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A WORD FROM THE EDITOR...

When a person is faced with heavy odds and crises, that is the real time when her/his character is tested. It is the sheer soul force and commitment that sustains a person in adverse situations. Adversity teaches a person the lesson of audacity, patience, decision making skill, wisdom etc. and prompts him to stand rock solid in defense and service of mankind. Institutions are also testified in hour of hardship and not in smooth time of luxury and ease. Desh Bhagat University, Mandi Gobindgarh is one such organization which is serving the society and humanity since its establishment and has risen to the pinnacle of glory and grandeur through dissemination of propagation of knowledge and light, keeping pace with the changing flux of time. The decision of publication of the Journal on regular basis is to provide an opportunity and platform to young intellectual scholars of languages and social sciences to excel their talent. Let me describe the various shades of the Journal 'PRABODH' precisely.

AIM OF THE JOURNAL: The journal aims to initiate a dialogue with emerging issues in the field of Social Sciences and Languages. Social dynamism leads to a bundle of transformations in different fields of life. Consequently the space of knowledge is being enhanced. This journal tries to address the issues related to the field of Social Sciences and Languages. The main objective of journal is to provide an intellectual platform for the scholars. Prabodh aims to promote interdisciplinary studies in Humanities and Social Sciences and become the leading journal T international levels. The journal is published in both print and online versions.

Faculty of Social Sciences and Languages, Desh Bhagat University publishes original papers, review papers, conceptual framework, analytical and simulation models, case studies, empirical research, technical notes, and book reviews. Special Issues devoted to important topics in humanities and social science will occasionally be published.

VISION OF THE JOURNAL; Journal is an effort to present the modulation of different domains of knowledge on particular phenomenon covering the area of Social work, Education, International relations, practice, Social Psychology, History, Humanities, Public Administration, Women's Studies, Economics, Human Geography, Family Counseling, Psychology, Sport and Leisure, Catering, School Counseling, Political Science, Hospitality and Linguistics, Exceptional Children Studies, Statistics and Data, Education, Linguistics, Cultural Studies, Arts, History, Law, Learning Studies, Language Studies, Literature and So on.

MISSION OF THE JOURNAL: The journal upholds inter-disciplinary approach by being a journal of different shades on a single theme to provide a single space for academic trends in different fields of knowledge. Prabodh has the mission to publish original research papers related to Social Sciences and Languages written by researchers from various universities and research organizations, which are a real contribution to knowledge.

All the members of the editorial board, under the able guidance of Dr. Devinder Kumar, Editor-in- chief have done a commendable job through an excellent team effort in carving out this fine supplement. I pay my sincere thanks to all of them.

Dr. Devinder Kumar

Director

Faculty of Social Sciences and Languages

PRABODH

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D.H. LAWRENCE: A STUDY OF INSTINCTS

Prof. (Dr) Kulbhushan Kumar

D. H. Lawrence is eminently known as a novelist, a critic but less known as a poet and a short story writer. His critical writings are scattered in his voluminous correspondence with literary friends as well as in his 'Prefaces', 'Forewords' and 'Reviews'. We can find a difference of opinions among critics regarding his poetry. Alvarez treats his poetry as "very fine indeed, with a fineness of perception and development" in context of his originality as a poet. According to T.S. Eliot, the mind of Lawrence "always wavers between dislike, exasperation, boredom and admiration". R.P. Blackmur finds his poems as "the ruins of great intentions" which "may admire and contemplate". E. M. Forster considers him only as a novelist and as a poet, his songs predominate "the rapt bardic equality". But Herbert Grierson and J. C. Smith feel that "good judges believe that his poems will outlive his novels". A reviewer of **Times Literary Supplement** finds Lawrence as "a mere natural artist, and a finer one, in verse than in prose". Therefore, J. M. Murry considers his poetry "as the most neglected of his achievement".

Lawrence's unmasked sentiments earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his 'savage pilgrimage'. At the time of his death, his public reputation was that of a pornographer who had wasted his extensive talent. E.M. Forster, in an obituary notice, challenged this widely held view, describing him as, "The greatest imaginative novelist of our generation". Later, the influential Cambridge critic F.R. Leavis championed both his artistic integrity and his moral seriousness, placing much of Lawrence's works within the canonical "great tradition" of English literature.

D. H. Lawrence was born on Sept. 11, 1885 in the

Uninching village of Eastwood Nottinghamshire, in the English Midlands. His father was a coalminer and his mother an ex-teacher. Lawrence's mother Lydia Lawrence fought to lift her children out of the working class. She did not like that her children should become minor so encouraged Lawrence to take up teaching. He attended Nottingham High School and Nottingham University College.

Lawrence's first major novel **Sons and Lovers** (1913) is largely autobiographical, and chronicles the domestic conflicts of his world which ran between a coarse, inarticulate father and a self-consciously gentle mother. It is based on the Oedipus complex of psychology of sex which shows a mother pull when another woman enters the life of his sons. It is how an artist was born in a family full of harsh, degrading atmosphere of poverty and that of trials and tribulations. He contributed to English literature with novels, short stories, essays and poetry. In the year 1911 his first novel **The White Peacock**, was published. His other novels were **Trespasser** (1912), **The Rainbow** (1915), **Women in Love** (1921), **The Boy in the Bush** (1924), **The Plumed Serpent** (1926), the much maligned and abused **Lady Chatterley's Lover** (1929), and **The Man Who Died** (1930). **The Aeron's Rod**, a mature work of great stylistic quality was published in 1922. In 1923, **Kangaroo** was published which was based on his experiences during the war and his later visit to Australia. Lawrence called it a thought adventure. It is in this novel that Lawrence introduces for the first time his **Dark Gods**, which he later identifies with the primitive **Pagan Gods** of Mexico. During this period Lawrence wrote, **The Lost Girl** (1920), **Movements in European History** (1921), the travel volume, **Sea and Sardinia** (1921), **The Psychoanalysis of the Unconscious** (1922), and **Fantasia of the Unconscious** (1922). He wrote more than a thousand poems and nevertheless he produced an

amazing quality of work - novels, stories, poems, essays, plays, travel books, translations and letters...

Lawrence began his career as a poet by writing typically Georgian verse. The publication of a volume of Georgian Poems, containing one of his own, appealed to him like a 'big breath taken and waking up after a night of oppressive dreams'. In Lawrence's own estimate, his early poems were romantically tinged with a love of the marvelous joy of natural things.

Vivian de Sola Pinto's book, **D. H. Lawrence Prophet of the Midlands**, published in 1951 is a major work of profound critical interest in Lawrence's work. In 1964 Pinto co-edited *'The Complete Poems'* with F. W. Roberts. The 'Introduction' of this book **D. H. Lawrence Poet Without A Mask** aroused the indignation of Henry Clifford which led to a controversy that first appeared in the **Critical Quarterly**. Pinto is of the opinion that even Lawrence's bad poems are important, because they are the experiments of a major poet groping his way towards the discovery of a new kind of poetic art. He concedes that Lawrence's poetry was at best a secondary pre-occupation of Lawrence. He expresses that "there can be no question that Lawrence's poetic genius finds its fullest expression in Prose Works like *The Rainbow, Woman in Love, St. Mawr, and The Man Who Died*".

Lawrence is a poet of feeling and emotions but he lacks the mechanic art of poetry. He does not follow the discipline of poetry as he believes in the poetry of soul rather than poetry of ear that Lawrence wrote to Marsh in reply to his letter when he demanded a work of formal exactness for his anthology of Georgian Poetry:

I think I read my poetry more by length than by stress... I think more of a bird with broad wings flying and lapsing through the air, than anything, when I think of metre... It is the lapse of feeling, something as indefinite as expression in the voice carrying emotion. It doesn't depend on the ear, but on the sensitive soul.

He believed in the art of spiritual content where he perceives the nakedness of soul that he writes in a poem

in *Birds, Beasts and Flowers*:

And yet the soul continuing, naked footed, ever more vivid embodied

Like a flame blown whiter and whiter

In a deeper and deeper dark-ness

Ever more exquisite, distilled in separation.

Writing for Lawrence was part of a unified effort to expand and perfect the entire arena of human experience. He allied his art with polemical attempts to engage other people in constructing or at least some form of comprehensive order that would make the world less difficult to live in. He brought in his writings such efforts and themes of his life and created them subjects of direct analysis and experimentation: always recognizably autobiographical as self-dramatizing his constant search for relationships in which spontaneous passions flow easily among people.

The Collected Poems of D. H. Lawrence, were published in two volumes by Heinemann in 1928 and in a single volume edition in 1929 which was again divided into two sections: 'Rhyming Poems', and 'Unrhyming Poems'; but the classification was not appropriate and Vivian de Sola Pinto rearranged the poems, under the title 'The **Complete Poems of D. H. Lawrence**'. Pinto, who made a lifelong study of Lawrence's works, was Professor of English at the University of Nottingham, England till his retirement while Warren Roberts was Director of the 'Humanities Research Center' at the University of Texas. The book includes his 'Nature Poems', 'Love Poems', 'Autobiographical Poems', 'Pansies' and 'Nettle Poems', 'Last Poems' and also his 'Uncollected Poems', which incorporate the body of his ideas, feelings and instincts. It is an important contribution to English poetry.

His poems are always didactic in nature as he worked on the dictates of the unconscious world. Though he tried to communicate his views intellectually in a convincing way, but failed. He was essentially a mystic poet like Blake: as a philosopher he had weaknesses; and as a poet,

he used his inner instincts which should be taken into account.

The poetry of D.H. Lawrence is essentially unique in a sense that he was a modern poet and yet he did not belong to any particular school of poetry. Paradoxically enough, his poems were published in both – Imagist and Georgian anthologies. But he always thought himself different from them. Poetry was a means for him through which he tried to express his relations with the world. This relationship may be negative and the poet might assume the role of a satirist: but when this relation is positive he became a prophet. Therefore, W. H. Auden considered him more than a poet:

A few writers however like Blake and Lawrence, who are both artist and apostles and this makes a just estimation of their work difficult to arrive at.

Lawrence does not reject 'Craftsmanship' but he has advocated a kind of 'Craftsmanship', which is different from the traditional forms. He confesses that it "needs the finest instinct imaginable much finer than the skill of craftsman". His sweeping statement that "skilled verse is dead in fifty years" requires an additional qualification to critically examine the statement. Probably he meant for skilled mechanical of traditional verse forms. Lawrence once said that to be honest in writing, one has to write from some point of view, to be conjectured. One cannot write without feeling - and feeling is bias. Art becomes immortal when it presents feeling, honestly and freely. Feeling is a balance between a reader and a writer and it is a basis of success of artist. Lawrence believes that profound, deep and lasting desires constitute our 'vital' emotions which spring up from our innocent core of heart. They are the Holy Ghost within us, well-formed, profoundly objective and stand upon the test of time. Such vital and sincere emotions become, 'the mind's connivance, and the guiding force in both life and art'.

Keith Sagar, a critic on D. H. Lawrence perceives his poetical works as a record of his own aspirations, struggles and profound experiences, while Gemini

Salgado finds most of Lawrence's early poems autobiographical, both in their subject-matter and setting. Lawrence's critical theories and judgments merge directly from his integrated view of the self. He is a maker of new doctrine of life and morality. He is a priest of life deeply initiated into dark mysteries of living and fearing nothing but life itself. His subject is nothing but his own reverence for the incalculable heights of gestures of life.

In his 'Introduction' to the American Edition of 'New Poems' (1918) Lawrence gives the mature statement of his poetic theory and describes it as, "The poetry of the beginning and the poetry of the end". He writes:

It is of the nature of all that is complete and consummate. This completeness and consummations, the finality and the perfection are conveyed in exquisite form: The perfect symmetry, the rhythm which returns upon itself like a dance where the hands link and loosen and link for the supreme moment of the end. Perfected bygone moments, perfected moments in the glimmering futurity, these are the treasured gem-like lyrics of Shelley and Keats.

Therefore, Lawrence was considered as a dangerous poet who was deeply instinctive on certain subjects which were considered as a taboo in sophisticated society. If modern reviewers are accepted, they will grudgingly acknowledge that Lawrence is one of the most interesting poets of modern era. While composing poetry Lawrence took care of each emotion to take an original shape. Therefore, it becomes innovative and unconventional when critics treated that his verse lacked polish. Lawrence thus explained them, "It needs the finest instinct imaginable, much finer than the skill of the craftsman". When Marsh pointed out about the metrical irregularities in his verse, Lawrence responded. "It is the hidden emotional pattern that makes poetry not the obvious form". Ezra Pound in '**The Poetry Review**' also stated that any good poem is governed not by conventional metrical patterns but by an "Absolute

Rhythm'. It is rhythm in poetry which corresponds exactly to a shape of emotion which can be well expressed on the plane of poetic flame and that of experience of instincts.

Lawrence was against the main stream of modernist theory and grew more consistent in his view that sensibility of the artist should appear unhindered and undisguised in his work. He was of the view that an author should speak without hiding his self, and his voice should be the honest articulation of his feelings beyond the limitations of personal, rational cognition, and it would make art effective, analytic, exploratory and revelatory both for readers and the poet alike. Lawrence trusted in the power of intuition in order to reveal reality. He considered intuition as a direct, 'sensual knowledge', and treated intuitive cognitions more complex than rational ideas and impressions. He further has explained that intuition alone can make man aware of man in a large living world.

Therefore, Lawrence, from the very beginning, was considered as an intuitive and original talent. Edward Thomas, in his reviews of '*Love Poems and Others*' called his volume as the "Book of the Moment in Verse" and found Lawrence's sacrifice of lyrical smoothness in order to promote elements of intensity with directness in his poetry and said:

But whether the verse is always relevant or not, Mr. Lawrence writes in a concentration so absolute, that the poetry is less questionable than the verse'.

Lawrence's poetry is neither male nor female but it is spontaneous, deep and intimate in relationship on the basis of experience of instincts in life. It explores and depicts the profound and mysterious relationship between sexes which would enable them to know and understand each other instinctively. In his major novel *The Rainbow* (1915) and its sequel *Women in Love* (1921), Lawrence explores human relationships on the ground of psychological and intense poetic feelings. He combines realism with poetic symbolism which reveals

the real 'self' of his characters which are hidden and unexplored. In *Sons and Lovers* (1912), he has highlighted the mysterious emotions in order to liberate himself for a free and frank response to life. He thought that art becomes fictitious when the artist's response to consciousness, shuts out sensual knowledge and denies experimental world in fullness. A poet should speak in his own voice innately, which becomes the most honest articulation of his feelings. The complexities of life are often intractable for coherent personal vision and then cannot be separated from the art work. If it is so, poetry becomes merely self-advertisement, sensational, egotistic and ecstatic but not natural in response. Graham Hough in Preface, to '*The Dark Sun - A Study of D. H. Lawrence*', expounded:

'...But as I brooded on the religion of humanity, the religion of evolution, the religion of social and scientific progress, the flesh wearied on my bones. I gradually came to feel that the only recent English writer besides Yeats to break into new spiritual territory outside the Christian boundaries was D. H. Lawrence'.

In the present age of science and realism, Lawrence's poetic genius blossoms in prose forms like *The Rainbow*, *St. Mowr*, *Women in Love* and *The Man Who Died*, rather than his poetic works. But Pinto believed that he said something in his verse that he could never have said in prose and his best poems are among the most valuable and significant in English language written in the twentieth century. In Lawrence's opinion Blake's 'Songs of Experience' and Wordsworth's 'Resolution and Independence' are the prophetic poems, which according to Lawrence, incorporate poetry of this immediate present, instant poetry ... the unrestful, ungraspable poetry of the sheer present, poetry whose permanency lies in its wind like transit. A critic uttered thus:

His belief in a 'poetry of the immediate present', poetry, in which nothing is fixed, static or final, where all is shimmeriness and impermanence and vitalistic essence

arose from this mistaken notion of technique.

Lawrence believed that "A complete imaginative experience, which goes through the whole soul and body can renew our strength and our vitality". He would take a poem as the 'utterance of the consciousness of the wholeness'. For Lawrence, Keats's 'Ode to a Nightingale', represents an encapsulation of 'perfected bygone moments' and Shelley's 'To a Skylark' encapsulates 'perfected moments' in the 'glimmering futurity'. Both the odes as treasured gemlike lyrics of Keats and Shelly provide Lawrence as he expounded with ideas of reference - that perfect form in verse can only be associated with the past or future, (and forgetting its back draws). Lawrence here 'detects in its beauty, its exquisite finality, the insidious appeal to nostalgia'. And to immortalize perfect imagined moments in the past or in the future, may leave one with crystalline, pearl-hard jewels, the poems of the eternities. But it is a distraction from living in 'the moment, the immediate present, the 'Now' and 'the seething poetry of the incarnate 'Now' is supreme, beyond even the everlasting gems of the before and after. At the same time Lawrence's impassioned evocation of the immediate present gives another marvelous statement: "The perfect rose is only a running flame, emerging flowing off and never in any sense at rest, static, finished'.

Lawrence thinks that art is not just an object of decoration but it is an emotional force. He says that a work of art is not merely something beautiful in shape, but must explore and convey some powerful emotion which should be intelligible to all those who wish to enjoy the work. While expressing his convictions about his observation on Earnest Colling's drawings, in a letter Lawrence said:

Don't tell me. It is merely beautiful form and space fillings: That means tourdeforce. The thing must be the expression of some strong emotion or idea.

Lawrence strongly emphasizes that art should not be

dominated either by the mental consciousness or by the intuitive awareness, but it should be a spontaneous expression of the entire consciousness of man-mental innate inherent:

An artist is one, who through the imposition of form on his particular material, creates for himself, and potentially for others, a unified contemplative experience, highly objective in character: a poet is one, who through the metrical arrangement of words creates an experience of this kind: and a metrical arrangement of words having such an effect is a poem.

The emotion which Lawrence seeks to produce is natural and his poetry is, therefore, spontaneous, naive and intuitive. Lawrence feels that it is quite futile to reduce poetry to rules or to keep a poem in order. He expounded that the measurement of lines by feet and stress, with its suggestion of footsteps hitting the earth, is all wrong and against the spirit of naturalness and spontaneity and thus expounded:

I think more of a bird with broad wings flying and lapsing through the air, than anything, when I think of meter... It all depends on the pause - the natural pause, the lingering of the voice according to the feeling... it is the hidden emotional pattern that makes poetry, not the obvious form. It doesn't depend on ear, particularly, but on the sensitive soul. And the ear gets a habit and becomes master, when the ebbing and lifting emotion should be master, and the ear the transmitter. If your ear has got stiff and a bit mechanical, don't blame my poetry.

According to Lawrence, successful poems are those where the structure simply follows the rhythms of the emotion which can make it extraordinarily lovely and satisfying. The idea gets the modulations of individual and becomes a unique thought and feeling supported by unique rhythm and cadence.

True poetry enables us to know ourselves and the world we live in a better way. It also sharpens reader's sense of values and his sensibility and makes him feel life-like. It

has the restorative power which does not imply that art offers remedies for human maladies, but it is the power of prophet and visionary which strengthens the spirit of man. True poetry reveals the varied aspects of life and leaves it upon readers to find out solutions of their problems. Lawrence therefore, has said:

The business of art is never to solve, but only to declare.

Poetry to Lawrence was therapeutic, as he felt that it enables man to live sanely and to be in close contact with the innate experience. His poetry was essentially an exploration of one's own soul. Lawrence appreciates Cezanne as he made a tremendous struggle to free himself from readymade systems of society and that of the mental concepts. Cezanne brought a revolution in art by focusing on the artist's intuitive awareness of the world.

Lawrence's poetry emanated from the depth of his being and struggled for years to get out 'inchoate bits' from underground of his consciousness. He would make them innate and spontaneous and would love to use intellect consciously in order to give them not more than human perfection. When being dissatisfied with his written verse or instead of idling, clipping, inserting or transposing, as most of the poets do, he usually rewrote it. Aldous Huxley thus explained:

In other words, he gave the demon another chance to say what it wanted to say... He was determined that all his produce should spring directly from the mysterious, irrational source of power within him. The conscious intellect should never be allowed to come and impose, after the event, its abstract, pattern of perfection.

Dr. Johnson's definition, which he aptly remarked while expressing his definition of genius and which suits Lawrence well when he said:

Good sense alone is a sedate and quiescent quality, which manages its possessions well, but does not increase them.

Furthermore, he expounded:

A mind active, ambitious and adventures, always

investigating, always aspiring; in its widest searches still longing to go forward, in its highest flights, still wishing to be higher, always imagining something greater than it knows, always endeavouring more than it can do.

This definition itself echoes in Lawrence's own dictum:

"Man is a thought adventure"

No survey on Lawrence's innate poetry would be complete without referring to two biographical studies on Lawrence - *The Life and Works of D. H. Lawrence* by H.T. Moore and that of R. Aldington's *Portrait of a Genius*. But... Though frankly biographical in nature and design appeared in 1950 they contain comments and discussions of Lawrence on poems of different sections.

It is Lawrence's deep integrity to his intrinsic response to the verse form that makes him inevitably an innate poet. He is a poet of powerful philosophical and moral vision who enriches our world of human experience.

F.R. Leavis perceptively observes the poetry of Lawrence and declares:

"What is so remarkable about Lawrence's irony is that, astringent as it may be, it never has a touch of animus; never a touch of that egoistic superiority which makes the ostensibly comparable work of other writers seem cheap...".

Acknowledging Lawrence's contribution to English literature, Leslie A. Fielder in his Preface to 'Love and Death in the American Novel', writes:

Of all the literary critics who have written about 'American books', the one who has seemed to me closest to the truth, even at those points where I finally disagree with him, and who has brought to his subject an appropriate passion and style, is of course, D. H. Lawrence.

Lawrence was the first poet who impulsively responded to what is now known as the ingenuity of American Art. Through his inborn insight Lawrence observed that in American Novels women are presented in pairs, one fair and the other dark; so that the blonde represents virtue and the brunette untamed passion. In "The Last of the

Mohicans" he discloses his views on 'two women' as:

For the first time we get actual woman; the dark, handsome Cora and her frail sister, the white Lily. The good old division, the sensual woman and the clinging, submissive little blond, who is so pure.

He strongly dislikes such classification of woman as she is only one in the world.

It is Lawrence's cry for reality in poetry which makes him a distinguished genius poet. Sandra Gilbert, in her book 'Acts Of Attention', also says that the poems of D.H. Lawrence (that came out in 1972), try to interpret, evaluate and trace the process and evolution of Lawrence's poetry. She records that in his poetry, the three major personal (voices) are in conflict. The three voices are those of the young man (the orthodox and self-conscious victim of existing literary conventions), the novelist (the more skillful, rational but; intrusive persona), and the demon (the visionary inner voice, the dark god, the Lawretian unconscious), the true voice of the mature poet. She gives her view points on the basis of poetry of Lawrence and discovers through *Look! We Have Come Through!, Birds, Beasts and Flowers, Pansies and Nettles*, where Lawrence achieves a sustained religious affirmation of life and the principal of life.

Enright, a prominent figure among the "Movement Poets", attacks the formalist critics of Lawrence's poetry and exposes the hollowness of this approach in understanding the Lawrentian poetry which emphasized the naked vision in place of formal perfection. In this review of the "Complete Poems" he presents two approaches in order to understand Lawrence's poetry. First, the poetry is vitiated by formlessness and the absence of 'serious regard for the rhythm': Secondly, it has 'organic or expressive form' and its rhythms convey (in Lawrence's words) 'the insurgent naked throb of the instant moment'.

J. G. Flacther, the most famous Georgian Poet conceded

that Lawrence was an original thinker and a poet.

Lawrence is one of the few poets in English today who keeps the dual role of poetry well in mind: that is why his poetry though it may often be badly written, is never without energy and a sense of power.

Edward Garnett's views are equally significant.

As a poet, he rehabilitates and sets before us, as a burning lamp, passion ... a word which, in the sense of ardent and tumultuous desire has almost shed it's the vulgar mind, its original enrooted implication of suffering. His love poems celebrate the cry of spirit of flesh and flesh to spirit, the hunger and thrill and tumult of love's desire in the whole whirling circle of its impetus from flames to ashes, its swift reaching out of the anguished infinity of warning nature-his love poems... restore to the passion, the creative rapture that glows in the verse of Keats.

Lawrence has laid emphasis on the significance of intuition in art, and his remarks are noteworthy:

By intuition alone can man really be aware of man or of the living substantial world. By intuition alone can man live and know either woman or world, and by intuition alone can he bring forth images of magic awareness which he calls art.

Lawrence thus associates the kinship between the real human instincts with intuition.

A deep instinct of kinship joins men together, and the kinship of flesh-and-blood keeps the worm flow of intuitional awareness streaming between human beings. Our true awareness of one another is intuitional, non-mental. Attraction between people is really instinctive and institutional, not an affair of judgment.

Though Lawrence never subordinates art of life, yet he has a firm belief in the inherent significance and value of human life. F. R. Leavis has vividly remarked:

The affirmation of life was always strong in him, and he had always that profound sense of responsibility, which, whatever one may conclude about some of its manifestations, is of his strength and his genius.

Lawrence believed that poetry is by far the best human

document. It expresses a vital being. Introducing his crucial definition of poetry, Lawrence asserts:

The essential quality of poetry is that it makes new effort of attention and discovers a new world, within the known world.

Lawrence stresses that true poetry, an in-built one is the vision itself, without the paint or plaster. Lawrence thus establishes a mark of true poetry and calls the true poet as the practitioner of such visionary art. As he says:

The joy man had when Wordsworth, for example, made a slit and saw a primrose: Till then men had seen primrose dimly, in the shadow of the umbrella. They saw it through Wordsworth in the full gleam of chaos. Since then, gradually we have come to see primavera nothing but primrose which means we have patched over the slit.

True poetry is totally unmasked, self - rendering visionary process in which form or structure is only of secondary importance, while poesy is a simple act of patching the umbrella, a sort of empty formalism because Lawrence notes, the fear of chaos is in parade of forms and techniques. This sense of conflict contained within reconciliation is the most wonderful aspect of poetry.

True poetry is fearless and is a triumphantly bold and passive. It is like casting away of the umbrella so that its real face may emerge. It shows a process of being 'naked' as Lawrence remarked in his letter to Earnest Collins on

24th Feb. 1913- 'For the fire of Almighty God through one'.

In his essay on 'Lawrence and Expressive Form', R. P. Blackmur makes a carefully reasoned attack on Lawrence's poetry exactly because "it is poetry without a mask". According to him "the use of mask is necessary for the production of good poetry".

In fact, the spirit of Lawrence was too wild to be kept within the bounds of any traditions. His poetry was created in the manner of the great romantics and could not be shackled by rules and conventions. Horace Gregory has, therefore, rightly remarked-

D. H. Lawrence like Emerson, before him accepted the task of reviving Adam in himself and renaming the beasts of creation.

Lawrence was really interested in the working of the elemental life impulse that shows how the unconscious vital forces control the conscious life. There are few-poets in English who came so close to life in order to express their instinctive response in poetry.

Finally, we can say that Lawrence is a poet with difference who is anti-traditional, natural, unconventional and instinctive in his approach. He is in a direct contact with feelings that he experienced. He dislikes putting mask upon his emotions. He is modern as well as romantic in his approach which makes him a poet without mask. His genius is par excellence as a poet.

AMITAV GHOSH: A POSTCOLONIAL WRITER

Dr Renu Sharma

Amitav Ghosh is a well-known Bengali- Indian novelist, essayist, literary critic and non-fiction writer renowned for his writings in the world of English language and literature. His standing in the arena of literature is unparalleled. He is excellent literary talent and genius among Indian diasporic writers who is highly acclaimed for travel writing, colonial writing, science fiction, historical novel and journalism. Along with writing wonderful fiction, he has been actively involved in writing columns for magazines and newspapers.

Ghosh's works have been translated into more than twenty Languages. He has written notable non-fictional works which include *In an Antique Land* (1994), *Countdown* (1999), *The Imam and the Indian* (2002), *Dancing in Cambodia: at Large in Burma* (1998). His non-fiction book *The Great Derangement: Climate Change and the Unthinkable* (2016) has clarified why modern literature fails to perorate the issues of global climatic changes.

His fictional works include *The Circle of Reason* which won the Prix Medici Etranger, one of France's top literary awards in 1986, *The Calcutta Chromosome* (1995), *The Shadow Lines* (1988): honoured with the Sahitya Akademi Award, *The Hungry Tide* (1998), *The Glass Palace* (2000), *Sea of Poppies* (2008): the first in Ibis trilogy, *River of Smoke* (2011), and *Flood of Fire* (2015), the second and third in Ibis trilogy respectively. His works are regarded as true examples of postcolonialism.

The term postcolonialism points out to the writings and cultures of those nations that were colonized by the European powers in the past. Postcolonial theory strives to expose the discourses of colonialism implied in European literatures, and to deconstruct nationalism. Now the term postcolonialism replaces the terms of 'Commonwealth Literature' or 'Third World Literature.'

I. D Sharma has written that the postcolonial studies originated in the mid twentieth century which include in its ambit concerns like cultural studies, language, art, feminism, globalization, displacement, multiculturalism, Diaspora, and colonial history (140).

Whenever we use the term 'post', the first thing comes to the mind is the word British, which itself denotes that the former British colonial rule has ended. If we articulate the word postcolonization we start thinking about the world established after the rule of the British. The postcolonial literature however challenges the significance and appropriateness of British imperialism in the country. Possibly the increasing eminence of postcolonial literature highlights the changing outlook about the British nature, and it reflects the effect of colonialism on the lives of common man even after the end of British rule.

Tanmoy Bhattacharjee regards Amitav Ghosh as a very prominent and excellent author among postcolonial writers, as his books contain either postcolonial scenario, pre-colonial, or colonial scenario. The Britishers ruled in India for about two hundred years and the impact of that rule is still imprinted in the hearts and minds of the people of India. Amitav Ghosh is such a writer who tries to recreate those images and situations during that colonial rule, but in a more creative and vivid form, and in such a way that the readers certainly reach into his wonderful world of magnificent imagery while reading his works (1-4).

Francis Barker has observed that the British colonialism was an actual event of history which resulted in destructive and unfavourable consequences for the world. The currency of postcolonial theory has tended to bring into focus the centrality of imperial and colonial issues to areas of study, where they traditionally have been given scant attention; and has encouraged the

development of a critical and theoretical vocabulary which can deal with such phenomenon (4-5).

Like other postcolonial writers, Ghosh shares concern with, and provides the room for the feelings of the orient or the 'silent other' who is ignored in the annals of history, and is swallowed up by colonial powers. While talking to John Hawley, Ghosh admits, "I have been deeply influenced by the ideas of the subaltern studies group. I think I share some of the concerns of the Subaltern Studies group because I am from the same milieu as many of the group members" (12).

The postcolonial discourses take the readers into the historical moments and question past interpretations about them. The postcolonial writers usually blend facts and fiction and re-interpret past events and incidents. They focus their stories on the past political and social occurrences so as to challenge the already acknowledged opinions about them. In the process the new findings and references about historical events, persons and places overturn the earlier assumptions.

Amitav Ghosh derives his strength of writing especially from forgotten stories by transforming them in a new way, the stories of subalterns who were discarded away from history itself. His writing reflects attentively the details of lives of common poor people "by demonstrating their imbrications in global historical movement. Through his consistent critique of the operation of empire, and the legacy of the colonial encounter, Amitav Ghosh emphasizes the impact of colonialism on shaping modern understanding of subjectivity and nationhood" (Srivastava v).

Like postcolonial writers, Ghosh tries to rebuild Indian history through his novels. He believes that we have our own stories of the past to write about. So, he incorporates many untold Indian stories, legends and myths in his novels. He interweaves fiction into his narrations of historiography, and strives to present a comparative study of Asian and African, Indian and Egyptian, Jewish and Islamic cultures in his writings. To take the example

of his work *In an Antique Land*, in which he points out the events of history of Asia and Middle East in the context of Indian history. The work brings out the weaponless nature of Indian Ocean trade and commerce before the coming of Vasco-de-Gama into India. The author focuses on the buried chapters of history that reflect the free and liberal trade relations of India with the Arabian and the Chinese world during the medieval ages. This work is a mixture of history, cultural investigation, travelogue, and a tale of Ghosh's personal experiences while living in a small Egyptian village of Lataifa, when he was doing his research work. The book moves between the past and the present, and between documents and undocumented history. Historical investigation and anthropological research are invariably related in the travelogue. Ghosh also invents an imaginative story of a 12th century Jewish merchant Abraham Ben Yiju and his slaves Ashu and Boma, using records from the Cairo Geniza

Migration, dislocation and Diaspora are the other major issues of postcolonialism. Ghosh's fiction is also engaged with these issues. His *The Glass Palace* is considered as an elegy for the diasporic condition. He has depicted the critical, sociological, political and colonial experiences of exile, homelessness, dislocation and loss through a discourse on these postcolonial subjects, aiming at remapping the histories of three countries India, Burma and Malaya. "As the issues of the nation and history have become predominant in postcolonial fiction, his novel actively revisits and recreates historical sites that suffer from either colonial excess or colonial neglect" (Shivangi 18).

The novel according to N. K. Neb is the most searching critique of British colonialism which explores the impact of colonialism on the people. Ghosh goes on to depict the barbarism and cruelty of the British rulers in the context of Burmese and Indian history. He attempts to express the repression of the democratic rights of Burmese people by the native rulers when it was

decolonized from the British rule. The novelist wants to demonstrate the destruction of human rights by the merciless British as well as native rulers. Its narrative depicts famous past happening like annexation of Burma by the British, Japan's victory over Russia, the first world war, the national Independence movement of the 1920- 30's, and the significant historic changes after the second world war (120- 121).

In most of Ghosh's novels the characters keep moving between more than two countries. Consequently, the resultant issues of postcoloniality such as migration, mimicry, hybridity, ambivalence, alienation, sense of loss, homelessness, plurality of identities, and identity crisis are significant matters in his fiction. *The Shadow Lines* (1988) is one such novel which depicts the dislocation of multitudes. The novel brings out the calamity of partition, and the trauma which comes out with the partition in the country's history. The novel also deals with the post- Independence events of India.

The Bengal partition and its aftermath is depicted very vividly in this novel. The partition of India and Pakistan resulted in the world's largest dislocation of people in the history of mankind. This division of India, mainly the partition of Bengal, and the dislocation of people as refugees are the most important aspects of the novel. The partition of Bengal affected the lives of the related inhabitants to such an extent that the trauma distressed their psyche for generations.

Ghosh's novels are postcolonial thematically as well as in terms of technique. He breaks the traditional time and place unities. There are no barriers of time and space in his fiction. Ghosh uses time most effectively because past, present and future coalesce into one. He takes the readers through many parts of the world. Also the choice of narrator and point of view is an important element of his fiction. Should the narrator be omniscient, limited omniscient, objective, first person etc. has to be debated and decided. Ghosh varies his choice of narrator in each of his novels.

Language exerts a pervasive control in postcolonial Indian English Fiction. The postcolonial writers use language which is rooted in the native tongue. In the same way Ghosh uses language skilfully and artistically influenced by the roots, culture and ethics of the natives. He is free from the British way of using English. He has restrictions of spelling, grammar, sentence-structure, etc. He twists and turns words, and succeeds as Rushdie has done in making English his own. To take the example of his novels *The Circle of Reason*, *Sea of Poppies*, and *River of Smoke*, these works are embedded in native languages. He freely uses slangs of Bengal and Bihar in these novels.

Sea of Poppies is set on the banks of the Ganges and Calcutta right before the First Opium War fought between British India and China. The novel is the first in Ibis trilogy. The title of the novel refers to the cultivation of opium poppies that was imposed on Indians by the Britishers. This drug was smuggled into China and Britishers earned huge profits from the sale of opium. Poor peasants of India were forced to grow poppy seeds in their fields. This resulted in wide spread poverty and hunger in those regions. The novel also traces the origins and voyage of the indentured labourers of first batch of Indian diaspora in the starting of 19th century. Against the background there is a heart-rending picture of the human desolation practiced by British masters.

River of Smoke, the second in Ibis trilogy, is stuffed with historical and fictional characters from the 19th century. Ghosh has explored the miserliness and deception of the English opium merchants as well as the other traders profiteering from the policies of the British. The intricacies, contradictions and complications during the British suppression in the Victorian era have been duly exposed. Ghosh has foregrounded how the system of migration of labourers ensnared Indians with the assurance of better life and more improved opportunities in new lands. It consequently resulted in their being herded upon schooner like beasts, to be

exploited worse than indentured servants.

Another important aspect of postcoloniality in Indian fiction is travel writing. Ghosh uses this element in almost all his fiction. His characters move from one place to another travelling continuously. Alu, Rajkumar, Narrator, Deeti are all examples of travel characters. That is why some critics label his characters as picaresque ones.

The characterization in Ghosh's fiction is vivid and picturesque. His characters range from orphan to king. Ghosh employs deliberately, effectively, and meaningfully the postcolonial narrative devices such as, "magic-realism, meta-fiction, mixed genres, subversion, deconstruction, and story within the story as modes of interrogating, rejecting, resisting Western hegemony, rebuilding and reinstating non-West" ("Postcolonialism and Amitav" 123). This places Ghosh as one of the distinct postcolonial novelists in the field of contemporary writers.

Ghosh's oeuvre of work shows a perfect mixture of his creative skills and scholarship in such a way that it has placed him in the category of one of the most important and famous Indian English writers today. He interweaves and scrutinizes the impact of colonialism on the culture, society, and lives of Indian people in such a way that the reader travels with Ghosh in those past situations. He has depicted every bit and detail that comes under postcolonial theory and literature. His novels have a marked position in representing postcolonialism. So it can be said that Ghosh emerges as one of the most prominent exponents of the postcolonial literary world.

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FOSTERING FUTURE LEADERS: THE NEED FOR SOFT SKILLS IN TODAY'S CURRICULUM

Ms Navninder Kaur Grewal

ABSTRACT

This paper explores the impact and importance of Soft Skills to build a successful career for a professional graduate. Learning is a lifelong process which begins at home where education one receives at institutes is to enhance the quality of an individual by refining their knowledge, skills, personality and abilities. Furthermore, education creates more jobs reducing unemployment. Teachers and Trainers should understand individual responsibility to train students in softskills along with hard skills. Blending soft skills with hard skills efficiently will bring out the best module for fostering students' personality and attitude. Professional specially engineers are more concerned of acquiring technical skills and knowledge and focus less on people skills. If both soft skills and hard skills are blended together, the output is superior human being and a best professional. This paper emphasizes the need for soft skills to develop better personality and professionalism among students.

Keywords: Soft skills, communication skills, personality development, teachers.

INTRODUCTION

It has been observed that during placement drives, employers as well as managers complaints of students fresh out of colleges/universities are not well versed in soft skills and therefore not selected for jobs. University as well as colleges blames schools for not providing proper atmosphere to inculcate soft skills among students. Even for not cementing the strong foundation for personality attributes. It only escalates into a situation where each institute including parents, schools and colleges/universities is blaming each other for not developing soft skills as an end result; the students are the sufferers. They are not able to cope with real life situations and far behind in communication & Soft Skills. They are not able to communicate properly in English language in order to express their views correctly and clearly.

Now days, graduates are par excellence in academic and excellently acquired hard skills but lack in communication skills, team work, leadership and verbal reasoning. It was recommended by the German Engineering Association (VDI) that 20% of the curricula of should be about Soft Skills. It has been observed that engineering students are not as skilled in softskills as compared to the students of arts or commerce.

SOFT SKILLS

As soft skills has different prospective and it almost changes in every scenario. Sometimes it is really difficult

to drawn a difference between Soft and Hard skill. At times, a topic may be considered as a part of Soft Skill in one area but may come under the hard skill area in a different subject. Adding to this melee, Soft Skill varies culture to culture and place to place especially in cross culture or multi culture countries /environment.

As per The online encyclopaedia "Wikipedia": "Soft skills refer to the cluster of personality traits, social graces, and facility with language, personal habits, friendliness, and optimism that mark people to varying degrees. Soft skills complement hard skills, which are the technical requirements of a job." Whereas- The Collins English Dictionary defines the term "soft skills" as "desirable qualities for certain forms of employment that do not depend on acquired knowledge: they include common sense, the ability to deal with people, and a positive flexible attitude

More could be added to clear the above definitions such as

- Soft skills are personal attributes that describe an individual's ability to interact with others.
- Soft skills, also known as people skills, complement hard skills to enhance an individual's relationships, job performance and career prospects.
- Unlike hard skills, which tend to be specific to a certain type of task or activity, soft skills are broadly applicable.
- Soft skills are the basic requirement for today's employability. Soft skills are a combination of

interpersonal people skills, social skills, communication skills, character traits, attitudes, career attributes and emotional intelligence quotient (EQ) among others.

THE TERM SOFT SKILLS

The term soft skills were created by the U.S. Army in the late 1960's. It refers to any skill that does not employ the use of machinery. The military realized that many important activities were included within this category, and in fact, the social skills necessary to lead groups, motivate soldiers, and win wars were encompassed by skills they had not yet catalogued or fully studied. Since 1959, the U.S. Army has been investing a considerable amount of resources into technology-based development of training procedures. In 1968 the U.S. Army officially introduced a training doctrine known as "Systems Engineering of Training".

In 1972, a US Army training manual began the formal usage of the term "soft skills". At the 1972 CONARC Soft Skills Conference, Dr. Whitmore presented a report aimed at figuring out how the term "soft skills" is understood in various CONARC schools. After designing and processing a questionnaire, experts formulated a new tentative definition: "Soft skills are important job-related skills that involve little or no interaction with machines and whose application on the job is quite generalized.

IMPORTANT SETS OF SOFT SKILLS

It is found out that soft skills are mandatory for the students to acquire success in today's world. The important sets of skills mentioned below are the necessary soft skills, namely

- Communication Skills
- Leadership
- Creativity
- Interpersonal Skills
- Intrapersonal Skills
- Professional Skills
- Team Work

- Presentation Skills
- Time & Stress Management
- The Art of Listening

SOFT SKILLS, COMMUNICATION SKILLS AND THE ENGLISH LANGUAGE

As it's already mentioned above that each person has its own perception of soft skills. when we talk about soft skills the first thing that comes in our mind is communication skills because students of all ages and categories are mostly lacking in this skills, apart from that many cannot define communication skills and confused it with the English language. The answer is quite clear that "Communication skill is a skill where the message is transmitted in such a way that the receiver receives it in a way the sender intended it to be."

Where English as a language is a medium to communicate, this is the depth of the ignorance of the people working in the Communication and Soft Skill departments in most colleges and universities. Students lack both Communication as well as Soft Skills. We need to improve the qualities / skills within the individual. This subject should be mandatory to study these skills.

WHY SOFT SKILLS ARE VERY IMPORTANT

If Soft Skills are to be inculcated in an individual, we need to look onto the important factors shaping his character as well as his skills of communication. First, we will look onto the factors how one can communicate properly because, communication is the first thing that a newborn does when it comes out from the mother's womb. Body language is the second thing by means of which it lets others know what it wants or its feelings about a particular feeling or object.

Here are the main reasons justifying and explaining the importance of Soft Skills in the modern era.

- To handle interpersonal relations
- To take appropriate decisions
- To communicate effectively
- To have good impression and impact to gain professional development
- To develop leadership Qualities

OBJECTIVES OF SOFT SKILLS

- Inspiring leadership excellence & dynamic communication
- Optimizing managerial effectiveness
- Enhancing team building and time management skills
- Increasing the employability skills of students along with overall corporate grooming
- Enhancing public speaking & presentation skills
- Developing interpersonal & time management skills
- Providing motivational training along with practical orientation that helps in career visioning and planning

TEACHING AND DEVELOPING SOFT SKILLS

Soft skill training should begin at an early stage, at the primary level of schooling. As this process starts at home. The environment in which a child grows develops his/her ability to interact with society and shapes his/her attitude. Gradually these skills become reflected in personality and body language. Soft skill is most central educational activity. Thus, it is essential to educate, inform, and instruct the younger or coming generation the importance of these skills to lead a peaceful, happy life. Therefore, the educational institutions and training centers should start taking initiatives to train students to acquire these skills and should apply different methodologies and techniques to develop soft skills within the students. The changes are required to do in the teaching methodology. For example, The first step is to recognize the needs of the students by doing a SWOT analysis of each and every student, gauge their weaknesses and then take steps to patch them up with the required training. A Trainer/teacher should plan a lecture by determining what Soft Skills s/he wishes to enhance on that day, and then he should consider how the required subject content can be arranged to support this goal. Furthermore, students should be given real life situations to develop these skills and to prepare them not only for market but to make them ready to face infinite number of challenges in the contemporary era. Most

importantly, the educational system should develop soft skills not only to nail a job but also to embellish oneself as a better social animal.

CONCLUSION

In conclusion, we can say that Soft skills are not only helpful for career and professional growth, but are even more contributing to social standing or competence. Good social skills are reflected at place of work and hence recursively further career. Soft Skills occupy supreme importance in all areas of work industry and those who do not have these sets of skills will be soon out of job. University/Colleges have a major role to play here by making Soft Skills part of their curricula and at the same time making sure that their students practice Soft Skills. It is everybody's responsibility to make sure that proper grooming, etiquette and Soft Skills are practiced at all times.

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GENDER-RELATED QUESTIONS IN INDIAN-ENGLISH WRITING

Avlokita Sodhi Research Scholar

ABSTRACT

“Women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size”.

(A Room of One's Own, Virginia Woolf)

The complex gender issues in Indian English writing are examined in this study work, which focuses on the development of narratives that portray women's experiences in India's sociocultural context. It looks at issues including how women are portrayed, feminism, how gender intersects with caste and class, breaking stereotypes, sexuality and identity, postcolonial viewpoints, influences from other cultures, and the dynamic relationship between language and identity. The study also emphasises the complexity of cultural and personal conflicts within changing gender roles and the transformational power of literature in influencing society attitudes. It also looks at how colonial legacies and histories have influenced modern gender dynamics. The study also looks at how language and identity interact dynamically, emphasising how literature can be used as a vehicle for activism and social change.

Keywords: Gender Issues, Women's Representation, Feminism, Indian Writing in English, and Intersectionality in Indian Literature.

Introduction

This study examines how gender issues are portrayed in English-language works by Indian authors, with an emphasis on the complex stories that both reflect and add to the socio cultural context of the subcontinent. awareness the gender discourse in this setting requires an awareness of India's historical and cultural background. India has a long history of many different customs, faiths, and geographical differences. Over the course of millennia, the country's social norms have also changed. The intricate relationship among patriarchy, cultural norms, and evolving power dynamics has resulted in a dynamic and frequently disputed gender role landscape.

In contrast to conventional literary traditions, Indian literature in English became a powerful medium in the second half of the 20th century, providing a global platform for the expression of distinctively Indian viewpoints. Writings by authors who addressed the complexities of gender, societal norms, and women's experiences had a crucial role in transforming literary landscapes and society narratives.

To fully appreciate literature's potential as a contemplative and transformational medium, one must grasp how literature shapes societal attitudes about gender. Through an analysis of writers' tales, the study aims to clarify how literature influences the formation

and dismantling of gender norms.

It is also essential to examine how literary narratives have changed in response to shifting gender dynamics in India. The study intends to track the history of authors' responses to the challenges posed by changing gender norms through an examination of a wide range of texts. This will provide insights into the cultural, social, and political undercurrents that create these narratives.

This study aims to provide a more comprehensive knowledge of the complex link that exists between gender issues and literature in the Indian environment. We set out on a trip to investigate, examine, and value the various voices that contribute to the continuing gender conversation within the subcontinent via the lens of Indian writing in English.

Goal of the Study

- 1) To investigate the representations of gender roles, identities, and experiences in English-language Indian writing
- 2) To look into the emergence and development of feminist discourse in English-language Indian-writing
- 3) To look into how caste and class overlap with gender
- 4) To locate literary works where conventional gender norms are questioned or upheld
- 5) To look into the representations of sexuality and identity in literature from the viewpoints of the

individual and society.

Reviews of Literature

The review of literature digs into the writings of numerous scholars who have investigated the complex intersections between gender and English-language Indian writing. The chosen studies shed light on how gender issues are developing in the context of Indian literature.

1. First, Chakraborty (2015). "Feminism in Indian English Literature": Chakraborty's research provides important insights into how writers interact with feminist ideas by thoroughly examining the development of feminist discourse in Indian English literature. The study places the rise of feminist voices in the canon of literature in perspective by emphasising important works and their contributions.
2. S. Sen (2017), "Reimagining Women: Representations of Women in Indian English Fiction": Sen's studies centre on how women are portrayed in Indian English fiction. By closely examining a few chosen works, the study finds themes in the way female characters are portrayed, providing insight into how these portrayals have changed over time and how they have affected public opinion.
3. Lalita, K., and Tharu, S. (1993). "Women Writing in India: 600 B.C. to the Present - Volume 2": The ground breaking study by Tharu and Lalita offers a historical viewpoint on Indian women writers. The collection, albeit covering a longer period of time, is crucial for comprehending the principles that modern Indian English literature's female voices are built upon.
4. Namita Gokhale. (2001). "The Book of Shadows": Gokhale explores gender concerns in modern India through a fictionalised account in his book. The story connects the lives of several female characters, offering a literary prism through which to look at the complexity of situations for women.
5. The 2004 book "Outside the Fold: Conversion,

Modernity, and Belief" by S. Viswanathan examines gender and identity concerns in relation to religious conversion in India. Though not limited to literature, it offers an insightful viewpoint on how larger socioeconomic forces impact how gender is portrayed in literary works.

6. M. Devi (1975). "The Breast Giver": Mahasweta Devi's potent literary examination of the intersections of exploitation, class, and gender is evident in her short story. The narrative offers a moving illustration of how literature may be used to confront social challenges and question accepted standards.
7. A. Roy. (1997). "The God of Small Things": Gender, caste, and societal expectations are all skilfully woven together in Arundhati Roy's work. The Man Booker Prize-winning novel is a seminal contribution to the investigation of intricate gender dynamics in the Indian setting.

In terms of gender concerns in Indian writing in English, these chosen works show a wide variety of viewpoints. A deeper comprehension of the representation, negotiation, and contestation of gender in Indian literature is made possible by the joint efforts of these studies, which range from critical academic analyses to fictional narratives.

Research Methodology

This study uses a thorough analysis of a few chosen works to investigate gender issues in Indian English literature. Author interviews will offer insights, and thematic coding will reveal recurrent themes and patterns in gender representation. The literature has been chosen with consideration for how well it addresses gender issues in the Indian setting. Gender's interaction with other identity markers will be investigated through the use of intersectional and thematic analysis. Consent that has been informed, anonymity, secrecy, and academic integrity are all ethical considerations. A persistent comparative approach, subjectivity, and concentrated selection are some of its drawbacks.

Gender Issues in English-language Indian Writing

Gender concerns have emerged as a captivating theme in Indian writing in English, creating a complex literary environment that reflects the nation's cultural dynamics. Writers from the past and now use their words to explore the nuances of gender, providing stories that challenge, reflect, and modify society norms. In order to decipher the voices that reflect the challenges, aspirations, and victories of women in the subcontinent, this investigation explores the complex representations, feminist discourses, and socio-cultural interconnections prevalent in Indian English literature.

The way Indian women are portrayed in English-language writing acts as a literary mirror, reflecting the changing identities and roles of women in society. Writers cover a wide range of female experiences, from traditional to modern, and depict people that are juggling personal goals, familial demands, and society expectations. The feminist discourse found in Indian writing in English goes beyond a single story to address feminist beliefs, question patriarchal standards, and promote women's rights.

When writers explore how social hierarchies intersect with gender norms by navigating the complex identities of their characters, the intersectionality of gender with caste and class becomes a central theme in the literary work. These stories emphasise the difficulties faced by women from various social origins and show how larger societal systems are linked to discrimination based on gender.

Through story creativity and character development, Indian writers working in English create a battlefield where they confront and dismantle conventional gender stereotypes, offering substitute narratives that inspire and empower. The literature presents a dynamic aspect of sexuality and identity exploration, as writers' skillfully address the complexities of individual and cultural sexuality negotiations. This contributes to a wider discussion on sexual identity and orientation in the Indian context.

Literature is infused with a deep awareness of how

colonial legacies continue to influence modern gender relations by means of postcolonial viewpoints. In Indian writing in English, cross-cultural influences also manifest themselves, forming characters and stories that mirror the changing dynamics of gender interactions in a world that is changing quickly.

Women's representation in English-language Indian writing

Indian writers who write in English portray a rich and dynamic story about women that is shaped by both traditional and modern viewpoints. In the past, women were typically portrayed as symbols of virtue and selflessness rather than as autonomous beings, reflecting patriarchal ideals. This study peels back the layers of conventional representations by analysing classic writings from different languages and geographical areas. The development of female characters in Indian literature from submissive roles to more complex and powerful identities reflected broader transformations in cultural attitudes towards women. The shifting dynamics of gender roles and women's empowerment are reflected in contemporary Indian literature written in English. Writers such as Arundhati Roy, Anita Desai, and Jhumpa Lahiri engage with a range of female characters who question, redefine, and defy social norms. The study sheds light on the complex identities of women in modern Indian literature by identifying recurrent themes about women's responsibilities and agency, such as female companionship, resiliency, and negotiating familial expectations.

Indian Literature's Feminism

The research explores the development of feminist theory in Indian literature, following it from the early reformist movements of the 19th century to the crucial roles played by women writers in the years leading up to independence. It looks at how women's rights and the rise of feminist discourse were impacted by reformist and nationalist movements. Together with examining how Indian writers connected with and responded to feminist movements including the suffragette

movement, second-wave feminism, and later waves that emphasised intersectionality, the research also looks at how global and local narratives are intertwined in the landscape of Indian feminist literature. An in-depth discussion of the intricate relationship between local and global feminist ideas within the Indian literary setting can be gained by comparing the ways in which Indian writers adopted global feminist ideologies into their works. English-language contemporary Indian literature, such as that written by authors like Arundhati Roy, Anita Nair, and Chimamanda Ngozi Adichie, depicts the complex experiences of women in contemporary India. When it comes to the discourse on gender equality, literature transforms, questioning normative frameworks and influencing social discourse.

Gender Intersectionality in Indian Writing

Black feminist scholars created the theoretical framework of intersectionality to examine the relationships between gender and other variables like caste, class, religion, and sexual orientation. It enables us to see the varied realities of men and women in various social contexts and to go beyond oversimplified tales of gender discrimination. Indian literature reflects the diversity of women's experiences by offering a range of opinions on gender. Certain pieces of art question patriarchal conventions and honour female autonomy, while others provide more detailed and nuanced depictions of the constraints and difficulties that women confront. The way gender is portrayed in Indian literature is greatly influenced by its historical, social, and political-background.

Various literary groups and individual writers have tackled topics including globalisation, social reform, globalisation, partition, and colonialism, providing insights into the changing dynamics of gender in India. Indian writers that explore intersectionality include Shashi Deshpande's *That Long Silence*, Shahnaz Bashir's *The Half Mother*, Anita Desai's *Clear Light of Day*, and Arundhati Roy's *The God of Small Things*. We can acknowledge the multiplicity of women's

experiences and go beyond a one-dimensional conception of gender thanks to intersectionality. Through an examination of the interlocking power structures, it is possible to recognise and contest the various types of subjugation that women from marginalised communities experience.

Creating inclusive movements for gender equality and social justice promotes cooperation and solidarity among people of many identities. Diti Vyas's analysis of gender in English and Gujarati novels, Mrudula et al.'s *Gender and caste intersectionality in the Indian context*, and Anjali Arondekar's political discourse on gender and marginality offer additional insights into intersectionality in Indian children's literature. The study also looks at how stories by writers like Jhumpa Lahiri, Kiran Desai, and Shashi Tharoor affect class and gender dynamics.

Indian Writing's Struggles with Stereotypes

Indian literature has a long history of dispelling myths and offering a variety of viewpoints on Indian culture and society. The complexity and diversity of the Indian experience are captured in the nuanced narratives written by writers such as Salman Rushdie, Amitav Ghosh, and Arundhati Roy, who also explore themes of government corruption, religious strife, and globalisation. Indian women writers have made a substantial contribution to the exploration of female autonomy, desire, and sexuality as well as the breaking of conventional gender norms and expectations. Indian writers have provided voice to underrepresented communities, such as Dalits, LGBTQ people, religious minorities, and tribal groups. They have done this by drawing attention to the injustices experienced by these groups and by contesting prevailing narratives that uphold exclusion and prejudice against them. Additionally, they have exposed the injustices and inequalities present in caste and class structures.

Indian writers dissect religious stereotypes by delving into the intricacies of religious identity and contesting oversimplified generalisations about various

religions. They have emphasised the perils of religious fanaticism and intolerance while illustrating the variety of religious experiences seen in India. Indian literature is multilingual, reflecting the nation's varied language environment. In addition to English, Hindi, and Urdu, authors write in a variety of regional languages, allowing for the expression of distinct cultural viewpoints and questioning the idea of a monolithic "Indian" identity. Indian authors are always pushing the limits of conventional storytelling by inventing and experimenting with various literary expression techniques. They frequently expose hypocrisy, question authority, and draw attention to significant social concerns by using humour and satire to attack political and social issues.

Indian writing is essential for dispelling myths and giving readers a sophisticated, nuanced view of Indian society and culture. Indian writers make the world more inclusive and egalitarian by embracing experimentation, interacting with a variety of viewpoints, and challenging societal injustices.

Identity and Sexuality in Indian Literature

The study of sexuality and identity has been greatly impacted by Indian writing in English, which presents a variety of viewpoints on love, desire, and personal experiences. Writers have questioned prevailing conventions and expectations, given voice to underrepresented groups, and created a forum for candid conversations on subjects that are frequently taboo in Indian society. Challenges to heteronormativity, voicing the experiences of the LGBTQ+ community, examining female sexuality, fusing caste, class, and religion with sexuality, and the diaspora's significance are some of the major trends.

Depicting same-sex partnerships, investigating nonbinary identities, and challenging conventional gender roles and expectations are all part of challenging heteronormativity. The novels *The God of Small Things* by Arundhati Roy, *A Suitable Boy* by Vikram Seth, *Delhi: A Love Story* by Akash Kapur, *The Shifting Light*

by Rajesh Sharma, *GhacharGhobar* by Vivek Shanbhag, and *Seahorse* by Janice Pariat are a few examples of this. Examining female sexuality entails investigating women's agency, desire, and sexual independence in addition to questioning the conventional view of women as passive and subservient. Scholars such as Anita Desai, Shiv Deshpande, Jhumpa Lahiri, and Anuradha Roy have delved into the intricacies of marriage and feminine desire.

Another topic of interest is the intersection of sexuality, caste, and religion, as demonstrated by the writings of authors like Bama, Ismat Chughtai, and Anuradha Roy. Additionally, the diaspora is important to Indian writing because it offers distinct viewpoints on identity and sexuality, examines cultural displacement, navigates traditions and modernity, and helps people forge new identities in strange places. Indian writing in English has been crucial in tackling issues of sexuality and identity, questioning conventional wisdom, and creating a forum for candid and open dialogue.

Postcolonial Views in Indian Literature

The study of colonialism's cultural, political, and economic legacy is known as postcolonialism. Indian writing in English has contributed significantly to the development and expression of postcolonial viewpoints by providing a range of critical and varied perspectives on the experiences of colonialism and its aftermath. Deconstructing colonialism, rethinking identity, questioning the centre, investigating multilingualism, and the pursuit of a new language are some of the major topics and examples. Indian authors have dismantled the colonialism's illusions and defences, revealing its destructive and exploitative nature. By offering substitute viewpoints that honour the depth and variety of Indian history and culture, they have contested colonial portrayals of India and its people. Satire has been used by writers like as R.K. Narayan, Salman Rushdie, and Arundhati Roy to condemn colonial bureaucracy and its effects on Indian society.

In the postcolonial era, redefining identity entails

addressing issues of cultural hybridity, belonging, and the pursuit of a postcolonial self. Amitav Ghosh, Rohinton Mistry, and Vikram Seth are just a few of the writers who have examined the lives of people caught up in the turbulent political and historical currents, showcasing their fortitude and quest for purpose in the face of hardship. Providing alternative narratives that focus on the experiences and voices of the formerly colonised is a key component in challenging the centre. Through a postcolonial lens, writers such as Nayantara Sahgal, Arundhati Roy, and Pankaj Mishra have reinterpreted Buddhist thought, providing a critical viewpoint on Western modernity and its presumptions about progress and development.

Lastly, Indian writers keep delving into the lingering effects of colonialism as well as the difficulties in creating a more fair and just future. Understanding the intricacies of the postcolonial world and the continuous battle for independence and self-determination requires a knowledge of their work, which is still relevant and significant today.

Indian Writing's Influences from Across Cultures

A rich tapestry of cross-cultural influences has shaped the vibrant and diversified literary environment of Indian writing in English. India is a multilingual country, and this has enhanced Indian writing, as many writers use aspects of their home tongues in their works. Because of this linguistic diversity, Indian opinions and stories are now more widely known, which promotes appreciation and understanding of different cultures. A wide variety of literary traditions, such as Indian epics like the Ramayana and Mahabharata, Sanskrit poetry and drama, local folktales, and oral histories, have impacted Indian writing in English. Western literary traditions have also had a big influence, especially the modernist and realist movements.

Indian writers writing in English have been greatly impacted by their country's colonial past, as they address issues of nationalism, resistance, colonialism, and the quest for identity in a post colonial environment.

This examination of the colonial past is still an essential component of Indian writing in English today, sparking discussions about injustice, power, and the continuous fight for justice. Indian writing in English has explored themes of migration, displacement, diaspora experiences, and the connectivity of human lives beyond borders. In an increasingly globalised society, these writings have been affected by interactions with many cultures and literatures around the globe. This global viewpoint has expanded the range of Indian writing in English and given rise to chances for cross-cultural communication and comprehension.

Conclusion

The discourse on gender issues in Indian writing in English is examined in this study, exposing a wide variety of narratives, themes, and voices. Important topics include the depiction of women, feminist theory, gender intersectionality, debunking of stereotypes, sexuality and identity, postcolonial viewpoints, influences from other cultures, language and identity, action, and literature. The study emphasises how tradition and modernity, regional and global viewpoints, and the goal of gender equality interact dynamically. Since literature acts as a catalyst for change, a mirror reflecting society beliefs, and an inspiration source for proponents of gender equality, it provides insightful information about gender issues in India. Beyond binary narratives, worldwide partnerships, comparative assessments, and digital narratives should also be the subject of future research. Comparative studies between languages (Hindi, English, and regional languages) may offer a more thorough grasp of the various viewpoints present in the Indian literary canon. The study of gender issues in English-language Indian writing is still developing, which reflects the dynamic nature of literature as a colourful tapestry.

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ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ : ਦਾਰਸ਼ਨਿਕ ਫਲਸਫਾ ਪਰਿਪੇਖ

ਡਾ. ਜੋਤੀ ਸ਼ਰਮਾ

ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਇਕ ਧਰਮ ਨੇਤਾ ਦੇ ਨਾਲ - ਨਾਲ ਇਕ ਮਹਾਨ ਕਵੀ ਵੀ ਸਨ। ਉਹਨਾਂ ਦੀ ਬਾਣੀ ਨਾਲ ਪਹਿਲੀ ਵਾਰ ਕਵਿਤਾ ਨੂੰ ਜਨ ਕਲਿਆਣ ਲਈ ਵਰਤਿਆ ਜਾਣ ਲੱਗਾ। ਉਹਨਾਂ ਦੀ ਸਾਰੀ ਰਚਨਾ ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿੱਚ ਦਰਜ ਹੈ।

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਆਗਮਨ ਨਾਲ ਵਿਸ਼ਵ ਦੇ ਇਤਿਹਾਸ ਵਿੱਚ ਇਕ ਨਵੇਂ ਦੌਰ ਦਾ ਆਰੰਭ ਹੁੰਦਾ ਹੈ। ਉਹਨਾਂ ਦੇ ਅਧਿਆਤਮਕ ਵਿਸ਼ਟੀਕੋਣ ਨੇ ਜਿੱਥੇ ਵਿਸ਼ਵ ਦੇ ਅਧਿਆਤਮਕ ਇਤਿਹਾਸ ਵਿੱਚ ਇਕ ਨਵੇਂ ਕਾਂਢ ਦਾ ਆਰੰਭ ਕੀਤਾ, ਉੱਥੇ ਉਹਨਾਂ ਦੇ ਸਮਾਜਿਕ ਅਨੁਭਵ ਨੇ ਪੰਜਾਬ ਦੇ ਜਨ ਜੀਵਨ ਵਿੱਚ ਇਕ ਨਵੇਂ ਯੁੱਗ ਦਾ ਮੁੱਢ ਬੰਨ੍ਹਿਆ।

“ਗੁਰੂ ਨਾਨਕ ਕਾਲ ਨੂੰ ਪੰਜਾਬੀ ਸੱਭਿਅਤਾ, ਪੰਜਾਬੀ ਕੌਮੀਅਤ ਤੇ ਪੰਜਾਬੀ ਧਰਮ ਦੇ ਪੁਨਰ ਜਨਮ ਦਾ ਕਾਲ ਵੀ ਕਹਿ ਦਿੱਤਾ ਜਾਂਦਾ ਹੈ।”

(1)

ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ ਅਕਾਲ ਪੁਰਖ ਵਲੋਂ ਕਿਸੇ ਗਲਤੀ ਨੂੰ ਦਰੁਸਤ ਕਰਨ ਦਾ ਜਿੰਮਾ ਲੈ ਕੇ ਜਾਂ ਕਿਸੇ ਪੁਰਾਤਨ ਚੀਜ਼ ਨੂੰ ਨਵਿਆਉਣ ਨਹੀਂ ਸਨ ਆਏ ਸਗੋਂ ਕਿੰਨੀ ਅਧੂਰੀ ਵਿਸ਼ਟੀ ਤੋਂ ਪੈਦਾ ਹੋਈ ਭ੍ਰਾਤੀ ਨੂੰ ਦੂਰ ਕਰਨ ਹਿਤ ਅਤੇ ਧਰਤੀ ਦੇ ਅਪੂਰਨ ਸਫਰ ਨੂੰ ਸੰਪੂਰਨ ਕਰਨ ਆਏ ਸਨ। ਉਹਨਾਂ ਦੇ ਇਕ ਬਗਲ ਵਿੱਚ ਬਾਲਾ ਜੀ ਅਤੇ ਦੂਸਰੀ ਵਿੱਚ ਮਰਦਾਨਾ ਜੀ ਸਿੱਖ ਧਰਮ ਦੇ ਸੰਦੇਸ਼ ਵੱਲ ਖੂਬਸੂਰਤ ਇਸ਼ਾਰਾ ਹੈ।

“ਇਹ ਗੁਰੂ ਨਾਨਕ ਦਾ ਅਤੀਤ ਮੁਖੀ ਸਭਿਆਚਾਰ ਨੂੰ ਦਿੱਤਾ ਗਿਆ ਢੁਕਵਾਂ ਪ੍ਰਤਿ ਉਤਰ ਸੀ ਜੋ ਸਮਕਾਲੀ ਯਥਾਰਥ ਦੇ ਮਸਲਿਆਂ ਬਾਰੇ ਪੂਰੀ ਤਰ੍ਹਾਂ ਚੇਤੰਨ ਹੋ ਕੇ ਆਤਮ ਵਿਸ਼ਵਾਸ ਅਤੇ ਭਰੋਸੇ ਨਾਲ ਜੀਉਣ ਵਾਲੀ ਜੀਵਨ ਜੁਗਤ ਦਾ ਲੋਕ-ਪੱਖੀ ਮਾਰਗ ਦਰਸਾਉਂਦਾ ਸੀ।”²

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਉਪਦੇਸ਼ ਨੇ ਭਾਰਤੀ ਜਨ ਜੀਵਨ ਵਿੱਚ ਇਕ ਨਵੀਂ ਉਮੀਦ ਜਗਾਈ। ਸਮਾਜਿਕ ਤੇ ਸੰਸਕ੍ਰਿਤਿਕ ਜੀਵਨ ਨੂੰ ਲੱਗੀ ਢਾਹ ਨੂੰ ਰੋਕਿਆ। ਧਾਰਮਿਕ ਜੀਵਨ ਵਿੱਚ ਪ੍ਰਵੇਸ਼ ਕਰ ਚੁੱਕੀਆਂ ਫੋਕਟ ਰਸਮਾਂ ਤੇ ਕਰਮ-ਕਾਂਡਾਂ ਨੂੰ ਦੂਰ ਕਰਕੇ ਇਸ ਨੂੰ ਸ਼ੁੱਧ ਬਣਾਉਣ ਦਾ ਹੰਝਲਾ ਮਾਰਿਆ। ਉਹਨਾਂ ਦੇ ਉਪਦੇਸ਼ ਨਾਲ ਜਿੱਥੇ ਧਾਰਮਿਕ ਤੇ ਸਮਾਜਿਕ ਜੀਵਨ ਵਿੱਚ ਇਕ ਪਰਿਵਰਤਨ ਆਇਆ ਉਥੇ ਲੋਕਾਂ ਵਿੱਚ ਇਕ ਬਲਵਾਨ ਰਾਜਨਿਤਿਕ ਚੇਤਨਤਾ ਵੀ ਪੈਦਾ ਹੋਈ ਪਰੰਤੂ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਇਹ ਸਾਰਾ ਕੰਮ ਪਿਆਰ ਨਾਲ ਕੀਤਾ, ਕਿਸੇ ਸ਼ਕਤੀ ਦੀ ਵਰਤੋਂ ਜਾਂ ਜੋਰ ਜਬਰਦਸਤੀ ਨਹੀਂ ਕੀਤੀ। ਇਹੀ ਕਾਰਨ ਹੈ ਕਿ ਗੁਰੂ ਨਾਨਕ ਸਭ ਦਾ ਸਾਂਝਾ ਸੀ ਉਹ ਹਿੰਦੂਆ ਦਾ ਗੁਰੂ ਤੇ ਮੁਸਲਮਾਨਾਂ ਦਾ ਪੀਰ ਅਖਵਾਇਆ। “ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਜਮਾਤ ਰਹਿਤ ਸਮਾਜ ਦੇ ਉਸਰਣੀਏ ਸਨ।”³

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਇਕ ਸੁਹਿਰਦ ਸਾਹਿਤਕਾਰ ਤੋਂ ਨਿਪੜ੍ਹ ਆਗੂ ਸਨ। ਉਹਨਾਂ ਨੇ ਤਤਕਾਲੀਨ ਰਾਜਨਿਤਿਕ ਜੀਵਨ ਦੀ ਵੀ ਚੰਗੀ ਘੋਖ ਪੜਤਾਲ ਕੀਤੀ ਹੈ। ਉਹਨਾਂ ਨੇ ਹਾਕਮਾਂ, ਸੁਲਤਾਨਾਂ, ਰਾਜਿਆਂ ਦੇ ਆਚਰਨ ਤੇ ਵਿਅੰਗ ਕੱਸੇ ਤੇ ਉਹਨਾਂ ਨੂੰ ਜਨਤਾ ਦੇ ਕਲਿਆਣ ਦੇ ਕੰਮ ਕਰਨ ਲਈ ਪ੍ਰੇਰਿਆ। ਬਾਬਰ ਦੇ ਹਮਲਿਆਂ ਦਾ ਜਿਕਰ ਗੁਰੂ ਜੀ ਨੇ ਜਿਹਨਾਂ ਸ਼ਬਦਾਂ ਵਿੱਚ ਕੀਤਾ ਉਸ ਨੂੰ ਬਾਬਰ ਬਾਣੀ ਦਾ ਨਾਂ ਦਿੱਤਾ ਜਾਂਦਾ ਹੈ। ਬਾਬਰ ਦੇ ਹਮਲੇ ਨੂੰ ਪਾਪ ਦੀ ਜੰਝ ਕਹਿਕੇ ਫਰਮਾਉਂਦੇ ਹਨ।

ਪਾਪ ਕੀ ਜੰਝ ਲੋਕਾ ਬਲਹੂ ਧਾਇਆ।।

ਜੋਰੀ ਮੰਗੈ ਦਾਨੁਵੇ ਲਾਲੇ।।

ਸਰਮ ਧਰਮ ਦੁਇਛੁ ਪਿਖ ਲੋਏ।।

ਕੂੜ ਫਿਰੈ ਪਰਧਾਨ ਵੇਲਾ ਲੋ।।

ਜੇਕਰ ਸਹੀਂ ਅਰਥਾਂ ਵਿੱਚ ਦੇਖਿਆ ਜਾਵੇ ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਹਾਕਮ ਸ਼੍ਰੇਣੀ ਵਲੋਂ ਕੀਤੇ ਜਾਂਦੇ ਜੁਲਮ ਦਾ ਜੋ ਸ਼ਾਂਤਮਈ ਢੰਗ ਨਾਲ ਵਿਰੋਧ ਕੀਤਾ। ਉਸੇ ਹੀ ਆਲੋਚਨਾ ਨੇ ਅੱਗੇ ਜਾ ਕੇ ਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਜੀ ਨੂੰ ਜੁਲਮ ਦਾ ਮੁਕਾਬਲਾ ਸ਼ਕਤੀ ਨਾਲ ਕਰਨ ਦੀ ਪ੍ਰੇਰਨਾ ਦਿੱਤੀ ਸੀ। “ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਬਹੁਤ ਅਡੰਬਰਾਂ ਤੇ ਦਿਖਾਵੇ ਦੀ ਥਾਂ ਤੇ ਸੁਚੱਜੀ ਤੇ ਸਹਿਜ ਜੀਵਨ ਜਾਂਚ ਸਿਖਾਈ ਹੈ।”⁴

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੀ ਸਭ ਤੋਂ ਵੱਡੀ ਸਿੱਖਿਆ ਇਹ ਹੈ ਕਿ ਮਨੁੱਖ ਇਕ ਸੱਚਾ ਇਨਸਾਨ ਬਣੇ। ਸੱਚਾ ਬਣਨ ਲਈ ਇਹ ਜ਼ਰੂਰੀ ਹੈ ਕਿ ਉਹ ਸੱਚ ਦੀ ਪਛਾਣ ਕਰੇ। ਸੱਚ ਦੀ ਪਛਾਣ ਕਰਨ ਲਈ ਆਤਮਕ ਤੌਰ ਤੇ ਜਾਗਣਾ ਜ਼ਰੂਰੀ ਹੈ। ਆਤਮਿਕ ਤੌਰ ਤੇ ਜਾਗਣ ਲਈ ਸਦਾਚਾਰਕ ਗੁਣ ਪੈਦਾ ਕਰਨੇ ਜ਼ਰੂਰੀ ਹਨ। ਗੁਰੂ ਜੀ ਨੇ ਵੱਡਿਆਂ ਦੀ ਥਾਂ ਨੀਵੀਆਂ ਨਾਲ ਸਾਂਝ ਪਾਉਣ ਦੀ ਤਰਜੀਹ ਦਿੱਤੀ ਹੈ ਜਿਵੇਂ :-

ਨੀਚਾ ਅੰਦਰ ਨੀਚ ਜਾਤਿ।।

ਨੀਚੀ ਹੂੰਅ ਤਿ ਨੀਚ।।

ਨਾਨਕ ਤਿਨਕੇ ਸੰਗ ਸਾਠਿ।।

ਵੱਡਿਆ ਸਿਉਕਿਆ ਰੀਸ।।

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਭਾਰਤੀ ਸਮਾਜ ਵਿੱਚ ਪਾਈਆ ਜਾਂਦੀਆਂ ਫੋਕਟ ਰਸਮਾਂ ਨੂੰ ਦੂਰ ਕਰਨਾ ਚਾਹੁੰਦੇ ਸਨ। ਉਹ ਇਹਨਾਂ ਰਹ-ਰੀਤਾਂ ਨੂੰ ਤਿਆਗ ਕੇ ਸੱਚਾ ਜੀਵਨ ਬਤੀਤ ਕਰਨਾ ਚਾਹੁੰਦੇ ਸਨ।

ਹਉਮੈ ਗ੍ਰਸਤ ਮਨੁੱਖ ਆਤਮਿਕ ਉੱਚਤਾ ਪ੍ਰਾਪਤ ਨਹੀਂ ਕਰ ਸਕਦਾ। ਉਸ ਨੂੰ ਸੱਚ ਦੀ ਪ੍ਰਾਪਤੀ ਨਹੀਂ ਹੋ ਸਕਦੀ। ਜਦੋਂ ਮਨੁੱਖ ਦੇ ਅੰਦਰੋਂ ਹਉਮੈ ਮਰ ਜਾਂਦੀ ਹੈ। ਉਸ ਵਿੱਚ ਮਿਠਤ, ਨਿਮਰਤਾ, ਦਲੇਰੀ ਆਦਿ ਵਰਗੇ ਗੁਣ ਪੈਦਾ ਹੋ ਜਾਂਦੇ ਹਨ। ਉਸ ਦਾ ਮਨ ਨੀਵਾਂ ਤੇ ਮਤ ਉੱਚੀ ਹੋ ਜਾਂਦੀ ਹੈ। ਇਸ ਲਈ ਜਦੋਂ ਹਉਮੈ ਮਰ ਜਾਂਦੀ ਹੈ ਤਾਂ ਮਿਠਤ ਵਰਗੇ ਗੁਣ ਪ੍ਰਵੇਸ਼ ਕਰ ਜਾਂਦੇ ਹਨ। ਮਿਠਤ ਨੂੰ ਗੁਰੂ ਜੀ ਨੇ ਸਭ ਚੰਗਿਆਈਆਂ ਦਾ ਨਿਚੋੜ ਕਿਹਾ ਹੈ ਜਿਵੇਂ:-

ਸਿੰਮਲ ਰੁਖ ਸਹਾਇਰਾ ਅਤਿ ਦੀਰਘ ਅਤਿ ਸੁਚ।।

ਓਇ ਜੋ ਆਵਹਿ ਆਸ ਕਰਿ ਜਾਹਿ ਨਿਗਮੇ ਕਤੁ।।

ਫਲ ਫਿਕੇ ਫੁਲ ਬਕਬਕੇ ਕੰਮਿ ਨਾ ਆਵਹਿ ਪਤੁ।।

ਮਿਠਤ ਨੀਵੀਂ ਨਾਨਕਾ ਗੁਣ ਚੰਗਿਆਈਆਂ ਤਤੁ।।

“ਮਾਨਵ ਨੂੰ ਹਉਮੈ ਦੀ ਗੋਅ ਮੁੱਖੀ ਪਹੁੰਚ ਨਾਲੋਂ ਤੋੜ ਕੇ ਮਾਨਵ ਭਲਾਈ ਦੀ ਸੰਗਤੀ ਪਹੁੰਚ ਨਾਲ ਜੋੜਨ ਦੇ ਇਸ ਅਮਲ ਨਾਲ ਪਹਿਲੀ ਵਾਰ ਰੱਬ ਦੇ ਬੰਦਿਆਂ ਤੇ ਹਰ ਤਰ੍ਹਾਂ ਦੇ ਵਿਤਕਰਾ ਮੁਲਕ ਢਾਂਚੇ ਤੋਂ ਮੁਕਤ ਕਰਨ ਦਾ ਅਮਲੀ ਹਲ ਸਾਹਮਣੇ ਆਇਆ ਹੈ।”⁵

ਮਧਕਾਲੀਨ ਧਰਮ ਸੁਧਾਰਕਾਂ ਵਿੱਚੋਂ ਇਕ ਗੁਰੂ ਨਾਨਕ ਜੀ ਪਹਿਲੇ ਮਹਾਂ-ਪੁਰਸ਼ ਸਨ। ਜਿਹਨਾਂ ਨੇ ਇਸਤਰੀ ਜਾਤੀ ਨੂੰ ਪੁਰਸ਼ ਦੇ ਬਰਾਬਰ ਦਾ ਦਰਜਾ ਦਿਵਾਇਆ। ਇਸਤਰੀ ਨੂੰ ਆਮ ਤੌਰ ਤੇ ਮਨੁੱਖ ਦੀ ਆਤਮਿਕ ਪ੍ਰਗਤੀ ਦੇ ਰਾਹ ਵਿੱਚ ਰੁਕਾਵਟ ਸਮਝਿਆ ਜਾਂਦਾ ਸੀ। ਬੜੇ ਘੁਣਿਆਯੋਗ ਪਦ ਇਸ ਲਈ ਵਰਤੇ ਜਾਂਦੇ ਸਨ। ਪਰ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਮਨੁੱਖ ਨੂੰ ਇਹ ਅਹਿਸਾਸ ਕਰਵਾਇਆ ਕਿ ਇਸਤਰੀ ਬਗੈਰ ਸਮਾਜਿਕ ਜੀਵਨ ਅਧੂਰਾ ਹੈ। ਗ੍ਰਹਿਸਤੀ ਜੀਵਨ ਇਸਤਰੀ ਤੋਂ ਬਿਨਾਂ

ਚਲ ਨਹੀਂ ਸਕਦਾ ਇਸ ਲਈ ਇਸਤਰੀ ਨੂੰ ਬੁਰਾ ਨਹੀਂ ਕਹਿਣਾ
ਚਾਹੀਦਾ।

ਭੰਡਿ ਜੰਮੀਐ ਭੰਡਿ ਨਿੰਮੀਐ, ਭੰਡਿ ਮੰਗਣ ਵਿਆਹੁ।।

ਭੰਡਹੁ ਹੋਵੈ ਦੋਸਤੀ ਭੰਡਹੁ ਚਲੈ ਰਾਹੁ।।

ਭੰਡ ਮੁਆ ਭੰਡ ਭਾਲੀਐ ਭੰਡ ਹੋਵੈ ਬੰਧਾਨ।।

ਸੋ ਕਿਉਂ ਮੰਦਾ ਆਖੀਐ ਜਿਤੁ ਜੰਮਹਿ ਰਾਜਾਨੁ।।

“ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਅਨੁਸਾਰ ਜਿਹਨਾਂ ਜੀਵ ਇਸਤਰੀਆਂ ਦਾ ਪ੍ਰਭੂ
ਪਤੀ ਨਾਲ ਪਿਆਰ ਹੈ, ਉਹ ਇਸ ਪਿਆਰ ਰੂਪੀ ਗਹਿਣੇ ਦੇ ਨਾਲ
ਸਜੀਆ ਹੋਈਆ ਨਾਮ ਲੈਣ ਤੋਂ ਨਹੀਂ ਹੱਟਦੀਆਂ।”6

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਦੱਸਿਆ ਹੈ ਕਿ ਇਸ ਤਰ੍ਹਾਂ ਥਾਂ ਥਾਂ ਤੇ ਤੁਰਨ
ਫਿਰਨ ਦਾ ਕੋਈ ਲਾਭ ਨਹੀਂ ਅਸਲ ਮੁਕਤੀ ਸੱਚ ਦੀ ਪ੍ਰਾਪਤੀ ਸ਼ਬਦ ਦੇ
ਮਹੱਤਵ ਨੂੰ ਜਾਣਨ ਤੋਂ ਹੁੰਦੀ ਹੈ ਜਿਸ

ਕਿਆ ਭਵੀਐ ਸਚਿ ਸੁਚਾ ਹੋਇ

ਸਾਚ ਸ਼ਬਦ ਬਿਨ ਮੁਕਤ ਨ ਕੋਇ।।

ਜੀਵਨ ਦੀ ਸਭ ਤੋਂ ਵੱਡੀ ਸਮੱਸਿਆ ਇਸ ਦੁਨੀਆਂ ਰੂਪੀ ਸਾਗਰ ਨੂੰ
ਪਾਰ ਕਰਨਾ ਹੈ। ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਇਸ ਸਾਗਰ ਨੂੰ ਪਾਰ ਕਰਨ
ਦਾ ਬੜ੍ਹਾਂ ਸੌਖਾ ਤੇ ਸਪੱਸ਼ਟ ਰਾਹ ਦੱਸਿਆ ਹੈ। ਇਸ ਵਿਚ ਕਿਸੇ
ਅਭੰਬਰ, ਪਾਖੰਡ ਤੇ ਤਿਆਗ ਦੀ ਲੋੜ ਨਹੀਂ। ਉਹ ਦੱਸਦੇ ਹਨ ਕਿ
ਮਨੁੱਖ ਨੂੰ ਇਸ ਸੰਸਾਰ ਵਿਚ ਇਸ ਤਰ੍ਹਾਂ ਵਿਚਰਨਾ ਚਾਹੀਦਾ ਹੈ। ਜਿਸ
ਤਰ੍ਹਾਂ ਜਲ ਵਿਚ ਕੰਵਲ ਫੁਲ ਤੇ ਮੁਰਗਾਬੀ ਰਹਿੰਦੇ ਹਨ। ਕੰਵਲ ਫੁਲ ਜਲ
ਵਿਚੋਂ ਪੈਦਾ ਹੋ ਕੇ ਵੀ ਜਲ ਤੋਂ ਉਪਰ ਤਰਦਾ ਹੈ ਤੇ ਇਸ ਤਰ੍ਹਾਂ ਮੁਰਗਾਬੀ
ਪਾਣੀ ਵਿਚ ਤਰਦੀ ਰਹਿੰਦੀ ਹੈ ਪਰ ਉਸ ਦੇ ਖੰਭ ਪਾਣੀ ਵਿਚ ਨਹੀਂ
ਭਿਜਦੇ, ਭਾਵ ਮਨੁੱਖ ਨੂੰ ਸੰਸਾਰਿਕ ਸੁੱਖਾਂ ਵਿਚ ਖੰਚਿਤ ਨਹੀਂ ਹੋਣਾ
ਚਾਹੀਦਾ, ਜਿਸ ਨਾਲ ਕਿ ਉਹ ਜੀਵਨ ਦੇ ਅਸਲੀ ਉਦੇਸ਼ ਨੂੰ ਹੀ ਭੁਲ
ਜਾਣ। ਜਿਵੇਂ:-

ਜੈਸੇ ਜਲ ਮਹਿ ਕਮਲ ਨਿਰਾਲਮ ਮੁਰਗਾਬੀ ਨੈਸਾਣੇ।।

ਸੁਰਤਿ ਸ਼ਬਦ ਭਵ ਸਾਗਰ ਤਰਿਐ ਨਾਨਕ ਨਾਮ ਵਖਾਣੈ।।

“ਇਸ ਤਰ੍ਹਾਂ ਸਿੱਧ ਗੋਸ਼ਟ ਵਿਚ ਮਨੁੱਖ ਨੂੰ ਉਸਦੀ ਅਸਲੀਅਤ ਦਾ
ਗਿਆਨ ਕਰਵਾਕੇ ਮਾਇਆ ਵਿਚ ਖੰਚਿਤ ਹੋਣ ਤੋਂ ਰੋਕਿਆ ਗਿਆ।”7
ਗੁਰੂ ਸਾਹਿਬ ਦੱਸਦੇ ਹਨ ਕਿ ਸੱਚੇ ਮਾਰਗ ਉੱਤੇ ਅਡੋਲ ਤੇ ਸ਼ਾਂਤ ਤੁਰਦੇ
ਰਹਿਣ ਲਈ ਸੱਚੇ ਗੁਰੂ ਦਾ ਹੋਣਾ ਬਹੁਤ ਜ਼ਰੂਰੀ ਹੈ ਕਿਉਂ ਕਿ ਗੁਰੂ ਤੋਂ
ਬਿਨਾਂ ਮਨੁੱਖ ਭਰਮਾਂ ਵਿੱਚ ਪਿਆ ਰਹਿੰਦਾ ਹੈ ਤੇ ਉਸ ਦੀ ਸਾਰੀ
ਮਿਹਨਤ ਆਜਾਈ ਜਾਂਦੀ ਹੈ। ਉਸ ਦਾ ਮਨ ਡੋਲਦਾ ਰਹਿੰਦਾ ਹੈ ਤੇ ਉਸ
ਨੂੰ ਕੋਈ ਤ੍ਰਿਪਤੀ ਨਹੀਂ ਹੁੰਦੀ। ਗੁਰੂ ਤੋਂ ਬਿਨਾਂ ਮਨੁੱਖ ਨੂੰ ਹਮੇਸ਼ਾਂ ਘਾਟਾ
ਹੁੰਦਾ ਹੈ।

ਬਿਨ ਗੁਰ ਬਿਸੀਅਰ ਡਸੈ ਮਹਿ ਵਾਟ।।

ਨਾਨਕ ਗੁਰ ਬਿਨ ਘਾਟੇ ਘਾਟ।।

ਗੁਰੂ ਨਾਨਕ ਦੇ ਧਰਮ ਦਾ ਪ੍ਰਮੁੱਖ ਉਦੇਸ਼ ਮਨੁੱਖ ਨੂੰ ਆਤਮਿਕ ਤੌਰ ਤੇ
ਉੱਚਾ ਉਠਾਉਣਾ ਹੈ। ਇਹ ਆਤਮਿਕ ਉਚੱਤਾ ਗਲੀ-ਬਾਤੀ ਪ੍ਰਾਪਤ
ਨਹੀਂ ਕੀਤੀ ਜਾ ਸਕਦੀ। ਇਸ ਦੀ ਪ੍ਰਾਪਤੀ ਲਈ ਸਭ ਗੁਣਾ ਦਾ ਗ੍ਰਹਿਣ
ਕਰਨਾ ਜ਼ਰੂਰੀ ਹੈ। ਗੁਰੂ ਜੀ ਨੇ ਸੱਚ ਨੂੰ ਸਭ ਵਸਤਾਂ ਤੋਂ ਉੱਚਾ ਮੰਨਿਆ
ਹੈ ਪਰੰਤੂ ਸੁਭ ਆਚਾਰ ਨੂੰ ਸਚ ਤੋਂ ਵੀ ਉੱਪਰ ਮੰਨਿਆ ਹੈ।

ਸਚਹੁ ਉਚੈ ਸਭੁ ਕੋ

ਉਪਰ ਸਚੁ ਆਚਾਰ।।

ਸਦਾਚਾਰੀ ਮਨੁੱਖ ਪਰਮਾਤਮਾ ਤੇ ਪੂਰਾ ਭਰੋਸਾ ਰੱਖਦਾ ਹੈ। ਉਹ

ਮਾਇਆ ਦਾ ਲਾਲਚ ਨਹੀਂ ਕਰਦਾ ਕਿਉਂ ਕਿ ਉਸਨੂੰ ਪਤਾ ਹੈ ਕਿ
ਮਾਇਆ ਕਿਸੇ ਨਾਲ ਨਹੀਂ ਜਾਂਦੀ। ਜਦੋਂ ਆਤਮਾ ਰੂਪੀ ਹੰਸ ਸ਼ਰੀਰ
ਵਿਚੋਂ ਨਿਕਲ ਜਾਂਦਾ ਹੈ ਤੇ ਮਾਇਆ ਇੱਥੇ ਹੀ ਰਹਿ ਜਾਂਦੀ ਹੈ ਜਿਵੇਂ:-

ਮਾਇਆ ਮਾਇਆ ਕਰਿ ਮੁਏ

ਮਾਇਆ ਕਿਸੇ ਨਾ ਸਾਥਿ

ਹੰਸ ਨਾਲੋਂ ਉਠਿ ਡੁਮਣੋ

ਮਾਇਆ ਭੂਲੀ ਆਥਿ।।

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਨੇ ਅਕਾਲ ਪੁਰਖ ਦੀ ਉਸਤਤ ਕਰਦਿਆ ਹੋਇਆ
ਉਸ ਦੇ ਹੁਕਮ ਵਿਚ ਰਹਿਣ ਦਾ ਉਪਦੇਸ਼ ਦਿੱਤਾ ਹੈ। ਉਸ ਪਰਮਾਤਮਾ ਦੇ
ਭੇਤਾਂ ਨੂੰ ਹੀ ਕੋਈ ਨਹੀਂ ਜਾਣ ਸਕਦਾ। ਕੇਵਲ ਪਰਮਾਤਮਾ ਜਾਣਦਾ ਹੈ
ਉਹ ਆਪ ਹੀ ਦ੍ਰਿਸ਼ਟ ਤੇ ਅਦ੍ਰਿਸ਼ਟ ਵੱਖ-ਵੱਖ ਰੂਪਾਂ ਦਾ ਆਨੰਦ ਮਾਣ
ਰਿਹਾ ਹੈ। ਇਸ ਤਰ੍ਹਾਂ ਨਾਲ ਇਸ ਸਮੁੱਚੀ ਰਚਨਾ ਤੋਂ ਜਿੱਥੇ ਗੁਰੂ ਨਾਨਕ
ਦੇਵ ਜੀ ਦੇ ਅਧਿਆਤਮਿਕ ਵਿਚਾਰ ਜਗਤ ਦੇ ਦਰਸ਼ਨ ਹੁੰਦੇ ਹਨ। ਉੱਥੇ
ਉਹਨਾਂ ਦੇ ਵਿਅਕਤੀਤਵ ਬਾਰੇ ਰੌਸ਼ਨੀ ਮਿਲਦੀ ਹੈ।

ਕੀ ਕਰਮ ਕਾਂਡਾਂ ਰਾਹੀ ਪ੍ਰਭੂ ਮਿਲ ਸਕਦਾ ਹੈ?

ਕੀ ਤੀਰਥਾਂ ਦੇ ਇਸ਼ਨਾਨ ਕਰਨ ਨਾਲ ਪਰਮਾਤਮਾ ਨਾਲ ਮੇਲ ਹੋ ਸਕਦਾ
ਹੈ?

ਕੀ ਬਾਹਰਲੇ ਭੋਖ ਧਾਰਿਆ ਉਸਦੇ ਦਰਸ਼ਨ ਹੋ ਸਕਦੇ ਹਨ?

ਨਹੀਂ ਕੇਵਲ ਉਸ ਨੂੰ ਸੱਚੇ ਹਿਰਦੇ ਨਾਲ ਯਾਦ ਕਰਨ ਦੀ ਲੋੜ ਹੈ। ਉਹ
ਪਰਮਾਤਮਾ ਅਭਿਨਾਸ਼ੀ ਹੈ ਤੇ ਅਮਰ ਹੈ। ਇਸ ਲਈ ਮਨੁੱਖ ਨੂੰ
ਚਾਹੀਦਾ ਹੈ ਕਿ ਉਹ ਹਰ ਵੇਲੇ ਹਰੀ ਦਾ ਨਾਮ ਜਪਦਾ ਰਹੇ ਤੇ ਉਸ ਦੇ
ਨਾਮ ਵਿਚ ਲੀਨ ਰਹੇ ਤਾਂ ਹੀ ਉਸ ਨੂੰ ਕੋਈ ਲਾਭ ਮਿਲ ਸਕਦਾ ਹੈ।
ਭਾਈ ਕਾਹਨ ਸਿੰਘ ਜੀ ਨਾਭਾ ਅਨੁਸਾਰ:

ਕਿਰਤਨ ਨਾਮ ਕਧੇ ਤੇਰੇ ਜਿਹਬਾ।।

ਸਤਿਨਾਮੁ ਤੇਰਾ ਪਗ ਪੂਰਬਲਾ।। 8

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੀਆਂ ਸਾਰੀਆਂ ਰਚਨਾਵਾਂ ਵਿਚੋਂ ਜਪੁਜੀ ਸਾਹਿਬ
ਸ਼੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਜੀ ਦੀ ਮੁੱਢਲੀ ਰਚਨਾ ਹੋਣ ਦੇ ਨਾਲ ਨਾਲ ਜਪੁਜੀ
ਸਾਰੇ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਜੀ ਦਾ ਨਿਚੋੜ ਵੀ ਹੈ। ਉਹਨਾਂ ਨੇ ਇਸ ਰਚਨਾ
ਰਾਹੀਂ ਪ੍ਰਸ਼ਨ ਵੀ ਪੇਸ਼ ਕੀਤਾ ਹੈ।

ਕਿਵ ਸਚਿਆਰਾ ਹੋਈਐ ਕਿਵ ਕੂੜੇ ਤੁਟੈ ਪਾਲ।।

ਹੁਕਮਿ ਰਜਾਈ ਚਲਣਾ ਨਾਨਕੁ ਲਿਖਿਆ ਨਾਲ।।

ਗੁਰੂ ਜੀ ਨੇ ਬਹੁਤ ਸੋਹਣਾ ਬਿਆਨ ਕੀਤਾ ਹੈ ਕਿ ਇਸ ਨੂੰ ਇਕ ਆਦਰਸ਼
ਵਜੋਂ ਪੇਸ਼ ਕੀਤਾ ਹੈ। ਸਪੱਸ਼ਟ ਹੈ ਕਿ “ਸਚਿਆਰ ਇਕ ਐਸਾ ਤਰਵਰ
ਹੈ ਜਿਹੜਾ ਉਤਪਤੀ ਅਤੇ ਨਿਭਾ ਦੋਹਾਂ ਪੱਖਾਂ ਤੋਂ ਉਹਨਾਂ ਦੇ ਸਰੋਕਾਰਾਂ ਦੀ
ਠੀਕ ਤਰਜਮਾਨੀ ਕਰਦਾ ਹੈ।”9

ਸ਼੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਤੋਂ ਬਾਅਦ ਜਿੰਨੇ ਵੀ ਸਿਖ ਗੁਰੂ ਸਹਿਬਾਨ ਹੋਏ
ਹਨ ਉਹ ਅਧਿਆਤਮਿਕ ਰਚਨਾਵਾਂ ਰਚਦੇ ਸਮੇਂ ਆਪਣੇ ਆਪ ਨੂੰ
ਨਾਨਕ ਵਜੋਂ ਹੀ ਸੰਬੋਧਤ ਕਰਦੇ ਰਹੇ ਹਨ। ਉਹ ਮੰਨਦੇ ਸਨ ਕਿ ਸਾਰੇ
ਗੁਰੂ ਸਹਿਬਾਨ ਇਕੋ ਪ੍ਰਮਾਤਮਾ ਦੀ ਜੋਤ ਸਨ ਤੇ ਸਾਰਿਆਂ ਵਲੋਂ ਗੁਰੂ
ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਸਿਧਾਂਤ ਨੂੰ ਤੋਰਿਆ ਗਿਆ ਤੇ ਉਸ ਦਾ ਪ੍ਰਚਾਰ ਕੀਤਾ
ਗਿਆ। ਗੋਕਲ ਚੰਦ ਨਾਰੰਗ ਨੇ “ਗੁਰੂ ਜੀ ਨੂੰ ਇਸ ਖੇਤਰ ਦਾ ਪ੍ਰਥਮ
ਚਿੰਤਕ ਪਰਵਾਨ ਕੀਤਾ ਹੈ।”10

ਸ਼੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਜੀਵਨ ਫਲਸਫਾ ਦਾ ਇਕ ਉਪਦੇਸ਼ ਇਹ
ਸੀ ਕਿ ਨਿਮਰਤਾ ਅਤੇ ਹਲੀਮੀ ਅਜਿਹੇ ਗੁਣ ਹਨ ਜੋ ਕਿਸੇ ਵੀ
ਵਿਅਕਤੀ ਨੂੰ ਨੈਤਿਕ ਅਤੇ ਅਧਿਆਤਮਿਕ ਤੌਰ ਤੇ ਉੱਚਾ ਉਠਾ ਸਕਦੇ

ਹਨ। ਉਹਨਾਂ ਦੇ ਅਨੁਸਾਰ:

ਮਿਠਤ ਨੀਵੀ ਨਾਨਕਾ ਗੁਣ ਚੰਗਿਆਈਆਂ ਤਤ।।

ਡਾ. ਸੁਰਜੀਤ ਹਾਸ ਅਨੁਸਾਰ “ਉਹ ਅਜਿਹੀ ਮਾਨਵੀ ਸਥਿਤੀ ਦਾ ਵਿਸ਼ਲੇਸ਼ਣ ਕਰਦਾ ਹੈ, ਨਾਮ ਅਤੇ ਭਾਣੇ ਦੇ ਉਪਾਅ ਵੀ ਦੱਸਦਾ ਹੈ। “11 ਅੰਤ ਵਿਚ ਅਸੀਂ ਕਹਿ ਸਕਦੇ ਹਾਂ ਕਿ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੀ ਸ਼ਖਸ਼ੀਅਤ ਵਿਚਾਰਧਾਰਾ ਤੇ ਬਾਣੀ ਨੂੰ ਵਿਚਾਰਨ ਲਈ ਇਸ ਪਰੰਪਰਾ ਦੇ ਬਹੁ-ਪਸਾਰੀ ਪੱਖਾਂ ਨੂੰ ਸਮਝਣਾ ਜ਼ਰੂਰੀ ਪ੍ਰਤੀਤ ਹੁੰਦਾ ਹੈ ਜੋ ਗੁਰਮਤਿ ਦੇ ਮੌਲਿਕਤਾ ਤੇ ਨਵੀਨ ਸੰਦਰਭਾਂ ਪ੍ਰਤੀ ਸਾਨੂੰ ਜਾਗਰੂਕ ਕਰੇਗੀ।

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‘झरना’ काव्य धारा का आधार

डॉ. अरविंदर कौर चुम्बर

प्रस्तावना

भारतीय साहित्य के इतिहास में मुंशी प्रेमचंद का नाम एक सशक्त स्तंभ की तरह स्थापित है। वे केवल एक कहानीकार या उपन्यासकार नहीं थे, बल्कि समाज के द्रष्टा, चिंतक और सुधारक भी थे। उनकी रचनाओं में भारतीय समाज के विभिन्न पहलुओं का जीवंत चित्रण मिलता है। मुंशी प्रेमचंद की कहानियां सामाजिक सरोकारों से गहराई से जुड़ी हुई हैं। उन्होंने अपनी लेखनी से समाज की वे विसंगतियां उजागर कीं, जिन्हें दूर करने की आवश्यकता थी। इस शोध पत्र में हम प्रेमचंद की कहानियों में सामाजिक सरोकारों के विभिन्न आयामों का विश्लेषण करेंगे और यह समझने का प्रयास करेंगे कि वे किस प्रकार अपने साहित्य के माध्यम से सामाजिक चेतना का निर्माण कर पाए।

प्रस्तावना

प्रसादकी रचना जिसे छायावाद की प्रथम कृति अथवा छायावाद का उन्मेष काल स्वीकार किया गया है वह ‘झरना’ के नाम से प्रसिद्ध है। झरना की रचना द्वारा प्रसाद जी ने छायावादी काव्य का श्री गणेश किया। किन्तु प्रसाद जी की छायावादी दृष्टि से प्रोढ़ एवं परिपक्व रचना नहीं मान सकते। प्रसाद जी द्वारा रचित ‘प्रेम पथिक’ के बाद ‘झरना’ ही मुख्य रूप से उभर कर सामने आती है। इसी में सर्वप्रथम उन्होंने द्विवेदी युग के समस्त अतिवादों का त्याग करके समन्वयवादी दृष्टिकोण को अपनाया और इसी से उन्होंने मन

और आत्मा की ऊंचाइयों को छूने का सफल प्रयास भी किया है।

भूमिका

प्रसाद ने जिस काव्य धारा को अपने काव्य का आधार बनाया वह कला और भाव दोनों ही क्षेत्रों में महान है जिसकी सर्वप्रमुख भावना आधुनिक औद्योगिकता से प्रेरित व्यक्तिवादी भावना है। इस काव्य धारा का अपना जीवन दर्शन है और सामाजिक एवं सांस्कृतिक परिस्थितियों की अनुरूपता में इसका जन्म एवं विकास हुआ है। जयशंकर प्रसाद “छायावाद के सम्बन्ध में लिखते हैं। छाया भारतीय दृष्टि से अनुभूति और अभिव्यक्ति भंगिमा पर अधिक निर्भर करती है। ध्वन्यात्मकता, लाक्षणिकता, सौन्दर्य, प्रकृति प्रधान तथा उपचारकता के साथ स्वानुभूति की विवृति छायावाद की विशेषताएं हैं। अपने भीतर से मोती के पानी की तरह अन्तर स्पर्श करके भाव, समर्पण करने वाली अभिव्यक्ति की छाया कान्तिमय होती है।”

इस प्रकार छायावादी काव्य धारा की विराटता को जानने के लिए छायावादी काव्य के स्वरूप का अवलोकन किया जाना है। इसी मनोरथ को पूर्ण बनाने में समर्थ बन पड़ा है कि झरना किस तरह से इस काव्य की प्रवितियों से ओत प्रोत है। सर्वप्रथम व्यक्तिवाद की प्रधान इस काव्य धारा का आधार ग्रहण करती है। विषयवस्तु की खोज में कवि बाहर नहीं, अपने मन के भीतर ही झांकता दिखाई पड़ता है। अंशभाव छायावादी काव्य की सर्वप्रमुख विशेषता बन गई और इस प्रकार छायावादी काव्य में वैयक्तिक सुख दुःख की अभिव्यक्ति खुल कर दृष्टिगोचर होती। छायावादी कवि को अपने व्यक्तित्व के प्रति अगाध विश्वास था और उसने बड़े उत्साह से काव्य के भाव और कलापक्ष में निज व्यक्तित्व का प्रदर्शन प्रस्तुत किया। सौन्दर्य और प्रेम का चित्रण बाखूबी किया गया है। नारी सौन्दर्य एवं प्रेम चित्रण, प्रकृति के सौन्दर्य और प्रेम की अभिव्यंजना, अलौकिक प्रेम था। रहस्यवाद का चित्रण, इस काव्य से प्रकृति पर चेतनता का आरोप मानवीकरण किया गया है। कवि ने निजी अनुभूतियों का व्यक्तिकरण प्रकृति के माध्यम से किया है। छायावादी कवि नारी को आदर की दृष्टि से देखता है। नारी के सूक्ष्म एवं शलील चित्र इस काव्य का आधार है। भाव दिशाओं के बल पर नारी को सम्मान प्रदान किया है। रहस्य भावना को जहां एक ओर प्रतिष्ठता प्राप्त हुई है वहीं राष्ट्रीय जागरण के युग में स्वतन्त्रता के आह्वान का सम्बन्ध बाह्य जगत से है। राष्ट्रीय जागरण ने छायावाद के व्यक्तिवाद को असामाजिक पथों पर भटकने से बचा लिया। छायावादी कवि में आंतरिकता की कितनी

भी प्रधानता क्यों न हो वह अपने युग से निश्चित रूप से प्रभावित होता दिखाई पड़ता है। प्रसाद जी कहते हैं

अरुण यहमधुमयदेश हमारा

इस काव्य में युगानुरूप वेदना की विवृति हुई है। यह विवृति कहीं पर अनन्त वेदना के रूप में झलकती है तो कहीं करुणा एवं निराशा के रूप में प्रसाद काव्य में यह अभिव्यक्ति वेदना, सेवावाद, मानवतावाद तथा अध्यात्मवाद पर आधारित है। छायावाद में आन्तरिकता की प्रवृत्ति की प्रधानता भी दिखाई पड़ती है। उसमें पदार्थों के ब्राह्म चित्रण की अपेक्षा आन्तरिक प्रवृत्ति के दर्शन होते हैं। कवि को संसारिक पदार्थों की अपेक्षा अपनी सुहानुभूतियों का चित्रण करना अधिक महत्वपूर्ण प्रतीत होता है। छायावादी कवि सम्पूर्ण विश्व से प्रेम करता है। उसके लिए भारतीय और अन्तर्गत में कोई अन्तर नहीं क्योंकि सर्वत्र में एक ही आत्मा व्याप्त है। इस काव्य में विश्व के शोषित वर्ग के प्रति भी सहानुभूति व्यक्त हुई है। कवि के आदर्शवादी कल्पनात्मक दृष्टिकोण को उसके कलापक्ष में भी स्पष्ट देखा जा सकता है। छायावाद में अन्तर्मुखी प्रवृत्ति की प्रमुखता के कारण ब्राह्म स्थूलता का चित्रण न होकर सूक्ष्मता का चित्रण हुआ है। प्रकृति चित्रण छायावाद की एक प्रमुख विशेषता है। अगर प्रकृति को छायावादी कवि के वैयक्तिक जीवन का प्रतीक कहा जाए तो इसमें कोई अकथनी न होगी। प्रकृति पर सर्वत्र मानवीय भावनाओं का आरोप किया गया और उसका संवेदनात्मक रूप में चित्रण किया गया है। दार्शनिक अनुभूतियों की अभीव्यंजना एवं प्रेम की सूक्ष्मातिसूक्ष्म दशाओं के अंकन में भी इस प्रतीकात्मकता को देखा जा सकता है। प्रेम चित्रण में लौकिक और अलौकिक दानों अर्थों की व्यंजना के चित्रण भी सफल बन पड़े हैं।

अन्य विशिष्टाओं के अतिरिक्त चित्रात्मक भाषा के प्रयोग से काव्य उत्कृष्ट बन पड़ा है। निःसंदेह द्विवेदी युग में भाषा में परिष्कार और संस्कार का कार्य सम्पन्न हुआ, किन्तु उसमें सौंदर्य और सुकामार्थ की सृष्टि इसी काल में दृष्टिगोचर होती है। छायावादी कवि ने सीधी सादी भाव सम्बन्धित भाषा से लेकर लाक्षणिक और अप्रस्तुत विधानों से युक्त चित्रमयी भाषा का प्रयोग किया और मूर्त से अमूर्त का विधान उसकी कला का विशेष अंग बना। छायावादी कवि केवल साहित्यिक ही नहीं वरन संगीत का कुशल ज्ञाता होने के कारण छन्द और संगीत दोनों दृष्टियों से उच्च है। प्राचीन छन्दों के साथ साथ नवीन छन्दों का निर्माता भी है। छायावादी कवि प्रणय, यौवन और सौन्दर्य का कवि है। गीति शैली उसके गृहीत विषय के लिए उपयुक्त थी। गीति काव्य के सभी गुण संक्षिप्तता, तीव्रता, आत्माभिव्यंजना, भाषा की मसृणता आदि उपलब्ध होते हैं। छायावादी कवियों की भाषा और छन्द प्रयोग केवल बुद्धिविलास, वचन भंगिमा, कौशल या कौतुक वृत्ति से प्रेरित नहीं रहा बल्कि उनकी कविता में भाषा भावों का अनुसरण करती दिखाई पड़ती है और अभिव्यंजना अनुभूति का अलंकार योजना प्राचीन अलंकारों के अतिरिक्त अंग्रेजी साहित्य के दो नवीन अलंकारों मानवीकरण तथा विशेषणविपर्यय अलंकारों का उचित प्रयोग दिखाई पड़ता है। प्राकृतिक पदार्थ जैसे कि प्रातः, संध्या, झंझा, बादल, सूर्य, चन्द्रमा आदि पर मानवीय

भावनाओं का भली भांति आरोप किया गया है। विशेषण विपर्यय में विशेषण का जो स्थान है अभिधावृत्ति के अनुसार निश्चित है, उसे हटाकर लक्षणा द्वारा दूसरे स्थान पर आरोप किया जाता है। इसके अतिरिक्त उपमा, रूपक, सन्देह, विरोधाभास, रूपकातिकतशयोक्ति, व्यतिरेक आदि अलंकारों का भी सुन्दर प्रयोग मिलता है।

इस काव्य में जहां एक ओर अन्तर्मुखी प्रवृत्ति को कारण जन, जीवन में उदासीनता दीख पड़ती है वहां दूसरी ओर काव्य और समाज में मिथ्या रूढ़ियों के प्रति सबल विद्रोह भी है। इसमें 'कला कला के लिए' सिद्धांत का बोलबाला सर्वत्र दिखाई पड़ता है। वस्तु-चयन करके इसके प्रदर्शन कार्य पर सुचेत वृत्ति से कार्य किया गया है। उसे समाज तथा उसकी नैतिकता की तनिक भी चिन्ता नहीं है। जिसके कारण सम्पूर्ण काव्य में सत्य और शिव की उपेक्षा सुन्दर पर अधिक बल दिया गया है। प्रसाद काव्य उपर्युक्त सभी प्रवृत्तियों का अनुसरण कर एक नए युग का आरम्भ कर पाने में सक्षम बन पड़ा है। प्रसाद एक मानवतावादी युगान्तरी महाकवि के रूप में सामने आते हैं। जिन्होंने साहित्य में अपनी लेखनी से एक अलग वर्चस्व कायम किया इनके काव्य में मनोवृत्तियों के सूक्ष्म चित्रण, प्रकृति के हृदयग्राही वर्णन, नारी सौन्दर्यांकन, प्रेम के मार्मिक अभिव्यजना, प्रतीकात्मकता, व्यक्तिवाद, लाक्षणिकता और गेयता आदि सभी गुणों का समावेश प्राप्त होता है। इन सभी प्रवृत्तियों से ओत प्रोत प्रसाद रचना जिसे छायावाद की प्रथम कृति अथवा छायावाद का उन्मेष काल स्वीकार किया गया है वह 'झरना' के नाम से प्रसिद्ध है। झरना की रचना द्वारा प्रसाद जी ने छायावादी काव्य का श्री गणेश किया। किन्तु प्रसाद जी की छायावादी दृष्टि से प्रोढ़ एवं परिपक्व रचना नहीं मान सकते। प्रसाद जी द्वारा रचित 'प्रेम पथिक' के बाद 'झरना' ही मुख्य रूप से उभर कर सामने आती है। इसी में सर्वप्रथम उन्होंने द्विवेदी युग के समस्त अतिवादों का त्याग करके समन्वयवादी दृष्टिकोण को अपनाया और इसी से उन्होंने मन और आत्मा की ऊंचाइयों को छूने का सफल प्रयास भी किया है। झरना में व्यक्तिवादी प्रवृत्ति की झलक स्पष्ट झलकती है:-

'जीवन नाव अन्धेरे अन्धड़ में चली,
अद्भुत परिवर्तन ये कैसे हो गया।

निर्मल जल पर सुधा भरी है चन्द्रिका,

बिछल पड़ी मेरी छोटी सी नाव भी।।' (झरना पृ० 41)

'झरना' कविता में कवि की रहस्यात्मक प्रवृत्ति की झलक भी बारंबारी दिखाई पड़ती है। विभिन्न प्रकार की जिज्ञासाओं को प्रस्तुत करके उन्होंने आत्मा को उस प्रभु की शरण में जाने का रास्ता बताया है जो सर्वव्यापक है। रहस्यवादी भावना के साथ-साथ प्रसाद जी ने अपने विचारों में स्वच्छन्दता की प्रवृत्ति का भी सफल रूप में प्रयोग किया है, जिससे उनका काव्य नवीनता की ओर अग्रसर होता दिखाई पड़ता है। 'झरना' के गीतों के माध्यम से ही तो प्रसाद जी ने अपने मन भावनाओं के द्वारा जीवन की कहानी का प्रस्तुतीकरण किया है। उन्होंने यौवन, उल्लास, सरस, स्वप्निल, कौतूहल, प्रेमिल तथा निश्चिंतता से परिपूर्ण उस जीवन से अवगत करवाया है। युवा मन सदैव चंचल होता है जो लहरों की तरह प्रतिपल कल कल की ध्वनि से गूँज उठता है। इसी का दृष्टांकन उनके काव्य में भली प्रकार से प्राप्त होता है। प्रकृति के आलम्बत रूप के साथ साथ उसका उद्दीपन रूप में प्रस्तुत करना कवि कला का सुन्दर नमूना है जो झरना के प्रतीक गीत में दृष्टिगोचर होता है। द्विवेदी युग के प्रकृति चित्रण को वर्चस्व-विषय के रूप में प्रस्तुत करने वाली प्रवृत्ति के विपरीत उन्होंने छायावादी काव्य की प्रवृत्ति के अनुसार अंकित किया और उसे वर्चस्व-विषय के साथ सजीव व मधुर रस में भी भर दिया।

प्रकृति चित्रण को सजीवता से प्रस्तुत करने के साथ-साथ उन्होंने नारी को भी सम्मान की दृष्टि से देखा और उसे न केवल प्रियतमा के रूप में बल्कि उसकी दूसरी चारित्रिक विशेषताओं का वर्णन प्रस्तुत किया। उन्होंने काव्य

का आधार न केवल प्रेम को स्वीकार किया अपितु सौन्दर्य का भी परिपक्व चित्रण 'झरना' के माध्यम से प्रस्तुत किया है। भावनाओं को स्वच्छन्द रूप में प्रस्तुत करके उन्होंने छायावाद के स्वरूप का ढांचा तैयार किया। सौन्दर्य और प्रेम का यह कवि सौन्दर्य की भिन्न भिन्न भंगिमाओं और प्रेम के मार्मिक चित्र प्रस्तुत करने में सफल सिद्ध हुआ है। नारी के रूप सौन्दर्य को न केवल आर्कषण के साधन माना बल्कि उसके रूप लावण्य के प्रति सूक्ष्म भावों का अंकन भी अतिउत्तम रूप में किया है।

प्रकृति का अनंत सौन्दर्य भी प्रसाद की भावनाओं और मंदिर लालसाओं का प्रतीक बन पड़ा है प्रेममयी हृदय का टूटा हुआ झरना तापमयी जीवन को शीतल बना देने में पूर्ण रूप से समर्थ है। प्रेम के दोनों पक्षों संयोग एवं वियोग का चित्रण अति स्वाभाविक प्रस्तुत किया गया है। सात्विक प्रेम ही उनके काव्य का आधार है। उनके अनुसार प्रेम एक उत्तम वस्तु है और उनका यह निस्वार्थ प्रेम और आत्मसमर्पण उसके प्रणय का आधार भी बन जाता है। वियोग में हृदय की निराशा निश्चित ही होती है। 'झरना' की प्रेम कविताओं में निराशा अधिक जान पड़ती है किन्तु प्रिय की याद में भी कवि को सुख की प्राप्ति होती है। विषाद के हावी हो जाने पर भी वह विचलित नहीं होता जिससे उनके प्रेम का उदात्त और उज्ज्वल रूप निखरता गया है। जहां एक ओर प्रेम और सौन्दर्य में सजीवता झलकती है वहीं उनके काव्य में रसों की अनुभूति भी स्पष्ट रूप में झलकती है। श्रृंगार रस प्रधान रस के तौर पर काव्य का आधार है और करुण रस, शांत रस गौण रूप में दृष्टिगोचर होते हैं। इस प्रकार प्रसाद ने 'झरना' काव्य के भाव पक्ष एवं संवेदना के सभी पहलुओं को बारीकी के साथ प्रस्तुत किया है। जहां उनका काव्य भाव पक्ष की दृष्टि से उत्तम है वहीं कला पक्ष में किए गए नवीन प्रयोग काव्य को उत्कृष्ट बनाने में सहासक सिद्ध हुए हैं 'झरना' में ब्रज भाषा के साथ-साथ भाषा को खड़ी बोली के रूप में सर्वप्रथम प्रस्तुतीकरण प्राप्त होता है भाषा प्रभावमयी बनाने के लिए लक्षणा एवं व्यंजना शैली का प्रयोग उच्च कोटि का है। 'झरना' में भाषा संबंधी सम्पूर्ण गुणों जैसे स्वाभाविकता, मधुरता, तत्समता, लाक्षणिकता, प्रतीकात्मकता, संगीतात्मकता एवं मलंकारिकता का प्रयोग सफलता के साथ किया गया है। शब्दों का चयन, उनकी सार्थकता, भावानुकूलता, मार्धुय, ओज, रंग सकेत आदि का विवरण उपयुक्त रूप में मिलता है। मानवतावादी और उपदेशात्मक भाषा के प्रयोग ने काव्य को सार्थकता प्रदान की है। भाषा को नवीनता प्रदान करने के लिए लोकोक्तियां एवं मुहावरों का भी सुन्दर प्रयोग दृष्टिगोचर होता है। जहां भाषा में उन्होंने अपना वर्चस्व कायम किया वहां छंद अलंकारों का नवीन प्रयोग करके काव्य को सौन्दर्य प्रदान किया है। नए उपमानों व प्रतीकों का प्रयोग नवीन रूप में दिखाई पड़ता है।

छायावादी कवि की भाव प्रणवता एवं व्यक्तिगत भावों की अभिव्यक्ति ने उन्हें गीतों के सृजन के लिए प्रेरणा प्रदान की, इसलिए गीति तत्व उनके काव्य की विशेषता कही जा सकती है। गजल, गीत, चतुर्दशपदी शैलियों के अतिरिक्त उन्होंने नखशिख शैली का भी सुन्दर उपयोग किया है। इस प्रकार से उपर्युक्त सभी प्रकार की छायावादी प्रवृत्तियों की झलक 'झरना' में दृष्टिगोचर होने के कारण इस काव्य रचना को सर्वप्रथम छायावादी कृति भी कहा गया है प्रसाद जी की काव्य सृष्टि का आनन्द प्रत्येक दृष्टि से असीम है और 'झरना' प्रसाद जी द्वारा रचित छायावादी काव्य की संवेदना और शिल्प दोनों दृष्टियों से एक महान एवं उत्कृष्ट रचना कही जा सकती है। प्रसाद काव्य धारा का आधार भारतीय काव्य के एक महत्वपूर्ण चरण का प्रतिनिधित्व करता है। इसे हिंदी साहित्य में प्रसाद की संज्ञा दी गई है, जिसका अर्थ है षुपहारष्या ष्णानंदः। प्रसाद काव्य धारा का विकास मुख्यतः 20वीं शताब्दी में हुआ और इसके प्रमुख कवियों में सुमित्रानंदन पंत, जयशंकर प्रसाद, और सरदार जगन्नाथ दास शामिल हैं। प्रसाद काव्य में प्रकृति के प्रति गहरी संवेदना और प्रेम देखा जाता है। कवियों ने प्राकृतिक सौंदर्य का वर्णन किया है और इसे मानवीय भावनाओं से जोड़ा है। इस धारा

में आध्यात्मिकता और मानवता के गूढ संबंधों की खोज की गई है। कवियों ने आत्मा की गहराईयों को उजागर करने का प्रयास किया है। प्रसाद काव्य में जीवन के विभिन्न अनुभवों, प्रेम, दुःख, और सुख को संवेदनशीलता के साथ व्यक्त किया गया है। भाषा की मिठास और संगीतात्मकता इस धारा की विशेषता है। काव्य की छवियाँ और प्रतीक बेहद कलात्मक होते हैं।

संदर्भ

1. सुमित्रानंदन पंतर्षु उनकी कविताएँ जैसे "गोधूली" और "अम्बर" में

प्रकृति और मानव मन की जटिलताओं का खूबसूरत चित्रण मिलता है।

2. जयशंकर प्रसादर्षु उनकी रचनाएँ, विशेषकर ष्कामायनीषु, में आध्यात्मिकता और मानवीय संवेदनाओं का गहन अध्ययन किया गया है।

3. डॉ. शिव कुमार शर्मार्षु हिन्दी साहित्य युग और प्रवृत्तियाँ। (पृ० 451)

BATTLES OF ANANDPUR SAHIB

Dr Subhdeep Kaur

Guru Gobind Singh had to fight eleven battles after the creation of Khalsa. Of these six battles took place at Anandpur, and the rest at Nirmohgarh, Bharsali, Saras, Chamkaur and Khidrana or Muktsar. The Khalsa took readily to the sword straight from the plough and sickle and fought with the trained and professional soldiers as bravely as they had battled with all the potent forces of nature. We find these people loyal to their leader, faithful to their word, fond of the country, fond of their wives and children, looking upon treason and impurity as the greatest of crimes. These men were rough, strong and un-cultivated, and offered a fierce and protracted resistance under the inspiration of Guru Gobind Singh. Their work was not war for its own sake, but to slay the dragon, the devouring enemy of their faith.¹

FIRST BATTLE OF ANANDPUR SAHIB, 1700 AD.

The hill rajas were very much perturbed at the growing power of the Guru. The Khalsa, a nation in arms, created by the Guru had given them a fright. They were of the view that in course of time the Khalsa would eliminate them. They were also pressed from Delhi to get the Guru evacuated from their territory. Emperor Aurangzeb also had issued orders to his Governors in Panjab to crush the power of the Guru.² Macauliffe says that the Viceroy of Delhi dispatched a force of ten thousand men under his two generals Painda Khan and Din Beg. The hill chiefs joined them at Rupar. The Guru met the enemy near Anandpur. In a severe scuffle Painda Khan was killed. Din Beg and the hill rajas fled away. They were pursued by the Khalsa for some distance. A large booty in the form of horse, arms and baggage fell into the hands of Sikhs.³

SECOND BATTLE OF ANADPUR SAHIB (1701 A.D)

After the defeat the hill rajas formed a coalition and decided to act in concert with one another independently of the Mughals. Bhim Chand of Bilaspur became their leader. He sent a message to the Guru to

vacate Anandpur as it lay in his territory and settle somewhere else or face the hill chief's army.

Sainapat Says:

Bhejdiyolikhkaiohne,

Abchharo Guru jibhumhamari,

Kai kachhu dam dayakardev, kaiyudh karo.⁴

(He send a message in writing. Guru Jivacate our land, or pay tribute or fight.)

The Guru insisted that the land was bought by his father, and is therefore, his own property. A large number of Ranghars and Gujjars, under the command of Jagatullah, joined the hill rajas. Duni Chand led five hundred men from majha religion do assist the Guru. Reinforcements from other areas also arrived to help the Guru.

Lohgarh and Fatehgarh were the two main forts under Guru Gobind Singh's control. Sher Singh and Nahar Singh were asked to guard Lohgarh and Udey Singh was appointed as chief to guard Fatehgarh.

The hill chief attacked Guru's forces, but had to retreat. They held a brief council and decided to launch a three sided attack. Raja Kesari Chand of Jaswal launched an attack from the right flank, Jagntullah attacked from left flank and Ajmer Chand led his troops to make front attack on Anandpur.⁵

In the ensuing battle, Jagatullah was killed by Bhai Sahib Singh. Raja Ghumand Chand of Kangra rallied his troops, but failed to defeat the Guru's determined forces. The Rajas again held a council, in which Ajmer Chand proposed reconciliation with the Guru. Many hill Rajas agreed, but Raja Kesri Chand of Jaswal opposed the proposal, and suggested a more determined fight next day, to oust the Guru from Anandpur.⁶

Next day the Rajas force launched another attack and besieged the city. The Guru's men defended themselves successfully for weeks. Raja Kesri Chand then decided to send an intoxicated elephant to won the gate of Lohgarh fort. The body of elephant was encased in steel, and a

spear was protected from its forehead to break the gate. Guru's dedicated disciple, Bachittar Singh successfully chased away the elephant with Nagani Barchha (spear).⁷ Bhai Mohkam Singh cut its trunk with his sword. The wounded elephant went back in the Raja's Camp, trampling several men under its feet.⁸ Meanwhile, Kesri Chand was killed by Udey Singh and the Raja of Handur was severely wounded in a conflict with Bhai Sahib Singh. The hill chief's army had to retreat.

On the following day, the troops of Ghumand Chand of Kangra attacked Anandpur. The battle lasted till evening, and resulted in death of Ghumand Chand at the hands of Bhai Himmat Singh. This way ended the second battle of Anandpur.

Sometime after the battle, the will Rajas negotiated a peace agreement with Guru Gobind Singh, asking him to leave Anandpur temporarily. Accordingly, the Guru left for Nirmohgarh. There he was attacked by Rajas army, leading to the Battle of Nirmohgarh.⁹

THIRD BATTLE OF ANANDPUR (1702)

Two Mughal commanders, Sayyid Beg and Alif Khan, were going from Lahore to Delhi. They had a force of about five thousand men. Bhim Chand of Bilaspur who had reconciled himself to the Guru, persuaded the generals to help him in expelling Gobind Singh from his territory on a payment of one thousand rupees a day. Alif Khan had already fought in the Kangra hills, and had a grievance against the guru. Differences arose between the commanders. After a couple of skirmishes Sayyid Beg parted company with Alif Khan and joined Gobind Singh. This disheartened Alif Khan who retired.¹⁰

FOURTH BATTLE OF ANANDPUR (1704)

The Hill Rajas again held a council and decided to send an envoy to Aurangzed with presents to seek his support for subduing the Sikh Guru. Aurangzed who was in the Deccan at the time sent a large force under the command of Saida Khan. Mughal forces under the Command of Saida Khan met Pir Budhu Shah at Sadhaura, who had fought on the Guru's side in the battle of Bhangani. Saida Khan heard a lot of from Pir Budhu Shah about the Guru.

However, he decided to eliminate the power of the Guru. On the arrival of the Imperial army at Thanesar, a Sikh hurried to Anandpur and informed the Guru of the arrival of the enemy.¹¹

At this critical time, help came from unexpected quarters. Maimu Khan, a Mohammedan, who was a follower of the Guru and had lived for some time at Anandpur, offered to check the enemy on Guru's behalf. Not only this, another Mohammedan General, Saiyad Beg who had deserted the Imperial army in the first battle of Chamkaur, too came forward to fight on the Guru's side. This pleased the Guru immensely.¹²

It is said that the Imperial forces once crushed the army of the Guru. This time the imperial forces were led by Ramzan Khan. In the battlefield, Ramzan Khan was shot at by the arrow of the Guru and was wounded.¹³ Even 500 Sikhs were insufficient to face the Imperial army as well as the hill forces. The Sikhs then had to leave Anandpur. The Guru got the women folk and children escorted by the armed Sikhs and got them evacuated to a safer place. The Mughals occupied Anandpur and after plundering the town made their way towards Sirhind.¹⁴

The Mughal soldiers had been intoxicated with their success and the war booty they gained. It was at that night time, they were carefree and were taking rest. They had not dreamt that the few defeated Sikhs had enough courage to take them unawares. The Sikhs under the cover of darkness made a furious surprise attack on the invaders. Complete confusion prevailed in the ranks of the Mughal army and in this turmoil the Sikhs recovered from them the articles looted by them and restoration of the town to Anandpur as the free city. This news was communicated to Emperor Aurangzed in Southern India in a very much exaggerated form and full of lies against the Guru.¹⁵ Some Sikhs in the Guru's army were restless at the outcome. They sought Guru's permission to attack the returning Mughal army to which the Guru consented. The Sikhs raided the rear of the enemy.¹⁶

FIFTH BATTLE OFF ANANDPUR (1704 A.D.)

When hearing the news of his army's defeat Aurangzed

felt much annoyed and he expressed his determination to finish the Guru and his Sikhs. The emperor was also informed by the Raja of Kehlur about the rising power of the Guru. Therefore, the Emperor immediately ordered a large force under Wazir Khan of Sirhind and Zabardast Khan of Lahore to proceed against the Guru. Wazir Khan, the experienced but officious Faujadar of Sirhind, readily mobilized his troops, even the Mughal contingents from Lahore and other. The Hill Chiefs mustered their troops and incited the Gujjars and Ranghars to action. Thus, a formidable combination was formed against Guru Gobind Singh.¹⁷

The Sikhs from various parts of the country, notably the Central Punjab, came to visit in large number. They brought offerings, horses and arms as was the Guru's bidding. They learnt the lesson of warfare at Anandpur. The Guru, however, felt that even though calm prevailed around him, but he must not be caught unprepared if the challenge came from any source, at any time.¹⁸

The Royal army under Wazir Khan and Zabardast Khan along with the army of Hill Chiefs put up a formidable front for the Guru who had to take on a dangerous enemy with enormous resources at its command. He continued his war preparations. The Hill Chiefs were to oppose the Guru in this campaign with Rajas of Kangra, Kulu, Nalagarh, Mandi, Jammu, Nurpur, Srinagar etc. The armies of Wazir Khan and Zabardast Khan met near Ropar. Soon the armies of Hill Chiefs also joined them and this massive force marched towards Anandpur.¹⁹

On the other hand, troops of Sikhs were split into five divisions by Guru Gobind Singh. One group of five hundred Sikhs was placed under the command of Ajit Singh, and stationed in the fort of Keshgarh. Another group of the same strength, under Sher Singh and Nahar Singh, was charged with the defence of Lohgarh. The third division, under Alam Singh and Udey Singh, was to look after Agampura. Mohkam Singh, one of five beloved, took charge of Holgarh, while Guru Gobind Singh with the rest of the Sikhs, positioned himself in Anandgarh.²⁰

The town of Anandpur was surrounded from all sides by forces of the allies. On the first day Wazir Khan lost nine hundred men and similar numbers of hill soldiers were killed. For two days fighting was going on and the enemy's attempt to capture the fort was totally failed. Finally, they decided to besiege the fort.²¹ The failed force had now completely, sieged Anandpur and Guru's supplies were cut off. InduBushan Banerjee writes, "The siege was organized in such a perfect manner that all ingress and egress for both goods and persons were completely stopped and after a few days the Sikhs began to feel the desperateness of their position. The price of food grains rose to one rupee per seer and at this price also grains were not always available.

Soon, therefore, the effect of siege began to be felt inside the fort. Due to the shortage of provisions the position of the Sikhs inside the fort became extremely serious. Even the Sikhs were starving to death.²²

Therefore, some of Sikhs approached Guru Gobind Singh and suggested evacuation, which the Guru rejected out rightly. The Guru told them that they could go, if they were prepared to disown him. Some of them preferred to move out of fort. The document written by those Sikhs for disowning the Guru is known as Bedawa in Sikh History.²³ Some Sikhs agreed to affix their signatures, of course, in utter desperation, but some others remained steadfast to the end.²⁴

The Imperial forces and their allies sent the feelers to Guru that if Sikhs vacate Anandgarh, they would be given safe passage and would not be attacked. Guru warned the Khalsa of dangers in believing the enemy. However, through the intervention of his mother, the Sikhs persuaded the Guru and he agreed to test enemy's good faith.²⁵ Being under great pressure from the imamate finally he decided to leave Anandpur. The Guru agreed to evacuate Anandpur. It was raining and swift cold wind was blowing. The entire camp was divided into two parts.²⁶ Guru succeeded in crossing the Sirsariver with two eldest sons and forty other Sikhs. The Guru's mother escaped with the two youngest princes

and found shelter in a cave accompanied by an attendant. After crossing a jungle she met an old Brahmin, Ganga Ram. The Brahmin had been in her service and belonged to Kheri village. He assured her, he would surely find a safe place for them to stay as long as they desired. The two wives of Guru Gobind Singh, Mata Sundri and Mata Sahib Kaur, reached Delhi after many hardships and stayed there with Jawahr Singh, a devoted Sikh. The Guru and his party proceeded towards Ropar via Nirmoh.²⁷

Conclusion:

1. Creation of Khalsa gave Sikhs a new identity. This separate identity helped Sikhs to win many battles despite being a miniscule minority.
2. After these battles, there came a new fervor in them. Now they could face any atrocities without holding back.
3. Post the Khalsa battles a sense of self-respect (self-preservation, dignity) was born in Sikhs by which they were ready to face any rebellion.
4. Sikhs developed a resolve to neither to oppress nor being oppressed. Hence they faced both Mughals and hill chiefs gallantly.

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- 27 Narain Singh, *Guru Gobind Singh: Re-told*, PP.304-305.

Abstract

India has adopted the federal system of government. Federal System implies dual polity i.e. the existence of central.

FEDERALISM IN INDIA

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Government and state governments, get their powers from the constitution. Therefore an essential feature of federal system is that there must be distribution of powers between the centre and states, so that both the governments may work independently in their respective spheres. But despite being independent in their respective spheres, both are related with each other and dependent on each other. For proper understanding of the centre state, relations in India, we must know the nature of federal system in India.

India is a federal system but with more tilt towards a unitary system of government. It is sometimes considered a quasi-federal system as it has features of both a federal and a unitary system. Article 1 of the Indian Constitution states, 'India, that is Bharat, shall be a union of states'. The word federation is not mentioned in the constitution. Elements of federalism were introduced into modern India by the Government of India Act of 1919 which separated powers between the centre and the provincial legislatures.

KEYWORDS-Federal, Constitution, Centre-State, Provincial legislatures, Powers, Bicameralism

INTRODUCTION

Scholars differ widely among themselves on the nature of the Indian Constitution, While some regard it as a federal state others interpret it as a federation with a strong centralizing tendency some even go further and describe it as a "unitary state with some federal features'. The divergent interpretations are largely due to the lack of agreement among scholars on the nature and concept of federalism itself. Some who interpret the concept of federalism narrowly and hold the federal constitution of the U.S.A and Australia as classical models of federalism discover many unitary features in the Indian Constitution. Others who interpret federalism widely and regard it not merely as a constitutional structure but as a process, hold that the Indian Constitution provides a federal polity both in its constitutional structure and in its actual working.

The fact is that the fathers' of the Indian Constitution were not: influenced by any doctrinaire ideas about federalism. They were not "over-enthused" with the idea of imparting classical features to the polity of India. They were guided by the sole consideration that the constitution should suit the needs of the country. They framed a kind of Constitution which is flexible enough to serve a federal polity in normal times and yet provides sufficiently large powers to the Union in order to enable it to preserve the unity and integrity of the country. Dr. Ambedkar, the chairman of the Drafting committee in the Constituent Assembly, himself said that the Indian Constitution could be "unitary or federal according to the requirements of time and

circumstances." The model upon which they drew heavily was that of the Government of India Act, 1935 which too had provided for a flexible federal polity.

The Indian Constitution provides a framework of federal polity but vests exceptionally large powers in the national government, (the union). In emergencies, the Union can function almost as a 'unitary state. Both features of the Indian Constitution - framework of a federal polity and its unitary features - were needed for the good of the country. We may examine the federal and unitary features of the Indian Constitution.

But this Constitutional arrangement under the original Constitution of 1950 has come under attack and criticism under the new liberal governmental set up both at the Centre and in the States. As would be noted in succeeding parts, a strong case has been put forward for both political and fiscal autonomy on the basis of what is enjoyed by the federating units in U.S.A. and Australia.

Features of the Federal System of India

1. Dual government polity
2. Division of powers between various levels
3. Rigidity of constitution
4. Independence judiciary
5. Bicameralism

All federations might not have all the above features. Some of them may be incorporated depending on what type of federation it is.

- Governments at two levels – centre and states
- Division of powers between the centre and states – there are three lists given in the Seventh Schedule of the Constitution which gives the subjects each level has

jurisdiction in:

- o Union List
- o State List
- o Concurrent List
- Supremacy of the constitution – the basic structure of the constitution is indestructible as laid out by the judiciary. The constitution is the supreme law in India.
- Independent judiciary – the constitution provides for an independent and integrated judiciary. The lower and district courts are at the bottom levels, the high courts are at the state levels and at the topmost position is the Supreme Court of India. All courts are subordinate to the Supreme Court.

Unitary Features of the Indian Union

The flexibility of the Constitution – the Constitution is a blend of flexibility and rigidity. Certain provisions of the Constitution can be easily amended. In case the amendments seek to change aspects of federalism in India, the provision to bring about such amendments is not easy. (Read about types of majorities in Indian Parliament using which amendments or certain other provisions are introduced.)

- More power vests with the Centre – the constitution guarantees more powers with the Union List. On the Concurrent List subjects, the parliament can make laws that can override the laws made by a state legislature on some matters. The parliament can also make laws regarding certain subjects in the State List.
- Unequal representation of states in the Rajya Sabha – the representation of the states in the upper house is based on the states' populations. For example, Uttar Pradesh has 31 seats and Goa, 1 in the Rajya Sabha. In an ideal federal system, all the states should have equal representation.
- The executive is a part of the legislature – in India, the executive in both the centre and the states is a part of the legislature. This goes against the principle of division of powers between the different organs of the government.
- Lok Sabha is more powerful than the Rajya Sabha – in

our system, the Lok Sabha is more powerful than the upper house and unequal powers to two houses is against the principle of federalism.

Emergency powers – the centre is provided with emergency powers. When an emergency is imposed, the centre has increased control over states. This undermines the autonomy of the states. (You may also read about President's rule – Article 356 in the linked article.)

- Integrated judiciary – the judiciary in India is integrated. There is no separate judiciary at the centre and the state levels. (Gain more information about Indian Judiciary from the notes mentioned in the linked article.)
- Single citizenship – in India, only single citizenship is available to citizens. They cannot be citizens of the state as well. This helps in increasing the feeling of nationality as it forges unity amidst regional and cultural differences. It also augments fundamental rights such as the freedom of movement and residence in any part of the nation.
- Governor's appointment – the governor of a state acts as the centre's representative in the state. The state government does not appoint the governor, the centre does.
- New states formation – the parliament has the power to alter the territory of a state by increasing or reducing the area of the state. It can also change the name of a state.
- All India Services – through the All India Services such as the IAS, IPS, etc. the centre interferes in the executive powers of the states. These services also offer uniformity in administration throughout the nation.
- Integrated election machinery – the Election Commission of India is responsible for conducting free and fair elections at both the centre and the state levels in India. The members of the EC is appointed by the president.
- Veto over states bills – The governor of a state can

reserve certain kinds of bills for the president's consideration. The president enjoys absolute veto on these bills. He can even reject the bill at the second instance that is when the bill is sent after reconsideration by the state legislature. This provision is a departure from the principles of federalism. (Read in detail about veto power in the linked article.)

- Integrated audit machinery – the president of the country appoints the CAG who audits accounts of both the centre and the states.
- Power to remove key officials – the state government or state legislature does not have the authority to remove certain key government officials even at the state level like the election commissioner of a state, judges of the high courts, or the chairman of the state public service commissions.

Federal Features of the Constitution

Nowhere in the Indian Constitution, the word federal is used. In article I only, the word 'union' occurs. Though the word 'federal' does not find place in the Constitution of India, our constitution possesses all the three characteristics of federal constitution.

A. Written Constitution: The first essential feature of the federal system of government is written constitution because federalism is a contract between two governments and it is essential that the terms of the contract must be explicit and written. The Indian Constitution fulfills the condition and thus shows a federal character.

B. Distribution of Powers between the Union and States : The second federal feature of the constitution is the distribution of powers between the Union and the States. The Indian Constitution contains, a vast scheme of distribution of powers. Article 245 and 246 lay down the principle of powers and the 7th schedule of the constitution contains three lists of" subjects. The first list is the Union list which contains 97 subjects of common interest to the entire country and which are under the exclusive jurisdiction of the Union Parliament. The second list is the state list which contains 66 subjects of

local interest .and are within the legislative authority of the state legislature. The concurrent list contains- 47 subjects and is common both to the Union and the state. Both the parliament and the state legislatures are competent to enact laws on subjects enumerated in the concurrent list. In case both the Central Parliament and the State Legislature make laws on the same subject and there is a conflict between the two legislatures, the will of the Parliament shall prevail.

C. Independent Judiciary : Independent Judiciary is an essential element of a democratic form of government but has special importance in federal system. In this system both the governments (central and the state) are supreme in (heir respective spheres of action and derive their authority from the constitution which is the supreme law of the land. The division of powers between the two governments makes litigation inevitable. To solve the disputes between the Union and the States and the problems arising out of the interpretation of the constitution by both the governments the provision of an independent Judiciary become a necessity, Indian Constitution provides Supreme Court for this purpose. The Supreme Court has the power of judicial review and, can set aside any law passed by a legislature, either Parliament or a state legislature: if it is against the provisions of the constitution or if the legislature, has not followed the procedure laid down by law Thus the Supreme Court settles not only the disputes between the Union and the States, but it also ensures that the supremacy of the Constitution is maintained and that both Use governments remain within their respective jurisdiction.

Thus the Indian Constitution fulfils essential requirements of a federal constitution. But some authorities on political science add more conditions which are usually related lo a federation. But it must be noted that they are not indispensable. These conditions are termed So be conducive to the successful working of a federation, Some of them. First the people must be so united by blood or cored or language or political traditions as to desire union; but also independent to

resist the idea of inclusion in a unitary state, In India the problem'. was to accommodate the twin feelings of national unity and regional loyalty. The federal constitution has brought about a compromise to recognize the existence and strength, of both these sentiments. The noteworthy feature of the Indian Constitution is the lack of double citizenship.

The second condition is that none of the states should be individually strong enough to resist single handed foreign attacks. In India defense is a Union subject. States have no military of their own. The third condition is that all the component units forming a federation should be formed on equality. The constitution of United States of America and Australia create equality by giving equal representation to the States in the upper house without giving any preference to their size or population. But no equal representation has been given to states in the upper houses of India and Canada. It has also been pointed out by some political scientists that a federal conatitution should also be rigid so that there may not be any kind of discrimination or encroachment by one government upon the jurisdiction of the other government because of the distribution of powers. But in India the constitution is - not as rigid as the constitution of U.S.A. and the amendment procedure of the Indian constitution is to some extent flexible and not complicated. Sometimes it is pointed out that a federal government is always a conservative government because of the rigidity of the amendment procedure of the federal constitution, but in India the federal government can be : more progressive because of the flexibility of the constitution.

Thus in India the constitution has all the formal features of federation. There is no doubt that the Indian Constitution is not federal tike the constitution of the United States of America. But our constitution has greater resemblance with the constitution of Canada.

RELATIONS BETWEEN THE UNION AND THE STATES

As we have already discussed that ours is a federal

constitution but with a strong centre. In our constitution there is clear cut demarcation of powers between union and state governments. Such a demarcation of powers is essential in every federal constitution, as a federal constitution is an outcome of compromise amongst various units, but which cherish a' desire not only to maintain their individuality but also to unite together for the common national interest. In part XI of the Constitution the legislative and the administrative and in the first chapter of XI part. financial relations are described in detail.

Legislative Relations Between the Union and the States

The 7th Schedule of the Constitution contains three lists of subjects. The first list is the Union List, which contains subjects of common interest to the entire country. The second is the State List, which contains subjects of local interest. The third list is the Concurrent List which contains subjects of a mixed-nature in the sense that they are common interest to the country but may also vary from state to state.

Parliament alone can legislate on subjects enumerated in the Union List while normally the State legislature can legislate on the State Lists, and both the Parliament and the State legislatures are competent to legislate on the subjects in the concurrent list.

We may analyze these three lists in detail.

The Union List :

The Union List comprises 97 subjects and is the longest of the three lists. It includes subjects of common importance such as; defense, armed forces, atomic energy, foreign affairs, diplomatic representation, war and peace citizenship, railway, shipping navigation, airways, posts and telegraphs. Supreme Court and High Courts telephones, wireless and broadcasting, currency, census, election, foreign loans, the Reserve Bank, foreign trade, inter-state commerce, banking, audit of government accounts, income tax, custom duties, Entries 1 to 81 in the list deal with general matters of legislation and entries 82 to 92 deal 'with matters for

imposing taxes to raise revenues. Parliament has exclusive powers to legislate on these subjects.

The State List :

The State list of 66 subjects which are of local interest such as Public order, prisons and reformatories, "public health and sanitation, local government, libraries and museum controlled by the State, agriculture, trade and commerce within the state, markets and fairs, land revenue, taxes on agricultural income, taxes on lands and buildings, estate duty and succession duty on agricultural land, taxes on electricity, etc. Entries No. 44 to 49 deal with general matters of legislation and entries 50 to 63 deal with taxes to raise revenue. Normally State legislatures are empowered to legislate on these subjects for the whole or a part of their respective states.

The Concurrent List :

The Concurrent list consists of 47 items which are of a nature where "uniformity of legislation is desirable but not essential" (Pylee). These subjects are Criminal law (with some exceptions) criminal procedure, preventive detention, education, administration, marriage and divorce, transfer of property, other than agricultural land, bankruptcy and insolvency, civil procedure, commercial and trade unions and labour disputes, social security, factories, newspapers ; books and printing presses etc- It may be noted that this list contains an entry relating to a tax except an entry for levying of fees in respect of items in the list.

Both the Parliament and the State Legislatures are competent to make laws on subjects enumerated in the Concurrent list. In case both make laws on the subjects and there is a conflict between a law enacted by the Parliament and a law enacted by a State Legislature, the former will prevail over the latter. There is a consistent demand from more vocal supporters of autonomy to abolish this and transfer these subjects to the State List.

Administrative Relations between the Union and the States

The Executive Power of the Union has been vested in the President and extends to all matters with respect to

which the Parliament has the power to make laws. But here it may be noted that this does not apply to the Union laws made on the Concurrent list of subjects. In case of such laws, the executive power has been left to the States, even though laws are made by the Parliament except where (a) the Constitution has expressly conferred it upon the Union (b) and whose the Union law has expressly conferred it upon the Union as, for example, was done in the Essential Commodities Act, 1955.

The executive power of the State has been vested in the Governor and extends to all matters with respect to which the State legislature has the power to make laws. It extends to laws made on the Concurrent list even by Parliament.

The President can, however, entrust the execution of the Union Laws to the State Government provided the State Government consents to it. Similarly, the Governor of the State can entrust the execution of laws of the Union Government to which the executive power of the State extends provided the Government of India consents to it.

In actual practice, there are only a few subjects which are directly administered by the Union Government through its officials there are Customs, Central Excise, Post and Telegraphs, Income Tax, Railways. In other matters, the Union Government has delegated this executive authority to State Government with their consent.

There are number of Articles (Articles 256, 257, 339 (2), 350 A, 360 (A) in the constitution which empower the Union to give directions to the States on how to exercise its executive authority in certain matters. This was done partly to secure harmony between the executive policies of the Union and the States, partly to secure harmony between the Union laws, and partly to remove any possible threat from the State Government to the authority of the Union Government. Article 257, for instance requires that the executive powers of every state must be so exercised as not to impede or prejudice the exercise of the power of the Union. Similarly,

directions can be given regarding construction and maintenance of the means of communication declared of military or of national interests. Similar directions can be issued, with regard to protection of national railways and waterways within a State.

Under article 350A, directions can be given for securing adequate facilities for instructions in their mother tongue at a primary stage of education to children of linguistic minority groups. Again, during the period of emergency (under Article 352), the President has been empowered to give direction to any State as to the manner in which the executive power of the State shall be exercised.

Financial Relations Between The Union And The States

The taxing powers of the Union and the State have been "completely separated and made mutually exclusive" (Ashok Chanda) The sources of the Union taxes have been enumerated in the Union List and of the State taxes in the State List. The Concurrent list does not contain any entry for imposing any taxes.

We may briefly mention item of Union taxing power as well as of the State taxing powers.

(a) Union Taxes and Sources of Income : Corporation tax, customs taxes on income other than agricultural income, excise duties on tobacco and certain goods manufactured or produced in India. State duty in respect of property other than agricultural land, railway, currency, foreign exchange, post office, saving Bank, posts and telegraphs, property of the Union etc.

(b) State Taxes and Sources of Income : Taxes on agricultural income, land revenue, taxes on the sales and purchase of goods other than newspaper, taxes on professions, traders, taxes on land and buildings, taxes on vehicles, taxes on mineral rights, state duty in respect of agricultural land etc.

However, the Constitution provides that (a) some of the taxes levied by the Parliament are to be collected by the States and to be retained by the States, (b) Some of the taxes are levied by the Parliament but to be shared - some

compulsorily and some of Union government's option with the States (c) The Union Government makes grants (Some compulsory, some optional) to the States.

These provisions may be examined in detail.

(1) Duties levied by the Union but collected and appropriated- to the States. Stamp duties and such duties or excise, on medicinal and toiler preparations as are mentioned in the Union List shall be levied by the Government of India but shall be collected by the state and will be assigned to the States within which duties are respectively livable (Article -268).

(2) Taxes levied and collected by the Union but assigned to the States (Article 269). Such are taxes on railway fares and freights, terminal taxes, stamp duties.

(3) Taxes levied and collected by the Union and distributed between the Union and the States (Article 270). The following taxes are to be levied and collected by the Union but these have to be shared with States compulsorily; Income Tax (taxes on Income do not include Corporation Tax).

(4) Taxes which are levied and collected by the Union and may be distributed between the Union and the States (Article 272). These taxes may be shared with the State if the Parliament so decides. In this case it is, optional for the Union to share them or not to share them with the States. This includes excise duties other than on toiler and medical permeations. In May, 2000 Lok Sabha has passed a constitutional amendment by which 29 percent of the "net proceeds' -of all central taxes will be passed on to the states. This has been done on the recommendation of 10th Finance Commission. For this amendments have been made in articles 26.9, 270 & 272. This is implemented from 1st April 1996.

The Union is empowered to impose a surcharge for its 'own purpose on any of the Union taxes assigned to the State and on income tax (but this does not apply to excise duties). The main sources of income of the Union which it does not have to share with the States are : Custom duties. Corporation Tax (tax on companies) and wealth tax. The States are

empowered by Article 276 to impose taxes on profession, trades for the benefit of municipalities and other local authorities up to the maximum of Rs. 250/- as tax amount.

Summary

The Indian constitution provides for a federal framework but vests large powers in the Central Government. The essential features of federation i.e. written constitution, distribution of powers between the centre and states, and the independent judiciary are present in the constitution. But with these federal features there are many unitary features which make the centre strong. The centre-state relations as described in the constitution can be divided into three heads- legislative, administrative and financial. The legislative jurisdiction of centre and states is described in VII schedule of the constitution. The subjects have been divided into three lists. Union List (97 subjects) State list (66) and the Concurrent list (47). Both the parliament and state legislatures can make laws for the subjects included in the concurrent list but in case of clash, law made by Parliament will be valid. The working of centre-state relations shows that there was the supremacy of centre in practice also because of the monopoly of congress party for two decades. With the emergence of regional parties after 1967 the balance of powers shifted towards states. But congress again strengthened its position. But from 1990s the phenomenon of 'Hung Parliament' and coalition Politics at the centre with the

help of regional parties has changed the dynamics of centre-state relations.

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