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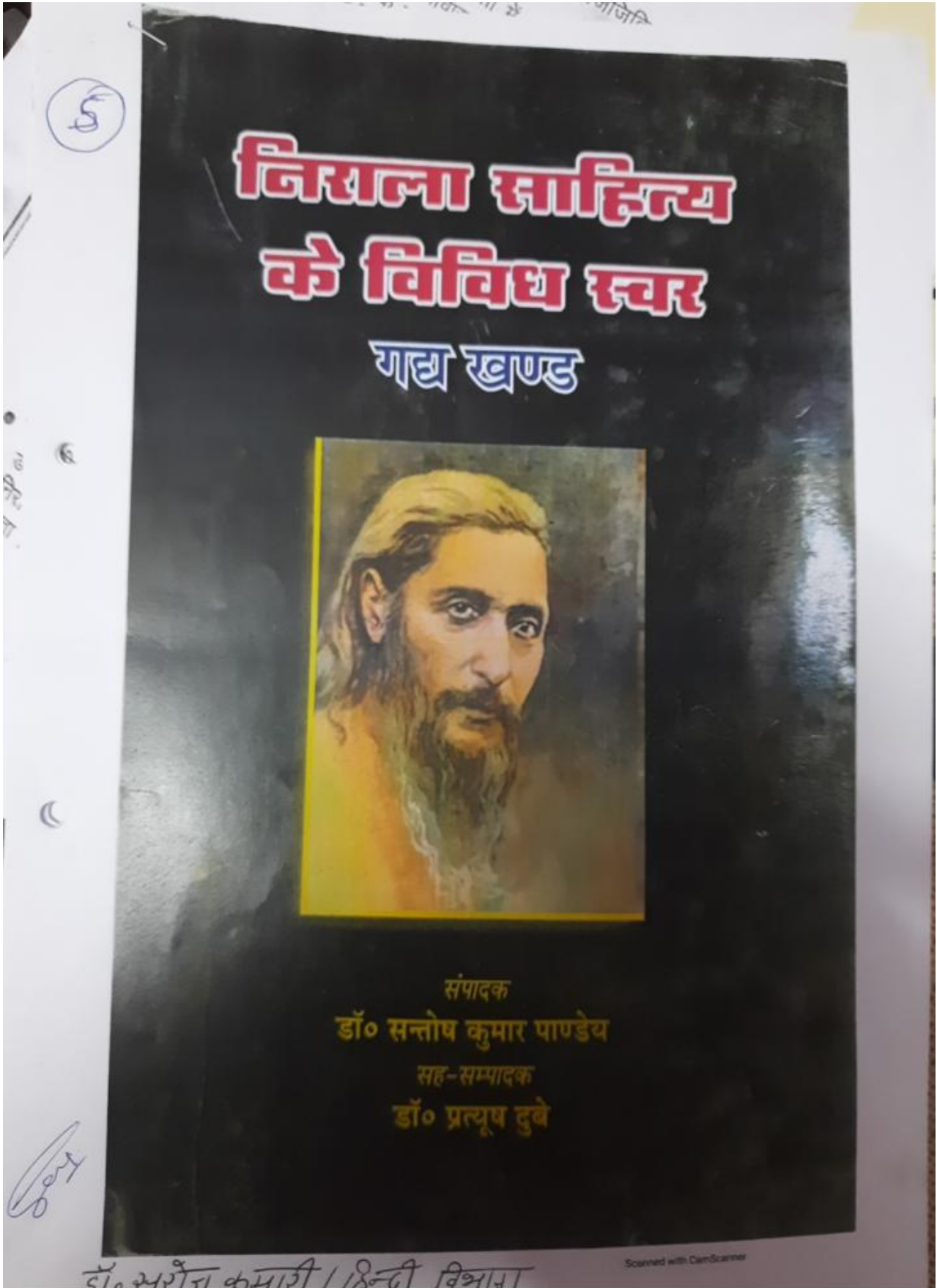
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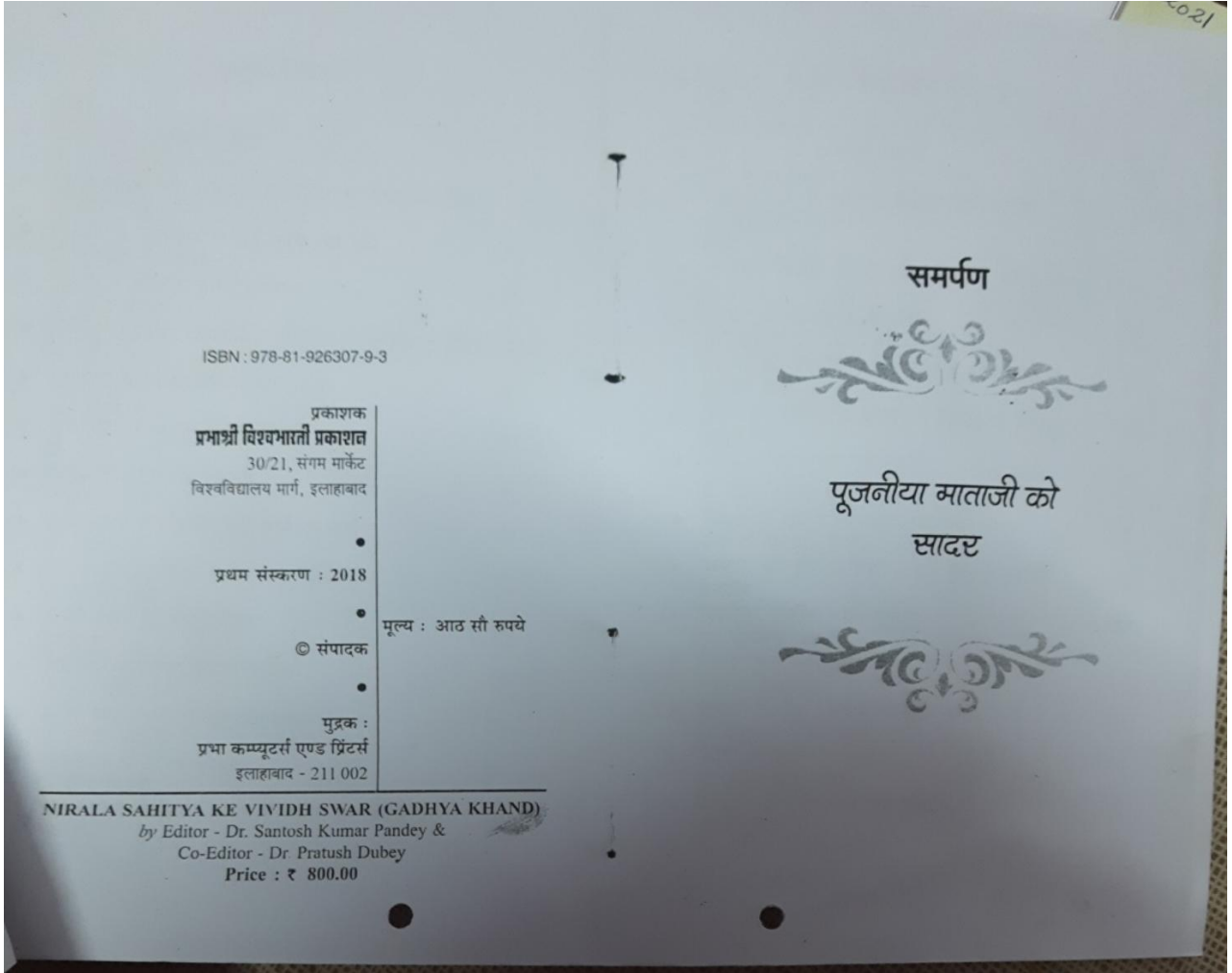
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32 :: निराला साहित्य के विविध स्वर (गद्य खंड)

है।

वस्तुतः 'बिल्लेसुर कठिनाइयों और संघर्षों का अग्रस्त एक ऐसा सतर्क व्यक्ति है, जो अपनी निर्भीकता और अरसिकता के कारण न तो कभी किसी से परास्त होता है और न कठिनाइयों में निराश।'¹ वह अपनी मेहनत के बल पर सामाजिक रूतबा हासिल कर लेते हैं। इसीलिए गाँव के जमींदार विवाह के अवसर पर उनके घर आता है। त्रिलोचन पुनः उन्हें यह कहकर कि 'रिक्तपाणिन पश्येत राजानं देवतां गुरुम्।'² उन्हें उगने का प्रयास करता है और जमींदार भी अपने नजराने की प्रतीक्षा करता है किन्तु बिल्लेसुर को टस से मस न होते देख मन मार कर उठ जाता है। इस प्रकार बिल्लेसुर पुनः रुद्धि भंजक बन जाते हैं जो अपने पसीने की कमाई मुफ्तखोरों को नहीं खाने देते।

इस प्रकार बिल्लेसुर निरक्षर होकर अपनी लड़ाई स्वयं लड़ते हैं और हाशिए पर पड़े समाज में उभरती चेतना और आस्था का प्रतीक बन जाते हैं। अपने परिक्षम के बल पर वे हर विरोध और बड़बन्त को विफल कर विजयी होते हैं। इस प्रकार यह निराला की मात्र हास्य या मनोरंजन के लिए लिखी रचना नहीं है वरन् बड़ी शिद्दत से सामाजिक बदलाव में उनकी आस्था को भी प्रकट करती है।

□

1. निराला की सामाजिक चेतना, डॉ. सुरेश आचार्य, (प्रभाकर श्रोत्रिय का कथन), सत्येन्द्र प्रकाशन, इलाहाबाद, 1989, पृ. 178

2. बिल्लेसुर बकरिहा : सूर्यकान्त त्रिपाठी निराला, पृ. 74

निराला साहित्य के विविध स्वर (गद्य खंड) :: 33

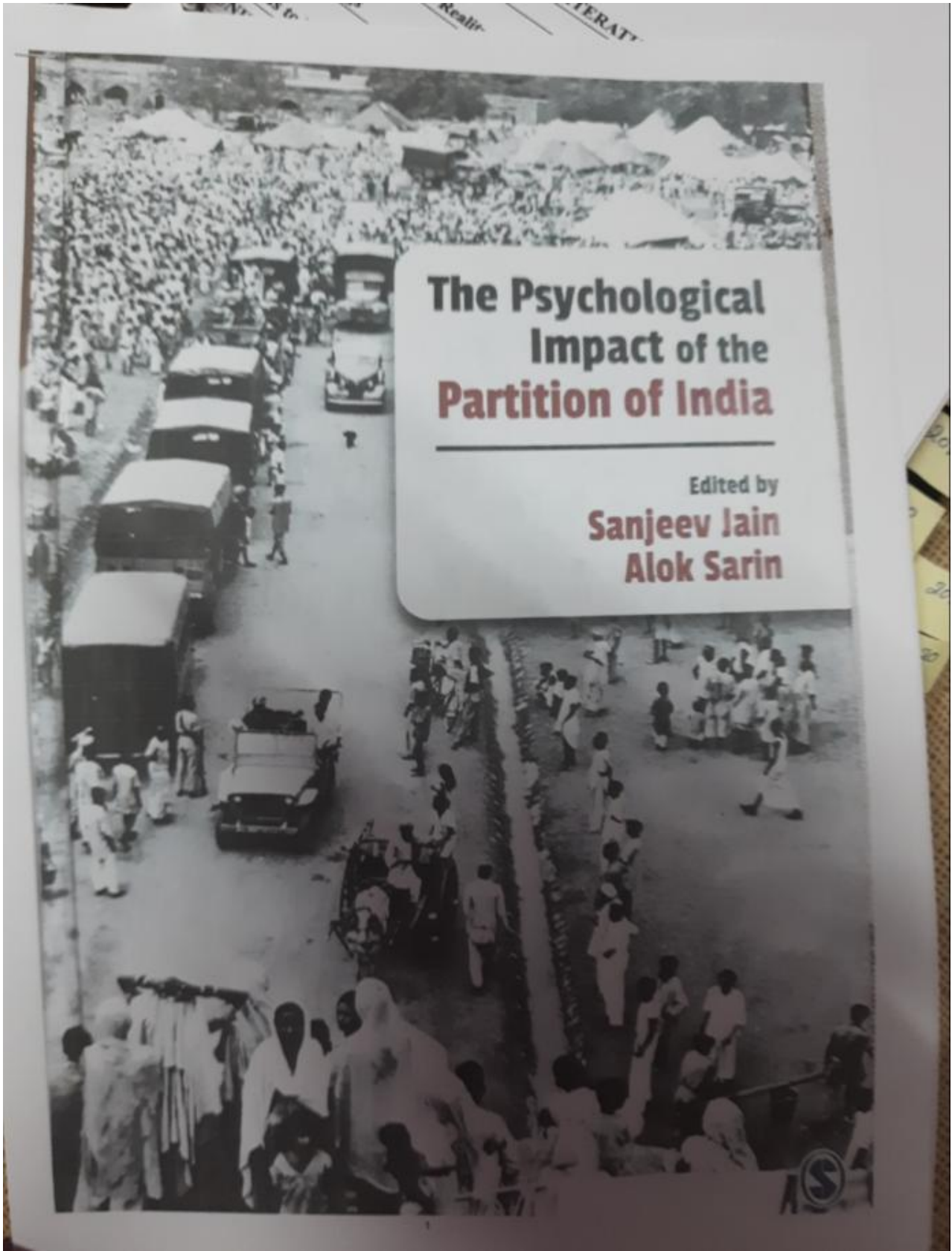
छायावाद युगीन पत्रकारिता और निराला

डॉ. सरोज कुमारी

साहित्य रचनाकार की भावनाओं की अभिव्यक्ति तथा अनुभूतियों का साकार रूप होते हुए भी सामाजिक पुनर्निर्माण से सम्बन्धित है। प्रत्येक युग का साहित्य सामाजिक घरातल पर प्रतिष्ठित होकर भविष्य की सम्भावनाओं का पौषक रहा है। छायावाद का साहित्य ही नहीं पत्रकारिता भी नये सामाजिक एवं मानवीय मूल्यों की स्थापना हेतु नये प्रतिमानों की स्थापना के लिए कष्टिबद्ध रही है और स्वस्थ पत्रकारिता को समाज के सम्मुख प्रस्तुत करने में अग्रणी रही है। छायावादी कविता पर समाज से अलग प्रकृति के प्रांगण में रुतुन लेने का आरोप लगाया गया किन्तु छायावादी पत्रकारिता पर इस तरह के किसी आरोप की पुष्टि नहीं होती है।

किसी भी युग की पत्रकारिता तत्कालीन समाज की महत्वपूर्ण संस्था होती है तथा समाज के विभिन्न वर्गों के प्रति निर्णायक भूमिका में होती है। पत्रकारिता समाज की शक्ति होती है। यह उक्ति सर्वविदित है कि जिस देश के समाचार-पत्रों की स्थिति जितनी अच्छी होती है; उस देश की आर्थिक, राजनैतिक एवं सामाजिक स्थिति उसी के अनुरूप होती है।

छायावादी पत्रकारिता आर्थिक रूप से मजबूत न होते हुए भी समाज के विभिन्न क्षेत्रों में अपनी भूमिका निभाने के लिए अग्रणी रही। छायावादयुगीन साहित्य का प्रचार-प्रसार तथा उसके सम्यक मूल्यांकन में तत्कालीन पत्रकारिता का महत्वपूर्ण योगदान रहा है। लोक-जागृति तथा समाजसुधार छायावादयुगीन पत्रकारिता का प्रमुख कर्मक्षेत्र था। इस समय की पत्रकारिता में निराला का नाम प्रथम पंक्ति में लिया जाना चाहिए क्योंकि निराला का सम्बन्ध उस समय के प्रमुख समाचार पत्रों जैसे - समन्वय, मतबाला, रंगीला तथा सुधा जैसे महत्वपूर्ण पत्रिकाओं से था। 'मतबाला' से निराला को पत्रकारिता जगत में ही नहीं साहित्यिक प्रांगण में भी पहचान मिली। 'सुधा' में लिखित सम्पादकीय टिप्पणियाँ उनके सामाजिक, राजनैतिक, विधेकी एवं प्रगतिशील जीवन-दृष्टि का खासा उदाहरण हैं। साहित्य की भाँति



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7

Refugees of the Partition of India

Trauma and Strategies of Recovery

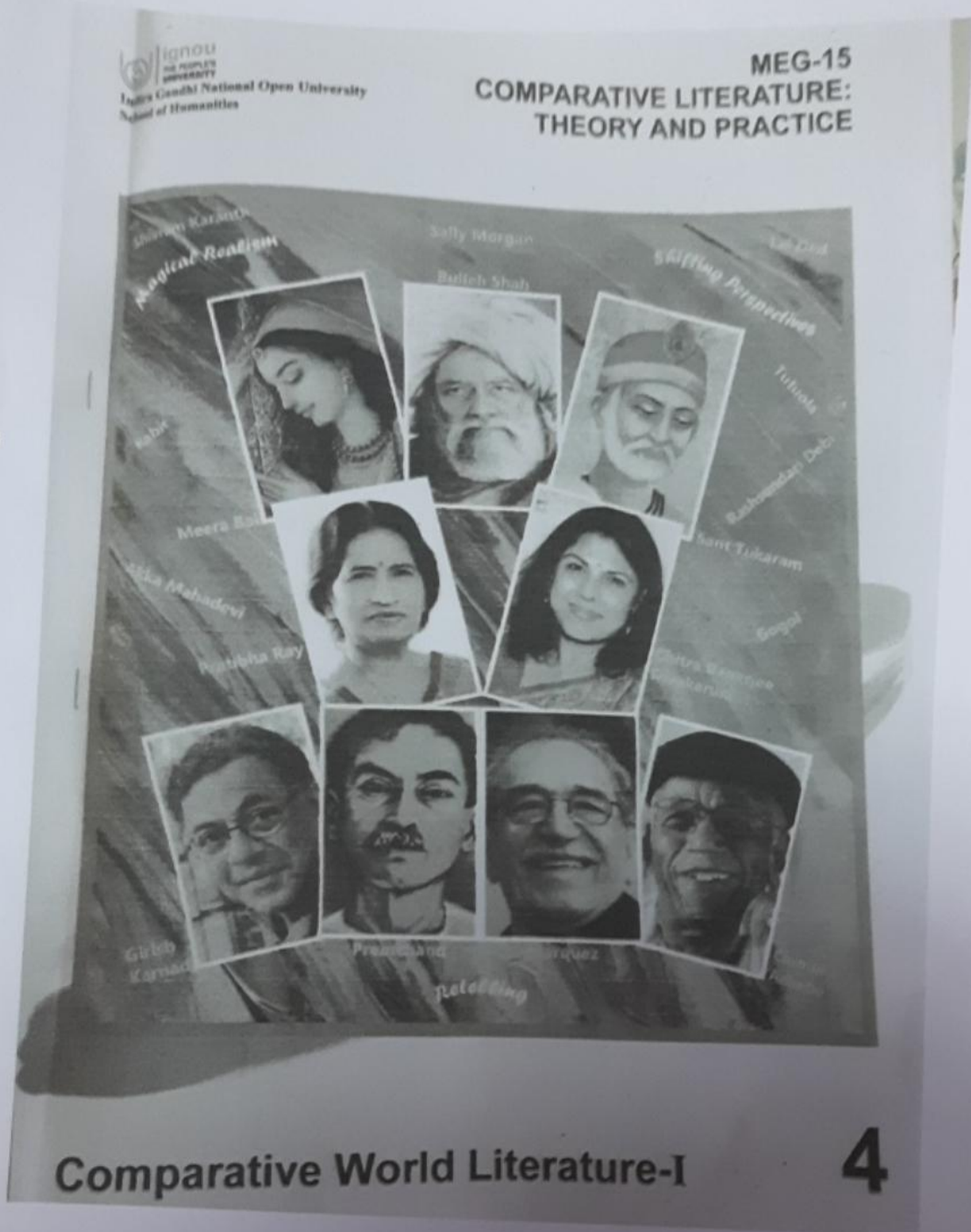
Hina Nandrajog

In the essay 'The Death of an Empire', Ashis Nandy says:

The 1940s introduced into the South Asian public life a new actor—the refugee. He was the uprooted, partly deracinated, embittered victim who knew suffering and had seen the transience of social ties, betrayal of friends and the worst of human depravity—his own and that of others.¹


The violent sundering of the Indian subcontinent into India and Pakistan in August 1947 that accompanied freedom from British colonisation changed not only the geographical contours of the South Asian region but imprinted deep psychological scars on the mindscapes of the people. Ordinary people, caught in the cross-hairs of politics and geography, found themselves on the wrong side of the Radcliffe line and were categorised as 'refugees' in their native land. The gruesome spiral of violence forced people

¹ Ashis Nandy, 'The Death of an Empire,' *Bruised Memories: Communal Violence and the Writer*, ed. Tarun K. Saint (Calcutta: Seagull, 2002), 11, 5–13.



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4

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UNIT 4 SALLY MORGAN *MY PLACE*

Structure

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- 4.1 Introduction
- 4.2 Who are the Australian Aboriginal Peoples?
- 4.3 The Aboriginal Peoples as Victims of Racial Discrimination
- 4.4 Aboriginal Memory Preserving Black History
- 4.5 Autobiography: Women's Life Stories
- 4.6 Dalits in India and the Aboriginal Peoples in Australia
- 4.7 Comparative Study of Dalit and Aboriginal Women Writers
- 4.8 Aboriginal Women Writers
- 4.9 Let Us Sum Up
- 4.10 Unit End Questions
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4.0 OBJECTIVES

The objective of this unit is to highlight the struggle of the aboriginal women surviving between cultures and see how they cope with the changing patterns of their lives. Once the meaning of terms like Indigenous as well as Australian Aboriginal peoples is discussed, it will be easy to understand how the Aboriginal peoples have been victims of racial discrimination. By examining the autobiographies of Aboriginal women writers - particularly Sally Morgan's *My Place* and some other autobiographies - you will see how autobiographies in general have developed as a powerful means of communication. Thus this will further help you to understand that the process of cultural revolution is still continuing which is visible in their writings.

4.1 INTRODUCTION

The autobiography is a medium of communication for aboriginal writers particularly women. Life narratives bring the past up close and establish the identity of indigenous women. Sally Morgan's *My Place* deals with various aspects of Sally's life and her family life history. Different autobiographies depict their struggle for survival. Aboriginal women writings reveal their concern over the onslaught of white civilization on their way of life and it also shows the way Aboriginal people were dispossessed of land and holy places. These writings also depict the steps taken by aboriginal women for survival - their frankness and their desire to record their experiences in order to give voice to their people.

4.2 WHO ARE THE AUSTRALIAN ABORIGINAL PEOPLES?

Who are indigenous people? The definition accepted by the UN Working Group in *Indigenous Population*: "Indigenous population are composed of the existing descendants of the people who inhabited the present territory of a country wholly

Wan



Moments Sweet and Sour (Anthology of Contemporary Indian Short Stories) : English translation by various translators in a translation workshop organised by Sahitya Akademi at Mount Abu in June 2016, edited by Anand Prakash, Sahitya Akademi, New Delhi (2018) Rs. 120

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Where the Sun Rises (Punjabi)

Kirpal Kazak

The moment the lame soldier lay his eyes on the small breach in the canal water channel next to the Chatthas' outlet, it turned into a ball of fiery dynamite in his eyes.

He was returning, walking along the track from his seven kanaal* piece of land. Scorched, groaning and simmering. Only this evening had he doddered back on his wooden leg, having stared at his withered paddy crop with bleak eyes. The problems arising out of the calamitous drought pierced like nails in his forehead. Blood started to drip. Tip...tip...tip. His eyes welled over; his body seemed to be on fire. By the time he neared the Kamboj mohalla, he was seething. His limp became more pronounced. The iron implant in his thigh began to throb and his trumpet-like shrill voice spilled out from his gap-toothed mouth.

"I say, roll up your sleeves...."

"What's the matter, Soldier, what battle are you coming back from now?"

"From my bloody sister's threshold!... And bha*, is this any less than a battle?"

"What battle, Chacha?" Nek of the Bandriwallas panted, glancing at the soldier as he placed the sack full of fresh fodder on the ground.

Had it been any other time, the soldier would have been quick to take umbrage at this comment by the boy and let loose the choicest of jibes, but at that moment, his scowl deepened and he only said sharply, "Son... you... who'd tuck his tail between his legs at a

Where the Sun Rises / 13

But in contrast to this, when Soldier looked into Balkari's eyes with his flaming eyes, it seemed as if he were saying, "Balkariya! Just wait and see, one day, I will find such people in this very village who will honour my cause.

The dust was still swirling around.

But in the paved streets of the village, Soldier's solitary crutch could be heard far and wide, sounding like a damru.

Translation from Punjabi by Hina Nandrajog

Notes

Bai/bha/bhau: colloquial for bhai or brother.

ber: Ziziphus jujuba tree.

Baajaanwala: The tenth Guru, Guru Gobind Singh, who had a hawk at his shoulder.

baani: teaching of the Gurus.

bohad: banyan, ficus benghalensis.

damru: Tabor.

kanaal: a unit of measure, 500 hundred square yards.

karaahparsaad: halwa, sweet dish made out of flour, sugar and ghee offered as communion food.

Maasad: Uncle, mother's sister's husband.

mazhabi Sikh: a person of low caste who has embraced Sikhism.

Nihang: an Akali Sikh.

Rangad: Rajput converted to Islam.

Ravidasiya: follower of Guru Ravidas, a low caste saint.

Sakrant: Harvest festival.

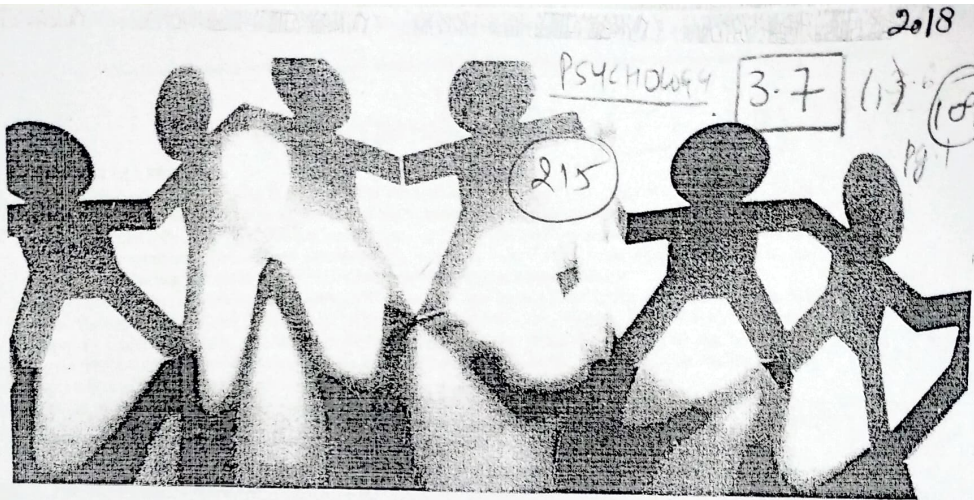
sar-kutt: the final winning move in a card game.

"Sat Kartar: Good heavens.

Sauriyo: literally, in-law, meant as an abuse.

Tauba: Heavens forbid.

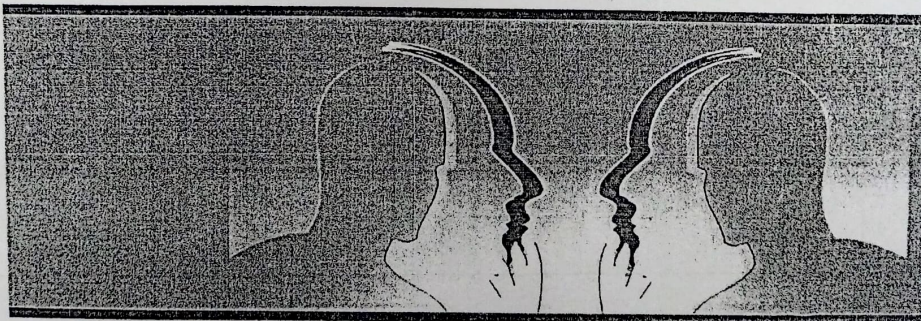
gulashashi: also called gulabbas, mirabilis jalapa.



COUNSELLING SKILLS

Knowing Self and Others

Dr. Salma Seth • Dr. Harpreet Bhatia
Prof. Narender K. Chadha



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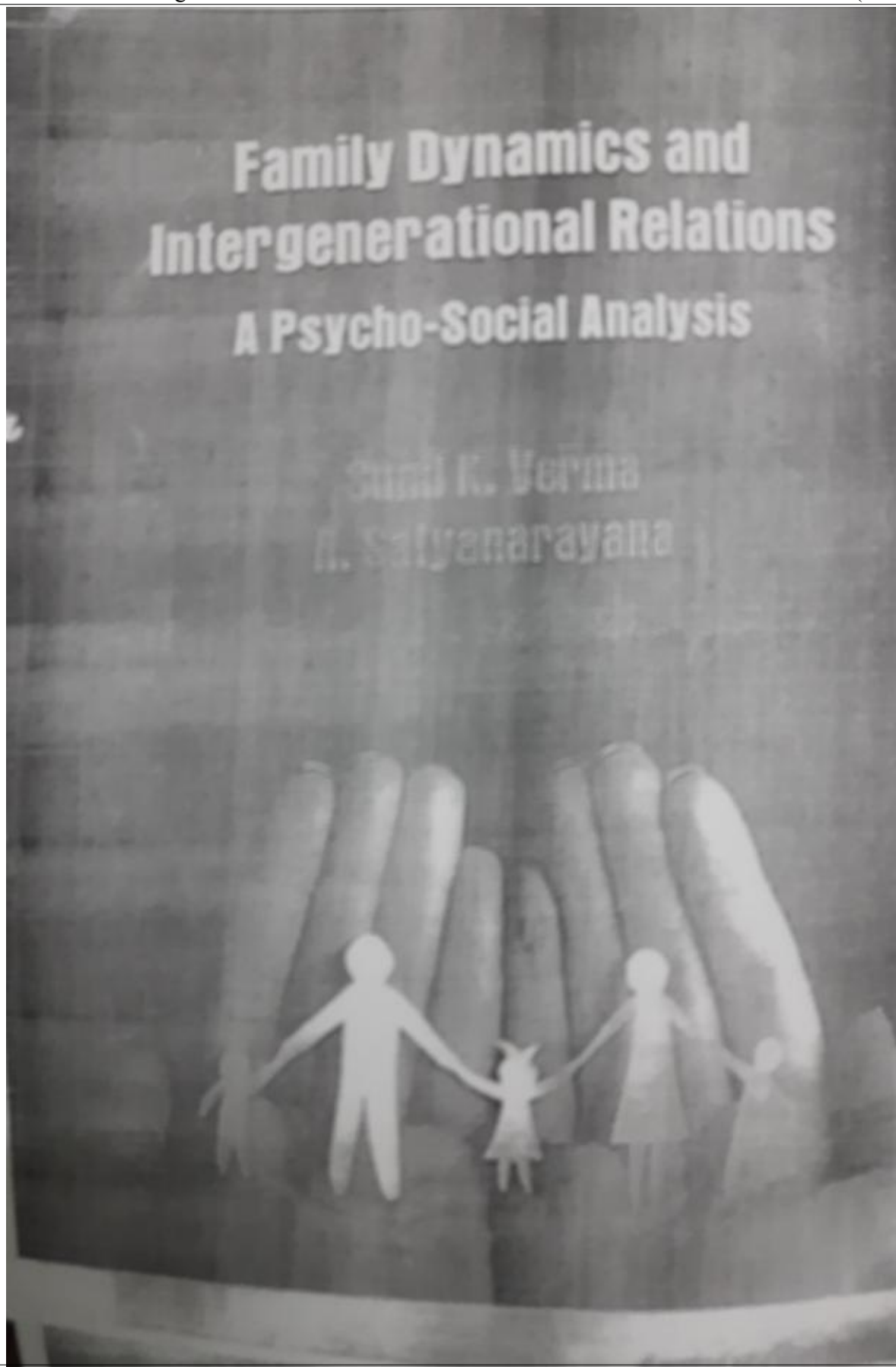
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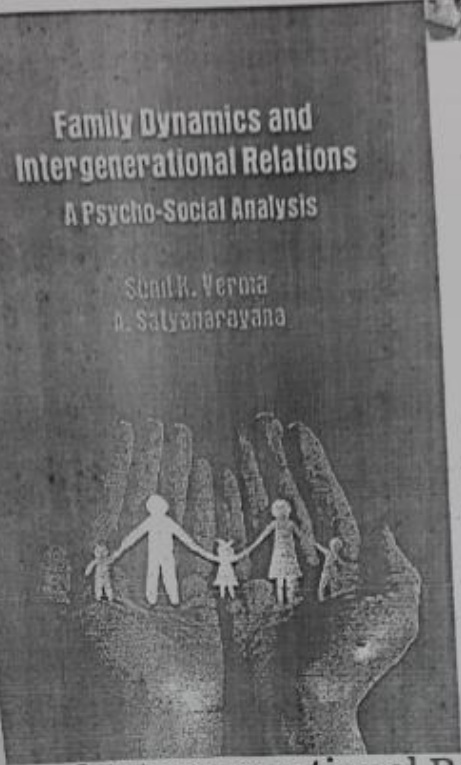
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“हिन्दुस्तानी शास्त्रीय गान विधाओं में ब्रज भाषा साहित्य का योगदान”

– डॉ० (श्रीमती) नीता माथुर
एसोसिएट प्रोफेसर,
विवेकानन्द कालेज,
(दिल्ली विश्वविद्यालय)

भारतीय संगीत की विशाल धरोहर और उसकी विकास यात्रा की पृष्ठभूमि में संगीत का साहित्य के साथ अभिन्न और अन्तरंग संबंध परिलक्षित होता है। यूं तो स्वरमयी कोई भी संगीत रचना स्वयं ही में भाव संप्रेषण की सशक्त भाषा है। वह शब्द के बिना भी स्वयं में पूर्ण, परिपूर्ण है। किन्तु कंठ संगीत के विशेष संदर्भ में सार्थक शब्दावली के समुच्चय से किसी भी स्वरावली की प्राणशक्ति और अधिक बलवती होती है।

प्राचीन निबद्ध गान के छः अंगों में (स्वर, विरुद, पद, तेनक, पाट और ताल) में ‘पद’ साहित्य के अंतर्गत आता है और उसे ‘अर्थ प्रकाशक’ कहा गया है।⁽¹⁾ ‘पद’ के अतिरिक्त अन्य तीन अंग विरुद (गुणवर्णन युक्त रचना), तेनक (मंगल वाची शब्द) और पाट (वाद्यों के पाटाक्षर) से भी अभिप्राय प्रबंध अथवा बंदिश के साहित्य भाग से ही है। पद अथवा सार्थक समूह को प्राचीन आचार्यों ने प्रबंध का ‘नेत्र’ कहा है। वैदिक वाङ्मय में भी ‘ऋक’ और ‘साम’ दोनों ही की समवेत रूप से महिमा का प्रतिपादन हुआ है।

प्राचीन प्रबंधों की रचना संस्कृत में थी किन्तु देशी संगीत में प्रचलित कुछ प्रबंधों की भाषा प्राकृत अथवा अपभ्रंश भाषाओं में भी मिलती है।

प्राचीन भारत में जन भाषा के रूप में प्राकृत भाषाओं का प्रचलन था। डा० दशरथ ओझा के अनुसार “जिस काल में लोग संस्कृत बोलते थे उसी काल में व्याकरणादि नियमों से अपरिचित व्यक्ति सहज भाव से प्राकृत बोलते थे।⁽²⁾ प्रा