकात भारतातील प्रमुख शहरात स्थापन झालेल्या नेटिव्ह जनरल लायब्ररीज, १८६७ मध्ये मंजूर झालेला प्रेस अँड रजिस्ट्रेशन ऑफ बुक्स अँकट, इंपिरिअल

लायब्ररीची स्थापना इ. गोष्टी ग्रंथालय चळवळीच्या दृष्टीने महत्वाच्या आहेत.

बडोदा संस्थानात सुरु झालेल्या ग्रंथालय चळवळीचे पडसाद इतरत्रही उमटले व त्या त्या प्रदेशात शैक्षणिक गरजा व प्रगती यानुसार ग्रंथालय चळवळीची पावले पुढे पडत गेली. विशेषत: मद्रास, बंगाल, पंजाब व मुंबई या प्रांतांनी स्वातंत्र्यपूर्व काळात ग्रंथालयाच्या क्षेत्रात मोठी प्रगती केली. बडोदा संस्थानचे राजे सयाजीराव गायकवाड तिसरे यांनी सुरुवात केली. विलायतेतील प्रवासानंतर परदेशातील सार्वजनिक ग्रंथालयाची उपयुक्तता पाहून आपल्या संस्थानमध्ये ग्रंथालय चळवळ स्थापनेसाठी अमेरिकन ग्रंथपाल डॉ.बोर्डन यांना आमंत्रित केले. २० वर्षांच्या कालावधीत सर्व म्हणजे ४५ तालुक्याच्या ठिकाणी ८१८ खेड्यात ग्रंथालये निर्माण झाली.”

(प्रियोलकर, १९६४)

भारतातील पहिले सार्वजनिक ग्रंथालय, कलकत्ता येथे स्थापन झाले. १८३५ मध्ये खाजगी व्यक्तींनी एकत्र येवून कलकत्ता पब्लिक लायब्ररी या ग्रंथालयाची स्थापना केली. त्यांच्या अनुकरणाने भारतातील प्रमुख शहरात ग्रंथालये स्थापन झालीत.

मद्रास प्रांतात १९२८ मध्ये ग्रंथालय संघ स्थापन झाला. भाषणे, प्रचार, दौरे, विद्यार्थ्यांना आणि सार्वजनिक ग्रंथालयांना उपयुक्त ठेरेल असे सूचिकार्य इ.मार्गांनी ग्रंथालय चळवळ वाढवण्याचे कार्य या संघाने केले. १९२९ मध्ये या संघाने ग्रंथपालनाचे वर्ग सुरु केले. या संघाशी निगडीत असलेले डॉ.रंगनाथन हे आधुनिक भारतीय ग्रंथालय चळवळीचे अध्यूर्य होते. त्यांनी ग्रंथालय शास्त्राविषयक विपूल लेखणही केले आहे. १९४८

मध्ये मंजूर झालेला कायदा निरनिराळ्या विद्यापीठांनी सुरु केलेले ग्रंथालय शास्त्राचे अभ्यासक्रम इ. कारणांनी ग्रंथालय चळवळीला व्यापक स्वरूप प्राप्त झाले आहे.

डॉ.एस.आर. रंगनाथन यांचे योगदान

“ग्रंथपाल आणि भारतीय ग्रंथालय शास्त्राचे जनक असलेल्या डॉ.एस.आर. रंगनाथन यांचा जन्म दिनांक ९ ऑगस्ट १८९२ मध्ये तामिळनाडूतील शियाली येथे झाला. लंडन येथे ग्रंथालय शास्त्राचे शिक्षण घेऊन त्यांनी अध्यापनही केले. त्यानंतर भारतामध्ये तामिळनाडू, बनारस, दिल्ली विद्यापीठात ग्रंथालय शास्त्राचे अभ्यासक्रम सुरु केले. ग्रंथालय शास्त्रामध्ये कोलन वर्गीकरण पद्धती डॉ.रंगनाथन यांनी स्थापन केली. नवी दिल्ली येथे राष्ट्रीय ग्रंथालयाची स्थापना करून भारतात प्रकाशित होणारे सर्व साहित्य येथे जंमा केले जाईल. यासाठी कायदा करवून घेतला. ग्रंथालय शास्त्रातील मौलिक कामगिरीबद्दल भारत सरकारने त्यांना पद्धती किताब दिला. ग्रंथालय शास्त्राचे जनक व राष्ट्रीय अध्यापक म्हणून त्यांची ख्याती आहे.” (अढाव, २००२)

भारतातील ग्रंथालय शास्त्राचे पितामह डॉ.रंगनाथन यांच्या अर्थक प्रयत्नाने १९३० मध्ये बनारस येथे भरलेल्या पहिल्या आशिया शिक्षण परिषद मध्ये पब्लिक लायब्ररी अँकटची निर्मिती केली. कायद्याचा आधार असल्याशिवाय सार्वजनिक ग्रंथालयाची प्रगती होणार नाही, याची जाणीव रंगनाथन यांना होती. म्हणूनच त्यांनी मॉडेल युनियन पब्लिक लायब्ररी अँकट (१९५०), मद्रास पब्लिक लायब्ररी बिल (१९४६), कोचीन राज्य ग्रंथालय बिल (१९४७), हैद्राबाद पब्लिक लायब्ररी बिल

(१९५६), पश्चिम बंगाल पब्लिक लायब्ररी बिल (१९५८), मैसूर पब्लिक लायब्ररी बिल (१९६३) आसाम पब्लिक लायब्ररी बिल (१९६४) तयार करण्याच्या कामी पुढाकार घेतला होता. याशिवाय अनेक मौलिक ग्रंथ त्यांनी लिहिले म्हणून त्यांना ग्रंथालय शास्त्राचे पितामह असे म्हटले जाते.

ग्रंथालयाचा विस्तार करण्यासाठी फैजी यांच्या नेतृत्वाखाली फैजी समितीची नेमणूक केली. या समितीच्या शिफारशीमुळे मध्यवर्ती प्रादेशिक ग्रंथालय तालुका ग्रंथालय, शहर ग्रंथालय अशी ग्रंथालयाची साखळी, अनुदान पद्धतीने अस्तित्वात आली. परिणामी ग्रंथालय प्रणाली भवकम होऊन ग्रंथालय चळवळ बाढविण्यास मदत झाली. डॉ.रंगनाथन यांनी १९२९ साली ग्रंथपालन वर्ग सुरु केले. त्यामुळे ग्रंथालय शास्त्राचा प्रसार झाला. तसेच त्यांनी अनेक मौलिक ग्रंथ त्यांनी लिहले आहेत. ग्रंथालय कायद्याचा विकास घडवून आणण्यासाठी डॉ.रंगनाथन यांनी सतत प्रयत्न केले.

राजाराम मोहन रॉय प्रतिष्ठानचे योगदान

“चौथ्या पंचवार्षिक योजनेच्या काळात भारत सरकारने राजाराम मोहन रॉय ग्रंथालय प्रतिष्ठान २० मे १९७२ रोजी कलकत्ता येथे स्थापन केले. या प्रतिष्ठानची महत्वाची उद्दिष्टे खालीलप्रमाणे आहेत.

भारतातील ग्रंथालय चळवळीला उत्तेजन देणे, राष्ट्रीय ग्रंथालय धोरण ठरविणे आणि त्याची राज्य आणि केंद्रशासित प्रदेशातील शासनाद्वारे अंमलबजावणी होईल अशा दृष्टीने प्रयत्न करणे. ग्रामग्रंथालयापासून राष्ट्रीय ग्रंथालयापर्यंत उत्कृष्ट प्रतिनिधी ग्रंथालयांची साखळी तयार करणे. त्यासाठी ग्रंथालय सेवा माध्यमांचा वापर करणे. सर्व राज्य व केंद्रशासित प्रदेशांनी ग्रंथालय कायदा करावा

यासाठी प्रयत्न करणे. ग्रंथालय संघटना व विकासाचे कार्य करणाऱ्या इतर संघटना यांच्या कार्यासाठी आर्थिक सहाय्य देणे. भारतामध्ये व भारताबाहील ग्रंथालय विकासासाठी पुरक केंद्र म्हणून कार्य करणे. ग्रंथालयाच्या विविध समस्यावर संशोधन करण्यासाठी प्रोत्साहन देणे. ग्रंथालय विकासासाठी आवश्यक असलेल्या सर्व बाबीकरिता भारत सरकारला मार्गदर्शन करणे.

ग्रामीण ग्रंथालये आर्थिक अडचणीमुळे वाचकांना मौलिक ग्रंथ पुरवू शकत नाहीत. पण साखळी योजनेमार्फत ग्रामीण वाचकांच्या हाती मौलिक ग्रंथ पोहचविण्याचे महत्वाचे कार्य आज राजाराम मोहन रॉय प्रतिष्ठानने केले आहे. याबद्दल प्रतिष्ठानला धन्यवाद द्यावे तेवढे थोडेच होतील. (विचारे, २००५) राज्य शासनाने दिलेल्या अंशदाना इतकी रक्कम प्रतिष्ठानतर्फे ग्रंथ सहाय्याच्या योजनेसाठी उपलब्ध करून दिली जाते. सार्वजनिक ग्रंथालयांना या प्रतिष्ठान तर्फे विविध योजनांसाठी अर्थसहाय्य दिले जाते.

महाराष्ट्रातील ग्रंथालय चळवळ

“महाराष्ट्रात ग्रंथालय चळवळीची सुरुवात १९८१ साली झाली. द.वा.जोशी यांच्या परिश्रमाने महाराष्ट्रीय मोफत वाचनालय परिषद भरली व तेथून महाराष्ट्रीय वाचनालय संघाची स्थापना झाली. पुणे येथे २५ नोव्हेंबर १९३५ रोजी पुणे ग्रंथालय संघ स्थापन झाला. ग्रंथालय शास्त्राचा मराठी भाषेतून वर्ग चालवून मातृभाषा माध्यमाचा पुरस्कार पहिल्यांदा या वर्गाने केला. याशिवाय मुंबई ग्रंथालय संघ (१९४२), मराठी ग्रंथालय संघ (१९४४), कुलाबा जिल्हा ग्रंथालय संघ (१९४६) हे संघ महाराष्ट्रात कार्यरत होते.

सरकारी मान्यतानुसार ग्रंथालय संघाची संघटना उभी करणे. हे ग्रंथालय चळवळीचे मुख्य सुत्र होते. याला अनुसरून १३ मे १९४९ रोजी महाराष्ट्र ग्रंथालय संघाची स्थापना झाली. ग्रंथालय परिषदा शिवीरे ग्रंथपालन वर्ग ही या संघाच्या कार्याची प्रमुख वैशिष्ट्ये होते. ग्रंथालय संघ आपआपल्या विभागात ग्रंथालय चळवळ वाढीसाठी प्रयत्नशील होते. संघाच्या माध्यमातून महाराष्ट्रातील ग्रंथालय चळवळ वाढण्यासाठी हातभार लागत होता.” (मठकर, १९९९)

महाराष्ट्रातील पहिले सार्वजनिक ग्रंथालय

“सामान्यांनाही ज्ञानाचे दरवाजे खुले करण्याची कल्पना आधुनिक महाराष्ट्रात तरी ब्रिटीशानीच मांडली. आधुनिक ज्ञान लोकांना दिले पाहिजे. त्यांचे महत्त्व ब्रिटीश राज्यकर्ते व अधिकारी यांना पडले होते. यासाठी त्यांना १८२० च्या सुमारास येथील लोकांसाठी जशी शिक्षणाची आवश्यकता वाढली. तशीच १८४० च्या सुमारास त्यांनी लोकांसाठी ग्रंथालयाच्या कल्पनेचाही आग्रह घरला. गव्हर्नर सर जॉर्ज क्लार्क यांचे सेक्रेटरी कॅप्टन फ्रेंच आणि पुण्याचे हेन्री ब्रोन यांनी आधुनिक मराठी ग्रंथालय चळवळीचा पाया घातला. त्यांच्या प्रयत्नामुळे महाराष्ट्रातील पहिले सार्वजनिक ग्रंथालय नगर येथे १८३८ मध्ये उभे राहिले.” (जोशी, १९७६)

महाराष्ट्रात नेटिव्ह जनरल लायब्ररीची स्थापना

१८३८ ते १८७५ या कालावधीत महाराष्ट्रात अनेक ठिकाणी नेटिव्ह जनरल लायब्ररीची स्थापना झाली. अहमदनगर १८३८, नाशिक १८४०, मुंबई १८४५, पुणे १८४८, कोल्हापूर १८५० साली

नेटिव्ह लायब्ररीची स्थापना झाली. परंतु ही वर्गाणी ग्रंथालये होती. या ग्रंथालयाची पहिली परिषद १९२१ साली पुणे येथे झाली. अशाप्रकारे महाराष्ट्रामध्ये या कालखंडात प्रस्तुत ग्रंथालयामार्फत ग्रंथालय चळवळीचा विकास होण्यास मदत झाली.

मोफत सार्वजनिक ग्रंथालयाची स्थापना

समाजाची गरज ओळखून मोफत सार्वजनिक ग्रंथालयाची स्थापना होऊ लागली. १८९१ मध्ये दामोदर गोवर्धनदास सुषडवाला यांच्या देणामुळे मुंबई येथे पिपलस फ्री रिडींग रूम अॅन्ड लायब्ररी स्थापन झाली. १९२०-१९४० या कालावधीत महाराष्ट्राच्या विविध भागामध्ये मोफत ग्रंथालयांची स्थापना झाली. पुणे येथे १९१२ मध्ये वि.ग.केतगर यांनी पर्वती मोफत ग्रंथालयाची स्थापना झाली. सहाजिकच अशा ग्रंथालयाच्या स्थापनेमुळे सार्वजनिक ग्रंथालय चळवळ वाढण्यास मदत झाली.

१९६७ च्या कायद्यामुळे महाराष्ट्रात सार्वजनिक ग्रंथालयाची संख्या वाढली. जिल्हा स्तरावर जिल्हा ग्रंथालयाची स्थापना करण्यात आली. जिल्हा ग्रंथालयांना शासनाचे अनुदान मिळू लागल्यावर ग्रंथालये समृद्ध बनू लागली. राज्यातील सार्वजनिक ग्रंथालयांना शासन मान्यता देणे, ग्रंथालय चळवळीच्या प्रोत्साहनार्थ योजना तयार करणे, विभागीय, जिल्हा, तालुका, ग्राम पातळीवर ग्रंथालय व ग्रंथालय संघाचे जाळे निर्माण करणे यासाठी महाराष्ट्र शासनाने विशिष्ट असे प्रयत्न केलेले दिसून येतात.

महाराष्ट्रातील ग्रंथालय चळवळीचे शिल्पकार

१९२१ साली ‘ग्रंथालय संघ’ स्थापन झाला. त्यानंतर मोलाचे काम दत्तोपंत जोशी यांनी केले.

फैजी कमिटीचा अहवाल स्वीकारल्यानंतर महाराष्ट्रात ग्रंथालय खाते स्थापन करण्यात आले. १३ मे १९४९ रोजी महाराष्ट्र ग्रंथालय संघ स्थापन करण्यात आला. या संघाचे पुणे येथील कार्यालयाची धुरा श.ना.बवे यांनी सांभाळली. तर मुंबई येथील मुख्य कार्यालयातील धुरा श्री.वा.वि.भट यांनी सांभाळली. ग्रंथालय कायदा मंजूर करून घेण्यात लोकनेते वि.स.पांगे यांचे महत्त्वाचे योगदान होते. ग्रंथालय कायद्याची अंमलबजावणी करण्याचे काम ग्रंथालय संचालक कृष्णाजी दत्तात्रेय पुराणिक आणि श्रीकृष्ण मुकुंद उजळंबकर यांनी चोख रीतीने बजावली. १९९० नंतर ग्रंथालय विश्वात दोन महत्त्वाच्या क्रांत्या झाल्या. प्रा.यशपाल यांनी ग्रंथालयांचे संगणकीकरण व नेटवर्कींग यामध्ये महत्त्वाची सुरुवात केली तर ग्रंथपालाचे शिक्षण घरबसल्या मिळण्याची सोय मुक्त विद्यापीठाने केली. त्याचे योगदान डॉ.राम ताकवले यांना जाते. डॉ.रंगनाथन यांचे महत्त्वाचे योगदान म्हणजे विद्यापीठ व महाविद्यालयीन ग्रंथपालांना शिक्षकासमान दर्जा प्राप्त करून दिला. तसेच सुधारित वेतनश्रेणी मंजूर करून त्यांना आर्थिक विवंचनेतून मुक्त केले. भारतभर ग्रंथपालन वर्ग सुरु करून अनेक शिक्षकांची परंपरा सुरु केली. दूरशिक्षणाद्वारे ग्रंथालयशास्त्र शिक्षणाची ज्ञानगंगा पोचवली. त्यामुळे अनेकांना रोजगार मिळाला. महाराष्ट्रातील ग्रंथालयांना समृद्ध केले. तसेच आंतरराष्ट्रीय स्तरावर ग्रंथपालानाला प्रतिष्ठा प्राप्त करून दिली. (महाजन, २०११)

डॉ. शां. ग. महाजन यांचे ग्रंथालय
चळवळीतील योगदान

डॉ.शां.ग.महाजन यांनी गेली ६५ वर्षे

ग्रंथालयांच्या विकासासाठी कार्य केले आहे. ९४ ग्रंथांचे लेखन केले आहे. शेकडो ग्रंथपालांना त्यांनी घडवले आहे. तसेच अनेक विद्यापीठातील ग्रंथालये, सार्वजनिक ग्रंथालये, ग्रंथालय चळवळीसाठी त्यांनी काम केले आहे.

**यशवंतराव चव्हाण महाराष्ट्र मुक्त
विद्यापीठातील डॉ.महाजन यांचे कार्य**

ग्रंथालयशास्त्र आणि माहितीशास्त्रासाठी मराठी भाषेमध्ये ३३ पुस्तके निर्माण करण्याचे आणि संपादित करण्याचे मौलिक कार्य डॉ.महाजन यांनी केले. ३३ पैकी ७ ग्रंथांचे लेखन डॉ.महाजन यांनी केले. ग्रंथालयशास्त्र मातृभाषेमध्ये पसरविण्याचा उपक्रम महाराष्ट्रातील गावे, तालुका व जिल्हा स्तरावर सुरु केला. याशिवाय इंदिया गांधी राष्ट्रीय मुक्त विद्यापीठांके ग्रंथालय शास्त्राचे शिक्षणक्रम विकसित करण्यामध्ये त्यांचा मोलाचा सहभाग होता. महाराष्ट्रातील सार्वजनिक व शालेय ग्रंथपाल तयार करण्यासाठी ग्रंथपालन प्रमाणपत्र अभ्यासक्रमाला उपयुक्त अशा पुस्तकांचे डॉ.महाजन यांनी लेखन केले. त्यामुळे दहावी उत्तीर्ण झालेल्या विद्यार्थ्यांना मराठीतून ग्रंथालयशास्त्र शिक्षण उपलब्ध झाले. महाराष्ट्राप्रमाणे गोव्यातही या ग्रंथांचा अभ्यास केला जातो. (महाजन, २००६ पृ. २०९)

पुणे लायब्ररी नेटवर्क विकसित

प्रत्येक ग्रंथालयाला जगातील सर्व ज्ञानसाधने विकत घेता येत नाहीत म्हणून आपल्याला वाचकाला हवे असलेलं साहित्य आपल्या ग्रंथालयात नसेल तर शहरातील अथवा देशातील अथवा जगातील ग्रंथालयतून ते वाचकाला आणून देणे आवश्यक ठरते. यासाठी ग्रंथालयाचे जाळं निर्माण करणे आवश्यक असते. या दृष्टीने पुणे

शहरातील ग्रंथालयाचे संगणकीय जाले निर्माण करण्याचा प्रयत्न डॉ.महाजन यांनी केला. २४ जून १९९२ पुणे लायब्ररी नेटवर्क, संचालक आणि सदस्य सचिव पदावर त्यांची नेमणूक झाली. २००३ पर्यंत त्यांनी हे काम उत्कृष्टपणे सांभाळले. डॉ.महाजन यांनी इंग्लंडच्या अभ्यास दौऱ्यात असे पाहिले की, तेथील काही ग्रंथालयात स्थानिक माहितीचे दालन असणे आवश्यक होते. भारतात परतल्यानंतर त्यांनी पुणे शहराच्या संदर्भात अशा प्रकारचे स्थानिक माहितीचे दालन स्थापन करण्याचा संकल्प केला व तो पूर्णही केला. (महाजन, २००६. पृ.२१८)

युजीसीमधील योगदान

युजीसी विद्यापीठांचा आणि ग्रंथालयांचा विकास करण्यासाठी आर्थिक अनुदान मंजूर करते. या संस्थेच्या पैनेल अॅन स्लायब्ररी अॅण्ड इन्फर्मेशन सायन्स आणि करिक्युलम डेव्हलपमेंट कमिटी या दोन संस्थांवर कार्य केले आणि विधायक सूचना केल्या. ९ सप्टेंबर १९९२ ला युजीसीने सोशिओ-इकॉनॉमिक स्टडी ऑफ पुना सिटी : अॅन अॅनोटेड बिब्लिओग्राफी हा संशोधन प्रकल्प तीन वर्षांच्या कालखंडासाठी मंजूर केला. ८ जानेवारी १९९७ ला युजीसीकडून पुणे शहराचा ज्ञानकोश, प्रकल्पास मंजूरी मिळाली. इन्सायक्लोपीडिया ऑफ पुणे सिटी : क्रिएशन ऑफ ए डेटाबेस या तीन वर्षांच्या संशोधन प्रकल्पास मंजूरी मिळाली. (महाजन, २००७. पृ.२५७)

संशोधन विषयक योगदान

डॉ.महाजन यांनी सहा पीएच.डी., चार एम.फिल. आणि अनेक एम.लिब.च्या विद्यार्थ्यांना

मार्गदर्शन केले. पीएच.डी.च्या विद्यार्थ्यांना मार्गदर्शन करण्याबाबत पश्चिम भारतात डॉ.शां.ग.महाजन यांचा सहावा क्रमांक लागतो. त्यामुळे त्यांची प्रसिद्ध संशोधक, मार्गदर्शक म्हणून ग्रंथालय क्षेत्रात ख्याती आहे.

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- ५) मोकाशी, रामचंद्र मनोहर. (२००७). नामवंत पुणेकरांचा चरित्रकोश. य.च.म.मु. विद्यापीठ, नाशिक.

डॉ. शां. ग. महाजन यांचे बाबत आलेले वृत्तपत्रातील लेख

- १) गर्णे, स.मा. (२००७). पुण्याचे^१ संदर्भ देणारी मार्गदर्शक इंग्रजी सूची पुण्याचे संदर्भ देणारी मार्गदर्शक इंग्रजी सूची हा संदर्भ ग्रंथ पुणे विद्यापीठाचे माजी ग्रंथपाल

डॉ. शां. ग. महाजन यांनी लिहून महाराष्ट्रातील आणि महाराष्ट्राबाहेरील प्रवशांसाठी उत्तम वाटाड्याचे काम केले आहे.

- २) कुलकर्णी, मनोहर. संपादकीय, लोकसत्ता शनिवार २३ सप्टेंबर २००० पृ.४ संशोधकाचा वाटाड्या ठरणारा ग्रंथ.

पुणे शहराचा इतिहास, वाढ व विकास यांची डॉ. महाजन लिहित सूची ७५८ ते १९९८ अशा १२०० हून अधिक वर्षांची आहे. तिचे १४ प्रकरणात विभाजन केले आहे. त्यामध्ये पुण्याचा इतिहास, पुण्यातील विज्ञान संस्था, शिक्षण संस्था, व्यापारी व्यवस्थापन, प्रशासकीय यंत्रणा, नगर नियोजन, विविध धर्माच्या जाती-जमाती, त्यांची धर्मस्थळे, पुण्याचे समाजजीवन, पुण्यातील ग्रंथालये इ. विषयांची सूची प्रत्येक प्रकरणामधील दिली आहे.

डॉ. शां. ग. महाजन यांनी ग्रंथालय चळवळीबाबत दिलेले योगदानाबाबतचा सारांश

डॉ. शां. ग. महाजन यांचे गेली पासष्ट वर्षे ग्रंथालय आणि माहितीशास्त्र व्यवसायामध्ये अखंडपणे कार्य सुरु आहे. केसरी मराठी ग्रंथ शालेत १९५१ पासून सुरु केलेले लेखन कार्य अखंडपणे सुरुच आहे. त्यांनी एकशे पंचवीस शोधनिंबंध तसेच ९४ ग्रंथांचे लेखन व संपादन केले आहे. विद्यापीठ अनुदान मंडळचे पैनेल, युजीसी अभ्यासक्रम पुनर्चना समिती, डिपार्टमेंट ऑफ सायंटिफिक अॅन्ड इंडस्ट्रीयल रिसर्च, इन्फर्मेशन अॅण्ड लायब्ररी नेटवर्क, नॅशलन अर्काईव्हज, डीआरटीसी, इन्सडॉक इ. अखिल भारतीय संस्थांमध्ये त्यांनी कार्य केले आहे. नॅशनल इन्फर्मेशन सिस्टीम फॉर सायन्स अॅण्ड टेक्नॉलॉजी मूल्यांकन समिती, महाराष्ट्र शासन ग्रंथालयशास्त्र परिभाषा कोश, महाराष्ट्र शासन स्टेट

लायब्ररी कौन्सिल, प्राध्यापक निवड समितीवर कुलपती आणि कुलगुरु यांचे प्रतिनिधी, पुणे विद्यापीठाचे सिनेट बोर्ड ऑफ स्टडीज, प्रशासन सुधारणा समिती इ. समितीवर कार्य केले. महाराष्ट्र ग्रंथालय चळवळीमध्ये सतत कार्यरत, महाराष्ट्र ग्रंथालय संघ, महाराष्ट्र राज्य ग्रंथालय संघ, साहित्य सहकाराचे संघ एक, ग्रंथपालन वर्ग, ग्रंथालय परिषदांचे संघटन आणि संचालन करण्याचे कार्य, अखिल भारतीय ग्रंथालय चळवळीमध्ये आणि परिषदांमध्ये निबंध वाचन करून सहभाग होण्याचे काम डॉ.शां.ग.महाजन यांनी केले आहे.

जयकर ग्रंथालयामध्ये नोकरी करत शिक्षण घेणाऱ्या विद्यार्थ्यांची गरज ओळखून बी.लिब.चे सायं वर्ग तसेच एम.लिब. चे सुट्टीतील वर्ग सुरु केले. तसेच ग्रंथालय आणि माहितीशास्त्रातून पीएच.डी. हा अभ्यासक्रम सुरु केला. त्यामुळे अनेक विद्यार्थ्यांच्या ग्रंथालय माहितीशास्त्र शिक्षणाची तर सोय झालीच पण त्याचबरोबर त्यांच्या नोकरीची देखील सोय झाली. डॉ.महाजन यांच्या मार्गदर्शनाखाली सहा विद्यार्थी पीएच.डी., चार विद्यार्थी एम.फिल. झाले. तसेच शेकडो विद्यार्थी बी.लिब., एम.लिब. झाले. पीएच.डी. विद्यार्थ्यांना मार्गदर्शन करण्याबाबत पश्चिम भारतात डॉ.शां.ग.महाजन यांचा सहावा क्रमांक लागतो. एक प्रसिद्ध संशोधक मार्गदर्शक म्हणून त्यांची ग्रंथालय क्षेत्रात ख्याती आहे. डॉ.शां.ग.महाजन यांनी पुणे विद्यापीठाच्या जयकर ग्रंथालयातील विविध विभाग आणि सेवा यांचा अनेक बाजूंनी विस्तार केला. हस्तलिखितांचे जतन आणि संक्षण, पु.ल.देशपांडे मुक्तांगण दृकश्रावणालयाचा स्थापना, पश्चिम घाट विकास प्रकल्प, ग्रंथालयाचे संगणकीकरण, संगणकाची लॅंब भारतामध्ये प्रथमच

त्यांनी जयकर ग्रंथालयात सुरु केली.

१९८८ मध्ये डॉ.शां.ग.महाजन यांनी इंग्लंडचा अभ्यासदौरा केला व तेथून परतल्यानंतर त्यांनी पुणे विद्यापीठामध्ये 'पुणे शहर इतिहास दालन' स्थापन केले. अखिल भारतीय स्थानिय इतिहास परिषद चे आयोजन केले. स्थानिक इतिहासविषयक अधिक अभ्यास आणि पुणे शहरविषयक विपूल ग्रंथलेखन केले.

महाराष्ट्र ग्रंथालय संघ, पुणे ग्रंथालय संघ, महाराष्ट्र राज्य ग्रंथालय संघ, महाराष्ट्र राज्य ग्रंथालय संमेलनामध्ये डॉ.महाजन यांचा सहभाग नेहमीच राहिला. महाराष्ट्र ग्रंथालय संघात प्रथम शिक्षक म्हणून कार्य केल्यानंतर त्यांना पुणे येथील कार्यालयाचे कार्यवाहक म्हणूनही जबाबदारी पार पाडली.

डॉ. शां. ग. महाजन यांनी पीएच.डी. च्या सहा विद्यार्थ्यांना मार्गदर्शन केले. यामध्ये पुणे विद्यापीठाचे माजी ग्रंथपाल डॉ.एस.के. पाटील, माजी ग्रंथपाल डॉ.सौ.नीला देशपांडे, उपग्रंथपाल डॉ.फारांदे, डॉ.राजशेखर, अहमदाबादचे मुर्ती तसेच डॉ.माणिकराव यांचा समावेश आहे. ग्रंथपालांची उत्तम फली तयार करण्याचे काम डॉ.महाजन यांनी केले आहे. हेही त्यांचे महत्त्वपूर्ण योगदान आहे.

युजीसी ही भारतातील विद्यापीठातील गुणवत्ता वाढीसाठी प्रयत्न करणारी शिखर संस्था आहे. विद्यापीठांचा आणि ग्रंथालयांचा विकास करण्यासाठी ते आर्थिक अनुदान मंजूर करते. या संस्थेच्या पैनेल अॅन लायब्ररी अॅण्ड इन्फर्मेशन सायन्स आणि करिक्युलम डेव्हलपमेंट कमिटी या दोन संस्थावर डॉ.महाजन यांनी कार्य केले आणि विधायक सूचना केल्या. त्याचा फायदा विद्यापीठ ग्रंथालयांना आणि महाविद्यालयातील ग्रंथालयांना झाला.

महाराष्ट्रातील ग्रंथालय चळवळीतील अग्रगण्य कार्यकर्ते व महाराष्ट्रातील वाचनालय संघाचे प्रणेते श्री. दत्तोपंत जोशी, महाराष्ट्रीय मोफत वाचनालय परिषदेचे प्रथम अध्यक्ष तसेच जयकर ग्रंथालयाचे प्रेरणास्थान मु.रा.जयकर, केसरी मराठा ग्रंथशालेचे ग्रंथपाल श्री.श.ना.बर्वे, मुंबई मराठा ग्रंथसंग्रहालयाचे शिल्पकार श्री.वा.वि.भट, महाराष्ट्रातील ग्रंथालय कायद्याचे पालक वि.स.पागे, ग्रंथालय संचालक बाबासाहेब पुराणिक, हैद्राबाद सार्वजनिक ग्रंथालय कायद्याचे पालक कृष्ण मुकुंद उजळंबकर, महाराष्ट्राचे आणि देशातील ग्रंथपालन व्यवसायाचे भूषण रघुनाथ शतानंद पारखी ग्रंथपालांचा आधारबळ कृष्णाजी शंकर हिंगवे, ज्ञानगंगा घोरेधरी पोचविणान्या यशवंतराव चव्हाण महाराष्ट्र मुक्त विद्यापीठाचे अध्यर्थ डॉ.राम ताकवले, ग्रंथालयाचे संगणकीकरण आणि ग्रंथालयीन सहकार्याचा पाया घालणारे प्रो.यशपाल, भारतीय ग्रंथालय चळवळीचे पितामह डॉ.एस.आर.रंगनाथन या सर्व महान व्यक्तीबरोबर डॉ.शां.ग.महाजन यांना काम करण्याची संधी मिळाली. त्यांची चरित्रे डॉ.महाजन यांनी आपल्या ग्रंथसंपदेत दिली आहेत.

डॉ.रंगनाथन यांचे पुण्यातील शेवटचे विद्यार्थी म्हणजे डॉ.शां.ग.महाजन, डॉ.रंगनाथन यांनी आयुष्यभर ग्रंथालय चळवळीचा प्रसार केला. अनेक ग्रंथ, लेख लिहिले व जागतिक तसेच भारतीय ग्रंथालय चळवळीस मोठे बळ दिले. डॉ.महाजन यांनी तीच प्रेरणा घेऊन ग्रंथालय चळवळीस वाहिलेल्या शिष्यांची मोठी परंपरा कायम ठेवली. मोठे ग्रंथलेखन केले. ठिकठिकाणी ग्रंथलेखन, वाचन आणि ग्रंथालय क्षेत्रातील कार्यकर्तेंघडविण्याचे कार्य केले आहे.

डॉ.शां.ग.महाजन यांना मिळालेले विविध पुरस्कार

अ) राष्ट्रीय स्तरावरचे पुरस्कार

- १) इंटेलिस (इंडियन असोसिएशन ऑफ टीचर्स ऑफ लायब्ररी अॅन्ड इन्फर्मेशन सायन्स) बेस्ट टीचर अवॉर्ड, ३ नोव्हेंबर १९९२.
- २) आंतरराष्ट्रीय ग्रंथालय परिषद, नवी दिल्ली. कॅलिबर - राष्ट्रीय ग्रंथपाल पुरस्कार हस्ते प्रा.यशपाल - प्रा.महाजन गौरव ग्रंथ प्रसिद्ध हस्ते डॉ.निगवेकर, अध्यक्ष युजीसी. (दोन वर्षातून एकदा प्रदान), ११ फेब्रुवारी २००४
- ३) रंगनाथन-कौला पुरस्कार - जीवनगौरव (दोन वर्षातून एकदा नामवंत ग्रंथपालाला राष्ट्रीय स्तर देण्यात येतो, हस्ते डॉ.वि.ग.भिडे, पुणे. ८ ऑक्टोबर २००४.
- ४) इंडियन असोसिएशन ऑफ स्पेशल लायब्ररीज अॅन्ड इन्फर्मेशन सेंटर्स, कलकत्ता. प्रा. ओ. के. मुखर्जी जीवन गौरव पुरस्कार प्रदान २००९ गोरखपूर (दोन वर्षातून एकदा) १८ डिसेंबर २०१०

ब) राज्य स्तरावरचे पुरस्कार

- १) मराठी भाषेतील उत्कृष्ट ग्रंथासाठी महाराष्ट्र राज्य ग्रंथालय संमेलनाचा पुरस्कार सावंतवाडी (ग्रंथालय तालिकीकरण) प्रात्यक्षिक वर्गीकृत तालिका संहिता या ग्रंथासाठी मराठी भाषेतील उत्कृष्ट ग्रंथासाठी. २६ डिसेंबर, १९७५.
- २) महाराष्ट्र राज्य ग्रंथालय संमेलन पुरस्कार, मालेगाव राज्य ग्रंथालय संमेलन पुरस्कार मालेगाव (ग्रंथालय तालिकीकरण) प्रात्यक्षिक. ए.ए.सी.आर.नुसार या ग्रंथास प्रदान.

३) पुणे शहराचा ज्ञानकोश ग्रंथास महाराष्ट्र साहित्य परिषदेचा श्रीपाद जोशी पुरस्कार, मराठीतील उत्कृष्ट संदर्भ ग्रंथासाठी रु.५०००/- ७ जून २००४

४) श्री जयंतराव टिळक स्मृती पुरस्कार-पुणे शहराचा ज्ञानकोश प्रतिष्ठानचे कार्याबद्दल रु.१०,०००/- ४ जानेवारी २००६

५) ज्ञानकोशकार के सकर आदर्श ग्रंथपाल पुरस्कार, पुणे नगर वाचन मंदीर, महाराष्ट्रातील ग्रंथपालास हा पुरस्कार देण्यात येतो. रु.१०००/- ७ फेब्रुवारी १९९९.

क) स्थानिक स्तरावरचे पुरस्कार

१) पुणे महानगरपालिका गौरव पदक. २६ जानेवारी १९९३.

तालिकीकरण आणि वर्गीकरणातील योगदान तालिकीकरणामध्ये विषय शीर्षके यावर मराठीत पुस्तक नव्हते. याविषयी सरांनी स्वतंत्र पुस्तक तयार केले. तालिकीकरणासाठी कार्य पुस्तिकाही तयार केल्या. डॉ.शां.ग.महाजन यांनी सुचविलेल्या ४५ सुधारणा डॉ.एस.आर.रंगनाथन यांनी आपल्या वर्गीकृत तालिका संहितेमध्ये स्विकारल्या आहेत.

(डॉ.महाजन प्रत्यक्ष मुलाखत)

डॉ.महाजन यांनी डर्चूई डेसिमल वर्गीकरणाचे मराठीत संक्षिप्त तक्ते तयार केले. हे जे तक्ते तयार केले आहेत त्याचे सहाय्याने एक लाख पुस्तकांचे वर्गीकरण करता येते. यामुळे यशवंतराव चव्हाण महाराष्ट्र मुक्त विद्यापीठाचे एक कोटी रूपये डॉ.महाजन यांनी वाचविले.

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हिंदी साहित्य में सामाजिक परिदृश्य और जनतंत्र

डॉ. संजय पिराजी चिंदगे*

सारांश

वर्तमान समाज को संचार और मीडिया एक नई दिशा की ओर ले जा रहा है। परिणामस्वरूप साहित्य और समाज एक दूसरे से कटता जा रहा है। मनुष्य में स्वार्थी वृत्ति बलवती हो रही है। वह सिर्फ स्वयं के बारे में सोच रहा है। हिंदी के साहित्यकारों ने रूढिवादी, स्वार्थी मनुष्य में बदलाव के लिए अपने साहित्य के माध्यम से सुधारवादी दृष्टि का सृजन किया। हिंदी साहित्यकारों ने भारतीयों में एक नई गतिशील चेतना भर दी। भारतेंदु से लेकर वर्तमान साहित्यकारों ने भारतीय समाज में स्थित जातिवाद, सामंती समाज, मानवता, विद्रुपता, प्रजातंत्र की खोखली व्यवस्था, ब्रेईमानी, भ्रष्टाचार, पूँजीवाद, सामाजिक विसंगति को अभिव्यक्ति दी है, जिससे पाठकों का मन आंदोलित हो उठता है।

महत्वाच्या संज्ञा : परिदृश्य, मोहभंग, दिग्प्रभ्रमित, कलियुग, खोखली व्यवस्था, प्रजातंत्र, पूँजीवाद, परिकल्पना, पटकथा, संचार और मीडिया, मानवता, समाजवाद, हिंसात्मक क्रांति, जनतंत्र, साजिश।

प्रस्तावना -

आधुनिक संस्कृति ने हमारे समाज को पूरी तरह अपनी चेपेट में कर लिया है, संचार और मीडिया के कारण साहित्य और संस्कृति समाज से कटती जा रही है। आधुनिक मनुष्य पशु की तरह स्वार्थी होता जा रहा है। वर्तमान युग में मनुष्य स्वार्थ केंद्रीत बन गया है। वह केवल खुद के बारे में ही सोचता है। दूसरों की पर्वा या चिंता उसे नहीं है। क्या साहित्य ने धर्म बदल दिया है? यह सोचने पर मजबूर करता है। आचार्य रामचंद्र शुक्ल ने कहा है कि किसी जाति का साहित्य जब बराबर उसके

विचारों के साथ लगा हुआ चलता है तभी जीवित रह सकता है। भारतेंदु अनगिनत सामाजिक व्यवधानों के मध्य सुधारवाद की आलोचना करते हुए सामाजिक सारोकार को लेकर बढ़ रहे थे। भारतेंदु उस धारा के प्रवर्तक थे जो न अतीतवादी थी, न आधुनिकता विरोधी। उन्होंने ढोंग, अंध-विश्वास, रूढियों, कुशासन आदि को प्रहसन, नाटकों में लिया, यह साहित्य का समाज के प्रति सरोकार था। भारतेंदु ने 'भारत दुर्दशा' या 'अंधेर नगरी' में बाद और रूढिग्रस्त समाज के आपसी फूट से खंडित देशवासियों की चेतना को जागृत करने का सराहनीय काम

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किया। यह 'अंधेर नगरी' में व्यापक स्तर पर सामाजिक सरोकार से जुड़ा हुआ है, जो मनुष्य की मुक्ति की मानसिकता तैयार करता है। भारतेंदु समाज और साहित्य, साहित्य और समाज को निकट लाने का गंभीर दायित्व वहन करते हैं। श्री. शंभुनाथ के शब्दों में उनकी सुधार की चेतना एक परिवर्तन हूँड़ती थी।¹ 'अंधेर नगरी' सामाजिक सरोकार की अभिव्यक्ति बड़ी ईमानदारी से करता है। वस्तुतः अंग्रेजी शासन एक सच्चाई थी, उस ऐतिहासिक यथार्थ को वास्तविकता के साथ सामाजिक सरोकार के परिप्रेक्ष्य में भारतेंदु ने इस तरह से कहा है कि उनका राष्ट्रीय, सांस्कृतिक और सामाजिक सरोकार प्रखर हो गया है। सत्ता और व्यवस्था में परिवर्तन, समूह-चेतना भारतीय समाज को गतिशील चेतना प्रदान करते हैं।

समाज को गतिशील चेतना प्रदान करने का कार्य अनेक साहित्यकारों ने किया है। "भारतेंदु ने समग्र राजनीतिक, सामाजिक, सांस्कृतिक दृष्टिकोण के साथ नाटक रचा। उनके पास इतना स्पष्ट राजनीतिक, सामाजिक दृष्टिकोण और स्पष्ट सांस्कृतिक दृष्टि है कि वह 'अंधेर नगरी' में हास्य के साथ व्यंग्य की रचना करते हैं। 'अंधेर नगरी' एक नई सामाजिक-राजनीतिक जागरूकता तथा जीवन और साहित्य के बीच विघटन को मिटाता है।"²

भारतेंदु में सामाजिक सरोकार इसलिए है कि वह उस समय के परिवर्तन की आवश्यकता थी। हरिश्चंद्र नाट्य विधा की सामाजिकता और सामूहिकता को समझते थे। 'अंधेर नगरी' में युग और जीवन के गंभीर सवाल नहीं हैं, समाज-संस्कृति के शाश्वत प्रश्न हैं, जो भारतेंदु हरिश्चंद्र के सामाजिक सरोकार को प्रतिबिंबित करता है। 'भारत दुर्दशा' में आलोचकों

को राजनीतिक, आर्थिक, सामाजिक सरोकार की पृष्ठभूमि दिखाई देती है। समाज पर जो टिप्पणियाँ की गई हैं, वह समयानुकूल है। आज भारतीय समाज में नगर से गाँवों तक जातिवाद समूचे देश में छा गया है। जातिविहीन सामाजिक संरचना के लिए अवसरवादी नेता अपना राग अलापते हैं। भारतेंदु जी आरक्षण के महत्त्व को सौ वर्ष पूर्व ही भलीभांति समझते थे, पर वे उसकी उपादेयता पर प्रश्नचिह्न लगाते हैं।

आदिकाल के पश्चात् भक्तिकालीन साहित्य सामाजिक सरोकारों से युक्त है। कबीर को दिव्य व्यक्तित्व घोषित करने के पीछे गहरी साजिश है, उसके सामाजिक सरोकारों को असफल करने की सोची समझी रणनीति। जो कवि समाज के कर्मकांड, आडंबर, जातिय वैमनस्य, मिथ्याचार के विरुद्ध रहा है, उसे दिव्य पुरुष कहकर सामाजिक सरोकार को कम करने का असफल प्रयास है।

कबीर के सामाजिक सरोकार के समानांतर कबीर पंथ चला दिया गया। मध्यकाल के दूटते सामंती समाज के प्रति आक्रोश व्यक्त किया। कबीर स्वयं के प्रति भी निष्ठुर दिखाई देते हैं। वे जिस समाज के अंग थे, उसे भी खरी-खरी दो टूक शब्दों में कह देते हैं।

कबीर में सामाजिक सरोकार इसलिए है कि वे तत्कालीन समाज तथा उनकी मनोवृत्ति में बदलाव चाहते थे। मध्यकालीन समाज में हिंदू मुस्लिम के बीच वैमनस्य रहे हैं। उनकी पीड़ा भले ही वैयक्तिक रही हो, परंतु पर्यावरण गहरे सामाजिक सरोकार में होता है। कबीर में जातीय एकरूपता का भाव गहरे तक पैठा हुआ है। इसलिए छुआ-छुत पर आक्रमण करते हैं। कबीर भक्तिकाल में अपने ढंग के अकेले

सामाजिक सरोकारों से युक्त कवि है। कबीर अपने समाज से विक्षुब्ध है। उनकी यातना गहरी, मार्मिक है, परंतु उनकी कविता से निकले सामाजिक सरोकार का स्वर स्वतः व्यंजित होता है उन्होंने अपनी तर्क शक्ति, संवेदना से सामाजिक-सांस्कृतिक सरोकार को बहन किया -

“सुखियां सब संसार हैं

खावै और सोवौ

दुखिया दास कविर है, जागै और रोवै ।”^३

आज के युग में मानवता दिग्भ्रमित होकर किसी बेहतर राह की तलाश में है। तब कबीर का सामाजिक सरोकार प्रासंगिक हो जाता है।

समकालीन कविता में आधुनिक विद्वपताओं को लेकर कवियों ने गहरी खामियों को उजागर किया है। आजादी प्राप्ति के पूर्व, आजादी के पश्चात् बहुमुखी विकास की परिकल्पना की गई थी, लेकिन आजादी के बाल कागजी सिद्ध हुई। लोकतंत्र से लोक का गायब हो जाना पीड़ा दायक परिस्थितियाँ हैं, परंतु चिराग का गायब होना गणतंत्र के लिए गहरा आघात है -

कहाँ तो तय था चिरागाँ हरेक घर के लिए ।

कहाँ चिराग मयस्सर नहीं शहर के लिए ॥४

भूख के निराकरण के लिए आधुनिक लोकतंत्र में कोई ठोस उपाय नहीं बताया गया, केवल आश्वासन ही दिया गया। आश्वासन से पेट नहीं भरता। भूख और रोटी को राजनीतिज्ञों ने बोट प्राप्ति का माध्यम बना लिया है-

भूख है तो सब्र कर, रोटी नहीं तो क्यौं हुआ।

आजकल दिल्ली में है तेरे बहस ये मुददा ॥५

दुर्घंत कुमार अपनी गङ्गलों के माध्यम से अपनी पीड़ा को ही नहीं, आधुनिक मनुष्य की पीड़ा

को भी व्यक्त करते हैं, क्योंकि मनुष्य की पीड़ा हिमालय के समकक्ष हो गई है-

“हो गई पीर पर्वत सी पिघलनी चाहिए,
इस हिमालय से गंगा निकलनी चाहिए ।”^६

आज सत्ता स्वप्नों के सौदागरों के पास बंधक है। नारे से पेट नहीं भरता। तारों से आकाश रोशन हो सकता है, घर रोशन नहीं। इसके लिए मुकम्मल गाँवों को रोशनी की आवश्यकता है।

आज सड़कों पर लिखें हैं, सैकड़ों नारे न देख,
घर अंधेरा देख तू, आकाश के तारे न देख ॥७

साठोत्तरी कविता के सजग कवि ‘धूमिल’ प्रजातंत्र की खोखली व्यवस्था पर कठोर प्रहर करते हुए कहते हैं कि संसद हमारे देश में बेर्इमान और ईमान का समिश्रण है, देश की योजना बनानेवाले सांसद ईमानदारी से, नैतिकता के साथ नियम नहीं बनाते, इसलिए देश का विकास अवरुद्ध है।

“दर असल हमारे यहाँ संसद वह तेल
की धानी है

जिसमें आधा तेल और आधा पानी है ।”^८

धूमिल की लोकतंत्र से संबंधित कविताओं में ‘बीस साल बाद’, ‘सुदामा पांडे का प्रजातंत्र’, ‘बीसवीं शताब्दी का सातवां दशक’, ‘पटकथा किस्सा जनतंत्र’, ‘रोटी और संसद’, ‘सिलसिला’, ‘मतदाता’, ‘चुनाव’, ‘रोटियों का शहर’, ‘लोकतंत्र’, ‘जनतंत्र एक हत्या’, ‘संदर्भ’, ‘संसद समीक्षा’, ‘बीस साल बाद’, ‘जनतंत्र के सूर्योदय में अकाल’, ‘दर्शन’, नक्सलबादी’ आदि कविताओं में लोकतंत्र के प्रति जबाबदेही और धूमिल की इन कविताओं में “राजनीति बोध प्रधान कविताएँ रक्तहीन नहीं हैं, रक्त पाई है, इनमें सम-सामायिक राजनीतिक परिस्थितियों की उतार-चढ़ावमयी दशाओं का नूतन चित्रण हुआ है। धूमिल

की कविताओं में द्वितीय विश्वयुद्ध के समय उत्तेजक स्वर समाहित है। उन्होंने वस्तु पक्ष को भव्यता प्रदान करने के लिए आधुनिक कलियुग का मशीन पद योजना का प्रयोग किया।

“भारत जो कि कल तक दुनिया का सबसे बड़ा बौद्ध मठ था,

आज बारूद का सबसे बड़ा गोदाम बन गया है।”⁹

राजनेता अत्यंत चालाक होते हैं इनके पास आम आदमी के ‘शिकार’ के लिए तरह-तरह के तरीके होते हैं। ये आम व्यक्ति को मारने के लिए हथियार का प्रयोग कम और विचार का प्रयोग ज्यादा करते हैं। धूमिल अत्यंत तीखे स्वर में कहते हैं-

“हत्यारे एक दम सामने नहीं आते,
वह पुराना तरीका है एक आदमी को मारने का,
अब एक समूह का शिकार करता है,
हत्यारे एक दम सामने नहीं आते।”¹⁰

धूमिल का मानना है कि आम आदमी का चेहरा भूख और गरीबी के कारण काठ के समान बन गया है। यदि उनके चेहरों पर रौनक लानी है तो क्रांति करनी ही होगी। धूमिल ने हिंसात्मक क्रांति को अपने काव्य में इस प्रकार अभिव्यक्ति दी है-

“जब खून में दौड़ती है आग
चेहरा आँसू से धुलता है
उस वक्त इतिहास का हरेक घाव
तजुरबे की दीवार में
मुक्के सा खुलता है ए साथी।”¹¹

भारतवर्ष आजाद हो गया। देशवासियों ने अनेक सपने देखे मगर सपने साकार नहीं हुए। देशवासियों का मोहभंग हो गया। आजादी चंद

लोगों तक सीमित रह गई। देश में चर्चित भूखमरे, अन्याय, अत्याचार, बेरोजगारी, भ्रष्टाचार, शोषण आदि प्रश्न ज्यों की त्यों रह गए। सत्ता का केंद्र चंद लोगों के हाथ में रहा। परिणाम यह हो गया कि सत्ताधारी लाभ उठाते रहे और आम जनता इन लाभों से बंचित रही।

धूमिल की लोकतंत्र संबंधी कविताएँ समसामयिक विसंगति, आयरनी-विडंबना को प्रभावशाली रूप से अंकित करती है। पटकथा सामाजिक और राजनीतिक समस्याओं का काव्यात्मक लेखा जोखा है। आज जनतंत्र और समाजवाद का नारा कमज़ोर पड़ चुका है। इसे धूमिल ने स्वतंत्रता के ‘बीस साल बाद’ ही पहचान लिया था -

“देश का समाजवाद” मालगोदाम में लटकती हुई, उन बल्टियों की तरह है जिस पर ‘आग’ लिखा है, और जिनमें बालू और पानी भरा है।

“दरअसल, अपने यहाँ
जनतंत्र एक ऐसा तमाशा है
जिसकी जान मदारी की भाषा है।”¹²

पटकथा की कविता देश की जनता के लिए पहले से ज्यादा सरोकार रखती है। क्योंकि आज लोकतंत्र में पटकथा पहले लिखी जाती है और घटना बाद में घटती है।

किसी भी देश में लोकतंत्र समाप्त तब होता है, जब पूँजीवाद को अपना अस्तित्व समाप्त होता नजर आता है। मुक्तिबोध रचित ‘अंधेरे में’ कविता में महात्मा गांधी की हालत यह है कि वे एक बोरा ओढ़े हुए, अपने हाथ-पाव समेटे सर्दी में काँप रहे हैं। गांधी जी अंधेरे में नायक को बताते हैं कि ताकत किसी नेता में नहीं, जनता में होती है, इसे वर्तमान लोकतंत्र के संबंध में देखा जा सकता है।

१९५४ के शुरू में मुकितबोध ने नेमिचंद जैन को एक पत्र में लिखा था “मैं अभी तक ईमानदारी से जनजीवन का पक्ष लेकर नहीं लिखता रहा हूँ। मेरे साहित्य में जनता का चेहरा अपने कठोर और भव्य रंगों में प्रकट नहीं होता। मैं इस बात के प्रति सजग हूँ। मैं अपनी इस कमी को जीत कर रहूँगा और पहले की तुलना में ज्यादा लिखूँगा, क्योंकि मैं महसूस करता हूँ कि मैं उससे भावनात्मक रूप से जुड़ा हुआ हूँ... जनता के प्रति यह गहरा भावनात्मक लगाव ही हमारे लेखन का स्त्रोत होना चाहिए और वही हमारी जमा पूँजी होनी चाहिए। उसके बिना जीवन संभव नहीं है, वह बेमानी है।” १३ साहित्य का सामाजिक सरोकार आदिकाल से आज तक रहा है और भविष्य में भी रहेगा।

निष्कर्ष -

हिंदी साहित्य में अदिकाल से लेकर आधुनिक काल तक के साहित्यकारों ने समाज में प्रचलित रस्म-रिवाज, रुढ़ी-परंपरा, राष्ट्रीय, सामाजिक, सांस्कृतिक सरोकार तथा स्वतंत्रता के बाद उत्पन्न मोहभंग की स्थिति, भ्रष्टाचार, अव्यवस्था तथा राजनीतिक दाँब-पेंच तथा व्यवस्था का बदलता स्वरूप आदि का चित्रण किया है। स्वतंत्रता के बाद देश में काफी परिवर्तन आ गया। देशवासियों की सोच में परिवर्तन हो गया। हिंदी के साहित्यकारों ने अपने साहित्य में इसी सोच का चित्रण किया है।

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विनम्र आवाहन

मा. प्राचार्य,
प्राध्यापक, संशोधक विद्यार्थी यांना विनम्र आवाहन,

विवेकानंद कॉलेज, कोल्हापूर हे महाराष्ट्रातील 'A' मानांकन असलेले एक अग्रगण्य प्रयोगशील महाविद्यालय आहे हे आपण जाणताच. या महाविद्यालयातून 'Vivek Research Journal' ही संशोधनपर पत्रिका गेली तीन वर्षे सातत्याने दोन सत्रात प्रसिद्ध केली जाते. या संशोधनपर पत्रिकेसाठी Peer Review Committee नेमलेली असून तिच्याद्वारे दर्जेदार असे शोधनिंबध प्रसिद्ध करण्याचे कार्य केले जाते. संशोधन क्षेत्रातील एक दर्जेदार व्यासपीठ या संशोधन पत्रिकेच्या माध्यमातून आम्ही आपणांस, संशोधक अभ्यासकांस उपलब्ध करून दिले आहे.

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