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Intent and Purpose

The *Shimla Journal of Multidisciplinary Research* is an open access and peer reviewed bi-annual online journal that provides an academic platform to comment on concerns in the field of humanities and social sciences.

The journal seeks to promote contemporary multi-disciplinary research in the fields of Language and Literature, Social Sciences, Commerce, Economics, Education, English, Geography, History, Law, Library & Information Science, Linguistics, Literary studies, Management Studies, Music & Fine Arts, Philosophy, Political Science, Psychology, Sociology, Women Studies and a variety of other areas covering a wide range of issues, and contemporary perspectives promoting multidisciplinary research and readership.

It aims to publish theoretical and empirical research, and book reviews with occasional special issues.

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CALL FOR PAPERS

अध्यात्म रामायण की नायिका की कठिन परीक्षाएं

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सारांश

प्रस्तुत शोध पत्र में अध्यात्म रामायण का परिचय देकर उसके नायक-नायिका का उल्लेख किया जा रहा है। तत्पश्चात प्रस्तुत रामायण की नायिका के जीवन की कठिन परीक्षाओं का वर्णन किया जा रहा है। उसके बाद निष्कर्ष तथा सन्दर्भ ग्रन्थ सूची को वर्णित किया जा रहा है।

अध्यात्म रामायण एक परिचय, निराहार रह कर कुशा के बिस्तर पर सोना, सदा भय का सामना करना, नायिका का अपमानित हो कर अग्नि परीक्षा देना, नायिका का त्याग, नायिका की पवित्रता शपथ और रसातल में समा जाना और निष्कर्ष।

अध्यात्म रामायण एक परिचय

अध्यात्म रामायण महर्षि वदे व्यास द्वारा लिखी गई रचना है। जो लगभग सातवीं शताब्दी के आसपास की कृति है। यह भगवान शंकर द्वारा जगदम्बा पार्वती को सुनाई गई कथा है जिसके एक या आधे श्लोक पढ़ने मात्र से ही मनुष्य के समस्त पाप तत्क्षण नष्ट हो जाते हैं। इस रामायण को भक्त और परमब्रह्म के बीच की लाला कहा गया है जहां भगवान भक्तों के लिए पृथ्वी पर अवतार लेता है। इसमें श्रीरामचन्द्र जी का ब्रह्मा और सीता माता को प्रकृति कहा गया है। यह रामायण

आदिकाव्य की तरह ही सात काण्डों—बालकाण्ड, अयोध्याकाण्ड, अरण्यकाण्ड,

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किष्किन्धाकाण्ड, सुन्दरकाण्ड, युद्धकाण्ड तथा उत्तरकाण्ड में विभक्त की गई है।

निराहार रहकर कुशा के बिस्तर पर सोना

इसके नायक श्रीराम जी का विवाह जनकनन्दिनी अयोनिजा सीता से होता है। सर्वगुणसम्पन्न होने पर कुशल विशारदों, मन्त्रीगणों द्वारा राम के राज्याभिषेक की तैयारी की जाती है परन्तु देवगण बड़ी चतुराई से सरस्वती मां से प्रार्थना कर पहले मन्थरा और कैकेयी में प्रवेश कर राज्याभिषेक में रूकावट पैदा करवाकर श्रीराम को वनवास तथा भरत को राज्य मांगती है और पहनने के लिए उन्हें वल्कल वस्त्र देती है जिससे देख सीता लज्जा से सिर झुका देती है और वसिष्ठ जी ऐसा करने के लिए कैकेयी को फटकारते हैं।¹ वनवास काल के पहले दिन सीता बिना आहार किए जल पीकर ही श्रीराम के साथ वृक्ष के नीचे सो गई।² अगले दिन आगे चलने पर वह गंगा जी का प्रणाम कर वनवास काल सफलतापूर्वक काटने की प्रार्थना करती है।³ इसके बाद श्रीराम उनके साथ आए अयोध्यावासियों को वापिस भेजते हैं तो सीता बहुत दुःखी होकर रोते हुए उनके पास दोनों सासू माताओं के चरणों में प्रणाम भेजती है।⁴ उसके कई दिनों तक सीता पतों और कुशा से बनी साथरी पर केवल जल पीकर ही सोती थी।⁴ वह राजा दशरथ के स्वर्ग लोक सिधार जाने पर भी बहुत दुःखी होती है। उसके बाद वे अत्रि मुनि के आश्रम से जाते हुए अरण्य वन में प्रवेश करते हैं जहां सीता श्रीराम और लक्ष्मण के मध्य जाते हुए जीव और ब्रह्म के बीच माया की तरह प्रतीत हो रही थी।⁶

सदा भय का सामना करना

वहां पर भयंकर राक्षसों का आतंक था। तभी विराध नामक राक्षस उनके पास आकर बोला—यदि तुम जीना चाहते हो तो सीता को यहीं छोड़कर चले जाओ नहीं तो तुम दोनों को खा जाऊंगा। यह सुनकर सीता बहुत डर गई। तभी श्रीराम ने अर्धचन्द्राकार बाण से उसे काट डाला। जिसे देखकर सीता ने श्रीराम का आलिंगन कर भूरी-भूरी प्रशंसा की।⁸ उसके पश्चात आगे चलकर वे मुनिवर अगस्त्य और सुतीक्ष्ण से मिलने के बाद पंच वटी में प्रवेश करते हैं जहां लंकापति रावण की बहन शूर्पणखा काम से मोहित होकर सीता के सामने ही श्रीराम से विवाह का आनन्द मनाने को कहती है।⁹ वहां पर भी सीता का सौतन की डाह से जलने का आभास होता है। यह सुनने के उपरान्त राम अनुज लक्ष्मण

श्रीराम की आज्ञा से उसके नाक-कान काट देता है।¹⁰ जिससे विलाप करती हुई वह खर-दूषण तथा लंकापति रावण के पास जाकर सारी बात बताती है। यह सुनकर रावण पंच वटी जाने की योजना बनाता है तथा अपने मामा मायावी मारीच को भी स्वर्णमयी मृग बन कर पंच वटी में आश्रम के नजदीक टहलने को कहता है जिसे देख सीता उसे मन बहलाने को प्राप्त करना चाहती है और श्रीराम उसे पकड़ने के लिए उसके पीछे-पीछे जाते हैं और रावण स्वयं भिक्षु का रूप धारणकर आश्रम में आता है और भिक्षा देने आई सीता को अपहृत करके लंका ले जाता है। उसके बाद श्रीराम वनों, गुफाओं, कन्दराओं में सीता को ढूँढते हे परन्तु अन्त में सुग्रीव से क हनुमान की सहायता से सीता का पता लगा लेते हैं। तब श्रीराम और रावण में घमासान युद्ध होता है जिसमें श्रीराम के काल के समान भयंकर मुख वाले इन्द्र द्वारा छोड़े गए वज्रतुल्य असह्य बाण द्वारा रावण का हृदय विदीर्ण हो गया।¹¹

नायिका का अपमानित होकर अग्नि परीक्षा देना

तत्पश्चात् वहां की राक्षसियां शुभलक्षणा जानकी को स्नान कराकर आभूषणों से सुसज्जित करके श्रीराम के पास लाई।¹² जिसे देख श्रीराम न कहने योग्य बातें कहने लगे।¹³ उसे सुनकर (मायावी) सीता लक्ष्मण से बोली-प्रभु श्रीराम के विश्वास और ससंसार को दिखाने के लिए अग्नि प्रज्ज्वलित करो।¹⁴ अग्नि प्रज्ज्वलित होने पर सीता बोली-यदि मेरा हृदय श्रीराम को छोड़कर अन्यत्र कहीं न जाता होगा तो समस्त लोकसाक्षी अग्निदेव चारों ओर से मेरी रक्षा करें। यह कहकर सती शिरोमणी ने अग्नि की परिक्रमा करके निर्भय मन से उसमें प्रवेश किया।¹⁵ यह देखकर लोकगुरु ब्रह्माजी अग्निदेव की स्तुति करते हैं जिससे प्रेरित होकर अरुण वस्त्र से सुशोभित अग्निदेव विदेहनन्दिनी को गोद में उठाकर प्रकट हुए¹⁶ और श्रीराम से बोले-हे रघुवीर! तपोवन में पहले मुझे सौंपी हुई देवी जानकी जी को ग्रहण करो¹⁷ और तत्क्षण प्रतिबिम्ब रूपिणी मायावी सीता अदृश्य हो गई है। यह सुन श्रीराम ने अग्निदेव की पूजा करके सीता को अङ्गीकार किया।¹⁸

सीता का त्याग

उसके बाद अयोध्या लौटने पर श्रीराम का कुश और तुलसी सहित पवित्र गन्ध युक्त जल से अभिषेक किया गया।¹⁹ तत्पश्चात् श्रीराम ने नीतिशास्त्रज्ञ, प्रमुखसनेपतियों और विदूषक

गणों में विराजमान विजय नामक दूत से पछू । कि नगरवासियों में मेरे, सीता, भाइयों तथा माताओं के प्रति कैसी धारणा है।²⁰ जिसे सुन दूत बोला—जिस सीता का रावण ने निर्जन वन से अपहरण किया है उससे न जाने प्रभु राम का भोग का सुख मिलता होगा कि नहीं?²¹ अब हमें भी स्त्रियों के दुष्कर्म को इसी प्रकार सहना पड़ेगा क्योंकि जैसा राजा होता है वैसी ही प्रजा होती है।²² यह सुनकर श्रीराम ने अनुज लक्ष्मण को बुलाकर कहा कि सीता के कारण लोक में बड़ी निन्दा हो रही है। इसलिए इसे कल सुबह वाल्मीकि आश्रम छोड़ आओ।²³ इसके बाद लक्ष्मण ने सीता को वाल्मीकि आश्रम के पास रथ से उतारकर कहा—लोकनिन्दा के डर से श्री रघुनाथ ने आपका त्याग कर दिया है।²⁴ इसके बाद सीता मूर्ख स्त्रियों की तरह दुःख से सन्तप्त होकर विलाप करने लगी जिसे सुनकर शिष्यों ने वाल्मीकि मुनि को बताया। महर्षि वाल्मीकि ने अपनी दिव्य दृष्टि से सीता को जानकर अर्ध्यादि से उसकी पजू की और उन्हें आश्वस्त किया।²⁵ इसके बाद महर्षि वाल्मीकि ने सीता को मुनि पत्नियों को सौंप दिया और मुनि पत्नियों ने साक्षात् परमात्मा की भार्या समझकर उसकी सवे की।²⁶ कालान्तर में सीता ने वहां दो पुत्रों को जन्म दिया जो क्रमशः विद्या सम्पन्न हो गए।²⁷ वाल्मीकि जी ने उन्हें वदे के का अध्ययन करवाकर रामायण पाठ करवाया जिसे वे वन में घूमते हुए गाया करते थे।²⁸ इसी बीच श्रीरामचन्द्र जी ने साने की सीता बनाकर अत्यधिक दक्षिणाओं वाले अश्वमेघ आदि यज्ञ किए। जिसमें महर्षि वाल्मीकि सीता पुत्र सहित पधारे।²⁹ सीता ने वहां सब जगह गलियों में रामायण गान करते हुए श्रीराम का पूर्ण चरित्र सुनाया।³⁰ जिसे सुनकर श्रीराम ने यज्ञकर्म विश्राम के समय सम्पूर्ण पण्डितों, मुनिश्वरों, शास्त्रज्ञों, पौराणिक शब्दशास्त्र विशारदों आदि के साथ दोनों बालकों को बुलाया। जो श्रीराम के समान ही दिखाई देते थे।³¹ उसके बाद उन दोनों ने श्रीराम का इतिहास मधुर और अलौकिक गीत में गाया जिसे सुनकर श्रीराम हैरान हो गए।³²

नायिका की पवित्रता शपथ और रसातल में समा जाना

तत्पश्चात् उन दोनों बालकों को सीता पुत्र समझकर श्रीराम ने शत्रुघ्न, हनुमान, सुषेण, विभीषण तथा अंगदादि से कहा कि—देवतुल्य महात्मा मुनिसत्तम भगवान वाल्मीकि जी को सीता सहित यहां लाओ।³³ यहां आकर सीता सबको विश्वास दिलाने के लिए शपथ ग्रहण

करे और यहां सभी उपस्थित लोग सीता को निष्कलंक समझें³⁴ यह सुनकर सीता महर्षि वाल्मीकि के साथ वहां पधारी³⁵ और महर्षि वाल्मीकि जनसमूह में श्रीरघुनाथ से बोलने हे दाशरथि! आपने इस धर्मपरायणा पतिव्रता निष्कलंका सीता को लोकपवाद के भय से मेरे आश्रम के निकट घोर वन को छोड़ा था।³⁶ इस समय यह आपको विश्वास दिलाना चाहती है कि ये दोनों (लव और कुश) सीता पत्रु है।³⁷ यदि मिथिलेश कुमारी में कोई दोष हो तो अनेक वर्षों तक की हुई तपस्या का फल मुझे न मिले।³⁸ यह सुनकर श्रीराम जी बोलने हे महाप्राज्ञ सुव्रत! जैसा कि आप कह रहे हो मैं वैसा ही मानता हूँ³⁹ परन्तु देवताओं के समक्ष लंका में भी सीता ने विकट परीक्षा दी थी जिसके बाद मैंने उसने अपने घर में रखा था⁴⁰ परन्तु सीता के सर्वथा दोषरहित होने पर भी मैंने लोकपवाद के भय से इसे छोड़ दिया था। इसलिए आप मेरा अपराध क्षमा करें।⁴¹ इसके बाद रेशमी वस्त्र धारण किए हुए सीता अपना मुंह उत्तर दिशा की ओर नहरे नीचे करके हाथ जाड़े कर बोली⁴² हे पृथ्वी देवी। यदि मैंने भगवान श्रीराम के अतिरिक्त किसी अन्य पुरुष का मन से भी स्मरण न किया हो तो आप मुझे आश्रय दे दें।⁴³ जनकनन्दिनी सीता के ऐसी शपथ ग्रहण करते ही पृथ्वी तल से एक अति अद्भुत परम दिव्य श्रेष्ठ सिंहासन प्रकट हुआ।⁴⁴ जो सूर्य के समान तेज वाला था जिसने दिव्य शरीर धारण किए हुए नागराजों ने उठाया हुआ था।⁴⁵ तत्पश्चात् पृथ्वी देवी ने सीता का अपनी दोनों भुजाओं से आलिङ्गन कर स्वागत किया और आसन पर बिठा दिया।⁴⁶ सिंहासन पर बैठकर जब सीता रसातल को जाने लगी तो उनके ऊपर दिव्य फूलों की निरन्तर वर्षा होने लगी और वहां उपस्थित सभी लोग चेतनाशून्य हो गए।⁴⁷

निष्कर्ष

इस प्रकार मैंने अपने शोध पत्र में सर्वप्रथम सारांश लिखकर ग्रन्थ का काल, कवि तथा नायक—नायिका का परिचय देकर इसकी नायिका की कठिन परीक्षाओं का वर्णन किया है जाते अपने भक्तों के कल्याणार्थ अयोनिजा रूप में अवतरित होती है। पिता जनक का दुलार पाने के बाद विष्णु अवतार रूपी श्रीरामचन्द्र जी से व्याही जाती है। परन्तु राम राज्याभिषेक होने पर कैकेयी की जिद से भरत को राज्य और श्रीराम को वनवास मिलता है। पतिव्रता धर्म निभाते हुए वह श्रीराम के साथ वन का कठिन वास स्वीकार करती है। परन्तु वहां पर भी लंकापति रावण द्वारा उसका अपहरण किया जाता है और लंका ले जाकर

अशोकवाटिका में रखा जाता है। इतना ही नहीं उसे जबरन अपनी पटरानी बनाने के लिए डराया—धमकाया जाता है। राम को पनु : प्राप्त होने पर भी उसे पवित्रता सिद्ध करने के लिए अग्नि परीक्षा देनी पड़ती है। जिसमें खरा उतरने पर ही उसे स्वीकार किया जाता है। परन्तु फिर भी समाज में लोकापवाद के भय और अराजकता फैलने की आशंका से एक बार दोबारा श्रीराम द्वारा उसका त्याग किया जाता है और इस बार तो वह अपनी सत्यता साबित करती हुई पृथ्वी में ही समा जाती है। इस प्रकार इस ग्रन्थ की नायिका को बहुत कठिन परीक्षाएं देनी पड़ी जो विश्व प्रतीति के लिए किया गया था।

सन्दर्भ—ग्रन्थ—सूची

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40. लङ्कायामपि दत्तो मे वैदेह्य प्रत्ययो महान् । देवानां पुरतस्तेन मन्दिरे सम्प्रवेशिता । वही, उतरकाण्ड, 7.35
41. सये लोकभयाद्ब्रह्मान्नपापापि सती पुरा । सीता मया परित्यक्ता । भवांस्तत्क्षन्तुमर्हति ॥ वही, उतरकाण्ड, 7.36
42. ततः सीता कौशेयवासिनी । उड्डमुखी ह्यधोदृष्टिः प्राञ्जलिर्वाक्यमब्रवीत् । वही, उतरकाण्ड, 7.39
43. रामादन्यं यथाहं वै मनसापि न चिन्तये । तथा मे धरणी देवी विवरं दातुमर्हति । वही, उतरकाण्ड, 7.40
44. तथा शपन्त्याः सीतायाः प्रादुरासीन्महाद्भूतम् । भूतलादिदिव्यमत्यर्थं सिंहासनमनुत्तम् ॥ वही, उतरकाण्ड, 7.41
45. नागेन्द्रैर्धियमाणं च दिव्यदेहै रवि प्रथम । वही, उतरकाण्ड, 7.42
46. भूदेवि जानकीं दोर्भ्यां गृहीत्वा स्नेहसंयुता । स्वागतं तामुवाचैनामासने सन्यवेशयत् ॥ वही, उतरकाण्ड, 7.42—43

47. सिंहासनस्थां वैदहे ीं प्रविशन्ति रसातलम् । निरन्तरा पुष्पवृष्टिर्दिव्या सीतामवाकिरत् ॥
तत्सर्वं तूष्णीम्भूतमचेतनम् ॥ वही, उत्तरकाण्ड, 7.43-44, 47

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Sympathetic 'Distance' and Distant 'Sympathy': A Study of Yeats' 'Inner View', Owen's 'Overview' and Larkin's 'Outer View' of Moral Mayhem in Modern Milieu

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ABSTRACT

The paper entitled —Sympathetic _Distance' and Distant _Sympathy' – A study of Yeats' _inner view', Owen's _overview', and Larkin's _outer view' of moral mayhem in modern milieul, examines the moral predicament of contemporary times against the backdrop of disturbing events of the age, and seeks a resolution to the problem in the poetry of three moderns — W.B. Yeats, Wilfred Owen, and Philip Larkin. Modern age, being an epoch of anarchy and agony, bred its poets in the crucible of bedlam. Like any other modern man, the poets too were the victims of myriad detrimental events and subsequently of the mental and moral malady that ensued from them. But unlike the modern man, the modern poets accosted the times daringly and suggested the way out of the dark caverns through their poetry. They could live this contrast and envision the resolution with their ingenuity to affect the distance from their experience and yet involving in the experience of the readers. How the three poets in question most effectively practiced this contrast of _distance' and _sympathy' to address the issues at stake, is the prime focus of this article.

Keywords: Modern poetry, distance, sympathy, Yeats, Owen, Larkin

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Literature or poetry does not claim to give us final answers and solutions to our problems. But, it does take us, through poem after poem, through insight after insight, to a clearer and deeper grasp of the situation.

The main problem with the world today is the sterility of emotions. In modern times, we have lost the sense of wonder in the beauty of things around us because we have forgotten to be children. All that our knowledge has ever brought us is increasing complication and an awareness of our inadequacy. T. S. Eliot draws a line between wisdom and knowledge:

Where is the Life we have lost in living?

Where is the Wisdom we have lost in knowledge?

Where is the knowledge we have lost in information? (Eliot 105)

Indeed, we have lost our life in mere information. The Scientific and Industrial Revolutions aimed at an improvement of our material life, bringing greater comforts and conveniences. And, what is the result of this advancement? Automotons have gradually replaced manpower; monotony and dreariness have substituted perseverance and endurance.

While machines have become capable of intelligent thinking,‘ man has lost his intelligence to a blindfolded submission to machines. Innovation, creativity, imagination, and originality have suffered a setback due to the onslaught of machine power. With the fast growth of technology, technogeeks have taken the place of the wondering‘ man. There is no mystery left to wonder about. Reason has unravelled all the secrets behind our wonder.

The world, reality, is discontinuous till art comes along‘ (Bradbury 25), says Bradbury. Talking about the twentieth century, it too demands a certain kind of art that reflects the modern human condition,‘ the crisis of reality,‘ the apocalypse of cultural community‘ and the breach that has been created between wonder and reason. Modernism is the art it demands. Modernism is the most appropriate and approximate art to hold a mirror to the reality — both pleasant and harsh — of our perplexing era.

A comprehensive survey of the movement that we call Modernism‘ is very difficult to arrive at. This is true especially because the materials for our examination are not ready at hand. Not only was the movement vast in its scope, but also complex in its dimensions. Today, Modernism is a thing of the past and has been overtaken by another movement, which is often referred to as Post-modernism. In this context, it would be apt to quote Malcolm Bradbury and James McFarlane who, in the preface to their book, *Modernism: 1819-1930*, say:

However much it may have come to seem in the last twenty or thirty years that the great twentieth-century Modernist movement in literature is over, become historical, and that we have now moved into a different aesthetic, a new historical milieu, we nevertheless find ourselves constantly reminded that Modernism is in many of its features still very much *our* literature, still holds the kind of novelty that startles and disturbs, is still contentious, difficult to remain detached from, hard to talk about. (Bradbury 12)

From the above statement, it is clear that modernist literature remains a perplexing thing even now. Moreover, we, who are the men and the women of the twenty-first century, are still, in many significant ways, products of it. This is because the impact of Modernism has been both extensive and intensive. Its presence can be felt in all parts of the world, though different critics may have different ways of approaching it.

One of the defining features of Modernism has been the breakdown of traditional frontiers in literary and cultural matters. While the repercussions of Modernism on human culture have been examined, more importantly the present study has traced the Modernist influence in literature. Modernism was a critical movement with deep implications for the problems of contemporary criticism. It went to the extent of calling into question the nature of critical analysis itself. Indeed, it would be naïve to think that Modernism just appeared from nowhere, as if it dropped out of a magician's bag of tricks. Modernism emerged out of the socio-political tensions of the time. As mentioned before, Modernism is an art of the twentieth century, it can be comprehended well when set against the backdrop of the twentieth century, the twentieth century being a witness to the commencement, continuation, and culmination of Modernism.

The twentieth century, particularly the first five decades, was a period of deep dilemma. It was a time of cultural and psychological crisis when past certainties were thrown chaotically into question. The socio-political situation arising from the two World Wars caused drastic and lasting changes to take place at all levels. Humanity itself seemed to be standing on the threshold of a new beginning — whether for good or for bad only time would tell.

Literature has always been a faithful mirror of the times. But, for once, it appeared as if the bardic voice was stunned into silence in a very literal sense. Words failed to describe the

predicament of man. The individual seemed to be living on the edge: resigned to his fate, bereft of all rescue.

After the conflict between science and religion in the nineteenth century, poets like Tennyson seemed confused about what role the poet should play. With poem after poem making an escape into a twilight land of fanciful dreams, it was difficult or almost impossible for the twentieth-century poet to find his bearings in a world gone berserk. The fact that there were a handful of moderns who had the courage to face the recalcitrance of the times, to squeeze meaning out of the meaninglessness of life, to make sense of the apparently senseless is a measure of their greatness. There were disparate and powerful opposed forces at play that could have numbed the genius of modern poetry. It is remarkable, given the hostile environment prevailing at this time — hostile especially to poetic composition — that something beautiful and heart-warming came out of the cruel, the ugly and the bitter remnants of culture and society.

When we read modern poetry, we are, in fact, confronting a new artistic effort that seeks to prepare man, to shape his character and personality, to face, more than the external challenges, the inner battles that wage in his own heart. It needs to be added that, apart from the change in tonalities, the twentieth-century poet’s poetics gave proof of new directions and experiments, both in language and diction, and form and technique. Modern poetry is bound to endure for a long time, since it has been tested and tempted in the crucible of one of the most terrible experiences in the history of mankind.

The solution to the effects of the modern strains, lies, perhaps, in revitalisation of the emotive springs in man. It is the force of poetry which embodies sentiment, and animates matter and can revive a sense of wonder in us and activate our emotive sensations. The modern poetic sequence, according to Rosenthal and Gall, has been established as a major genre of twentieth-century poetry. The major writers of this genre, W.B. Yeats, T.S. Eliot, Wilfred Owen, W.H. Auden, Philip Larkin and a few others exemplify in their poetry their dissatisfaction with the prevalent social and political climate of their time. This is to say that these giants of the modern poetry do not depict or project the harsh realities of life because they affirm or say ‘_yes’ to them. They do it to draw our attention to the degeneration, dehumanisation, mechanisation, and absence of values that have eroded the moral fabric of society.

Yeats, Owen and Larkin, the poets of my present study, belong to the age about which they wrote. It is said that a warlike and a tragical age is best to write of, but worst to write in. This applies with double force to the modern poet who lives in an age of anxiety and conflict.

On the day the Second World War began, Auden imagined the poet's voice liberating his society. W.B. Yeats voiced the profound truths of the rise and fall of civilisation with the help of the symbol of a gyre, while himself getting churned in the stunning shock of the Dublin Rebellion of 1916. T. S. Eliot boldly presented the stark realities of the modern age, the waste land of which he himself was a citizen. Wilfred Owen wrote about the pity as well as the horror of the war while experiencing the rude thrashes of the war. Philip Larkin sardonically called the supposedly less deceived humanity of the twentieth century into question, while he himself remained a prey to the deceptions of twentieth-century life. Such were the great poets of the modern age. On the one hand, like common men, the poets were the victims and participators in the series of noxious happenings of the era; while, on the other, like visionary seers, the same poets were the distant onlookers of the desolation of the twentieth century. In order to faithfully present his age, the poet has to have first-hand knowledge of all aspects of that period, and garner all the experiences. Then, he has to depersonalise the emotions in order to, paradoxically, universalise them. Once he has freed himself of deeply subjective or personal experience, he is ready to render his truth through poetry. A good poet is one who is possessed of historical sense and is able to maintain aesthetic distance from the experience he wishes to talk about.

All the three poets of the present study followed this procedure in their own way, to suit their own situation and times. To evoke sympathy was the underlying goal, and to do this, without the least diminution of the emotion, these poets kept a certain distance from experience. Thus, distance became the underlying practice of their poetry. Yeats stepped within to effect distance, remaking his self by universalising it. Owen died very young and, therefore, did not have time to distance himself from his personal experience of the War, but he conveyed to his contemporaries the pity of war, making his poetry truth told. A couple of poems, in which Owen was able to stay at a distance and view the scene, are some of the finest that he wrote. Larkin stepped without the post-war anarchy and confusion, watched the deluded world from the sun comprehending glass of High Windows, and wrote poetry that was a combination of sympathy and the scorn.

In a way, all the three poets, despite their different methods, were distant onlookers and sympathetic participants in varying degrees.

If W.B. Yeats said that he put his self into his art, it means that Yeats' particular vision of life is embodied in his art, and that his poetry could be read as a poetic autobiography. When Yeats

was criticised for revising some of his poetry of the earlier period, his defence was that his critics did not know what was at stake: It is myself that I remake‘ (Patel 37). But the more particularised the life emotion, the more general it became in art. In other words, Yeats took the raw material of his poetry from personal experiences. His ability to make the readers experience his personal life without revealing to them his personal emotions, his efficiency in dissolving the raw material‘ in the fineness of the architecture of his art, and his outstanding ability to create a mythology of the Self‘ by remaking his own self, bear testimony to the presence of a unique combination of sympathy‘ and distance‘ in his poetry — sympathy‘ in terms of the involvement of his emotional self, and distance‘ achieved by means of a generalisation or ‘universalisation‘ of his private self. Though Yeats declared himself the last romantic,‘ he remained essentially a foremost modern poet because of the various tenets of distance‘ that he employed in his writings. At the same time, the heavy emphasis on the imagination, the construction of an ideal world, the mythologising of personal experience, and the belief in magic and occultism, remove him from the style and themes of the modern poet. In fact, it is this dichotomy of approach that makes Yeats such an interesting study. Indeed, Yeats’s initial approach was that of a romanticist. The enigmatic existence and the unfathomable individuality of the Self, frequently referred to by the romantics, transfixed Yeats’s focus, and became one of his thematic concerns. Despite this, however, Yeats takes a central place in modern literature.

Yeats’s poetic career is a continual development of personality through the dialectics of purity and pollution, the sacred and the profane, spirit and flesh, timeless and temporal.‘

Yeats maintains distance enough to strike a balance between the physical plane and the spiritual realm. In order to produce a mellifluous melody, it is essential to tighten both ends of the string. In the same way, it is indubitably important to fasten our experiences at the extreme levels of existence — physical and spiritual, both — in the pursuit of equipoise in life. The vacillation from the Celtic twilight to the world of vision‘ brought Yeats to the point of decisive balance. For instance, in his poem, *Meru*, Yeats presents a sharp contrast between the phenomenal world, the world of illusions, and the world of the Spirit. Yeats carries the readers, entangled in the social fabric of mundane civilisation, to Mt. Meru, where the Indian hermits shut themselves in caverns and yearn for the spiritual wisdom:

Civilisation is hooped together, brought
Under a rule, under the semblance of peace

By manifold illusion; but man's life is thought,
And he, despite his terror, cannot cease
Ravaging through century after century,
.....
Hermits upon Mount Meru or Everest,
Caverned in night under the drifted snow,
.....
That day brings round the night, that before dawn
His glory and his monuments are gone. (Yeats 333-334)

With such controlled distancing, Yeats could arrest the right impulse of the sickness of his age. This technique helped him to remain a part participator in the events of the times, and become not only a part spectator, but also a part sympathiser of the disillusioned generation.

As Auden wrote in his elegy to W.B. Yeats:

With the farming of a verse

Make a vineyard of the curse,
Sing of human unsuccess
In a rapture of distress;

In the deserts of the heart
Let the healing fountain start,
In the prison of his days
Teach the free man how to praise. (Thomas 358)

It is this kind of involvement with the self and others that makes Yeats a poet of sympathy.

In the case of Wilfred Owen, too, the War was not an event that he could look at from a distance. Some of the best poems he wrote were born from close participation with what it feels like to be on the battlefield and face the onslaught of bullets from the enemy side. In short, deeply-felt emotion became the source of his poetry on war. He wrote from his firsthand experiences of the life in the trenches and that is why his poetry is a poetry of feeling. If his early efforts, however, did not fructify and there was too much 'music' in his poetry of war, it is because Owen did not initially have the ability to distance himself from the 'life emotion'

for it to become an ‘art emotion.’ It is said that he used to carry photographs of the pitiful scenes of the War with him, in his pocket, wherever he went. With Owen, it took a long time for the personal to become impersonal, for the particular to become the general.

But, in the few poems where he has achieved that transition — poems like ‘Futility,’ in particular — he is truly remarkable. Wilfred Owen was deeply moved by the waste of youth in the trenches of warfare. *Futility* is an expression of Owen’s grief at the loss of lives in his times. It is an elegy mourning the end of youthfulness in the flames of war. At the same time, the poem’s theme is universal. It is ‘a genuine ache at human mortality.’ The transient nature of man is contrasted against the renewability of Nature. Owen, here, reflects on the futility of life.

Nevertheless, Owen was the first poet who witnessed the War’s effect on the spirit of man. Surprisingly, the brief life that he lived gave him a deep insight into the meaning of existence. In a life span of twenty five years, the period that he actually lived and experienced life was the last five to six years after joining the army. Owen holds a transitional place between the nineteenth century and Modernism, responding, as he does, to the Modernist

‘insensibility’ with the moral urgency of the Romantics and the Victorians. His poetic voice still speaks to our world since the problems of his world continue to persist in ours. Thus, his poetry has a universal appeal. Apart from being representative, realistic, useful, and written in the interests of a stable peace, Owen’s poetry gives expression to ‘the impersonal voice of pity.’ Owen, succinctly states the essence of his writing:

Above all I am not concerned with Poetry.
My subject is War, and the pity of War. The
Poetry is in the pity. (Ford 166)

A reverse process happened in the case of Philip Larkin. Philip Larkin began as an ironic spectator, skeptical and ‘less deceived.’ He was the detached and sardonic interpreter of life. This went on for long enough for critics, like David Holbrook, to suggest that by the time English poetry came to Philip Larkin, it had experienced the ‘death of sympathy.’

In Larkin’s poetry, especially with certain poems, we know that we are dealing with a poet-speaker who appears to be standing on the periphery of existence and commenting on what he sees from there. We may wonder how Larkin turned out like that until we realise that he was a representative of his generation, in whom a genuine concern for others was largely absent, so hardened had their sensibility become due to the drastic alterations of the times. When the critic

Whalem says that Larkin is ‘a more complicated and positive writer than has yet been appreciated in full measure’ (Whalem 5), it is mainly because the early poetry of Larkin projected him as an ironic poet and did not do full justice to his ‘sympathetic’ maturity.

In recent years, a reassessment of Larkin has taken place and he has been rightly restored to the hall of poets of sympathy. Critics have lately begun to take notice of Larkin’s sensitivity to life and to his ‘openness to empirical surprise.’ Fortunately, therefore, the ‘less deceived’ status of Larkin has given way to open ‘high windows.’ Today, Larkin’s sensitivity to suffering and his awareness of the causes of pain has become a feature of his poetry. It was difficult for a poet of Larkin’s generation to be as expressive as the last two romantics — W.B. Yeats and Wilfred Owen — were. Since the emotional, in Larkin’s time, was often misconstrued as the overly sentimental, he was cautious in dealing with the essential sadness of the human condition.

Among the four volumes, that Larkin has composed, the last one, *High Windows*, is a paradigm of sympathetic narration. The last volume, *High Windows*, expresses a sort of defensive anger at human weakness, consequently embracing a pessimistic voice and, thereby, producing poems in the form of ‘bashes of sympathy.’ As Larkin reached this last volume, he gradually discerned the defining and immediate needs of postmodern man, and readily responded to the post-war world’s call for sympathy. With his bird’s-eye-view observation, sense of involvement and optimistic vision, Larkin related himself to the humdrum world more sympathetically.

In the title poem, *High Windows*, the ‘sun-comprehending glass’ reflects the pseudoreality and the illusory freedom of the unreal world. From the ‘High Window’ where Larkin is, he is able to comprehend the apparent joy of the young in accepting the new values, and the overt jealousy of the older generation for the kind of freedom offered by these new values. At this level, the poem lifts itself to a sympathetic narrative, when the old, sadly enough, get deluded by the short-lived ‘freedom’ and the Godless paradise. Abandoning the precious essence of old values and norms, the older generation seeks new values in their pursuit of ‘endless happiness.’

Everyone old has dreamed of all their lives?

Bonds and gestures pushed to one side

Like an outdated combine harvester

And everyone young going down the long slide

To happiness, endlessly. I wonder if

Anyone looked at me, forty years back,

And thought, That'll be the life;

No God any more, or sweating in the dark; (Larkin 165)

Ironically, this happiness is Nothing, and is nowhere, and endless.‘

With Larkin — who is critically acclaimed today as a poet of common humanity — modern poetry has come full circle.

In this age of reason, wonder‘ requires to be re-established, if we do not wish to live once more in the literal waste land‘ left by the world wars, and the emotional waste land‘ made by dreariness in the century of machines. Unfortunately, we are living today in a faithless world from which God has metaphorically made an exit. While Romanticism‘ naturalised the supernatural, and supernaturalised the natural, introducing fairies, angels, spirits, and so on — as seen in Wordsworth’s and Coleridge’s poetry – the modern‘ poet has denatured and demythified nature. Due to the widespread use of science and technology, and the mechanisation of the world as a result of industrialisation, our hold on the human and the divine has been lost.

Naturally, therefore, when man loses touch with the inner springs of life, God withdraws Himself. Man has no place for God in his life, so carried away is he by the materialistic turmoil of an acquisitive lifestyle. In such a world, the poet endeavours to tap the hidden springs in the waste land, to make it fertile once more.

Man has to first revive the lost faith in God, and in higher values and ideals. He needs to give up the materialistic orientation, and bring meaning back into his life. In this context, the poet has a very significant role to play. He must unravel the truth of life and, thus, revive man’s lost connection with his inner divinity. Elucidating the role of the poet, Reeves affirms:

A poet’s job, like that of any other working member of society, is to do for others what they cannot do for themselves....Not only can poetry, as the saying is, relieve his feelings‘; it can enrich all his experience by suggesting aspects of it which he would otherwise have missed. To put it simply, a man who has read much poetry, and remembers some of it, will get more out of life than one who tries to do without it altogether, because everything he sees and hears and

feels has been seen and heard and felt by poets, and it has been their business to express all this in the best possible language, the most pleasing and the most permanent. (Reeve xvi-xvii)

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Role of Literature and Social Media during a Pandemic: A Comment

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Abstract

One is living in strange times when ‘reality is stranger than fiction’. One is using all the tools at one’s disposal to make sense of these strange, surreal times that one is collectively experiencing in isolation. For all of us literature has been a place of solace and one realizes that if one probes deeper, one could, with its help, find a blueprint of how to endure the pandemic. Social media during our times is both blessing and bane, it can get very demanding at times. For many marketers who are often already juggling multiple roles—public relations, writer, webmaster, liaison, community outreach, etc.—it can make things even harder.

Keywords: pandemic, uncertain times, crisis, isolation, loneliness, survival

Introduction

As one writes this, eight months past a nation-wide lockdown in India one realizes that almost anything one says about the absurdity of the pandemic is going to sound like a cliché. When the lockdown was first imposed, it seemed unreal that it would be possible to shut down a country, not to mention the world at large, for a period of even a few days. Now, with the prospect of the pandemic, this horrid reality has become a part of everyday life. One is living in the embodiment of the ‘reality is stranger than fiction’ version of our times. One is forced to using all the tools at one’s disposal to make sense of this strange, surreal times that one is collectively experiencing an isolation. Literature has been a place of solace and one

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realizes that if one probes deeper, one could, with its help, find a blueprint of how to endure the pandemic. Since epidemics are a familiar trope in the literary world, through a literary lens, one understands the evolution of an epidemic and learn how to come to terms with it.

Homer's *Iliad* written in the 8th century BC is one of the first descriptions of an epidemic in the Western canon. In the middle of the Trojan War, Agamemnon angers the gods by taking the priest's daughter, Chryses, as a captive. Despite the girl's repeated cries for help and the priest begging for mercy, when Agamemnon refuses to let her go, the gods punish him by inflicting a plague upon the Greek army, which is to be lifted by Apollo only after Agamemnon has safely returned Chryses to her father. Homeric literature was very big on its emphasis on pleasing the gods and not angering them. While one is unsure of what the plague was, we know that it was fast spreading, including symptoms of fever, fatigue, had a sudden onset, and was fatal. Its contagion was not necessarily due to the actions of the ailing, but due to the wrath of the gods.

If we fast forward to 1947 when Albert Camus wrote *The Plague* (*La Peste*), one finds Camus arguing against the idea that epidemics are a punishment from the gods. In his novel, Camus describes Orana coastal town in Algeria. It is a modern town, where people's lives are fast-paced and cantered around the idea of earning money, barely noticing that they are alive. Suddenly, the town is overtaken by a plague caused by rats. The main protagonist, a surgeon called Dr Rieux, takes us through the unfolding of the epidemic. While the early signs, such as the increasing death of rats, are not taken seriously by the authorities, Dr Rieux nevertheless predicts the oncoming epidemic. While the early signs, such as the increasing death of rats, are not taken seriously by the authorities, Dr Rieux takes us through the unfolding of the epidemic. While the early signs, such as the increasing death of rats, are not taken seriously by the authorities, Dr Rieux nevertheless predicts the oncoming epidemic. The citizens of Oran, just like us, were initially unable to fathom that such a tragedy could befall upon them. They believed that the plague was a disease of the past and, given their advancement in medical science, it could never affect them. At its core, Camus's novel makes us aware of our mortality and the fragility of the systems we rely on, a lesson that we are forced to learn the hard way, in current times.

With our scientific and technological advancements, our inflated egos lead us to forget about our own mortality. With this comes insensitivity towards the weak, an increased obsession with material possessions and status, as well as a lack of humility and gratitude, behaviours that Camus abhorred and thus heavily criticized. In his novel, the people of Oran continue to be in denial about the gravity of the plague. Despite the increasing number of deaths, they irrationally continue to believe that the plague would not affect them; a condition that we are able to witness in parts of the world where people are still protesting against lockdown. Camus writes:

...a pestilence does not have human dimensions, so people tell themselves that it is unreal, that it is a bad dream which will end. The people of our town were no more guilty than anyone else; they merely forgot to be modest and thought that everything was still possible for them, which implied that pestilence was impossible. They continued with business, with making arrangements for travel and holding opinions. Why should they have thought about the plague, which negates the future, negates journeys and debates? They considered themselves free and no one will ever be free as long as there is plague, pestilence and famine. (qtd. in Adulkar, Adhishree)

Social media during a crisis is a communication bombardment which pulls you in many directions all at once. For many marketers who are often already juggling multiple roles—public relations, writer, webmaster, liaison, community outreach, etc.—it can make things even harder.

Learning how to address fast moving current events on social media, can not only help save valuable time, but also secure your community's trust as a local source of information.

One's e-mail or Twitter or Facebook has many stories to tell about the pandemic and this has rocked many of us and has affected virtually all of us in one way or another.

In times like these it's easy to push your social media strategy to the bottom of the priority list. However, as a social media strategist and someone whose livelihood is wrapped up in helping professionals get smarter about how they use social media one thinks it would be important to chime in here with a few tips and recommendations for how to use social media in a smart way during times of uncertainty.

These are unprecedented times. One has been challenged to the core-physically, socially, psychologically, and more importantly ideologically by what now appears to be another take on Conrad's eternal call to humanity- 'the horror, the horror'. It is during such times that human potential for creativity finds fertile ground to take root and flourish.

How will the pandemic impact literature?

The very question is based on confusion, assumptions, and precariously slippery hope. A brief look at the history of literature that emerged out of natural or man-made crisis reveals a trend depicting commonality of experience and specificity of its impact. The human endeavour to survive through the challenges and come out successful and have the grit to resume the journey is perhaps what defines or informs existence in this world.

The extensive accounts of pandemics in literature, especially whenever they are necessitated by circumstantial realities, reflect the human capacity to document history in creative molds to make it digestible to the consumers. The account of Egyptian plague in the Book of Exodus, mention of the devastating plague which inspired Sophocles to reify Oedipus's kingly traits, and Thucydides description of the plague that struck Athens and claimed Emperor Marcus Aurelius's life are some of the earliest attempts to capture the essential nodes of history along with the human urge to stamp an aesthetic mark on the written oeuvre of that age.

Whether the paradigm shift comes in the form of pathological reasons such as leprosy, influenza, smallpox, malaria, the Black Death, cholera, Spanish flu, SARS, MERS, and Ebola or through events of phenomenal significance such as World wars, apartheid, great Depression, 9/11, and mass migrations-historical and political happenings have influenced literature of their times, leaving an indelible mark on the literature written during the supposedly 'normal' circumstances.

Conclusion

Boccaccio's *Decameron*, Chaucer's *Canterbury Tales*, Defoe's *A Journal of Plague Year*, Camus's *The Plague* and in the most recent times, Dean Koontz's chillingly real prediction of a pandemic at a Chinese city called Yuhuan in his 1981 novel, *The Eyes of Darkness* and Atwood's *The Year of the Flood* (2009), to name a few, are all based on and inspired by epidemic and pandemic outbreaks and their repercussions. What does this

pandemic literature have in common? These works all project, to a lesser or greater degree, that ominous, fatalistic, and fear –inducing tone that depicts and amplifies the effects of isolation and loneliness, loss of normalcy, the threat to survival along with an emphasis on having a will to survive at the darkest moments of history and retain a hope for a better future.

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A Study of Burnout in Relation to Professional Commitment of College Teachers in Himachal Pradesh

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ABSTRACT

Teaching has been one of the oldest and most respected professions in the world. The task of teacher is shaping the future of citizens and thereby society and nation. Due to respectful duty, teacher has been respectful in all society through ancient to Buddhist period. In the modern period teacher is regarded as a custodian and architect of a nation. Today, there are many duties and responsibilities of a teachers working at different level of education. Burnout is the outcome of excessive stress. Many illnesses like liver and heart disease are likely due to psychological stresses of modern life. The percentage of burnout is likely higher today. Better understanding of this stress outcome has to be promoted.

The study was delimited to the thirty-four government and private degree Colleges located in territory of Himachal Pradesh and seven districts i.e. Hamirpur, Bilaspur, Una, Kangra, Shimla, Chamba and Mandi of Himachal Pradesh. The investigator in the present study has adopted descriptive survey method. The population for the present study comprised teachers teaching degree classes in government and private (aided and non-aided) colleges affiliated to Himachal Pradesh University. Since, it was not possible to cover all the colleges in the State of Himachal Pradesh, stratified random sampling technique was applied, first for selection of colleges by giving due weightage to type of management, mode of appointment, location and gender and secondly to draw the sample of 546 teachers from the colleges. In the present study, the researcher used the following tools for collection of data. Burnout Inventory (BI) developed by Karuna Shankar Misra (2005) was used. Means, S.Ds. and t-value as well as analysis of variance (ANOVA) has been used as a statistical technique to analyse and interpret the data.

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Introduction

The job of a teacher is to teach the disciples to develop insight and reasoning that can be used to live a life. There is no doubt that profession of teaching is very large, deep and needs visionary actions. Teachers are often expected to correct social evils or problems while educating the students in academic and skill areas, providing enrichment activities, meeting the individual needs of students and encouraging student's moral and ethical development. Teachers have found their credibility eroding with large community.

The Maslach Burnout inventory was used by Worley et al. (2008) for studying the three factors namely emotional exhaustion, personal accomplishment and depersonalization of an individual. However, Mishra (2005) used non-accomplishment, depersonalization, emotional exhaustion, friction, task avoidance, distancing neglecting and easy-going approach as the indicators of burnout among teachers. Depending on the particular case, burnout may be alleviated by changes in the work environment and job demands, as well as changes in the individual's behaviour and approach to work. If nothing changes, however, burnout tends to create a downward spiral, in which an unsustainable situation leads to exhaustion and dissatisfaction, which leads to poor performance, which in turn leads to a worsened work situation or even job loss and increased stress on the individual. The term commitment means a pledge, promise and duty towards something. Professional commitment means commitment to a profession. Therefore, professional commitment is a person's pledge, promise, or resolution toward his/her profession.

Various definitions of professional commitment are given by several educators and researchers. Teachers are considered builder and maker of the society. Teachers should be committed to their profession. The quality of teaching depends a great deal on the level of teacher's involvement in relation to the professional commitment. . It is the total involvement of a teacher that gives a shining outlook to this profession and makes it impressive and interesting. He is a creative person involved in innovative activities and research work.

Teacher's love for research and his experience in research are vital for the growth of an institution and also for his commitment towards the profession.

Objective of the Study

To study burnout in relation to professional commitment of college teachers in Himachal Pradesh.

Hypothesis of the Study

There is no significant difference among different level of professional commitment of college teachers in Himachal Pradesh on burn out.

Methodology of the Study

This section deals with description of method and procedure adopted to complete the present study. The plan and procedure is a blue print of a research study. Without planning, a researcher cannot achieve objectives with good reliability and validity. Therefore, method and procedure of any research is essential for quality information and thereby quality findings. The investigator in the present study has adopted descriptive survey method.

The descriptive method involves quantitative information that can be tabulated along a continuum in numerical form. It involves gathering data that describe events and then organizes, tabulates, depicts, and describes the data collection (Glass & Hopkins, 1984). Descriptive research summarized many information in form of mean, median, mode, standard deviation, variance, percentage, correlation between variables etc. The descriptive research often uses quasi-experimental research design (Campbell & Stanley, 1963). Data collection in descriptive research includes surveys, interviews, observations, and portfolios. The descriptive research involves the description, recording, analysis and interpretation of conditions that exist. It involves some types of comparison or contrast and attempts to discover relationships between existing non-manipulated variables (Best, 1981).

Population and sample of the Study

Population is the entire aggregation of cases or units that meet criteria set by investigator. According to Best (2007), "A population is any group of individuals who have one or more characteristics in common that are of interest to the researcher. The population for the present study comprised teachers teaching degree classes in government and private (aided and non-aided) colleges affiliated to Himachal Pradesh University. Since, it was not possible to cover all the colleges in the State of Himachal Pradesh, stratified random sampling technique was applied, first for selection of colleges by giving due weightage to type of management, mode of appointment, location and gender and secondly to draw the sample of 546 teachers from the colleges.

Tools and Techniques used

A researcher requires many data-gathering tools or techniques. Tools are essential for measurement of traits of variables and it they guide the researcher in data collection and also in evaluation. In the present study, the researcher used the following tools for collection of data:

- Burnout Inventory (BI) developed by Karuna Shankar Misra (2005).
- Professional Commitment Scale (PCS) constructed and standardized by the investigator is also used to collect the data.

The Burnout Inventory used in the present study was originally developed by Karuna Shankar Mirsa to measure burnout among teachers working in higher education. The BI contains 48 items and it measures burnout in terms of eight dimensions namely Emotional Exhaustion, Depersonalization and Non-accomplishment, Friction, Task avoidance, Distancing, Neglecting and Easy going. Descriptive statistics like mean, S.D., skewness and kurtosis were calculated to see normality and other purposes. To find out difference between two groups t-test was used. To find out differences among different levels of professional commitment on burnout of college teachers analysis of variance (ANOVA) was used.

Analysis and interpretation of the data

After data collection and analysis of data, main work of researcher is to present results and interpretation in systematic and effective way.

Burnout in Relation to Professional Commitment of College Teachers in Himachal Pradesh

To find out differences among different levels of professional commitment on burnout of college teachers analysis of variance (ANOVA) was used. Mean and standard deviation of different level of professional commitment on burnout of college teachers are given in Table1. Summary of one way analysis of variance is given in Table2. Means and standard deviations of college teachers with low, average and high professional commitment on total burnout and its dimensions are presented in Figure given below.

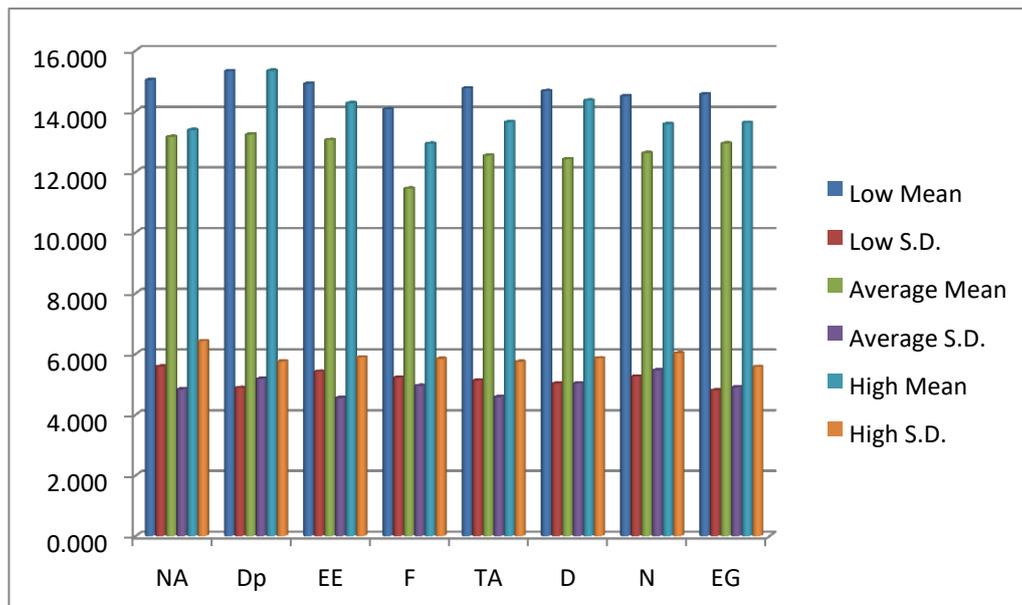


Figure-1: Showing means and S.Ds. of college teachers with low, average and high professional commitment on all dimensions of burnout

Figure shows that on non-accomplishment (NA) dimension of burnout mean of college teachers with low professional commitment is higher than average and high professional commitment, while no major mean difference depicted teachers with average and high professional commitment. On depersonalization (Dp) dimension of teachers with low and high professional commitment higher and similar than teachers with average professional commitment. On emotional exhaustion (EE) mean of teachers with low professional commitment is higher than teachers with average and high professional commitment. But teachers with higher professional commitment are higher on emotional exhaustion than teachers with average professional commitment. On friction (F), avoidance (TA), distancing (D), neglecting (N) and easy going (EG) mean of teachers with low professional commitment is higher than teachers with average and high professional commitment. But teachers with higher professional commitment are higher on these dimensions than teachers with average professional commitment.

Figure-2 also shows that mean of teachers with low professional commitment is higher than teachers with average and high professional commitment on total burnout. But teachers with higher professional commitment are higher than teachers with average professional commitment on total burnout.

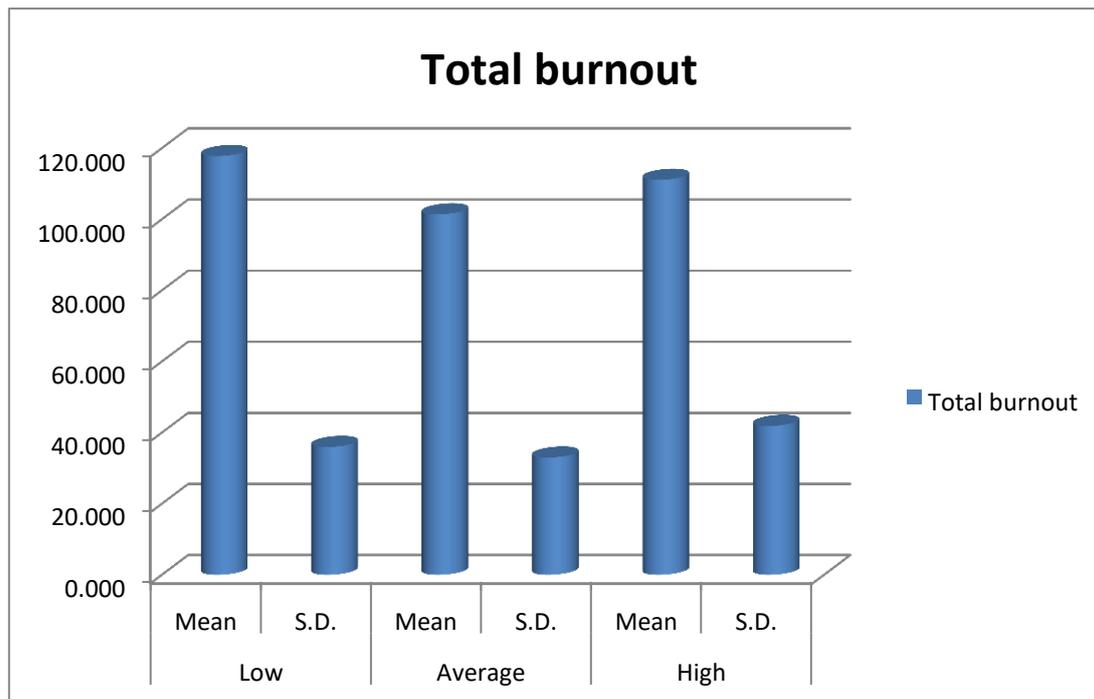


Figure-2: Showing means and S.Ds. of college teachers with low, average and high professional commitment on total burnout

**Table-1
Mean and standard deviation for college teachers with low, average and high professional commitment on total burnout and its dimensions**

| Burnout | Professional Commitment | | | | | | | | |
|---------------|-------------------------|---------|--------|---------|---------|--------|------|---------|--------|
| | Lower | | | Average | | | High | | |
| | N | Mean | S.D. | N | Mean | S.D. | N | Mean | S.D. |
| NA | 113 | 15.027 | 5.581 | 250 | 13.152 | 4.836 | 183 | 13.377 | 6.420 |
| Dp | 113 | 15.319 | 4.879 | 250 | 13.232 | 5.179 | 183 | 15.333 | 5.753 |
| EE | 113 | 14.903 | 5.415 | 250 | 13.052 | 4.548 | 183 | 14.262 | 5.885 |
| F | 113 | 14.062 | 5.217 | 250 | 11.448 | 4.947 | 183 | 12.929 | 5.838 |
| TA | 113 | 14.752 | 5.123 | 250 | 12.536 | 4.577 | 183 | 13.639 | 5.742 |
| D | 113 | 14.664 | 5.022 | 250 | 12.416 | 5.026 | 183 | 14.350 | 5.855 |
| N | 113 | 14.496 | 5.254 | 250 | 12.620 | 5.459 | 183 | 13.574 | 6.022 |
| EG | 113 | 14.558 | 4.796 | 250 | 12.936 | 4.900 | 183 | 13.617 | 5.571 |
| Total Burnout | 113 | 117.779 | 35.965 | 250 | 101.392 | 32.996 | 183 | 111.082 | 41.886 |

Table-2
Summary of analysis of variance for difference among different level of professional commitment on total burnout and its dimensions of college teachers

| Variable | Source of Variation | Sum of Squares | df | Mean Sum of Square | F | Probability |
|----------------------|----------------------------|-----------------------|-----------|---------------------------|----------|--------------------|
| Non-Accomplishment | Between | 289.103 | 2 | 144.551 | 4.668 | .010* |
| | Within | 16814.128 | 543 | 30.965 | | |
| | Total | 17103.231 | 545 | 31.382 | | |
| Depersonalization | Between | 595.264 | 2 | 297.632 | 10.516 | .000* |
| | Within | 15367.742 | 543 | 28.302 | | |
| | Total | 15963.005 | 545 | 29.290 | | |
| Emotional Exhaustion | Between | 315.474 | 2 | 157.737 | 5.812 | .003* |
| | Within | 14737.663 | 543 | 27.141 | | |
| | Total | 15053.137 | 545 | 27.620 | | |
| Friction | Between | 585.916 | 2 | 292.958 | 10.367 | .000* |
| | Within | 15344.467 | 543 | 28.259 | | |
| | Total | 15930.383 | 545 | 29.230 | | |
| Task Avoidance | Between | 403.036 | 2 | 201.518 | 7.730 | .000* |
| | Within | 14155.435 | 543 | 26.069 | | |
| | Total | 14558.471 | 545 | 26.713 | | |
| Distancing | Between | 578.456 | 2 | 289.228 | 10.228 | .000* |
| | Within | 15355.575 | 543 | 28.279 | | |
| | Total | 15934.031 | 545 | 29.237 | | |
| Neglecting | Between | 290.415 | 2 | 145.207 | 4.607 | .010* |
| | Within | 17113.902 | 543 | 31.517 | | |
| | Total | 17404.317 | 545 | 31.935 | | |
| Easy Going | Between | 208.424 | 2 | 104.212 | 3.984 | .019* |
| | Within | 14204.076 | 543 | 26.159 | | |
| | Total | 14412.500 | 545 | 26.445 | | |
| | Between | 23459.647 | 2 | 11729.824 | 8.663 | .000* |

| | | | | | |
|-------------------------------------|--------|------------|-----|----------|--|
| Total Burnout Score | Within | 735268.824 | 543 | 1354.086 | |
| | Total | 758728.471 | 545 | 1392.162 | |
| *p<0.05 (Significant at 0.05 level) | | | | | |

Summary of analysis of variance Table-2 shows that F-values for nonaccomplishment, depersonalization, emotional exhaustion, friction, task avoidance, distancing, neglecting, easygoing and total burnout are 4.668, 10.516, 5.812, 10.367, 7.730, 10.228, 4.607, 3.984 and 8.663. Probability of all F-values are lower than 0.05. This means that significant difference exists among teachers with low, average and high professional commitment on total burnout and its dimensions.

Therefore, null hypothesis H_{05} that “There is no significant difference among different level of professional commitment of college teachers in Himachal Pradesh on burn out”, is rejected.

Findings and Conclusion of the Study

Significant differences were found among college teachers with low, average and high professional commitment on non-accomplishment, depersonalization, emotional exhaustion, friction, task avoidance, distancing, neglecting and easy going dimensions of burnout and total burnout. So we can say that various seminars and workshops should be organized related to overcoming burnout and enhancing the professional commitment of college teachers. Organizer should care that administrators and key persons in government should participate in seminars. College teachers should be given complete academic freedom to work efficiently and attain excellence. For this institution should provide proper facilities.

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तकनीकी युग और हिन्दी भाषा

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भाषा मानव जीवन का वह अद्वितीय एवं बहुमूल्य अवदान है, जिसने भावों एवं विचारों को विनिमय शक्ति प्रदान कर समस्त मानव को मानवीय समाज के रूप में संगठित तो किया है, साथ ही, चिन्तन एवं अभिव्यक्ति की क्षमता प्रदान कर इनकी सांस्कृतिक चेतना का भी विकास किया, सृष्टि के प्रारम्भ से ही यह मानवीय भावों एवं विचारों को वहन कर उन्हें विकसित एवं समृद्ध करती आ रही है, सच पूछा जाये तो भाषा के बिना न तो मानवीय चिन्तन ही सम्भव है और न ही मानवीय बोध का पारस्परिक सम्प्रेषण। मानव जिस समाज में जन्म लेता है और विकास करता है, उस समाज की भाषा को वह आसानी से अर्जित कर लेता है। मातृ भाषा ग्रहण प्रक्रिया बहुत कुछ अनायास होती है। भाषा का अस्तित्व जितना प्राचीन है, तकनीकी उतनी ही आधुनिक है।

भाषा की इसी महत्ता का स्वीकार करते हुए महान आचार्य दण्डी ने अपने काव्यादर्श में लिखा है, “इदमन्धन्तम कृतसनं जायेत भुवनत्रयम्। यदि शब्दाहवयं ज्योतिरासंसारं न दीप्यते।।”¹ अर्थात् यदि शब्दरूपी ज्योति संसार में न जलती तो संसार में चारों ओर अंधेरा ही अंधेरा रहता। सीताराम चतुर्वेदी के अनुसार, “भाषा के अविर्भाव से समस्त मानव मण्डल गूंगों की विराट नगरी बनने से बच गया और इसी के परिणामस्वरूप जीव मण्डल में सर्वोच्च स्थान पाया है।”²

“निज भाषा उन्नति अहै, सब उन्नति को मूल

बिनु निज भाषा ज्ञान के मिटत न हिय को शूल।।”³

तकनीकी विकास का सम्बन्ध आधुनिकीकरण से है। जिससे कि हिन्दी आधुनिक प्रयोजनों के अनुकूल विकसित हो। आमतौर पर यान्त्रिक साधनों के विकास को तकनीकी

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विकास कहा जाता है। आधुनिक समय में हिन्दी के तकनीकी विकास का अभिप्रायः कम्प्यूटरीकरण से ही है। आज सभी क्षेत्रों में कम्प्यूटर का प्रयोग अनिवार्य हो गया है। इसलिए अब प्रयास किया जा रहा है कि हिन्दी के लिए कम्प्यूटर उसी प्रकार काम करे जैसे रोमन लिपि के लिए कर रहा है। आज वैज्ञानिक विकास तथा तकनीकी विकास ने विश्व के राष्ट्रों को एक दूसरे के समीप ला दिया है। इतना ही नहीं कम्प्यूटर और सूचना प्रौद्योगिकी के इस युग में बिलगेट्स ने तो संस्कृत के बाद हिन्दी को ही कम्प्यूटर के लिये सबसे ज्यादा उपयुक्त भाषा माना है। समृद्ध लिपि देवनागरी के कारण यह भाषा-वैज्ञानिकता की कसौटी पर खरी उतरती है। यह वैज्ञानिक रूप से प्रमाणित है कि हिन्दी ध्वनि विज्ञान के अनुकूल अर्थात् 'फोनेटिक' है। इस भाषा में जैसा हम बोलते हैं उसी तरह लिखते हैं ऐसे दूसरी भाषाओं के साथ नहीं है।

हिन्दी भाषा ने अपनी एक हजार वर्ष की समृद्ध विकास यात्रा में अनेक मंजिलें तय की हैं। अपने अत्यधिक दौर आदिकाल से आधुनिक काल तक आते-आते हिन्दी सामान्य व्यवहार और बहु आयामी साहित्यिक दृष्टि की सूत्रधार बनती है। इसके साथ-साथ विभिन्न विषयों, ज्ञान-विज्ञान, सामग्री का भी भाषिक धरातल पर उपलब्ध कराने में सक्षम होती चली गई है। यह वही भाषा है जो शिलालेख से लेखन कला की प्रारम्भिक तकनीक भोजपत्र कागज से होते हुए आज कम्प्यूटर लेखन तक पहुंच गई है। यह भाषा के वैज्ञानिक तकनीकी प्रगति का ही द्योतक है जो उत्तरोत्तर विकासरत है।

वैज्ञानिक एवं तकनीकी विकास का संबंध भाषा के आधुनिकीकरण से है। इस संदर्भ में भाषा के दो अर्थ हैं— प्रथम यह कि भाषा आधुनिक प्रयोजनों के अनुकूल विकसित हो तथा द्वितीय यह कि भाषा से संबंधित यान्त्रिक साधनों का विकास हो। भाषिक क्षमताओं के विकास को वैज्ञानिक विकास कहा जाता है। जबकि यान्त्रिक साधनों के विकास को तकनीकी विकास कहा जाता है। भाषा और विकास का घनिष्ठ संबंध है। जहां विज्ञान में तथ्य पर बल दिया जाता है वहीं भाषा उस तथ्य की अभिव्यक्ति का साधन है। भाषा ही वैज्ञानिक उपलब्धियों को जनमानस तक पहुंचाने में माध्यम का कार्य करती है। जहां तक वैज्ञानिक एवं तकनीकी भाषा के स्वरूप का संबंध है, तो यह भाषा पूर्णतः विचार केन्द्रित होती है। विचार का स्रोत बुद्धि है तथा बुद्धि, तथ्य एवं तर्क के द्वारा निष्कर्ष निकालती है। अतः वैज्ञानिक एवं तकनीकी भाषा में कोरी कल्पना नहीं हो सकती। कल्पना की जगह

संभावना ले लेती है। वह संभावना भी पूर्ण सत्यता पर निर्भर होती है तथा सार्थक निष्कर्ष प्राप्त करने में सहायक होती है।

भाषा के आधुनिकीकरण का पहला पक्ष जहां वैज्ञानिक विकास है तो दूसरा पक्ष यान्त्रिक उपकरणों में विकास से जुड़ा है। आधुनिक युग तकनीक का युग है। तकनीक के कारण ही विश्व एक गांव लगता है। तकनीक ने मानव के सम्पूर्ण जीवन को प्रभावित किया है। भाषा उससे अछूती कैसे रह सकती है। भाषा के संबंध में यान्त्रिक उपकरणों के विकास की प्रक्रिया को स्वाभिमान रूप से दो चरणों में बांटा जा सकता है— प्रथम कम्प्यूटर से पूर्व यान्त्रिकीकरण द्वितीय कम्प्यूटर के बाद यान्त्रिकीकरण कम्प्यूटर के पूर्व भाषा के यंत्रों में टाइपराइटर, टेलीप्रिंटर, इलेक्ट्रॉनिक टाइपराइटर का मुख्य स्थान है। भाषा में यंत्रिकीकरण की प्रक्रिया का आरम्भ टाइपराइटर से होता है। देश में अंग्रेजों का शासन होने के कारण यहां स्वतन्त्रता के पूर्व तक अंग्रेजी टाइपराइटरों की अधिकता थी। स्वतन्त्रता के बाद अंग्रेजी टाइपराइटर में सुधारकर भी हिन्दी का भी कार्य चलाया जाने लगा। हिन्दी में तकनीकी विकास के अगले चरण की परिवर्तनकारी शुरुआत कम्प्यूटर के आगमन से प्रारम्भ होती है। इस अद्भुत यन्त्र ने अपनी कार्यक्षमता से मानव के विकास में नए-नए अध्याय जोड़े हैं। ज्ञान, विज्ञान, साहित्य, संगीत, स्वास्थ्य, वाणिज्य आदि सभी क्षेत्र इससे प्रभावित हैं। चूंकि कम्प्यूटर का आविष्कार विदेशों में हुआ, इसलिए भारत में इसका प्रारम्भ में आयात किया जाता था। प्रारम्भ में इस पर अंग्रेजों का दबदबा था। धीरे-धीरे जैसे-जैसे भारत सहित विश्व के अन्य देशों में इसका निर्माण प्रारम्भ हुआ तो संबंधित देश की भाषा का भी उपयोग किया गया।

कम्प्यूटर ने यह सिद्ध कर दिया है कि भारत सहित विश्व की सभी लिपियों में और उनके वर्णों के उच्चारण और गठन में पूर्ण वैज्ञानिकता है। कम्प्यूटर के प्रयोग से हिन्दी के साथ-साथ देश की अन्य भाषाओं का भी भला हो रहा है। कम्प्यूटर के आगमन से मुद्रण और प्रकाशन के क्षेत्र में क्रान्ति की लहर आ गई है। पहले जो कार्य कई दिन में होता था वह आज एक दिन में हो रहा है। इसी तरह कम्प्यूटर प्रिंटिंग से अक्षर बहुत सुन्दर बनते हैं। इससे हिन्दी पुस्तकों की बिक्री बढ़ रही है, साथ ही हिन्दी साहित्य और भाषा का तीव्र प्रचार भी हो रहा है। अब बाजार में ऐसे भी कम्प्यूटर आ रहे हैं कि आप जो बोलेंगे वह सब कम्प्यूटर

स्क्रीन पर प्रिंट हो जाएगा। कम्प्यूटर एक भाषा से इसी भाषा में अनुवाद भी करता है। अनेक प्रकार के शब्दकोश तैयार हो रहे हैं। इससे लोगों को अधिकाधिक जानकारी मिल रही है। डॉ० हरदेव बाहरी के अनुसार, “कम्प्यूटर के इंजीनियरों का गंतव्य है कि देवनागरी वर्णमाला का जो क्रम है वह केवल वैज्ञानिक नहीं है उससे कम्प्यूटर के प्रोग्राम आसानी से सिद्ध होते हैं। स्थान और प्रयत्न की दृष्टि जो वैज्ञानिकता और सहजता इस वर्णमाला में है उसमें कम्प्यूटर को बहुत प्रेरणाएं मिलती हैं।”⁴ कुछ वर्ष पूर्व कम्प्यूटर पर नयी एनकोडिंग प्रणाली की शुरुआत हुई जिससे यूनिकोड कहते हैं।

यूनिकोड का अर्थ है सभी संकेतों की एकीकृत करने वाली व्यवस्था। यह व्यवस्था सभी भाषाओं को समान महत्त्व देती है तथा अंग्रेजी के वैश्विक परिदृश्य को समाप्त करती है। अब कम्प्यूटर पर साफ्टवेयर के सभी कार्य, वर्तनी जांच कार्य व ई-मेल संबंधित सभी कार्य हिन्दी में ही किये जा रहे हैं। यूनिकोड के महत्त्व का बयान प्रसिद्ध कवि अशोक चक्रधर ने अपनी एक कविता में किया है।

“सबको प्यारी अपनी भाषा

कम्प्यूटर से जागी आशा

माँ हिन्दी की मिली गोद है

यूनिकोड का महामोद है।”⁵

कम्प्यूटर के आगमन के साथ उससे जुड़ी अन्य तकनीकों व यन्त्रों का विकास होता है। जैसे- फैक्स, इन्टरनेट। फैक्स एक ऐसा यंत्र है जिसके द्वारा चित्र, आकृतियों की हूबहू नकल या फोटोकॉपी एक स्थान से दूसरे स्थान पर सुविधानुसार भेजी जाती है। इस तकनीक को फसे-माइल, टेलीफोटों, ट्रांसमिशन, टेलीकापियर आदि नामों से भी जाना जाता है।⁶ अतः यह मशीन भाषा के अनुसार नहीं चलती है। इस मशीन ने हिन्दी और अंग्रेजी के अन्तर को दूर करने में महत्त्वपूर्ण भूमिका निभाई है। इसलिए इन्टरनेट पर भी हिन्दी का उपयोग धीरे-धीरे ही सही पर बढ़ रहा है। आज सभी हिन्दी अखबारों की प्रतियां नेट पर उपलब्ध हैं। इसी तरह इंटरनेट पर कई वेब साइटें हैं जो हिन्दी के प्रति समर्पित हैं। उनमें ‘काव्यालय काम’ अनुभूति काम आदि का नाम प्रमुखता से किया जा सकता है। इंटरनेट की दुनिया में ब्लाग का बहुत महत्त्व है इसका हिन्दी में अर्थ ‘चिट्ठा’ है। यह समकालीन साहित्य की

सबसे बड़ी नई विधा है। आलोक को हिन्दी में इस पद्धति का जनक माना जाता है। हिन्दी में प्रचलित कुछ ब्लाग सबसे प्रसिद्ध हैं। जैसे— मसिजीवी, मोहल्ला, फुरसतिया जो कह न सके आदि। जिस प्रकार सँ अंग्रेजी में विकीपीडिया नामक शब्दकोश इंट रनेट पर उपलब्ध है उसी तरह हिन्दी में सर्वज्ञ प्रसिद्ध विश्वकोश है। इसकें अलावा विकीपीडिया प्रबन्धक की ओर से एक 'हिन्दी विकीपीडिया' भी शुरू किया गया है। इस सर्वे के अनुसार, "आज भारत में इंटरनेट प्रयोग करने वालों की संख्या 30 कराडे हो जाने का अनुमान है, जिसमें हिन्दी भाषा—भाषियों की तादाद काफी ज्यादा हो सकती है। ग्रामीण इलाकों में इंटरनेट पर हिन्दी के इस्तेमाल का प्रतिशत 27 है।"⁷ इस प्रकार सूचना महामार्ग पर हिन्दी को अभी लम्बी छलांग लगानी है। यूरोपीय भाषाओं को यदि छोड़ भी दिया जाए तो हिन्दी, चीनी, जापानी व कोरियाई भाषाओं से अभी पीछे है। इसे आगे ले जाना होगा। इंटरनेट की बढौलत आज फसे बुक, ब्वाटसएप, ट्विटर जैसे सोशल मीडिया के अन्य अंगों को विकास हो रहा है। आज सोशल मीडिया के इन साधनों पर लोग अपने विचार खुलकर हिन्दी में व्यक्त कर रहे हैं। अंग्रेजी के प्रमुख 'दैनिक हिन्दुस्तान टाइम्स' में 8 मई 2016 को एक लेख प्रकाशित हुआ है जिसमें यह कहा गया है कि फसे बुक हिन्दी में पुस्तकों को लोकप्रिय बनाने वाले माध्यम के रूप में ही नहीं बल्कि नई काट के हिन्दी साहित्य के सृजन में भी महत्वपूर्ण भूमिका निभा रहा है।"⁸

इस प्रकार कहा जा सकता है कि विज्ञान व तकनीक के सहयोग सँ हिन्दी वैश्विक भाषा बनने के लिए निकल पड़ी है। विशुद्ध बाजार के दबाव के चलते कारोबार, विज्ञान, खेल से संबंधित जानकारियों को हिन्दी में परोसने पर विवश होना पड़ रहा है। तेजी से बढ़ती हिन्दी भाषा में वबे साइटें इसके उज्ज्वल भविष्य का सकेंत हैं। हिन्दी अब प्रौद्योगिकी के रथ पर सवार होकर 'विश्वव्यापी' बन रही है।

उसे ई—मेल, ई—कामर्स, ई—बुक इंटरनेट, एस०एम०एस०, एवं वेब जगत में बड़ी सहजता से पाया जा सकता है। माइक्रोसॉफ्ट, गूगल, याहू, आईबीएम तथा ओरेकल जैसी वैश्विक कम्पनियां विस्तृत बाजार और लाभ को देखते हुए हिन्दी के प्रयोग को बढ़ावा दे रही हैं। इस सबके बावजूद हिन्दी के वैज्ञानिक और तकनीकी विकास में अभी भी काफी चुनौतियां

मौजूद हैं। पहली चुनौती हिन्दी में वैज्ञानिक शब्दावली के साथ कम्प्यूटर के सिस्टम सॉफ्टवेयर के विकास की है। दूसरे हिन्दी में वे सभी व्यवस्थाएँ उपस्थित हों जो अभी अंग्रेजी और रोमन लिपि के पास हैं। आशा और उम्मीद है कि आने वाले समय में इन समस्याओं से निजात मिलेगी और वह दिन दूर नहीं कि जब हिन्दी का वैज्ञानिक और तकनीकी विकास सर्वोच्च स्तर पर पहुंचेगा। अतः तकनीकी विकास एक सतत् चलने वाली प्रक्रिया है। अंग्रेजी की बराबरी करने के बाद भी अपने उच्चतम स्तर को बनाए रखना एक चुनौती होगी जो हमें सतत् विकास की प्रेरणा देती रहेगी।

संदर्भ

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