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Partition and Sexual Violence: A feminist study of Amrita Pritam's *Pinjar*.

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Abstract

The basic theme of partition literature is the communal riot between the Hindu and the Muslim, aggravated with the mad frenzy of bloodbath, leading to the problems of migration and cultural dislocation, large scale massacre and sexual assault on women from the rival communities. Every partition novel depicts an unbearable socio-political tale of inhuman savagery and unprecedented sexual violence which constitute the chief planks or features of geographical division of the Indian subcontinent. We may cite some of the memorable novels, projecting communal riots and sexual violence, as the true specimens of partition literature. Some of these novels are *Train to Pakistan* by Khuswant Singh, *A Bend in the Ganges* by Manohar Malgonkar, *Azadi* by Chaman Nahal and others, but all these novels are male-oriented, discussing chiefly the socio-political issues, fluctuating religious and cultural identities and the short-sightedness of the political leaders. Nevertheless, there are some famous female novelists, like Attia Hosain, Bapsi Sidhwa and Amrita Pritam who attempted to expose the injured female sensibility of partition-victims through their literary creations. The most celebrated partition novel of Amrita Pritam is *Pinjar* (1950) which is translated into English by Khuswant Singh, as *The Skeleton*. The theme of Pritam's *Pinjar* constitutes the silent sufferings of Pooro or Hamida against the backdrop of Indo-Pak division and the consequent communal riots. The purpose of my research paper is to highlight the injured female sensibility, caused by sexual violence during the partition of the Indian subcontinent.

Keywords:-Feminist Study, Partition, Sexual violence, Female sensibility.

Introduction

Before the communal riots of 1947, caused by the division of Asian plains into India and Pakistan, the seeds of the communal riots or violence were sown by Lord Curzon in 1905 when he declared the partition of Bengal on the communal lines. Moreover, The Britishers attempted to communalize the Indian society and its political structure by approving the formation of the Muslim

League in 1906 and the introduction of the separate electorate on communal lines in 1909 through the Minto Morley reforms. In 1915, the formation of Hindu mahasabha flared up the fire of communalism in India in 1947. Some 563 native kingdoms were identified collectively as “British-India” which had to be recognized into two countries- India and Pakistan on the basis of religion and community. Till 1940, Hindus, Muslims, Sikhs, Jains, Christians and Parsis had been living in the Asian plains or in the British India since their religion had been maintained as their private mode of life, practiced at home, but as soon as the news of British departure and the formation of India and Pakistan spread, mass communal violence broke out in the provinces of Punjab and Bengal because their religion were divided between India and Pakistan. The common narrative of every partition literature states that Hindus and Muslims were overtaken with the mad frenzy of bloodbath, leading to the problem of migration and dislocation, large scale massacre and sexual assault on women from both communities, loot and unprecedented inhuman savagery.

As literature is the mirror of society, there emerged a separate corpus of partition literature, depicting the brutal picture of dislocation, gruesome picture of raped women, hopeless orphaned children, blood-thirsty mobs and burning villages. Some of the memorable novels projecting partition with distinct point of views, are Khushwant Singh’s *Train to Pakistan* (1956), Manohar Malgonkar’s *A Bend in the Ganges* (1964), Chaman Nahal’s *Azadi* (1975), Mehar Nigar Masroor’s *Shadows of Time* (1987) and others. The communal riots and consequent violence targeted the woman of their rival group and community in the worst possible violence. It is a record that systematic violence against women, numbered between 75,000 and 100,000 took place in the form of kidnapping and rape. Most of the Muslim and Sikh women committed suicide by jumping into water wells to avoid stripping, nude processions, rape and conversion. Most of the partitioned novels written in the first phase constitute male discourse that presents the world of men, fighting for their political identity and dominance. However, these partition novels, dealing with male-chauvinism, are followed by such prominent partition novels *Sunlight on a broken column* (1961) by Attia Hossain, *Pinjar* (1950) by Amrita Pritam *Ice Candy Man* (1988) by Bapsi Sidhwa and *What the body Remembers* (1999) by Shauna Singh Baldwin are written in English from a woman’s point of view, depicting a gendered perspective of the partition. The female voice and sensibility of these novels depict the intensity of psycho-emotional trauma and physical torture, perpetrated upon women by the phenomenal sweep of this politico-historical occurrence, resulted in the two sovereignties of India and Pakistan.

Amrita Pritam, the prominent novelist and poet of Punjabi literature had first-hand experiences of the agony of partition in 1947 which she expressed in two of her novel, *Doctor Dev* and *Pinjar*, and in one of her famous poem, *Ajj Aakhan Waris Shah* (Today I Invoke Waris Shah-‘Ode to Waris Shah’). In her elegy on Waris Shah, Amrita Pritam expressed her sense of loss and anguish against the perspective of partition massacres. Similarly in her novel *Doctor Dev* (2019), she describes a romantic tale of trust and mistrust, moving round the feminine figure of Sarita, but the story is mingled with the oblique reference to the communal riots and the violence of the partition. Her most celebrated feminist-partition novel is *Pinjar* (1950) which is translated into English by Khushwant Singh, and get it collected in the volume, *The Skeleton and Thatman* (1987). The term ‘Pinjar’ in Punjabi and its translation into English ‘Skeleton’ has multifarious connotation and denotations, but all these linguistic and thematic contents point to the subjugation of female body by the male dominated world for its own selfish purposes. The central female characters of this novel is Pooro who became a victim of communal hate and violence and ultimately she finds herself a valueless object, a pawn both in the Hindu and the Muslim community. Similar concept of female body, used only to fulfill the desire or ego of the patriarchal society by reducing its value of a dignified living being may be applicable to the mentally unstable woman who gets raped and impregnated. The

psychological trauma and the guilt of the body is realized by Pooro who decides to rear, the child of insane lady when she dies in child birth. The story of *Pinjar* is set in the partition period, but its main thread is related to the silent sufferings of women at the backdrop of period, caused by gender bias. Amrita Pritam has highlighted these gender based issues in *Pinjar* since women were rejected from the family and were abducted by the rival community only to maintain the male ego and honor. The purpose of my research paper is to highlight the suppressed female sensibility and sacrifice made and justified at the altar of partition.

Exposition

Amrita Pritam was born in 1919 at Gujranwala in Punjab, but she moved to Lahore with her father at the age of 11. In 1947 she migrates to India as a Punjabi refugee, witnessing the communal violence, resulted in massive killing of Hindus, Sikhs and Muslims. That's why, her novel *Pinjar* regarded as realistic portrayal of the traumatic violation of female-identity during the time of partition. The comments of Attar Singh, a renowned critic of Panjabi literature, deserve special mention in her case: Amrita Pritam's writings on the partition riots are highly forceful. She has tried to look at the communal riots from a feminine angle. She has projected the violence against women in a heart-rending manner' (Singh, Kavye adhyayan, 1959, P.86). Khushwant Singh, as an English translator to this Panjabi Novel, has not only transferred its meaning from one language to another but also carried over its rhythmical movement of feminine sensibility from the Indian soil to the alien one.

As T.N Dhar asserts emphatically that 'The boundary between history and fiction is no longer watertight or fixed' (Dhar, 1999, P.11), we find Amrita Pritam depicting the social realism of gender-bias by narrating a fictional tale against the momentous historical facts. The story begins with the nostalgic reflections of Pooro, which is at present 'Hamida' the wife of Rashida, who abducted and married her forcefully to realize the planned revenge of his uncles, the Shaikhs upon the Hindu family of money lenders. This game of rivalry-revenge was started by the Hindu Sahukars, who had earlier abducted and humiliated the aunt of Rashida. The innocent, star-crossed Pooro was oblivious of this hateful relationship since she had played no part in it, but the humiliation of Rashida's aunt is redeemed with the humiliation of Pooro. Even though Rashida has soft corner for her, yet he dictates her to get her ready for the nuptial knot with him in presence of a Maulvi. Despite her hopeless condition of a captive, Pooro still nurtures her dream of Ramchand as her bridegroom, and in a bid to realize her dreams, she came out in the darkness of night and finally reaches her parents house. The first real shock from her father comes to her when he practically abandons her for the reputation and safety of his family: 'who will marry you now? You have lost your religion and your birthright. If we dare to help you, we will be wipe out without a trace of blood left behind to tell of our faith' (Pritam, *Pinjar*, 1987, P.22). Even her mother wishes her death instead of embracing her and securing her from outsiders. The image of her fiancé, Ram Chand, too comes to her mind only to increase her sense of loss, in such a situation, Pooro clings to the last hope of respite to her soul, 'there was one hope for her: escape in death' (Pritam, 1987, P.23).

Pooro surrenders her fate to her new identity, 'Hamida', tattooed on her arm. Hamida gave birth to a son with whom she has love-hate relationship. When the midwife declared the birth of his son, Rashida gets both joy and sense of achievement: 'Rashida was overcome with emotion. He had won over the Hindu girl. The gamble had paid off. Pooro was no longer the girl. He had abducted and made his mistress –not a woman he had brought in as house keeper. She was Hamida, the mother of his son' (Pritam, 1987, P.33). In her own turn, Pooro tries to pacify herself with close touch of her son, tagging at her breast but again the tormenting feeling of abduction and rape comes to her in mind: 'This boy.....this boy's father.....all mankind.....all men.....men who grow a woman's

body like a dog consuming it (Pritam, 1987, P.35). With this conflicting feelings of love and hate, Hamida gets dissolved into her new identity of a Muslim mother of Muslim boy by a Muslim father. Hamida looks upon herself neither Hindu nor Muslim, only a compassionate mother, coming out her suffered soul, and it is for this reason that she decides to nurse and nurture the child of the dead mad woman, who had been impregnated by an insensitive man by his act of savagery.

Amidst these part recollections of Puroo with body of Hamida, Amrita Pritam takes us to her turbulent present village of Muslim community where the abducted women were forcibly by strangers in their house. Communal violence and riots, caused by the partition of India reach to an unprecedented degree, when violence and relentless decimation become the order of everyday and when women become the easy target by the two clashing communities. Amrita Pritam's concern for violence against woman kind is expressed through the anguished soul of Puroo, as an objective correlative for the author's own experiences of partition when we get such narratives: 'Hamida's ear burned with rage when she heard of the abduction of Hindu girls by Muslims and of Muslim girls by Hindus. Some had been forced into marriage, some murdered some stripped and paraded naked in streets'. (Pritam, 1987, P.85).

With her sincere and grief-stricken heart, Puroo witnessed the fate of the hopeless women, caught in the horrifyingly inhuman situations of the partition which made them subject to the humiliation of abduction and rape.

That was not all. Once Hamida saw a band of a dozen or more goondas pushing a young girl before them. She had not a stitch of clothing on her person. The goondas beat drums and danced about the naked girl. Hamida could not find out where they came from or where they were going. 'It was sin to be alive in a world so full of evil' thought Hamida. 'It was a crime to be born a girl'. (Pritam, 1987, P.87). Amidst the chaos of the refugee encampment, Hamida comes her Hindu fiancé Ramchand who informs her the disappearance of Lajo, his sister and wife of her brother. Puroo at once makes a search for Lajo who is found a captive in her own parents' house at Rattoval occupied by a Muslim family. Puroo as Hamida feels that her own painful history of abduction and rape by Rashida is repeated in the captivity of Lajo. As soon as Lajo is located, Puroo disguises herself as a khes seller and rescues Lajo successfully with the help of her husband Rashida, Hamida-Puroo and Rashida take Lajo to Lahore and hand her over to Ramchand and her brother, Lajo's husband. When the convoy of the Hindu refugees about to start off for India, Hamida, Puroo feel tempted to join her family and to live in India gracefully, but her Muslim body, the wife of Rashida and the mother of Javed, the dissuades her to cross the boundary of Pakistan with her tearful eyes, she sees them off with a satisfaction that She has at least rescued Lajo from the trauma of life-in-death.

There have been numerous narratives and records of the partition of 1947 from the historical point of view or from the political point of view, related to the power-game between the Congress and the Muslim league, but the emotional, physical and psychological trauma of women are found in scattered sketches only in few books. Right from the ancient times, the class of communities of male ego resulted in the victimization of the women as if they were the insensitive counter of power-game, without having the right to complain. We get a number of anecdotes in our two great epics—the Ramayana and the Mahabharata in which the decent virtuous ladies like Sita, Ahilya, Draupadi and others have to suffer humiliation and exile only to support the dynamics of male ego. Abduction and rape in exile by the rival communities symbolize the disempowerment of women by their exclusion from society by their moral, psychological and spiritual death. This fact was realized by Puroo when she managed to escape from Rashida's captivity and when she wanted to be sheltered by her parents. She accepts her helpless mother's verdict who states that this fate was ordained to her. The

connotation of the title 'The Skeleton' has been highlighted both in the case of Pooro and the insane woman with a child in her womb: 'it was a double life: Hamida by day, Pooro by night. In reality, she was neither one nor the other'. 'She was just a Skeleton without a shape or a name'. (Pritam, 1987, P.25).

The humiliated identity and psychological trauma are found consciously in Pooro whereas the same fate is reflected unconsciously to the helpless condition of the pregnant mad woman: She is 'neither young nor attractive; she is just flesh of lump without a mind to go with' a living Skeleton a lunatic Skeleton..... A Skeleton picked to its bones by kites and vultures'. (Pritam, 1987, P.53)

Even the harassed and apprehensive face of Lajo in her detention is compared to the Skeleton of Sparrow. The word 'Skeleton' in the context of this partition Novel stands for all sorts of gender – oppression that can be perpetrated during the communal riots and violence.

Conclusion

Partition of India in 1947 was not a historical movement of freedom of subjugated mass, rather, it depicted the mockery a desired freedom because the freedom of people, especially of the women, to live a life of dignified human being had been denied by the beastly instincts of the fundamentalists. In fact, partition was a traumatic experience, and a trauma is a psychologically distressing event that is outside the range of usual human experience (Kamra, 2002, P.178). Nehru's famous midnight speech of freedom, 'tryst with destiny' and Jinnah declaration of 'the fulfillment of the destiny of the Muslim nation' played havoc with the lives of both India and Pakistan. In recent times, partition has been explained and re-evaluated by a number of writers since literature makes us realize the long lasting phase of this man-made holocaust in the name of geographical boundaries. Amrita Pritam recalls the traumatic experience of the novelist like a storehouse, 'a state of mind in which possibilities and interpretations are put up to question, and in which there is reflection on what experience is about' (Nicholas, 1991, P.5). The experience of human helplessness, as depicted in the novels, opens up the possibilities of a better chance to redeem them; the readers try not to make an escape from a degenerate, depraved society, rather they face the challenges of reducing these social-political inhuman patterns. As a partition novelist, the credibility of Amrita Pritam lies in her articulation and depiction of 'women's issues across the world' also in raising the question of women's dignity at the time of communal violence. Her creative imagination, she has transformed the individual traumas of Pooro into the whole woman kind because during violence, whether it is Pooro or Lajo or the mad woman, an individual fair sex becomes only a feminine body to be ravished for satisfying the bloody forces. In the last of the novel, Pooro rejects the offer of her brother and supports the dignity of her gender: 'whether one is a Hindu girl or a Muslim one, whoever reaches her destination, she carries along my soul also' Pooro said to herself and made a last vow by closing her eyes' (Pritam, 1987, P.127). Amrita Pritam remains detached to the projection of Pooro, as a hopeless woman trapped by the forces of male-dominated society because she knows that despite all theories of woman's rights and privileges, the position of woman remains the same during violence because only a disciplined society can maintain the dignity of a female body by imposing restraint to male chauvinism. *Pinjar or the Skeleton* must be appreciated as a novel of social protest against the violation of female dignity as the violation of human dignity.

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Depression, Anxiety and Stress: An Enquiry with Social Work Students of Higher Education Institution, Arunachal Pradesh

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Abstract

Background: The presence of academic pressure and fear of future competency affects the mental health of students. Yet the mental health concerns of students are neglected; also, the mental health services in higher education institution is inadequately accessible to the students. **Aim:** The study emphasizes to access the students to mental health services by identifying the various levels of depression, anxiety and stress among the social work students of Central University in Arunachal Pradesh, India.

Methods: The standard questionnaire DASS 21 (Depression Anxiety and Stress Scale) was administered with 80 students during the academic period July 2020 to August 2020 from Department of Social Work, Rajiv Gandhi University, and Arunachal Pradesh. The responses were collected via Google form and scores evaluated.

Findings: The psychological factors such as depression (72%), anxiety (74%) and stress (61%) was found among the social work students in the study. The study finding also found that female students are more stressed than male with significant statistical association ($P=0.030$). **Conclusion:** The prevalence of depression, anxiety and stress was found among the social work students in Arunachal Pradesh. The need for mental health professionals such as student counsellor is the need of the hour in the higher education.

Key words: Depression, Anxiety, Stress, Social Work, Students

Introduction

Heavy workload, insufficient feedback from teachers and worries about future competence among the students causes mental ill health (Dahlin et. al. 2005). Persistence of mental health problems during the study period negatively affects academic performance and future working capacity (Rudman and Gustavsson, 2012). Yet there exists inadequacy of mental health practitioners working in higher education institution of the country, India. Hence, the study aims to assess prevalence of depression, anxiety and stress among the students in Arunachal Pradesh with an aim to identify mental health status of the students to suggest policy makers for timely intervention based on assessment.

“Every hour, one student commits suicide in India” (NCRB, 2015). The National Crime Records Bureau reported that in 2022, 1.71 lakh people died by suicide. It states that 41% of all suicides were by young people below age of 30. The Lancet study also reports that large proportion of adult

suicide deaths occur between ages 15 – 29. Similar findings in 1999 also showed that 65 percent of all suicides are committed by persons between ages of 15 to 24 years (Ponnudurai, 2015). Hence, it is necessary to assess the mental health status of students. And assessment of depression, anxiety and stress among the students could be a primary level of intervention in addressing any mental health issues of the student youth to prevent them from suicide. It is significant to assess depression, anxiety and stress of the student youth as these are some of the risk factors leading to suicidal ideation to an attempt (DSM V, 2013). Previous researchers indicated depression and anxiety were potential risk factors for suicide and they are highly correlated (Zhang et. al. 2019).

Through the study, it not only add an information of mental health status of the student youth in higher education institution but it also aims to focus the significance of accessibility of mental health services to the students in times of crisis. Such accessibility and availability of mental health services in the institution could act as a protective factor. Studies indicate benefit of students' help seeking in improving their mental health; reduce stress, resolving one's problems. It also increases energy, improves sleep and increase social support (Vidourek et. al. 2014).

Literature Review

The magnitude of depression, anxiety and stress among the student youth had been significant across the globe. The period of the study, during the 2019 pandemic indicate its significant effect on the mental health of the people (Huang and Zhao2020). It had negatively affected the mental health of the students (Karing, 2021). Studies worldwide indicate the vulnerability of students during the pandemic with prevalence of psychological factors such as depression, anxiety and stress. Findings of the study conducted at Saudi Arabia, Jordon, Iraq, United Arab Emirates, and Egypt highlights the prevalence of depression as 57%, anxiety as 40.5% and stress as 38.1% with no significant differences between these countries (Omar et. al. 2020). Study in Germany also indicate the alarming 35.9% of the students suffering with moderate to severe level of depression, 27.7% with moderate to severe level of anxiety and 25.1% with high stress (Karing, 2021). In UK, 64% participants suffered depression from which 31% reported moderate to severe level of depression; 53% suffered from anxiety from which 24% reported moderate to severe level of anxiety (Gasteiger et. al. 2021). In Bangladesh, study highlights 82.4% students experiencing mild to severe depression and 87.7% anxiety. The 67.35% male students had higher depressive symptoms than female (32.65%) students (Islam et. al. 2020). This is similar to the study done at Tamil Nadu, India where it found that anxiety and depression among male i.e, 69% was higher than the female 31% (Saravanan et. al.2021). Contradictory to these studies, study conducted among MBBS students in Himachal Pradesh, India, shows female students scored more in depression, anxiety and stress than male students. The study also highlights the prevalence of 58% depression, 74% of anxiety and 32% of stress in both male and female students (Rana et al.2021). Similar prevalence of depression, anxiety, and stress such as 41.4, 66.7, and 52.2% respectively was observed in students (Nakie et. al. 2022).

Such studies related to psychological factors in the state, Arunachal Pradesh, one of the North-eastern states in India is inadequate until date. Hence, this study was undertaken to know the prevalence of depression, anxiety and stress among the social work students of the Central University in Arunachal Pradesh. Based on evidence generated it emphasises the mental health concerns of the students.

Objectives:

1. To know the mental health status of student youths by assessing their level of depression, anxiety and stress.

2. To recommend higher educational institution to address mental health concerns of student youth by creating interventional programme through existing resources.

Methods

The descriptive study was conducted with 80 students from Department of Social Work during the period July 2020 to August 2020 affiliated to the Rajiv Gandhi University Arunachal Pradesh. The total number of 80 students gave the consent to participate in the study. For the study, an e-questionnaire was created and a link was shared via email and WhatsApp to the students. The standardized and validated tool Depression, Anxiety and Stress Scale (DASS-21) was used to assess depression, anxiety and stress.

The DASS is a 21 item (7 items each) with 4-point Likert scale where 0 = does not apply to me at all; 1 = applies to me to some degree, or some of the time; 2 = applies to be to a considerable degree, or a good part of my life; and 3 = applies to me very much, or most of the time. The depression scale assesses dysphoria, hopelessness, devaluation of life, self-deprecation, lack of interest/involvement, anhedonia and inertia. The score for depression in the scale are classified as normal (0-9), mild (10-13), moderate (14-20), severe (21-27), extremely severe (28+). The anxiety scale assesses automatic arousal, skeletal muscle effects, situational anxiety, and subjective experience of anxious affect. The score for anxiety in the scale are classified as normal (0-7), mild (8-9), moderate (10-14), severe (15-19) and extremely severe (20+). The stress scale assesses difficulty relaxing, nervous arousal, and being easily upset/agitated, irritable/over-reactive and impatient. The level of stress scale indicates as normal (0-14), mild (15-18), moderate (19-25), severe (26-33) and extremely severe (34+) (Lovibond and Lovibond, 1995).

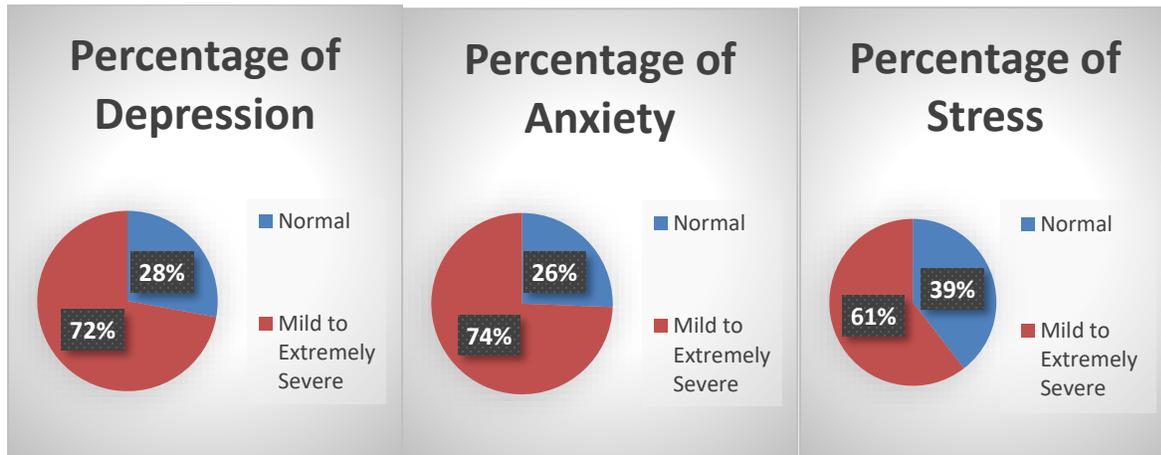
The data collected were transferred from google forms to an Excel sheet and exported to SPSS version 26 for the analysis. Descriptive analysis was used and the data were presented in frequency, percentage and chi-square for association.

Results

The age group of the student participants were between 21 to 28 years. The mean age of the students was 23.67 years. Majority of the participants were female (62.8%) than male (37.2%). The student participants were from West Arunachal Pradesh (48.8%), East Arunachal Pradesh (18.6%) and other states like Assam (32.6%). The Majority of 72.1% of the students' family earn less than 40,000/ per month. Only 27.9% of the family earn 41,000/ and above. They belong mostly to nuclear family (67.4%) and the family and relatives (88.4%) were the main source of financial assistance for their education. During the pandemic 74.4% students lived with their family or relatives.

The prevalence of depression, anxiety and stress among the social work students according to Depression Anxiety Stress Scale was found as 72%, 74% and 61% respectively (Figure 1).

Figure 1: Prevalence of Psychological factors among the social work students.



It was found that majority of the students showed moderate level of depression (37.2%) and anxiety (34.9%). The presence of extremely severe level of depression (14.0%) and anxiety (23.3%) was also observed among the students (Table 1).

Table 1 Distribution of Depression, Anxiety and Stress in Various Levels

| Levels | Psychological Factors | | |
|------------------|-----------------------|-------------|------------|
| | Depression (%) | Anxiety (%) | Stress (%) |
| Normal | 12(27.9) | 11(25.6) | 17(39.5) |
| Mild | 6(14.0) | 3(7.0) | 10(23.3) |
| Moderate | 16(37.2) | 15(34.9) | 10(23.3) |
| Severe | 3(7.0) | 4(9.3) | 5(11.6) |
| Extremely severe | 6(14.0) | 10(23.3) | 1(2.3) |

Table 2 depicts association of anxiety with the sociodemographic variables which are statistically insignificant.

Table 2 Association of Anxiety with Sociodemographic Variables

| Sociodemographic Variables | Association of Anxiety with various sociodemographic variables in the study | | | | | Chi-square |
|----------------------------|---|--------|----------|--------|------------------|--------------|
| | Anxiety (%) | | | | | |
| | Normal | Mild | Moderate | Severe | Extremely Severe | |
| Age | | | | | | |
| 21-23 | 5(11.6) | 1(2.3) | 8(18.6) | 4(9.3) | 5(11.6) | 9.161(0.329) |
| 24-26 | 6(14.0) | 1(2.3) | 6(14.0) | 0(0.0) | 3(7.0) | |
| 27-29 | 0(0.0) | 1(2.3) | 1(2.3) | 0(0.0) | 2(4.7) | |
| Sex | | | | | | |
| Male | 5(11.6) | 1(2.3) | 7(16.3) | 0(0.0) | 3(7.0) | 3.506(0.477) |

| | | | | | | |
|---|----------|--------|----------|--------|---------|---------------|
| Female | 6(14.0) | 2(4.7) | 8(18.6) | 4(9.3) | 7(16.3) | |
| Family Income per month | | | | | | |
| less than 10,000/ | 1(2.3) | 1(2.3) | 4(9.3) | 3(7.0) | 3(7.0) | |
| 11,000/ to 20,000/ | 2(4.7) | 0(0.0) | 4(9.3) | 1(2.3) | 2(4.7) | |
| 21,000/ to 30,000/ | 1(2.3) | 0(0.0) | 1(2.3) | 0(0.0) | 1(2.3) | 10.041(0.864) |
| 31,000/ to 40,000/ | 3(7.0) | 1(2.3) | 2(4.7) | 0(0.0) | 1(2.3) |) |
| 41,000/ & above | 4(9.3) | 1(2.3) | 4(9.3) | 0(0.0) | 3(7.0) | |
| Type of Family | | | | | | |
| Nuclear | 8(18.6) | 2(4.7) | 10(23.3) | 3(7.0) | 6(14.0) | |
| Joint | 1(2.3) | 1(2.3) | 3(7.0) | 1(2.3) | 2(4.7) | 4.186(0.980) |
| Extended | 1(2.3) | 0(0.0) | 0(0.0) | 0(0.0) | 1(2.3) | |
| Any other | 1(2.3) | 0(0.0) | 2(4.7) | 0(0.0) | 1(2.3) | |
| Status of dwelling during the Pandemic | | | | | | |
| With Family/Relatives | 7(16.3) | 3(7.0) | 11(25.6) | 3(7.0) | 8(18.6) | |
| With Friends | 1(2.3) | 0(0.0) | 0(0.0) | 0(0.0) | 0(0.0) | 6.476(0.890) |
| With any other besides family and friends | 0(0.0) | 0(0.0) | 1(2.3) | 0(0.0) | 1(2.3) | |
| Alone | 3(7.0) | 0(0.0) | 3(7.0) | 1(2.3) | 1(2.3) | |
| Sources of financial support for education | | | | | | |
| Family/Relatives | 11(25.6) | 3(7.0) | 12(27.9) | 4(9.3) | 8(18.6) | 4.074(0.396) |
| Self-Support | 0(0.0) | 0(0.0) | 3(7.0) | 0(0.0) | 2(4.7) | |
| Permanent Address | | | | | | |
| East Arunachal Pradesh | 2(4.7) | 1(2.3) | 2(4.7) | 0(0.0) | 3(7.0) | |
| West Arunachal Pradesh | 6(14.0) | 0(0.0) | 9(20.9) | 2(4.7) | 4(9.3) | 5.819(0.667) |
| Other States like Assam | 3(7.0) | 2(4.7) | 4(9.3) | 2(4.7) | 3(7.0) | |

Table 3 shows the association of sociodemographic variables with depression. The findings suggest insignificance association.

Table 3 Association of Depression with Sociodemographic Variables

| Sociodemographic Variables | Association of Depression with various sociodemographic variables in the study | | | | | Chi-square |
|---|--|---------|----------|--------|------------------|---------------|
| | Depression (%) | | | | | |
| | Normal | Mild | Moderate | Severe | Extremely Severe | |
| Age | | | | | | |
| 21-23 | 6(14.0) | 2(4.7) | 8(18.6) | 2(4.7) | 5(11.6) | 4.012(0.856) |
| 24-26 | 5(11.6) | 3(7.0) | 6(14.0) | 1(2.3) | 1(2.3) | |
| 27-29 | 1(2.3) | 1(2.3) | 2(4.7) | 0(0) | 0(0) | |
| Sex | | | | | | |
| Male | 7(16.3) | 2(4.7) | 7(16.3) | 0(0.0) | 0(0.0) | 7.957(0.093) |
| Female | 5(11.6) | 4(9.3) | 9(20.9) | 3(7.0) | 6(14.0) | |
| Family Income per month | | | | | | |
| less than 10,000/ | 2(4.7) | 2(4.7) | 4(9.3) | 1(2.3) | 3(7.0) | 17.302(0.366) |
| 11,000/ to 20,000/ | 1(2.3) | 3(7.0) | 2(4.7) | 2(4.7) | 1(2.3) | |
| 21,000/ to 30,000/ | 1(2.3) | 0(0.0) | 1(2.3) | 0(0.0) | 1(2.3) | |
| 31,000/ to 40,000/ | 2(4.7) | 0(0.0) | 4(9.3) | 0(0.0) | 1(2.3) | |
| 41,000/ & above | 6(14.0) | 1(2.3) | 5(11.6) | 0(0.0) | 0(0.0) | |
| Type of Family | | | | | | |
| Nuclear | 9(20.9) | 3(7.0) | 12(27.9) | 3(7.0) | 2(4.7) | 12.202(0.430) |
| Joint | 1(2.3) | 3(7.0) | 2(4.7) | 0(0.0) | 2(4.7) | |
| Extended | 1(2.3) | 0(0.0) | 0(0.0) | 0(0.0) | 1(2.3) | |
| Any other | 1(2.3) | 0(0.0) | 2(4.7) | 0(0.0) | 1(2.3) | |
| Status of dwelling during the Pandemic | | | | | | |
| With Family/Relatives | 9(20.9) | 2(4.7) | 12(27.9) | 3(7.0) | 6(14.0) | 12.206(0.429) |
| With Friends | 0(0.0) | 0(0.0) | 1(2.3) | 0(0.0) | 0(0.0) | |
| With any other besides family and friends | 0(0.0) | 1(2.3) | 1(2.3) | 0(0.0) | 0(0.0) | |
| Alone | 3(7.0) | 3(7.0) | 2(4.7) | 0(0.0) | 0(0.0) | |
| Sources of financial support for education | | | | | | |
| Family/Relatives | 12(27.9) | 5(11.6) | 12(27.9) | 3(7.0) | 6(14.0) | 5.696(0.223) |
| Self-Support | 0(0.0) | 1(2.3) | 4(9.3) | 0(0.0) | 0(0.0) | |
| Permanent Address | | | | | | |
| East Arunachal Pradesh | 4(9.3) | 2(4.7) | 0(0.0) | 1(2.3) | 1(2.3) | 7.380(0.496) |
| West Arunachal Pradesh | 4(9.3) | 3(7.0) | 10(23.3) | 1(2.3) | 3(7.0) | |
| Other States like Assam | 4(9.3) | 1(2.3) | 6(14.0) | 1(2.3) | 2(4.7) | |

Table 4 depicts association of stress with various sociodemographic variables in the study. It is found that female students are more stress than male students. The statistical findings indicate significance association (P=0.030).

Table 4 Association of Stress with Sociodemographic Variables

| Sociodemographic Variables | Association of Stress with various sociodemographic variables in the study | | | | | Chi-square |
|---|--|---------|----------|---------|------------------|---------------|
| | Stress (%) | | | | | |
| | Normal | Mild | Moderate | Severe | Extremely Severe | |
| Age | | | | | | |
| 21-23 | 7(16.3) | 6(14.0) | 7(16.3) | 2(4.7) | 1(2.3) | 7.983(0.435) |
| 24-26 | 9(20.9) | 3(7.0) | 1(2.3) | 3(7.0) | 0(0.0) | |
| 27-29 | 1(2.3) | 1(2.3) | 2(4.7) | 0(0.0) | 0(0.0) | |
| Sex | | | | | | |
| Male | 9(20.9) | 6(14.0) | 1(2.3) | 0(0.0) | 0(0.0) | 10.748(0.030) |
| Female | 8(18.6) | 4(9.3) | 9(20.9) | 5(11.6) | 1(2.3) | |
| Family Income per month | | | | | | |
| less than 10,000/ | 3(7.0) | 3(7.0) | 4(9.3) | 2(4.7) | 0(0.0) | 22.542(0.127) |
| 11,000/ to 20,000/ | 3(7.0) | 2(4.7) | 3(7.0) | 1(2.3) | 0(0.0) | |
| 21,000/ to 30,000/ | 2(4.7) | 0(0.0) | 0(0.0) | 0(0.0) | 1(2.3) | |
| 31,000/ to 40,000/ | 2(4.7) | 2(4.7) | 1(2.3) | 2(4.7) | 0(0.0) | |
| 41,000/ & above | 7(16.3) | 3(7.0) | 2(4.7) | 0(0.0) | 0(0.0) | |
| Type of Family | | | | | | |
| Nuclear | 13(30.2) | 8(18.6) | 5(11.6) | 3(7.0) | 0(0.0) | 15.493(0.216) |
| Joint | 2(4.7) | 1(2.3) | 3(7.0) | 2(4.7) | 0(0.0) | |
| Extended | 1(2.3) | 0(0.0) | 1(2.3) | 0(0.0) | 0(0.0) | |
| Any other | 1(2.3) | 1(2.3) | 1(2.3) | 0(0.0) | 1(2.3) | |
| Status of dwelling during the Pandemic | | | | | | |
| With Family/Relatives | 11(25.6) | 7(16.3) | 9(20.9) | 4(9.3) | 1(2.3) | 10.861(0.541) |
| With Friends | 1(2.3) | 0(0.0) | 0(0.0) | 0(0.0) | 0(0.0) | |
| With any other besides family and friends | 0(0.0) | 2(4.7) | 0(0.0) | 0(0.0) | 0(0.0) | |
| Alone | 5(11.6) | 1(2.3) | 1(2.3) | 1(2.3) | 0(0.0) | |
| Sources of financial support for education | | | | | | |
| Family/Relatives | 14(32.6) | 9(20.9) | 9(20.9) | 5(11.6) | 1(2.3) | 1.440(0.837) |
| Self-Support | 3(7.0) | 1(2.3) | 1(2.3) | 0(0.0) | 0(0.0) | |
| Permanent Address | | | | | | |
| East Arunachal Pradesh | 2(4.7) | 3(7.0) | 1(2.3) | 1(2.3) | 1(2.3) | 9.591(0.295) |
| West Arunachal Pradesh | 9(20.9) | 4(9.3) | 7(16.3) | 1(2.3) | 0(0.0) | |
| Other States like Assam | 6(14.0) | 3(7.0) | 2(4.7) | 3(7.0) | 0(0.0) | |

Discussion

The mental health concern of the student youths in the higher education institution of Arunachal Pradesh is to be taken into consideration. The study found evidence of prevalence of 72 percent of depression, 74 percent of anxiety and 61 percent of stress. The current findings indicate that student youth of the state are equally affected as in other states of the country and across the globe. A previous study at Saudi Arabia, Jordan, Iraq, United Arab Emirates, and Egypt highlighted the prevalence of depression as 57 percent, anxiety as 40.5 percent and stress as 38.1 percent with no significant differences between these countries (Omar Al Omari, et al., 2020). In Bangladesh it was found 82.4 percent students experiencing mild to severe depression and 87.7 percent with anxiety. (Islam et. al. 2020) and in India among MBBS students in Himachal Pradesh it highlighted the prevalence of 58 percent depression, 74 percent anxiety and 32 percent stress in both male and female students (Rana et al. 2021). The study also showed that female students are more stressed than male with significant statistical association ($P=0.030$). Hence, student youths in the higher education susceptible to mental health distress and illness.

The current study finding is a matter of concern. The National Institute of Mental Health (NIMH) Factsheet, 2016 says depression and other mental disorders are the significant risk factors for suicide. And there exist a huge treatment gap of 85.2% for psychological disorders such as Major Depressive Disorders (MDD) as reported by National Mental Health Survey 2016, India. Therefore, the student youths should be accessible to mental health services. But access to mental health services itself can be a challenge as it can be observed from the previous study that early identification of mental health problems, huge treatment gap, lack of professionals are few challenges in addressing mental health in India. It also said that there is a dearth of mental health interventions (Mehra et. al. 2022). The policies, programs, and legislations of Government of India is also fragmented and an comprehensive approach to youth's mental health is missing in India (Girase et. al. 2022). It is also observed that the expenditure on health is lowest among the countries and suggest better budget allocation for mental health of youth (Chadda, 2018). Hence, the studies suggest the higher education institution to design their own mental health services with the existing human resources. Such interventions in higher education institutions could address mental health concerns of the student youth.

Conclusion

The prevalence of depression, anxiety and stress was found among the social work students in Arunachal Pradesh. However, the findings of the study need validation from large sample of students. The need for mental health professionals is the need of the hour in the higher education. Timely screening of depression, anxiety and stress among the university students could assist in early intervention and prevention of psychological problems among the students. The study suggests institutions in implementing their own mental health services to fill in the treatment gap and the mental health deficits in the country.

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Conformal change of Projective Hypersurface

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Abstract

In the year 1984 Shibata investigated the theory of a change which is called a β -change of a Finsler metric. On the other hand in 1985 a systematic study of geometry of hypersurfaces in Finsler spaces was given by Matsumoto. The present paper is devoted to study the condition for a Kropina conformal change to be projective and find out when a totally geodesic hypersurfaces F^{n-1} remains to be a totally geodesic hypersurface F^{n-1} under the projective Kropina conformal change. Further we obtained the condition under which a Finslerian hypersurfaces given by the projective Kropina conformal change are projectively flat.

Keywords:- Fundamental tensors, projective change, hypersurface, projective flat.

Introduction

Let (M^n, L) be an n-dimensional Finsler space on a differential manifold M^n , equipped with the fundamental function $L(x, y)$. In 1984, Shibada [13] introduced the transformation of Finsler metric.

$$L'(x, y) = f(L, \beta) \quad (1.1)$$

where $\beta = b_i(x)y^i$ where $b_i(x)$ are component of a covariant vector in (M^n, L) and f is positively homogeneous function of degree one in L and β . This change of metric is called a β -change.

The conformal theory of a Finsler spaces has been initiated by M. S. Knebelman[8] in 1929 and has been investigated in detail by many authors[3,4,5,8]etc.

The conformal change is defined as

$$L(x, y) \rightarrow e^{\sigma(x)}L(x, y)$$

where $\sigma(x)$ is a function of position only and known as conformal factor.

On the other hand in 1985 M. Matsumoto investigated the theory of Finslerian hypersurface[14]. He has defined three types of hypersurfaces that were called a hyperplane of first second and third kinds. We studied Kropina conformal change by defining as

$$L(x, y) \rightarrow L^*(x, y) = e^{\sigma(x)} \frac{L^2(x, y)}{\beta} \quad (1.2)$$

when $\sigma = 0$ it reduces to kropina change.

In the present paper we have obtained the condition for a Kropina conformal change to be projective and find out when a totally geodesic hypersurface F^{n-1} remains to be a totally geodesic hypersurface

F^{n-1} under the projective Kropina conformal change. Further we obtained the condition under which a Finslerian hypersurface given by the projective Kropina conformal change are projectively flat.

2-Preliminaries

Let (M^n, L) be a Finsler space F^n , where M^n is an n-dimensional differentiable manifold equipped with a fundamental function L , defined by equation (1.2) is called Kropina conformal change, where $\sigma(x)$ is conformal factor and function of position only and $\beta(x, y) = b_i(x)y^i$ is a 1-form on M^n . A space equipped with fundamental metric $L^*(x, y)$ is called Kropina conformally changed space F^{*n} Differentiating equation

(1.2) with respect to y^i , the normalized supporting element $l_i^* = \frac{\partial L^*}{\partial y^i}$ is given by

$$l_i^* = e^{\sigma(x)} \frac{2L(x, y)}{\beta} l_i - e^{\sigma(x)} \frac{L^2}{\beta^2} b_i(x) \quad (2.1)$$

Differentiating (2.1) with respect to y^i , the angular metric tensor $h_{ij} = L^* \frac{\partial L^*}{\partial y^i \partial y^j}$ is given by

$$h_{ij}^* = \frac{2L^*}{L} e^{\sigma(x)} \left[\frac{Lg_{ij}}{\beta} - \frac{L^2}{\beta^2} (l_i b_j + l_j b_i) + \frac{L^3}{\beta^3} b_i b_j \right] \quad (2.2)$$

where g_{ij} is the fundamental tensor in the Finsler space F^n .

Again the fundamental tensor $g_{ij}^* = \frac{1}{2} \frac{\partial L^{*2}}{\partial y^i \partial y^j} = h_{ij}^* + l_i^* l_j^*$ is given by

$$g_{ij}^* = \frac{2\tau L}{\beta} g_{ij} - (l_i b_j + l_j b_i) \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right) + b_i b_j \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) + 4\tau^2 l_i l_j \quad (2.3)$$

where $\tau = e^{\sigma(x)} \frac{L^*}{L}$.

It is easy to see that the $\det(g_{ij}^*)$ does not vanishes and the reciprocal tensor with components g^{*ij} is given by

$$g^{*ij} = \frac{1}{P_0} [g^{kl} + A^{-k} (b^l q_0 - l^l) + B^{-k} (l^l q_0 - b^l r_0)] \quad (2.4)$$

where $B^{-k} = \frac{l^k \left(\frac{4\beta\tau^2}{L} - b^2 q_0 \right) - b^k \left(P_0 - \frac{\beta q_0}{L} + 4\tau^2 \right)}{\left(\frac{\beta}{L} r_0 - q_0 \right) \left(\frac{4\tau^2 \beta}{L} - b^2 q_0 \right) - \left(P_0 - \frac{\beta}{L} q_0 + 4\tau^2 \right) \left(P_0 + b^2 r_0 - \frac{\beta}{L} q_0 \right)}$

$$A^{-k} = \frac{l^k \left(P_0 + b^2 r_0 - \frac{\beta}{L} q_0 \right) - b^k \left(\frac{\beta}{L} r_0 - q_0 \right)}{\left(P_0 - \frac{\beta}{L} q_0 + 4\tau^2 \right) \left(P_0 + b^2 r_0 - \frac{\beta}{L} q_0 \right) - \left(\frac{\beta}{L} r_0 - q_0 \right) \left(\frac{4\tau^2 \beta}{L} - b^2 q_0 \right)}$$

$$P_0 = \frac{2\tau L}{\beta}, \quad q_0 = \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right), \quad r_0 = \frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2}$$

Here it is more convenient to use the tensors

$$h_{ij} = g_{ij} - \frac{y_i y_j}{L^2}, \quad a_i = \frac{\beta}{L^2} y_i - b_i \quad (2.5)$$

both having the interning property

$$h_{ij} y^j = 0 \quad \text{and} \quad a_i y^i = y^i \frac{\beta}{L^2} y_i - b_i y^i = \frac{L^2 \beta}{L^2} - b_i y^i = 0 \quad (2.6)$$

Now differentiating (2.3) with respect to y^k and using relation (2.5), The cartan covariant tensor C^* with the components $C_{ijk}^* = \frac{1}{2} \frac{\partial g_{ij}^*}{\partial y^k}$ is given as

$$\begin{aligned} C_{ijk}^* &= \frac{1}{2} \left[\frac{4\tau L}{\beta} C_{ijk} + \frac{2\tau l_k}{\beta} g_{ij} - \frac{2\tau L}{\beta^2} b_k g_{ij} \right. \\ &\quad \left. + \frac{2L}{\beta} g_{ij} \frac{\partial L}{\partial y^k} \frac{1}{L} (L_{ik} b_j + h_{jk} b_i) \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right) \right. \\ &\quad \left. - 2(l_i b_j + l_j b_i) \left(\frac{L^2}{\beta^2} \frac{\partial \tau}{\partial y^k} + \frac{2\tau L l_k}{\beta^2} - \frac{2\tau L^2}{\beta^3} b_k + \frac{2\tau L}{\beta} \frac{\partial \tau}{\partial y^k} + \frac{2\tau^2 L l_k}{\beta^2} - \frac{2\tau^2 L^2 b_k}{\beta^3} \right) \right. \\ &\quad \left. - 8\tau \frac{\partial \tau}{\partial y^k} l_i l_j + \frac{4\tau^2}{L} h_{ik} l_j + \frac{4\tau^2}{L} l_i h_{jk} \right] \end{aligned} \quad (2.7)$$

where, $\frac{\partial \tau}{\partial y^k} = e^{\sigma(x)} \left(\frac{l_k}{\beta} - \frac{L}{\beta^2} b_k \right)$ and C_{ijk} is (h)-hv-torsion tensor of cartan's connection CT of Finsler space F^n .

Now the tensor with the components C_{jk}^* , is given by

$$C_{jk}^* = g^{*lj} C_{jik}^* = \frac{1}{P_0} [g^{il} + A^{-j} (b^l q_0 - l^l) + B^{-j} (l^l q_0 - b^l r_0)] (C_{ijk}^*) \quad (2.8)$$

Now, we denote by the symbol (\cdot) the h covariant differentiation with respect to the cartan connection $C\Gamma = (F_{jk}^i, N_j^i, C_{jk}^i)$ and put

$$2r_{ij} = b_{ij} + b_{ji}, \quad 22pt2S_{ij} = b_{ij} - b_{ji} \quad (2.9)$$

Now we deal with well known function $G^i(x, y)$ which are (2) P-homogeneous in y^i and are written as

$$2G^i = \gamma_{jk}^i y^j y^k \text{ by putting } \gamma_{jk}^i = \frac{g^{ir}}{2} \left(\frac{\partial g_{jr}}{\partial x^k} + \frac{\partial g_{kr}}{\partial x^j} - \frac{\partial g_{jk}}{\partial x^r} \right)$$

Now,

$$G^{*i}(x, y) = G^i + D^i = \frac{\gamma_{jk}^{*i}}{2} y^j y^k \quad (2.10)$$

where D^i is difference tensor which are calculated in following way-

From equation (2.1) we have

$$L_i^* = e^\sigma \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta^2} b_i \right) \quad (2.1.1)$$

$$L_{ij}^* = e^\sigma \left\{ \frac{2L}{\beta} L_{ij} + \frac{2}{\beta} L_i L_j - \frac{2L}{\beta^2} (L_i b_j + L_j b_i) + \frac{2L^2}{\beta^3} b_i b_j \right\} \quad (2.1.2)$$

$$L_{ijk}^* = e^\sigma \left\{ \frac{2L}{\beta} L_{ijk} + \frac{2}{\beta} (L_{ij} L_k + L_{ik} L_j + L_{jk} L_i) - \frac{2L}{\beta^2} (L_{ij} b_k + L_{ik} b_j + L_{jk} b_i) \right. \quad (2.1.3)$$

$$\left. - \frac{2}{\beta^2} (L_i L_j b_k + L_i L_k b_j + L_j L_k b_i) \right.$$

$$\left. + \frac{4L}{\beta^3} (L_i b_j b_k + L_j b_i b_k + L_k b_j b_i) - \frac{6L^2}{\beta^4} b_i b_j b_k \right\}$$

$$\frac{\partial^* L_i}{\partial x^j} = e^\sigma \left\{ \frac{2L}{\beta} \frac{\partial L_i}{\partial x^j} + \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta^2} b_i \right) \frac{\partial \sigma}{\partial x^j} + \left(\frac{2}{\beta} L_i - \frac{2L}{\beta^2} b_i \right) \frac{\partial L}{\partial x^j} \right. \quad (2.1.4)$$

$$\left. + \frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i \right) \frac{\partial \beta}{\partial x^j} - \frac{L^2}{\beta^2} \frac{\partial b_i}{\partial x^j} \left. \right\}$$

$$\frac{\partial^* L_{ij}}{\partial x^k} = e^\sigma \left\{ \left(\frac{2L}{\beta} L_{ij} + \frac{2}{\beta} L_i L_j - \frac{2L}{\beta^2} (L_i b_j + L_j b_i) + \frac{2L^2}{\beta^3} b_i b_j \right) \frac{\partial \sigma}{\partial x^k} + \frac{2L}{\beta} \frac{\partial L_{ij}}{\partial x^k} \right. \quad (2.1.5)$$

$$\begin{aligned}
& + \left(\frac{2}{\beta} L_{ij} - \frac{2}{\beta^2} (L_i b_j + L_j b_i) + \frac{4L}{\beta^3} b_i b_j \right) \frac{\partial L}{\partial x^k} \\
& + \left(\frac{4L}{\beta^3} (L_i b_j + L_j b_i) - \frac{6L^2}{\beta^4} b_i b_j - \frac{2L}{\beta^2} L_{ij} - \frac{2}{\beta^2} L_i L_j \right) \frac{\partial \beta}{\partial x^k} \\
& + \left(\frac{2}{\beta} L_j - \frac{2L}{\beta^2} b_j \right) \frac{\partial L_i}{\partial x^k} + \left(\frac{2}{\beta} L_i - \frac{2L}{\beta^2} b_i \right) \frac{\partial L_j}{\partial x^k} \\
& + \left(\frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i \right) \frac{\partial b_j}{\partial x^k} + \left(\frac{2L^2}{\beta^3} b_j - \frac{2L}{\beta^2} L_j \right) \frac{\partial b_i}{\partial x^k} \}
\end{aligned}$$

Now in F^{*n} and F^n , we have

$$L_{ij|k}^* = 0 \Rightarrow \frac{\partial L_{ij}^*}{\partial x^k} - L_{ijr}^* G_k^{*r} - L_{ir}^* F_{jk}^{*r} - L_{jr}^* F_{ik}^{*r} = 0 \quad (2.1.6)$$

$$L_{ij|k} = 0 \Rightarrow \frac{\partial L_{ij}}{\partial x^k} - L_{ijr} G_k^r - L_{ir} F_{jk}^r - L_{jr} F_{ik}^r = 0 \quad (2.1.7)$$

where $G_k^{*r} = G_k^r + D_k^r$ and $F_{ik}^{*r} = F_{ik}^r + D_{ik}^r$

Putting the values from (2.1.2), (2.1.3), (2.1.5) and (2.1.7) in (2.1.6) and contract the resulting equation by y^k , we have

$$\begin{aligned}
& \left\{ \frac{4L}{\beta^3} (L_i b_j + L_j b_i) - \frac{6L^2}{\beta^4} b_i b_j - \frac{2L}{\beta^2} L_{ij} - \frac{2}{\beta} L_i L_j \right\} r_{00} \quad (2.1.8) \\
& + \left(\frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i \right) (r_{j0} + S_{j0}) + \left(\frac{2L^2}{\beta^3} b_j - \frac{2L}{\beta^2} L_j \right) (r_{i0} + S_{i0})
\end{aligned}$$

$$+ \left\{ \frac{2L}{\beta} L_{ij} + \frac{2}{\beta} L_i L_j - \frac{2L}{\beta^2} (L_i b_j + L_j b_i) + \frac{2L^2}{\beta^3} b_i b_j \right\} \Delta_1$$

$$- e^{-\sigma} (2L_{ij}^* D^r + L_{ir}^* D_j^r + L_{jr}^* D_i^r)$$

$$= 0, \text{ where } \Delta_1 = \frac{\partial \sigma}{\partial x^k} y^k$$

Now again in F^{*N} and F^n , we have

$$L_{ij}^* = 0 \Rightarrow \frac{\partial L_i^*}{\partial x^j \hat{a}} \quad (2.1.9)$$

$$L_{ij} = 0 \Rightarrow \frac{\partial L_i}{\partial x^j} - L_{ir} G_j^r - L_r F_{ij}^r = 0 \quad (2.1.10)$$

Putting the values from (2.1.1), (2.1.2), (2.1.4) and (2.1.10) in (2.1.9) we have

$$\begin{aligned} -\frac{L^2}{\beta^2} b_{ij} &= e^{-\sigma} L_{ir}^* D_j^r + e^{-\sigma} L_r^* D_{ij}^{*r} - \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta^2} b_i \right) \frac{\partial \sigma}{\partial x^j} \quad (2.1.11) \\ &\quad - \left(\frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i \right) (r_{j0} + s_{j0}) \end{aligned}$$

$$\text{Since } 2r_{ij} = b_{ij} + b_{ji} \quad (2.1.12)$$

Therefore Putting the values from (2.1.11) in (2.1.12) we have

$$\begin{aligned} -\frac{2L^2}{\beta^2} r_{ij} &= e^{-\sigma} L_{ir}^* D_j^r + e^{-\sigma} L_{jr}^* D_i^r + 2e^{-\sigma} L_r^* D_{ij}^{*r} - \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta^2} b_i \right) \frac{\partial \sigma}{\partial x^j} \quad (2.1.13) \\ &\quad - \left(\frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i \right) (r_{j0} + s_{j0}) - \left(\frac{2L}{\beta} L_j - \frac{L^2}{\beta^2} b_j \right) \frac{\partial \sigma}{\partial x^i} \end{aligned}$$

$$-\left(\frac{2L^2}{\beta^3}b_j - \frac{2L}{\beta^2}L_j\right)(r_{i0} + s_{i0})$$

subtract (2.1.8) from (2.1.13) and contract resulting equation by $y^i y^j$, we have

$$4L\beta L_r D^r - 2L^2 b_r D^r = -L^2 r_{00} + L^2 \beta \Delta_1 \quad (2.1.14)$$

$$\text{since } 2s_{ij} = b_{ij} - b_{ji}$$

Therefore Putting the value from (2.1.11) in (2.1.15) we have

$$-\frac{2L^2}{\beta} s_{ij} = e^{-\sigma} L_{ir}^* D_j^r - e^{-\sigma} L_{jr}^* D_i^r - \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta} b_i\right) \frac{\partial \sigma}{\partial x^j} \quad (2.1.16)$$

$$-\left(\frac{2L^2}{\beta^3} b_i - \frac{2L}{\beta^2} L_i\right)(r_{j0} + s_{j0}) + \left(\frac{2L}{\beta} L_j - \frac{L^2}{\beta^2} b_j\right) \frac{\partial \sigma}{\partial x^i}$$

$$+ \left(\frac{2L^2}{\beta^3} b_j - \frac{2L}{\beta^2} L_j\right)(r_{i0} + s_{i0})$$

subtract (2.1.8) from (2.1.16) and contract resulting equation by $y^j b^i$, we have

$$-4L\beta b^2 L_r D^r + 4L^2 b^2 b_r D^r = -2L^2 \beta s_0 + 2r_{00}(L^2 b^2 - \beta^2) \quad (2.1.17)$$

$$+ (2\beta^3 - L^2 b^2 \beta) \Delta - \beta^2 L^2 \Delta_2$$

where $\Delta_2 = \frac{\partial \sigma}{\partial x^k} b^k$ solution of algebraic equation (2.1.14) and (2.1.17) is given by

$$b_r D^r = \frac{1}{2b^2 L^2} \{(b^2 L^2 - 2\beta^2) r_{00} - 2\beta L^2 s_0 + 2\beta^3 \Delta_1 - \beta^2 L^2 \Delta_2\} \quad (2.1.18)$$

$$L_r D^r = \frac{1}{2b^2 L^2} \{-L^3 s_0 - L\beta r_{00} + (L\beta^2 + \frac{b^2 L^3}{2}) \Delta - \frac{\beta L^3 \Delta_2}{2}\} \quad (2.1.19)$$

subtract (2.1.8) from (2.1.16) and contract the resulting equation by y^j , we have

$$-\frac{2L^2}{\beta^2} s_{i0} + \left(\frac{2L}{\beta} L_i - \frac{L^2}{\beta} b_i\right) \Delta_1 + \left(\frac{2L^2}{\beta} b_i - \frac{2L}{\beta} L_i\right) r_{00} - \frac{L^2}{\beta} \frac{\partial \sigma}{\partial x^i} = e^{-\sigma} L_{ir}^* D^r \quad (2.1.20)$$

Putting the values from (2.1.2) in (2.1.20) using $LL_{ir} = g_{ir} - L_i L_r$, $L_i = l_i$ and Contracting resulting equation by g^{ij} , we have

$$\begin{aligned}
& -\frac{2L^2}{\beta^2} s_0^j + \left(\frac{2L}{\beta} l^j - \frac{L^2}{\beta^2} b^j\right) \Delta_1 + \left(\frac{2L^2}{\beta^3} b^j - \frac{2L}{\beta^2} l^j\right) r_{00} - \frac{L^2}{\beta} \left(\frac{\partial \sigma}{\partial x^i}\right) g^{ij} \\
& = \frac{4}{\beta} D^j - \frac{4L}{\beta^2} l^j b_r D^r - \frac{4L}{\beta^2} b^j L_r D^r + \frac{4L^2}{\beta} b^j b_r D^r \\
\text{or, } & \frac{4}{\beta} D^j = -\frac{2L^2}{\beta} s_0^j + l^i \left(\frac{2L}{\beta} \Delta_1 - \frac{2L}{\beta^2} r_{00} + \frac{4L}{\beta} b_r D^r\right) \\
& + b^j \left(\frac{2L^2}{\beta^3} r_{00} - \frac{L^2}{\beta} \Delta_1 + \frac{4L}{\beta^2} L_r D^r - \frac{4L^2}{\beta} b_r D^r\right) - \frac{L^2}{\beta} \frac{\partial \sigma}{\partial x^i} g^{ij} \\
\text{or, } & D^j = -\frac{L^2}{2\beta} s_0^j + \frac{y^j}{2\beta^2} (\beta^2 \Delta_1 - \beta r_{00} + 2\beta b_r D^r) \quad (2.1.21)
\end{aligned}$$

$$+ \frac{b^j}{2\beta^2} (L^2 r_{00} - \frac{\beta L^2}{2} \Delta_1 + 2L\beta L_r D^r - 2L^2 b_r D^r) - \frac{L^2}{4} \left(\frac{\partial \sigma}{\partial x^i}\right) g^{ij}$$

Proposition 2.1 *The difference tensor of conformal Kropina change of Finsler metric L is given by equations (2.1.21), (2.1.19) and (2.1.18).*

3-Relation between Projective change and Kropina conformal change

For two Finsler spaces $F^n = (M^n, L)$ and $F^{*n} = (M^n, L^*)$ if any geodesic of F^n is also a Geodesic of $^*F^n$ and conversely, then the change $L \rightarrow L^*$ of the metric is called projective. A geodesic of F^n is given by a system of differential equations

$$\frac{d^2 y^i}{dt^2} + 2G^i(x, y) = y^i, \text{ where } y^i = \frac{dx^i}{dt}$$

and $G^i(x, y)$ are (2) P-homogeneous function in y^i . We are now in a position to find a condition under which Kropina conformal change is positive. For this purpose we deal with Euler-Lagrange's equations $B_i = 0$, where B_i is defined by

$$B_i = \frac{\partial L}{\partial x^i} - \frac{d}{dt} \left(\frac{\partial L}{\partial y^i}\right)$$

Therefore from Euler-Lagrange's differential equations $B_i^* = 0$ for F^* is given by $\frac{\partial L^*}{\partial x^i} - \frac{d}{dt} \left(\frac{\partial L^*}{\partial y^i}\right) = 0$,

$$\frac{\partial}{\partial x^i} \left(e^{\sigma(x)} \frac{L^2(x, y)}{\beta(x, y)}\right) - \frac{d}{dt} \left[\frac{\partial}{\partial y^i} \left(e^{\sigma} \frac{L^2}{\beta}\right)\right] = 0$$

$$\text{i.e. } \frac{2e^{\sigma(x)} L}{\beta} \frac{\partial L}{\partial x^i} - \frac{e^{\sigma(x)} L^2}{\beta^2} \frac{\partial \beta}{\partial x^i} + \frac{L^2}{\beta} \frac{\partial e^{\sigma(x)}}{\partial x^i} - e^{\sigma(x)} \frac{d}{dt} \left[\frac{2L}{\beta} \frac{\partial L}{\partial y^i} - \frac{L^2}{\beta^2} \frac{\partial \beta}{\partial y^i}\right] = 0$$

$$\begin{aligned}
&\Rightarrow 2e^{\sigma(x)} \frac{L}{\beta} \left(\frac{\partial L}{\partial x^i} - \frac{d}{dt} \left(\frac{\partial L}{\partial y^i} \right) \right) - \frac{e^{\sigma(x)} L^2}{\beta^2} \frac{\partial \beta}{\partial x^i} + \frac{L^2}{\beta} \frac{\partial e^{\sigma(x)}}{\partial (x^i)} + e^{\sigma(x)} \frac{d}{dt} \left(\frac{L^2}{\beta^2} b_i \right) = 0 \\
&\Rightarrow 2 \frac{e^{\sigma(x)}}{\beta} B_i - \frac{e^{\sigma(x)} L^2}{\beta^2} \frac{\partial \beta}{\partial x^i} + \frac{L^2}{\beta} \frac{\partial e^{\sigma(x)}}{\partial x^i} + e^{\sigma(x)} \frac{L^2}{\beta^2} \frac{db^i}{dt} = 0 \\
&\Rightarrow e^{\sigma(x)} B_i + \frac{1}{2} \left(L \frac{\partial e^{\sigma(x)}}{\partial x^i} + \frac{L}{\beta} e^{\sigma(x)} \frac{db_i}{dt} - e^{\sigma(x)} \frac{L}{\beta} \frac{\partial \beta}{\partial x^i} \right) = 0 = B_i^* \\
&\Rightarrow B_i^* = e^{\sigma(x)} B_i + \frac{1}{2} A_i = 0 \tag{3.1}
\end{aligned}$$

where A_i is a covariant vector defined as $A_i = \frac{1}{2} \left(L \frac{\partial e^{\sigma}}{\partial x^i} + \frac{L}{\beta} e^{\sigma(x)} \frac{db_i}{dt} - e^{\sigma(x)} \frac{L}{\beta} \frac{\partial \beta}{\partial x^i} \right)$. (3.2)

Thus we have

Theorem 3.1 Let ${}^*F^n = (M^n, L^*)$ be an n -dimensional Finsler space obtained from Kropina conformal change of the Finsler space $F^n = (M^n, L)$ and 1-form metric then the Finsler metric L^* is projective if the covariant vector A_i of equation (3.2) vanishes identically.

4-Hypersurfaces given by projective Kropina conformal change

Since we have assumed the metrics L^2 and L^{*2} are positive definite respectively and we consider hypersurfaces. A hypersurfaces M^{n-1} of a underlying smooth manifold M^n may be parametrically represented by the equation $x^i = x^i(u^\alpha)$, where u^α are Gaussian co-ordinate on M^{n-1} and α is varies

from 1 to $n-1$. Here we shall assume that the matrix consisting of the projection factor $B_\alpha^i = \frac{\partial x^i}{\partial u^\alpha}$ is of rank $n-1$. The following notations are also employed:

$$B_{\alpha\beta}^i = \frac{\partial x^i}{\partial u^\alpha \partial u^\beta}, \quad B_{0\beta}^i = U^\alpha B_{\alpha\beta}^i$$

if the supporting element y^i at the point (u^α) of M^{n-1} is assumed to be tangential to M^{n-1} . We may then write $y^i = B_\alpha^i(u)v^\alpha$ i.e. v^α is thought of as supporting element of M^{n-1} at the point (u^α) .

Since the function $\bar{L}(u, v) = L\{x(u), y(u, v)\}$ gives rise to a Finsler metric of M^{n-1} , we get a $(n-1)$ -dimensional Finsler space $F^{n-1} = \{M^{n-1}, \bar{L}(u, v)\}$. At each point (u^α) of F^{n-1} , the unit normal vector $N^i(u, v)$ is defined by

$$g_{ij} B_\alpha^i N^j = 0, \quad g_{ij} N^i N^j = 1 \tag{4.1}$$

If (B_i^α, N_i) is the inverse of the matrix (B_α^i, N^i) , where we have

$$B_\alpha^i B_i^\beta = \delta_\alpha^\beta, \quad B_\alpha^i N_i = 0, \quad N^i N_i = 1 \quad \text{and} \quad B_\alpha^i B_j^\alpha + N^i N_j = \delta_j^i$$

$$\because B_i^\alpha = g^{\alpha\beta} g_{ij}, \quad N_i = g_{ij} N^j \quad (4.2)$$

For induced cartan's connection $IC\Gamma = (F_\beta^\alpha \gamma, N_\alpha^\beta, C_{\beta\gamma}^\alpha)$ on F^{n-1} , the normal curvature vector H_α is given by,

$$H_\alpha = N_i (B_{0\beta}^i + N_j^i B_\beta^j) \quad (4.3)$$

consider a Finslerian hypersurface $F^{n-1} = \{M^{n-1}, \bar{L}(u, v)\}$ of the F^n and another Finsler hypersurface $F^{*n-1} = \{M^{n-1}, \bar{L}^*(u, v)\}$ of the F^{*n} given by the Kropina conformal change. Let N^i be the unit vector at each point of F^{n-1} and (B_i^α, N_i) be the inverse of the matrix of (B_α^i, N^i) . The function B_α^i may be considered as component of (n-1) linearly independent tangent vectors of F^{n-1} and they are invariant under Kropina conformal change. Thus we shall show that a unit normal vector $N^{*i}(u, v)$ of F^{n-1} is uniquely determined by

$$g_{ij} B_\alpha^i N^{*j} = 0, \quad g_{ij}^* N^{*i} N^{*j} = 1 \quad (4.4)$$

Contracting (2.3) by $N^i N^j$ and paying attention to (4.1) and the fact that $l_i N^i = 0$, we have

$$g_{ij}^* N^i N^j = \frac{2\tau L}{\beta} + \frac{2\tau L^3}{\beta^3} (b_i N^i)^2 + \frac{\tau^2 L^2}{\beta^2} (b_i N^i)^2 \quad (4.5)$$

$$g_{ij}^* N^i N^j = \frac{2\tau L}{\beta} + \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) (b_i N^i)^2$$

Therefore we obtain

$$g_{ij}^* = \left\{ \pm \frac{N^i}{\sqrt{\frac{2\tau L}{\beta} + \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) (b_i, N^i)^2}} \right\} \left\{ \pm \frac{N^j}{\sqrt{\frac{2\tau L}{\beta} + \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) (b_i, N^i)^2}} \right\} = 1$$

$$N^{*i} = \frac{N^i}{\sqrt{\frac{2\tau L}{\beta} + \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) (b_i, N^i)^2}} \quad (4.6)$$

where we have chosen positive sign in order to fix an orientation using equations (2.3), (4.6) and from first condition of (4.4) we have

$$g_{ij}^* = \frac{2\tau L}{\beta} g_{ij} - (l_i b_j + l_j b_i) \left(\frac{2\tau L^2}{\beta} + \frac{2\tau^2 L}{\beta} \right) + b_i b_j \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) + 4\tau^2 l_i l_j g_{ij}^* B_\alpha^i N^{*j} = 0$$

$$[-l_i B_\alpha^i \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right) + b_i B_\alpha^i \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right)] \frac{b_j N^j}{\sqrt{\frac{2\tau L}{\beta} + \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) (b_i N^i)^2}} = 0 \quad (4.7)$$

$$\text{if } -l_i B_\alpha^i \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right) + b_i B_\alpha^i \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau^2 L^2}{\beta^2} \right) = 0$$

Then contracting it by v^α and using $y^i = B_\alpha^i v^\alpha$, we get

$$-l_i y^i \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau L}{\beta} \right) + b_i y^i \left(\frac{2\tau L^3}{\beta^3} + \frac{\tau L^2}{\beta^2} \right) = 0$$

$$-L \left(\frac{2\tau L^2}{\beta^2} + \frac{2\tau^2 L}{\beta} \right) + \beta \left(\frac{2\tau L^3}{L^3} + \frac{\tau^2 L^2}{\beta^2} \right) = 0$$

$$\Rightarrow e^{\sigma(x)} L^{*2} = 0$$

$$\Rightarrow L^* = 0 \text{ since } e^{2\sigma(x)} \neq 0$$

which is a contradiction to the assumption that $L^* > 0$, Hence from (4.7) $b_i N^i = 0$. Therefore equation (4.6) can be written as

$$N^{*i} = \frac{N^i}{\sqrt{\frac{2\tau L}{\beta}}} \quad (4.8)$$

Summarizing the above Shukla, Chaubey and Mishra[14] obtained the following result

Proposition 4.1

If $\{(B_\alpha^i N^i), \alpha = 1, 2, 3, \dots, (n-1)\}$ be the field of linear frame of the Finsler space F^n , there exist linear frame $\{(B_\alpha^i, N^{*i} = \frac{1}{\sqrt{\frac{2\tau L}{\beta}}}), \alpha = 1, 2, 3, \dots, (n-1)\}$ of the Finsler space F^{*n} such that (4.8) is satisfied along

F^{*n-1} and then b_i is tangential to both the hypersurfaces F^{n-1} and F^{*n-1} .

The quantities $B_i^{*\alpha}$ are uniquely defined along F^{*n-1} by

$$B_i^{*\alpha} = g^{*\alpha\beta} g_{ij}^* B_\beta^j$$

where $g^{*\alpha\beta}$ is the inverse matrix of $g_{\alpha\beta}^*$. Let $(B_i^{*\alpha}, N_i^*)$ be the inverse matrix of (B_α^i, N_i^*) . Then we have

$$B_\alpha^i B_i^{*\beta} = \delta_\alpha^\beta, \quad B_\alpha^i N_i^* = 0, \quad N_i^* N_i^* = 1$$

Furthermore, $B_\alpha^i B_j^{*\alpha} + N_i^* N_j^* = \delta_j^i$, we also get $N_i^* = g_{ij}^* N^{*j}$ which in view of (2.1), (2.3) and (4.8) gives

$$\begin{aligned} \because N^{*i} &= \frac{N^i}{\sqrt{\frac{2\tau L}{\beta}}} \Rightarrow N_j^* = \frac{N^i g^*_{ij}}{\sqrt{\frac{2\tau L}{\beta}}} = \sqrt{\frac{2\tau L}{\beta}} N^i g_{ij} \\ \Rightarrow N_i^* &= \sqrt{\frac{2\tau L}{\beta}} N_i \end{aligned} \quad (4.9)$$

Now we assume that a Kropina conformal change of the metric is projective using (2.10) and proposition (3.1) we have

$$D^i = G^{*i} - G^i \quad (4.10)$$

since $D_j^i = \frac{\partial D^i}{\partial y^j}$ and $N_j^i = \frac{\partial G^i}{\partial y^j}$ the above gives

$$D_j^i = N_j^{*i} - N_j^i \quad (4.11)$$

Furthermore contracting the above equation by $N_i B_\alpha^j$ we have

$$\begin{aligned} N_i D_j^i B_\alpha^j &= N_j^{*i} N_i B_\alpha^j - N_j^i N_i B_\alpha^j \\ \Rightarrow N_i D_j^i B_\alpha^j &= 0 \end{aligned} \quad (4.12)$$

If each geodesic of $F^{(n-1)}$ with respect to the induced metric is also a geodesic of $F^{(n)}$, then $F^{(n-1)}$ is called totally geodesic[12]. A totally geodesic hypersurface is characterized by $H_\alpha = 0$ [2].

From (4.3), (4.9) and (4.11) we have

$$\begin{aligned} H_\alpha^* &= N_i^* (B_{0\beta}^{*i} + N_j^* B_\beta^{*j}) \\ &= N_i^* B_{0\beta}^{*i} + N_i^* D_j^i B_\beta^{*j} + N_i^* N_j^i B_\beta^{*j} \\ H_\alpha^* &= \sqrt{\frac{2\tau L}{\beta}} H_\alpha + N_i D_j^i B_\beta^j \end{aligned} \quad (4.13)$$

From (4.12),

$$H_\alpha^* = \sqrt{\frac{2\tau L}{\beta}} H_\alpha \quad (4.14)$$

Thus we have

Theorem 4.1 *A hypersurfaces F^{n-1} of a Finsler space $F^n (n > 3)$ is totally geodesic iff the hypersurface $F^{*(n-1)}$ of the space F^{*n} obtained from F^n by a projective Kropina conformal change, is totally geodesic.*

5-Hypersurfaces of projectively flat Finsler spaces

In this section, we shall consider a projective Kropina conformal change and we are connected with the Berward connection $B\Gamma$ of $F^n = (M^n, L)$ and $B\bar{\Gamma}$ on $F^{*n} = (M^{*n}, L)$. In the theory of Finsler of projective changes in the Finsler spaces we have two essential projective invariants, one is the Weyle torsion W_{ij}^h and other is the Douglas tensor D_{ijk}^h , so the under projective Kropina conformal change, we get $W_{ij}^{*h} = W_{ij}^h$ and $D_{ijk}^{*h} = D_{ijk}^h$.

Now we are concerned with a projectively flat Finsler spaces defined as follows if there exist a projective change $L \rightarrow L^*$ of a Finsler space $F^n = (M^n, L)$ such that the Finsler space $F^{*n} = (M^{*n}, L)$ is a locally Minkowski space then F^n is called projectively flat Finsler space. We have already known the following theorems.

Theorem 5.1

A Finsler space $F^n (n > 2)$ is projectively flat iff $W_{ij}^h = 0$ and $D_{ijk}^h = 0$.

Theorem 5.2

A Finsler space $F^n (n > 3)$ is projectively flat then the totally geodesic hypersurface F^{n-1} is also projectively flat.

thus from theorem (4.1), theorem (5.1) and (5.2) we have

Theorem 5.3 *Let $F^n (n > 3)$ be a projectively flat Finsler space. If the hypersurface F^{n-1} is totally geodesic, then the hypersurface $F^{*(n-1)}$ of the space F^{*n} obtained from F^n by a projective Kropina conformal change, is projectively flat.*

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Sexism and Racism in Harriet A. Jacobs' *Incidents in the Life of A Slave Girl* Written By Herself: A Critical Study.

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Abstract

The Trans-Atlantic slave trade and its cultural/historical legacy of racism - the domination of American White World over African black world - flourished between the sixteenth and nineteenth centuries. The black people of Africa had a common cultural history of slavery, based on racial segregation and exploitation; at the same time, their search for a collective identity was connected with their struggle for freedom. In the system of slavery, the black women had to resist both racial and gender women, sheltered by the White Abolitionists, constructed their free, human identity through their self-narratives. Obviously, these slave-narratives by black women must be evaluated in a historical/cultural context and on the basis of debates about gender and race.

Incidents in The Life of a Slave Girl, Written by Herself (1861) has been ground-breaking text by the black women slave, Harriet A. Jacobs since her life-story depicted the struggle against the system of Chattel Slavery. Jacobs' voice may be considered as the collective voice of the sexually-abused and racially-deprived black women, who were silenced by the cruelties of her master, the jealousy of her white mistress and the humiliations of oppressive slavery. By writing about these suppressed experiences, Jacobs moved from silence to speech and corresponded to a worldview which ought to be against the exploitation of people by dominant group in the name of racism and sexism. My Research Paper proposes to highlight the double oppression of black woman during the era of dehumanizing slavery.

Keywords: Racism, Slavery, Self-narrative, Gender-oppression.

Introduction

Harriet Ann Jacobs, the black woman writer of her autobiography, *Incidents in the Life of a Slave Girl, Written by Herself (1861)* was born of Mulatto slave parents, and naturally she inherited slavery as her destiny. The white masters of her parents were Dr. Andrew Knox and John Horniblow who treated her and her family with a certain amount of human dignity. Jacobs was brought up tenderly by her mother till her death in 1819, and also got the privileges of education, basic reading and writing in the company of Mrs. Margaret

Horniblow. Jacobs realizes the pangs of racism and sexism after the death of Mrs. Horniblow who left her in charge of Dr. Flint.

Jacobs and her brother, William, realized the curse of racism and consequent slavery at the Flint House. Both her uncle, Benjamin and William ran away from oppressive slavery, only to land themselves in prison. Jacobs tried to resist the sexual attempts of Dr. Flint by getting involved sexually with another white man, Mr. Sands, in a bid to make herself free from slavery. Jacobs got two children – Benjamin and Ellen by Mr. Sands, and ran one place to another for selling herself and her children free from the yoke of painful slavery.

Dr. Flint practised all repressive measures to extricate Jacobs from her hiding places. Before her escape to Philadelphia in 1842, Jacobs kept herself concealed for seven years from the sight of Dr. Flint in a small garret or ‘crawl place’ at her grandmother’s place. After the death of Dr. Flint, she was sold to Mrs. Bruce by Mr. Dodge where she worked as a nursemaid. With the grace of Mrs. Bruce, Jacobs started living a normal, free life, along with her children in New York. While attending the anti – slavery meetings, Jacobs comes in contact of Amy Post who urged her to pen down the oppressive memories of racism and sexism which formed the major part of her youthful life. Jacobs blamed racism for the inhuman trade of slavery. Her autobiography had depicted racism as the very basis of slavery and an excuse by the white to colonize the black African for their.

Problem to be Studied:

Before the abolition of slavery, black men and women, transported from Africa to South America, were treated as Chattel Slaves, violating all human rights of dignity and survival by white slave masters. Racial segregation and exploitation of the blacks went on unchecked by the white Europeans on the pretext of their socio – cultural and financial superiority. The condition of the black women was worst since they were the victims of ‘double oppression’ – both sexually and racially by the white slave – holders. These black women were forced to work either in the unhygienic conditions of the plantation or in the humiliating domestic conditions to satisfy the master’s sexuality. Moreover, these black were sexually utilized for breeding black children as slaves both from the black and the white men. These black women remained vulnerable from all sides of the white patriarchy since neither the black men nor the white women came forward to their rescue or respite from the double oppression of racism and sexism.

Nevertheless, these black women developed their own strategies of resistance against sexual exploitation by lending support to one another emotionally and physically, and by forming a matriarchal protection circle. After the abolition of slavery in 1833, caused by the persistent struggle and uprising of the enslaved Africans, around 800,000 slaves got freedom. Some of the British abolitionists, who had also protected and sheltered the fugitive slaves, encouraged them to write their life – history which later became the literary genre of slave – narratives. The slave – narratives of the black women reveal not only their traumatic experiences of sexual exploitation but also their modes of resistance and consequent freedom from inhuman slavery. Following the socio – cultural guidelines of Euro – centric tradition or patriarchy, these slaves – narratives were started writing first by the black men, and later by some self – conscious black slave women. I will do the textual – critical study of Harriet A. Jacobs’ *The Incidents* in the light of all these socio – cultural degrading problems.

Literature Review:

The voice of Jacobs represents not only her personal agony but also the collective and historical voice of the suppressed section of the Black women slaves. According to Jacobs, slavery was a curse to the Blacks whereas it is a disgrace to the whites. Her self – narrative has invited a number of scholarly literary reviews:

Sidonie Smith applauds the resistance – strategies of Jacobs ‘in her book, *Subjectivity, Identity and the Body: Women’s Autobiographical Practices in the Twentieth Century (1993)*: ‘The fierce purposefulness of a slave women’s efforts to escape her bondage and to establish her full humanity, so central to the narrative purpose of the genre of slave narratives, violated the code of submissiveness, so central to true womanhood. In various ways, Jacobs as narrator assumes certain postures antithetical to the postures of the true women – her wilfulness noted above, her not always suppressed anger, her independent critique of both Southern and Northern Society, and her revelation of sexual concubine’. (p. 39)

Yvonne Johnson exposes the moral decay of the white Southern women in *The Voices of the African American Women (1998)*: “she (Harriet A. Jacobs) questions its (the cult of true womanhood) validity for either slave or white woman. Southern white women were expected to be pure, but Jacobs notes that ‘Southern women often marry a man knowing that he is the father of many little slaves’. According to Jacobs, the institution of slavery ‘deadens the moral sense’ of the Pure Southern lady. She implies that many Southern ladies are dishonourable for ignoring their husband’s transgressions and mentions two ‘ladies’ who exhorted their husbands to free their children as ‘honorable exceptions”. (p. 20)

Bell Hooks hails Jacobs’ autobiography *The Incidents* as a move from object to subject in *Talking Back: Thinking Feminist, Thinking Black (1989)*: ‘moving from silence into speech’ is for the oppressed, the colonized, the exploited and those who stand and struggle side by side a gesture of defiance that heals, that makes her life and new growth possible. It is that act of speech, of ‘talking back’, that is no mere gesture of empty words, that is the expression of our movement from object to subject – liberated voice’. (p. 9)

After the American Civil Right Movement, the feminist critic, Jean Fagan Yellin made an exhaustive research on *The Incidents* in 2000 and published her observation, *Harriet Jacobs: A Life (2004)*. Yellin states that Jacobs’ narrative contains ‘a radical feminist context’ (2000, p. vii). She observed ‘a central pattern in *The Incidents* shows white women betraying allegiances of race and class to assert their stronger allegiance to the sisterhood of all women’. (2000, pp. xxxiv – xxxv)

‘In her text, *Demonic Grounds: Black Women and the Cartographies of Struggle (2006)*, Katherine McKittrick modifies the confined space of garret as a metaphor and urges that (the garret) ‘highlights how geography is transformed by Jacobs into a usable and paradoxical space (2006, xxviii). She further states that ‘Recognizing black women’s knowledgeable positions as integral to physical, cartographic and experiential geographies within and through dominant spatial models also creates an analytical space for black feminist geographies: black women’s political, feminist, imaginary and creative concerns that respatialize the geographic legacy of racism – sexism’. (p. 53)

Research Methodology:

My Research Methodology is basically textual and Bibliographical. However, to collect the origin of racism and slavery, I also probed into the history of Trans – Atlantic trade of slavery. My textual study of Jacobs *The Incidents* provided me a kind of cultural – racial insight which I liked to support through the literary reviews of the concerned scholars. This bibliographical research methodology helped me in expanding and magnifying my views on the female trauma of sexism and racism.

Discussion:

Harriet A. Jacobs confesses that she wrote her life – story as Linda Brent to conceal her real identity so that she might reveal the brutal face of racism and stark realities of slavery. Moreover, she had also used different names to her masters and mistresses to add a universal dimension, to the individual's life history. Jacobs starts her life story as a girl child, a sexually exploited mistress, an unwed mother and finally as a fugitive slave to expose the domination of the whites over the blacks. Even as a free black woman in New York, she changed her name and the names of her offender only to protect herself and her family. Jacobs states that a black woman had been deprived of her right of maintaining true womanhood or chastity of character, since she was forced to be an object of sexual abuse by the master. Dr. Norcom (Dr. Flint) wanted Jacobs to be her concubine which aroused the feelings of jealousy and hostility from the side of Mrs. Norcom. The plight of a black slave woman has been described by Jacobs:

'He told me I was his property; that
I must be subject to will in all
Things. My soul revolted against
The mean tyranny. But where could
Turn for protection'? (Jacobs; 2020: 34)

Jacobs says that the sexual abuse of the black slave women had been overlooked as the legal right of the white master, and this fact was supported by the mention of eleven slave children, fathered by Dr. Norcom, but nobody had courage to challenge him. At the same time, she also denounced the moral decay of the Southern white women who remained mute witnesses to sexual abuse of the hapless slave women by their own men. She accepts her own immoral sexual relationship with another white man, Mr. Samuel Tredwell Sawyer at her own will, but she justifies her immoral act as an act of defiance against Dr. Norcom's masculinity. Jacobs' grandmother refused to see her face for pursuing such an immoral course of action.

Dr. Norcom did never whip Jacobs for her refusal to appease him sexually, and in such a situation she found herself less unfortunate than other black women, working in plantation. Jacobs tried to escape from the clutch of Dr. Norcom, but she avoided the temptation only for the sake of her children. While narrating her own humiliating tale of slavery and sexual abuse, Jacobs also describes the failed escape of her uncle and brother who had been put into imprisonment for their daring act. The most horrible part of her painful life – history covered the seven years when she had concealed herself from the public view in a dark, crawling space of her grandmother's attic:

'This continued darkness was oppressive:
It seemed horrible to sit or lie in a
Cramped position day after day, without
One gleam of light. Yet I would have
Chosen this; rather than my lot as a
Slave, though white people considered
It an easy one'. (Jacobs; 2020: 119)

Jacobs' indomitable courage and mode of resistance exploded the myth of hapless black women who used to undergo sexual or racial abuse without any challenge and resistance. Johnson applauds the patience and fortitude of Jacobs in these words:

'She (Jacobs) subverts the stereotypes of
The black whore and the white lady

By demonstrating that the ‘cult of true Womanhood’ was truly a myth. This Subversion of the myth, however, also Reveals a double – consciousness, a Consciousness that is simultaneously Bound to and alienated from the very Women Jacobs is addressing’. (Johnson; 1998: 24)

According to Johnson, Jacobs’ autobiography had been a daring act on the part of a woman, especially a black slave woman, to reveal boldly her sexual oppression by the whites since most of the women kept silence in this matter to maintain her feminine modesty. Jacobs had been in a downcast, degrading situation, but she did never leave nurturing her hopes and dreams of life:

‘My thoughts wandered through the dark past,
And over the uncertain future. Alone in my cell,
Where no eye but God’s could some, I wept bitter
Tears. How earnestly I prayed to him to restore
Me to my children and enable me to be a
Useful woman and a good mother’. (Jacobs; 2020: 138 – 139)

The most remarkable aspect of her autobiography is its message of freedom, freedom from all sexual and racial oppression, for which she started participating in anti – slavery meetings. ‘Jacobs gives credit to Amy Post, a member of the society of Friends in the state of New York’ and Bishop Paine who encourage her to write and publish her life story to arouse a universal condemnation for all inhuman cruelties, perpetrated and justified in the name of racism and slavery:

‘I have not written about my experiences
In order to attract attention to myself;
But I do earnestly desire to arouse
The women of the North to a realizing
Sense of the condition of two millions of
Women at the South, still in bondage,
Suffering what I suffered, and most of
Them for worse. I want to add my
Testimony to that of abler pens to
Convince the people of the free state
What slavery really is’. (Jacobs; 2020: 7 – 8)

Jacobs’ Autobiography must be appreciated as the foundation of the female slave – narratives, and she must be hailed as a torch – bearer to the Black Feminism.

Findings:

On the basis of my textual – critical analysis of Jacobs’ autobiography, I feel that her voice may be honoured as the collective voice of all African – American oppressed black – women slaves, groaning under the crushing blow of racism. Secondly, she urges an appeal to form a strong circle of sisterhood, irrespective of race and class, since sexual abuse of female body by the dominant class has been a disgrace to all women. Jacobs had resisted the sexual onslaught of Dr. Norcom and finally gained a status of free woman only with the care and help of her grandmother in concealing and surviving herself in her garret for seven years. Another female was Mrs. Bruce who employed Jacobs as her nurse and defended her from Mr. Norcom’s further claims. Lastly, Amy Post, another liberal woman, encouraged her

to unburden her mind from the memories of traumatic past through self – narrative. By writing realistic details of past slavery, Jacobs denounces not only the system of Chattel Slavery but creates an awareness among the black women to struggle against racism through their sisterhood and collective efforts. This autobiography has provided Jacobs a social pedestal for lifting her identity from a degrading slave to an independent philosopher writer.

Conclusion:

The word ‘Racism’ has a negative connotation in the history of African – American regions due to its shameful legacy of slavery. Slavery didn’t reflect itself in terms of white domination over the black labour, but in terms of physical and sexual abuse, perpetrated upon the black women who were the worst victim of the Chattel Slavery. Sexual exploitation, rape and auction of black children to blackmail the black mothers were the general systems, regulated by the white slave masters in the Southern American Plantation. The writings of self – narrative by the rebellious voice of Harriet A. Jacobs had started anti – slavery movement and an awareness of the Black Feminism and the consequent sisterhood to resist their sexual abuse. Harriet Jacobs’ *The Incidents* is not only a testimony of the shameful slavery with sexual abuse but also a testimony of her newly acquired freedom as a dignified human being.

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Stephen Spender's Poetry and Marxism: A critical Study

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Abstract

Stephen Spender belonged to the group of the Poets of the 1930s' who were mainly concerned with the Changing socio-political conditions of Europe, caused by the rapid technological development and the aftermath of the two world Wars. Spender has a version for social injustice, based on racial hierarchy and class-discrimination, and naturally, his early poems, Collected in the volume, entitled Poems (1933), contains his poems of social protest, demanding justice for the Underprivileged. His early poems, like Vienna (1934) and **The Still Centre** (1939) are motivated by the Socialist Philosophy of Rainer M. Rilke and Frederico Garcia Lorca. Spender joined the Communist Party of Great Britain in 1936, but after the Stalin-Hitler pact of 1939, he became so much disillusioned with Marxism that he expressed his disgust in his essay, The God that Failed (1949). In the later phase of his poetic career, Spender appears to be the spokesperson of human values for socio-economic equality. Whatever may be the situations, Style and theme of the poems, Stephen does never forget to display his commitment to the ideology of Marxism. The Main purpose of my research paper is to highlight the element Marxism in the poetry of Spender.

Keywords: Marxism, socio-political equality, Human values, class-discrimination.

Introduction:

Stephen Spender (1909-1995) has been a prominent poet, belonging to the group of poets, popularly known as "the Poets of the 1930's" and "Pink Poets". Because of his close association with W. H. Auden in Oxford University and due to his friendship with Louise MacNeice, Cecil Day Lewis, Spender along with W. H. Auden and these two other poets, have been nicknamed as the Oxford Group or 'the Auden Generation'. MacNeice, Spender, Auden and Lewis were combined together by the acronym, 'Macspaunday.' The common point of interest among these four poets is their growing concern with the changing socio-political conditions of Europe, caused by the rapid technological development and the aftermath of the two world Wars. Spender started writing a semi-autobiographical novel, entitled The Temple in 1929, but he got it published in 1988. This novel contains the influence of W. H. Auden and the Poets of his group upon the creative art of Spender in the free academic world of Berlin/ Germany. He expressed his happiness over this new encouraging society in these words:

'...1929 was the last year of that
Strange Indian Summer- the Weimar Republic.

For many of my friends and form myself,
Germany seem edaparadise
Where there was no censorship and young
Germens enjoyed extraordinary freedom in their
lives' (Bozorth; 1995: 709-727).

Spender has aversion for social injustice based on racial hierarchy and class- discrimination, and naturally his early poems, collected in the volume, entitled Poems (1933), contains his poems of social protest, demanding justice for the underprivileged. His early poems, like Vienna (1934), Trial of a Judge, a verse play (1938) and The Still Centre (1939) are motivated by the Socialist philosophy of Rainer M. Rilke and Frederico Garcia Lorca. His early poems are a curious mingling of self-retrospection and external topical situations. Spender joined the communist Party of Great Britain in 1936, but afterthe Stalin - Hitler pactof1939,he became so much disillusioned with Marxism that he expressed his disgustin his essay, The God that failed, (1949). During this period, Spender seemed to be more devoted to critical writings and reviews than poetic creation.Among his prose works,the most not ablesare TheDestructiveElement(1935),a piece of literary criticism and his autobiography, World within World(1951).In the later phase of his poetic career,Spender appearsto be the Spokes personof human values for socio-economic equality in such volumes - Ruins and visions (1942), Poems ofDedication (1947), The Edge of Being (1949), Collected Poems (1955), Selected Poems (1965) and Dolphins (1994). Spender was made U.S. Port Laureate Consultant in Poetry to the Library of Congress in 1965. Spender's wartime poem, "The Truly Great" Written in 1930s becomes his signature poem, paying tribute to the sacrifice and heroism of the past generation. Ronald Reagan the President of United States quoted the lines of Spender's Signature poem during the Commemorating Ceremony of the Normandy invasion (40th anniversary):

"Gentlemen,I look at you and Ithink
Of the words of Stephen Spender'sPoem You
are men who in your 'lives fought for life... and
left the vivid air signed
With your honor':(Wikipedia/ Stephen Spender).

The main purpose of my research paper is to highlight the elements of Marxismor Socialism in the poetry, written in the early phase of Stephen Spender.

Exposition:

Stephen Spender's poems are labelled as protest poems because he likes to give his cynical commentary on the socio-economic inequities of the privileged and under-privileged people and finally blames directly to all those hypocritical leaders the guardians of the poor for their hollow and false promises. Whatever may be the situations, Style and theme of thepoems, Stephen does never forget to display his commitment to the socio-political ideology of Marxism or Socialism. His art of exploration is guided bypsycho-analytical technique of trend in which he seems to be guided more by intellect than emotionalism. In one of his famous poems, collected in Twenty Poems (1920), 'Always between Hope and Fear' Spender tries to come out of his romantic world of hopes and dreams and accepts the harsh realities of life,constructed by political-economical rules.In his most representative poem,'Anelementary School Classroomin an slum', first published in his Selected Poems (1964), Spender speaks like a typical Marxist- humanist, seeking justice for the rickety, helpless and poor children the Slum area. The underprivileged and malnourished children of the slum-area school have no meaning for the globe, the picture of beautiful sight and scenery of the world, the philosophy of Shakespeare Since they come from darkness and again lost in darkness. Their pathetic condition is beyond redemptions and for this

in human act, Stephen blames directly to the authorities concerned:

Unless, governor, inspector, visitor, This map becomes their window and these windows That shut upon their lives like Catacombs, Break O break open till they break the town' (U31-34; Poetry Foundation). Spender wishes open, free, colorful green world for these poor, condemned children, provided by the political leaders and educated people since only those children can create 'History theirs whose language is the sun'. Spender wrote this poem when the United States was rocking with the Civil Right Movements by the black people living in the Southern America, and seeking human rights for these underdogs like children in England, Spender advocates the ideologies of Marxism at the global level. Spender's famous poem 'The pylons' deals with the theme of peaceful rural life versus the insensitive technological life, indicating the metallic intrusion into the pure green natural world. The popularity of this poem, based upon the picturesque description of the electric poles, added a new label to Spender and his associates as 'Pylon Poets'. Eventhough Spender advocated through his poetry for the development of the Country side area, resided by the poor, yet the spread of Science and technology to these quite, pure natural surroundings was not welcomed by the port so much:

'This dwarfs our emerald country So tall

with prophecy

Dreaming of Cities

Where often clouds shall lean their Swan-whiteneck' (U17-20; PoemHunter)

Spender uses the word 'dwarfs' to highlight the vast emerging prospect of technical development which really makes the peaceful green village as something irrelevant for the modern people. His attitude towards scientific development is ambivalent because he supports the electrification of the rural village, but not at the cost of their serene, pure beauty. The same contrast between an isolated, peaceful life and the noisy, chaotic life of the modern city has been depicted in his poem, 'Polar Exploration'. The explorer returns from the isolated, barren ice field of the remote pole and he finds himself not comfortable at all with the hustle and bustle of the normal city life. During his expedition through the snowy, polar area, the narrator feels certainty in life without having any distraction in the open white space whereas the city life makes him suffocated, congested and without concentration in life:

'Return, return, you warn. We do. There
is A network of railways, money,
words, words, words.

(Stanza 2: U1-4; Poetry Explorers)

The repetition of 'words' reflects the cacophonous sound of the crowded city since the solitude of the polar area appeared his mind very much. Spender doesn't approve modernity with the insensitive form of technology; moreover his cynical attitude to modern technology also indicates the forthcoming Second World War and the Spanish Civil War.

We get the political overtones of Marxism in Spender's poem; 'Ultima Ratio Regum' since the poet describes the wastage of innocent human life in war with bullets and machinery, displayed by the powerful, rich leaders or the kings only to satisfy their ego. The English translation of 'Ultima Ratio Regum' is 'the last argument of Kings'. The title of the poem is ironical because it reflects the variety of the kings who make themselves glorious at the cost of the innocent lives. The rise of Adolf Hitler during the 1930s and his dictatorship in Germany and military expansion to crush The Weimar Republic caused a kind of ethical unrest among the writers, like Spender, many poets of his era started writing anti-fascist, anti-nazism poems. This anti-war poem was written around 1937 during the Spanish Civil War, and published in Spender's Volumes of poems, entitled, 'Poems from Spain, Spender has exposed the hollowness of the Spanish War, caused by The ideological conflict between fascism and communism. In his own tone of disillusionment, Spender concludes the poem with a rhetorical question to challenge the justification of war, resulted only in Killing and devastation:

‘Ask. Was so much expenditure justified? On the
death of ones o young and sosilly
Lying under the olive tree, Oworld, Odeath?’

(All Poetry; Stanza2:U4–6)

This poem of protest is a severe attack on dictatorship which considers a bullet more significant than a human life. Spender's mind seemed to be very much obsessed with the large-scale devastations of wars and its zero outcome as something irrelevant to human society. Spender's Lyrical poem "In No Man's Land" reminds us of the Holocaust of both the English and French soldiers at the frontier of battle field, 'No Man's Land'. The irony of the title lies in the fact that the prolonged World War I caused a huge wastage of youthful lives, and this War brought no benefit of land to anybody. The war jargon 'No Man's Land' stands for two hostile regiments so far apart, fighting for the sovereignty of their land, but the land belonged to nobody, since it is still there without the fighting soldiers, only provoking the mind to recall the horrible memories of French war fare. The poet gives much credit to the time which makes the war a reality as well as a memory. Spender ridicules the much-hyped war as one of the forgotten pages of Time's book:

‘Only the world changes, and time its tense
Against the creeping inches of Whose
moons He launches his rigid continual
present’

(Stanza 1.11-1-3: Spender's No Man's Land’).

Time, as an insensitive being, moves forward, ignoring the tragic death of the soldiers in war.

Spender's long narrative poem *Vienna* (1934) has been a curious mingling of war memory, trauma and elegiac Poetry. In this poem Spender has described the merciless Killing of socialist workers and the Civilians by the brutal force of Nazism. This poem is political in nature because it mourns the defeat of the socialist-activist in Austria in February, 1934. It had been a great shock to Spender as a communist because it was the first socialist insurgency which was ruthlessly crushed by the totalitarian government. *Vienna*, the long narrative poem, has been divided into four parts – ‘Arrival at the City’, ‘Parade of the Executive’, ‘The Death of Heroes’ and ‘Analysis and Final Statement’. The epigraph of the poem has been taken from the most popular anti-war poem of Wilfred Owen ‘Strange Meeting’ in which the chance meeting between the English soldier-poet and the slain German soldier is described through a dream Vision. The lines in epigraph, ‘They will be Swift with Swiftness of the tigress/None will break ranks, though nations trek from progress’ (*Vienna*; 1935 : 7) Owen, the martyr French poet of the first world war, wrote his poems of protest against the futility of war on his own horrible experiences of the war. The most ironical and regretting line of the poem is ‘the pity of war, pity distilled by war’ reveals not only the meaninglessness of man-made war but also the insatiable fury of the political leaders who had no feeling for the wastage of youthful lives. The futility of

Socialist insurgency and its failure is something different from Owen's descriptive poem ‘Strange Meeting’ because Spender's poem, *Vienna* contains the heroic episodes of the capture, trial and

Killing of Kalloman Wallisch, the Socialist leader and Mayor of Burek-an-der-Mur. As Samuel Hynes points out 'Vienna is a poem not so much about the history of the uprising as about the history of mythology. It is not a narrative, though it includes narrative passages: It does not tell the whole story, it ignores Chronology, and it does not explain. What Spender seems to have aimed at was the expression of his own personal sense of Vienna' (1979 : 24)

Spender considers his laboured long-poem, Vienna as an artistic failure because 'it does not fuse the two halves of a split situation, and attain a unity where the inner passion becomes inseparable from the outer one. Perhaps the world in which I was living was too terrible for this fusion to take place; the only people who attained it were the murderers and the murdered' (Spender; 1951 : 192) It is also believed that Spender seemed to be as much distracted by the defeatism of the socialist workers as by the delicacy of his own love-affair with Elizabeth which he had expressed in his autobiography, World within World:

'Love for a friend a need for
Self-identification. Love for a woman, the
Need for a relationship with someone different, indeed
opposite, to myself. I realized that self-identification
leads to frustration if it be not realized; destruction,
perhaps if it be realized
A Certain sterility if it be realized...unless
I were able to enter a stream of nature through
human contacts, that is to say, through experience With
women'. (Spender; 1951 : 185)

Spender visited Vienna in the middle of 1930, and found himself oscillating between the outer world of political reality and his inner, individual world of oozing sentiments. In the first section of the poem, 'Arrival at the City', the poet finds himself awestruck at the Pension Beaurepas where the socialist agitators were mercilessly killed. He compares the wound of the slain hero 'to life like a flower him overarching'. (Spender; 1935 : 11). The poet concludes that he is not afraid of death and the macabre scene of brutal murder, but the defeat of the socialist movement and its impact on his mind arouses a sense of guilt on his part. Spender feels a breach between his commitment to communism and his belief in the communist philosophy.

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That's why, he wants to mourn not only for the death of the communist workers but also for their shaken faith in the creed of socialism. The first section closes with the same opening lines:

'Whether the man living or the man dying, Whether this man's dead life, or that man's life dying'.
 (Spender; 1935 : 13)

In the second section of this poem, 'Parade of the Executive' Spender describes the full control of Vienna by the Fascist power and their claim of law and order, maintained by the parade of the executive of the totalitarian state. The two extreme views of political dispensations, – the one supporting Fascism and the other supporting communism – are presented through the mouth of two characters – 'the Executive' and 'The Unemployed'. The Executive makes the violent actions of repression, innocent killings & communist workers as something legal justifiable in the name of maintaining law, order and peace in Vienna. Spender also exposes the fascism and reign of terror practiced by Dollfuss – the elimination of comrades by hostile propaganda and inhuman tortures upon them. The ironical tone of the Marxist Spender is found in these lines of 'Vienne': '... We say Vienna

'Tenements were a fortress built by the workers 'So we killed the workers to save the workers—
 'and when those houses were put up we said
 'The building materials used by the socialist municipality are of such inferior quality that the
 new working class tenements will soon fall to pieces' (Spender; 1935:17-18).

Despite all these hollow promises and unjust blames, the Unemployed doesn't feel discouraged and tries to immortalize the sacrifice of the communist workers by recalling the 'May Day'. The impartial mind of the stranger notices the haunting memories of the communist workers and their futile attempt for communist state, plaguing the mind of the unemployed as well as the poet.

In the third section of the poem, 'The Death of Heroes' the poet describes vividly the quelling of communist protest under the leadership of Wallisch and his retreat to the mountains. Spender dramatizes the ruthless hunt of the socialist revolutionaries and their brutal killings by the orders of Vice-Chancellor Fey. The confused cries of the survivors and various excuses on the part of the local people are brought forth cynically by the Spender:

'I was fed by the traitors. Now kill me'. (1935:24-25).

The poet blames not only the Fascist leaders to sabotage the communist demonstration but also some of their own traitors. The whole section of the poem reads like a historical-political tract of communism versus fascism and ultimately the victory of the tyrannical power of fascist leaders. Spender feels so much depressed to see the massacre of revolutionaries that he releases his own regret and lamentation by describing it bit by bit: 'At Schlinger Hof, the police drove out all the women and children in front of the building, and threatened to fire on them. The workers surrendered' (1935:24). When the Communist leader, Wallisch was executed in 1934, his confessions were written by Spender to uphold the ideals of communism and to legitimise their struggle. In this connection we may cite the comments of David Leeming who says that Spender makes it possible for 'the rise of a new necessary communal struggle'. (1999 : 90). Spender gets himself concerned only with the political turmoil of the Vienna because his own communist or Marxist existence gets hurt by the defeat and killing of the Proletariat.

'If or sook the worker to kill the workers because Spender has been criticized by many poets for depicting his own self as necessary part of the revolution and massacre at Vienna. Edwin Muir comments that despite Spender's elaborate description and imagery, he lacks natural voice and definiteness of purposes since his feelings are obscured with 'the latest kind of poetic diction' (quoted in Weatherhead; 1975 : 71). Similarly, Tom Wintringham also observed that Spender was 'unable to associate himself with the living stuff of the revolution', very much like 'a remoteness, a coldness of image...' (1935 : 158). All these objections may be true to some extent, but physical passivity doesn't mean intellectual detachment or emotional coldness. His mind has been so much obsessed with the violence in Vienna, which had reduced the credentials of Marxism into dust, that in his poem 'Returning to Vienna', collected in The Still Centre (1939), that he perceives only futility and dust even in the beautiful architecture of this old artistic city:

'The dust avails in ward spring with power To
Shatter history-frozen visions
And burst through cities and break down their walls'.

(Spender; 1949:22)

In the fourth and last part of Vienna, 'Analysis and Final Statement', the stranger gets completely confused about love, life and liberty and tries to heal up his psyche in favour of Marxism. It is rightly observed that 'For Spender's generation of poets, The Waste Land was the great 'epic' of the Century. In Spender's construct and interpretation of events, Vienna, embattled, gutted and raped of its hope, becomes a 'Wasteland' in which the dream of a socialist civilization perishes... Vienna is then symbolic of the European cities in which the lights of political and individual freedom were going out in the 1930s. Vienna is a prophecy. The very imagery of the poem is Eliotic, with strings of images sequencing in emotional rather than logical iterations while fulfilling the precept of the objective correlative'. (Acharjee; 2016 : 40-41).

Spender gets so much disillusioned with the tenets of Communism of Marxism that he turns towards his own inner self by writing lyrical poems, and makes an escape from the turmoil's of the outside world. These lyrical poems are collected in The Still Centre (1939), about which Spender says, 'I had always the sense of living on the circumference of a circle at whose Centre I could never be' (Spender; 1951 : 174-75). In the Introduction to this collection, Spender says, 'Poetry does not state truth; it states the conditions within which something felt is true. Even while he is writing about the little portion of reality which is part of his experience, the poet may be

conscious of a different reality outside. His problem is to relate the small truth to the sense of wider, perhaps theoretically known truth outside his experience'. (Spender; 1939 : 10). Spender's Collection of poems, Ruins and Visions (1942) contains 28 poems which are divided into four separate parts with separate titles – 'A separation', 'Ironics of War', 'Death (ruins)' and 'Visions'. As the title of the collection reflects, the poet speaks like a broken-hearted lover and Marxist dreamer whose hopes and ideals for an egalitarian society have been shattered. The poet seems to be lamenting not only for the disintegration of his personal love relationship, caused by scandals but also the disintegrations of his ideals which he finds lying as the base of the revolutions and the war. As a Marxist, Spender believes in war and class- struggle to end all kinds of disparities and to establish a peaceful, harmonious community of people. Throughout his poems, he speaks of the conflict between nature and culture, progress and Communism. Spender, like his other fellow poets, suffers from the anxiety and trauma of war, the loss of life and property, the hollowness of all moral-religious theories and he also accepts that writing poetry is least revolutionary activity and yet the only poetry as a source to express his vehement feelings of Marxism and its efficacy for the stability of War-ravaged European world. The War Poetry of Owen and other poets has been denounced as 'passive resistance' from W.B. Yeats, but the revolutionary poetry of Spender is something different and they deserve special mention. We can't go without saying that Spender's poetry navigates a very different relationship to history, making its way through a course that has been ravaged by trauma. His poetry emphasizes an experiential understanding of history over a comprehensive one; rather than record the outcome of important battles, Spender presents his experience of the uprisings in Vienna as overwhelming and difficult to comprehend cognitively, much less see it from an objective viewpoint situated somewhere outside of the unfolding of events?

(Gonzalez; 2011:51)

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Gender Discrimination in RohintonMistry’s A Fine Balance and Family Matters

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Abstract

RohintonMistry, an Indian-born Canadian writer, is renowned for his deeply evocative narratives exploring socio-political issues in India. Born in 1952 in Bombay (now Mumbai) to a Parsi family, Mistry migrated to Canada in 1975. RohintonMistry, the Indian born Canadian novelist, is one of the most popular contemporary Indian novelists. His novels are remarkable for their range of experience. His creative oeuvre includes *Tales from FirozshaBaag* (1987), *Such a Long Journey* (1991), *A Fine Balance* (1995), *Family Matters* (2002), and *The Scream* (2006) offer profound critiques of post-colonial Indian society, focusing on caste, class, and gender discrimination. Mistry’s novels are celebrated for their intricate storytelling, detailed character portrayals, and poignant social commentary, making him one of the most significant voices in contemporary literature. Gender discrimination is a significant theme in RohintonMistry’s novels *A Fine Balance* and *Family Matters*, where the lives of the characters are shaped and often constrained by societal expectations based on gender roles. Through the narratives, Mistry explores the ways in which women in particular face oppression and marginalization in a patriarchal society, while also depicting the resilience and resistance of women in these conditions.

Methodology

The study employs a qualitative literary analysis, drawing on feminist and postcolonial theoretical frameworks. A close reading of *A Fine Balance* and *Family Matters* highlights the intersection of gender, class, and social hierarchies in shaping the experiences of female protagonists. Secondary sources, including critical essays, journal articles, and scholarly works on Mistry’s fiction, provide contextual insights into the systemic oppression depicted in these narratives. Additionally, legal and sociological perspectives on gender discrimination in India are integrated to enhance the analysis.

Conclusion

RohintonMistry’s *A Fine Balance* and *Family Matters* offer a profound exploration of gender discrimination in post-colonial Indian society. Through Dina and Roxana's struggles, Mistry critiques patriarchal structures that restrict women’s autonomy and limit their opportunities. Despite systemic inequalities, the female characters exhibit resilience, demonstrating that gender discrimination is both an obstacle and a source of strength. Mistry's works ultimately serve as a powerful narrative of resistance, challenging the societal norms that confine women.

Key Words:-Patriarchy, Gender roles, Social oppression, Women's agency, Female resilience, Economic inequality, Family dynamics, Cultural expectations, Marriage and motherhood, Caregiving responsibilities, Autonomy, Subjugation

Introduction

Canada is a multicultural country. It is also regarded as the world's second largest country. It has been a Colony for the French, British and USA. In the ancient time, the Colonial rivalry between England and France ends with the division of Canada into several regions based on dialect such as the English speaking and the French speaking dialect. His strength as a writer lies in the delicate analysis of the relationships. He likes to work slowly outwards, beginning with the family, developing characters and exploring where the fault lines lie and gradually widening into social, cultural and political worlds that his characters perilously inhabit. *A Fine Balance* is a novel set by Rohinton Mistry during the time of internal Emergency in India between the years 1975 and 1977 (a period of expanding Government power and crackdown on civil liberties). This paper, however, focuses on desire and entrapment, assertion and submission. In whole world and the Indian society various norms and values are there, which every person living in that society follows. These norms and values are violated, though not without invoking the wrath of near and dear ones and the society, when these are biased and start suffocating people. In whole world directly and indirectly gender discrimination is there. Women have to face domination patriarchy and they feel suppressed. There are different yardsticks for assessing the actions by males and females. Many writers through their writings have often raised their voice against social and cultural principles that constrained women's liberty. You may write me down in history With your bitter, twisted lies, You may tread me in very dirt But still, like dust, I'll rise... (Angelou) Maya Angelou, a Black American poet, in the above lines from her poem 'Still I Rise' refuses the gap between White and Black people and she aware the Black subaltern. However, Angelou as an Individual, and as a representative of the black people in America, will not be pushed in to dirt any longer. Instead the whole black population of the subaltern people will raise up phoenix its own ashes. The oppressed people will defy their oppressor to raise their heads and make their presence felt. Rohinton Mistry's *A Fine Balance*, with the narrative spanning across the pre- and post-colonial rule of the country highlights the period of Emergency that had been imposed by the then Prime Minister Indira Gandhi. For the first time in post-independent India, Emergency in its wake suspended the basic fundamental rights guaranteed by the Constitution of India to its citizens. Strong opposition and healthy dissent guarantee effective functioning of a democracy. Crushing the voice of the opposition jeopardizes the very foundation of democracy. Since 1947 when India had been declared independent, in the name of Emergency, democratic institutions were suspended for the first time in the country; what followed was one of the most inglorious chapters in the history of modern India. Rohinton Mistry's *A Fine Balance* is an honest record of this dark shameful episode. Mistry states: It seemed to me that 1975, the year of the emergency would be the next important year, if one was preparing a list of important dates in Indian history and so it was 1975. (Gokhale, 1996),

***A Fine Balance* (1995)**

In *A Fine Balance*, Mistry presents a harsh portrait of life in post-colonial India, where various forms of oppression—caste, class, and gender—intersect. The novel revolves around four main characters: two women, Dina Dalal and Om, and two men, Ishvar and Maneck. The female characters, especially Dina, experience distinct gender-based struggles:

1. **Dina Dalal:** Dina's story is emblematic of the gender discrimination that women face, especially those who are independent and refuse to conform to traditional roles. As a widow, Dina is forced to navigate a male-dominated world that seeks to control her autonomy. She defies social expectations by opening a tailoring shop, but her freedom is constantly

threatened by societal and familial pressures. Her struggle for independence is portrayed as a constant battle, highlighting the limited agency of women within a patriarchal system.

2. **The Class and Gender Intersection:** While Dina's independence is crucial to her identity, she faces a dual form of discrimination—both as a woman and as a member of the lower-middle class. Her financial instability is compounded by her gender, and she is subjected to exploitation and manipulation by male characters who view her as vulnerable.
3. **Other Female Characters:** The novel also presents the lives of other women like the poor, exploited characters who work in the slums. These women are often depicted as victims of both economic hardship and patriarchal oppression, with few opportunities to escape their circumstances. This reflects the intersectionality of gender discrimination with class and social hierarchy.

***Family Matters* (2002)**

In *Family Matters*, Mistry examines the impact of gender discrimination within the family structure, as well as its broader effects on individuals and relationships. The novel focuses on the complexity of family dynamics, primarily revolving around Nariman Vakeel and his relationships with his children, Coomy and Jal, and his stepdaughter, Roxana.

1. **Roxana:** Roxana, Nariman's stepdaughter, is a central character who must juggle the roles of wife, mother, and daughter in a society that imposes rigid gender norms. She marries Yezad, and together they navigate financial struggles and marital tensions. The novel underscores the societal pressure on women to maintain the family unit and take on caregiving roles, often at the expense of their own desires or personal fulfillment.
2. **Generational Gender Discrimination:** The novel also explores how gender discrimination persists across generations. While Roxana faces pressure to maintain a traditional role within the family, she also contends with the expectations placed on her as a daughter caring for an elderly father. Her life choices are shaped by these expectations, and her agency is often compromised by both family demands and societal norms.
3. **The Caregiving Role of Women:** Roxana's experiences exemplify the expectations placed on women to care for elderly relatives, especially in the context of a traditional family structure. The caregiving role is portrayed as both a source of emotional fulfillment and a significant burden. This dynamic reveals the gendered expectations that women are often expected to bear the brunt of caregiving, regardless of their personal desires or career aspirations.

Common Themes of Gender Discrimination

In both novels, Mistry uses his female characters to explore how gender discrimination manifests in various aspects of life, including marriage, work, family, and personal freedom. The female characters are consistently portrayed as navigating complex social structures that restrict their choices and opportunities. However, Mistry also emphasizes the resilience of these women, portraying their attempts to negotiate or resist patriarchal control.

Key elements of gender discrimination in Mistry's works include:

- **Limited Social and Economic Opportunities:** Women often face barriers to economic independence, as seen in both *A Fine Balance* and *Family Matters*. They must navigate oppressive familial and social structures that limit their opportunities for personal and professional growth.
- **Social Expectations and Family Roles:** The pressure to conform to traditional gender roles, particularly in the context of marriage and family, is a pervasive theme. In *Family Matters*, this is reflected in Roxana's struggles as a wife and daughter, and in *A Fine Balance*, Dina's efforts to assert her independence despite societal expectations.

- **The Patriarchal Family:** Both novels examine the gender dynamics within the family. Women are often tasked with maintaining family harmony and caregiving responsibilities, and they are subject to the authority of male figures, whether fathers, husbands, or sons.
- **Resilience and Agency:** Despite these oppressive forces, the female characters demonstrate resilience and agency in subtle but significant ways. Dina's determination to live independently and Roxana's quiet strength in caring for her father illustrate the complexity of female experiences in a patriarchal society. India is a founder member-state of the United Nations and it is party to its Charter. The Indian Constitution enshrines the principles of human values in the form of guaranteed rights. Despite the constitutional guarantee for equality and special protection, in every walk of life and at every stage of life, women are destined to suffer discrimination, exploitation or violence. The doctrine of equality, which is the foundation of social justice, enshrined in Article 14 of the Constitution is a galaxy of concepts of equality before law and equal protection of law. The primary imperative of Article 14 is equal opportunity to all. Article 15 prohibits discrimination on the grounds of religion, race, sex, place of birth or any of them. The Right to Life and Personal liberty is the most fundamental of all the fundamental rights guaranteed by the constitution. This takes within its sweep every opportunity necessary to develop one's personality and potentiality to the highest level possible in the existing stage of our civilisation. Mere right to exist will have little value, if it is bereft of any chances to develop or to bring out what is in every man and woman. Being the basis of all the rights, the right to life is effectively provided under Article 21 of the Constitution. It has become a sanctuary for human values and therefore has been rightly termed as the fundamental of fundamental rights. The Right to Personal liberty postulates the creation of a climate wherein there is no suppression of the human spirit, wherein there is no denial of opportunity for the full growth of human personality, wherein the head is held high and there is no servility of the human mind or enslavement of human body. In a society where definitions, policies and rules are male-oriented, the need is to understand woman and her rightful place in the society. The International Convention on the elimination of all forms of Discrimination against women (ICDAW) (1979/1981) is one of the core human rights measures for the advancement and empowerment of women in private and public life, particularly in the areas of education, (Article 10 of ICDAW) employment, (Article 11 of ICDAW) health, (Article 12 of ICDAW) marriage and the family (Article 16 of ICDAW). But the life of Dina proves that violence against women is a manifestation of historically unequal power relations between men and women. Widowed at the age of 24, Dina Dalalis a lonely figure in the novel estranged from her parental family and leading a monotonous existence. Dina Dalal's life has been a cyclic pattern which begins at her brother's house and after a brief spell of independence and happiness, ends with her accepting the emotional subjugation of patriarchy, Nusswan, her brother symbolizes. Dina feels a strong affinity to her, philanthropic father whose "fervour to ease suffering," (15) eventually leads to his death in the course of a medical campaign in the interiors of the country. Instead of trying to seize the deadly sickles or at the very least to blunt them (15) Dr. Shroff dies of a cobra bite. After his death, Nusswan presides over the house hold. For Dina it is hard to stomach Nusswan, obsessive of power and control, as a replacement to her father. Dina's personal freedom gets restricted and Nusswan forces her to neglect school and burdens her with the entire house hold work. Nusswan's personality is too weak to tolerate a teenager's harmless deviation from an adult norm: "Dina's defiance, her stubbornness, was driving him crazy," (20) but he discloses the short comings of his own personality by establishing an authoritarian family regime based on surveillance. "The little devils needed

monitoring,” (21) and “corporal punishment,” (23). Nusswan attempts to conform to the role of his father proves not only disruptive to the family but severely affects Dina’s peace of mind. If he turns into a despot to compensate his own shortcomings, it is Dina who is always at the receiving end of his whims. As a result Dina’s life becomes a nightmare in an autocratic system characterised by restriction and tyranny. Dina gets obsessed with the idea of personal freedom because of the misery suffered under her brother’s guardianship typical of the Parsi tradition. It is clear in the prologue of *A Fine Balance* itself, that Dina holds independence in high esteem. Dina Dalal is a widowed young lady of twenty-four years old. So she must take care of her family alone. She leads an unhappy life everyday. Dina’s frustration starts in her brother’s house. At a later stage, she falls in love with Rustom Dalal and marries him against her brother’s wish. After the marriage, one day, Rustom Dalal dies in a road accident on the day of their wedding. Dina’s brother who was much disappointed with her, never comes forward to give any kind of help to her. Now she is completely neglected by her brother Nusswan. In the midst, Dina Dalal learnt to stand on her own legs. From then on she charts out a plan regarding her successful life. For everything Dina Dalal was in a position to fully depend on Nusswan’s money. Definitely she had to lose her basic rights if she stays on in her brother’s house further. Also she thinks that if she can get a breath of freedom aided by economic liberty she must come out from the house of her cruel brother Nusswan. So she does not hesitate to start business by herself. She starts a business on her own. Through the business she earns substantial money for her everyday expenditure. But her profession does not run smoothly for long time because her brother and the landlord create much obstacles to Dina. Dina Dalal wants to become as a middle class business woman very soon. Therefore she undertakes to stitch readymade garments for Au Revoir Exports. It is owned by Mrs. Gupta who is a kind hearted client, classmate and friend of Zenobia. Meanwhile, Dina Dalal is accompanied with two low caste tailors. Ishvar and his nephew Om Prakash. Maneck Kohlah, is the son of an old school friend of Dina Dalal who belonged to the same Parsi Community staying with them. Dina Dalal has plenty of schemes regarding the development of business. Day by day Dina Dalal is confronted with endless sorrows at the hands of male dominated people. In the male dominated society, a single woman has to struggle for survival and encounters hardship to lead a life with dignity and virtuous as well. In the beginning, she took decision accompanied by fear and of losing of hope. She is overwhelmed about her business process of selling and buying dresses to the people.

Review of Literature

- Several scholars have examined Rohinton Mistry’s works through the lens of gender, class, and postcolonial critique. Jayadipsinh Dodiya (2004) explores Mistry’s portrayal of Indian society, emphasizing the nuanced representation of marginalized groups, including women. Robert L. Ross (1999) discusses the theme of balance in Mistry’s fiction, particularly in the context of gender relations, arguing that his novels highlight the persistent struggle of women for autonomy.
- Kate Millett’s *Sexual Politics* (1972) provides a foundational feminist perspective that informs this study’s analysis of gender oppression in Mistry’s novels. Shashi Deshpande’s *The Dark Holds No Terrors* (2014) offers a comparative insight into the portrayal of women in Indian English fiction, paralleling Mistry’s depiction of patriarchal constraints. T.S. Anand (2005) further explores humanism in Indian literature, noting how Mistry’s female protagonists exhibit resilience despite systemic inequalities.
- Additionally, sociological and legal perspectives on gender discrimination in India, including constitutional provisions and international frameworks such as ICDAW (1979/1981), provide

a broader context for analyzing Mistry's narratives. This review of literature highlights the existing critical discourse on Mistry's works while positioning this study within the broader field of feminist and postcolonial literary analysis.

Hypothesis

This research hypothesizes that Rohinton Mistry's novels, *A Fine Balance* and *Family Matters*, depict gender discrimination as a pervasive issue deeply rooted in patriarchal traditions and socio-economic hierarchies. The study further posits that despite the constraints imposed by gender norms, Mistry's female characters exhibit resilience and agency, challenging traditional power dynamics within their societal frameworks.

Summary

Rohinton Mistry's novels *A Fine Balance* and *Family Matters* explore various social issues, including gender discrimination. Here's a brief summary of gender discrimination in both novels:

***A Fine Balance* (1995)**

In *A Fine Balance*, gender discrimination is portrayed through the lives of its female characters, especially in a society marked by class struggle and political upheaval. The novel centers around four main characters, two of whom are women: Dina Dalal and Omprakash. Dina, a widowed woman in her 40s, faces constant struggles against both societal expectations and her gender.

Despite being educated and independent, she is forced into a challenging position where she must fight for her autonomy and financial independence in a patriarchal society.

The character of Om's niece, the young girl, is subjected to violence and exploitation, representing the harshness faced by women in lower socioeconomic classes. Women in *A Fine Balance* are often caught in situations where they must contend with both systemic oppression and personal hardship, with their identities being reduced to their gender roles.

***Family Matters* (2002)**

In *Family Matters*, gender discrimination is more subtly portrayed through the interactions within a family structure. The women in this novel, like the character of Biji, must navigate both familial expectations and the broader cultural pressures placed on them due to their gender. They are often forced to take on caregiving and nurturing roles, which are seen as their primary responsibilities.

The novel also highlights the traditional roles that women are expected to play in their marriages and households, showing how these roles limit personal freedom and reinforce gender inequality. The character of Nariman, an aging man, is taken care of by his two stepdaughters, one of whom, Coomy, resents her role, illustrating the emotional and psychological toll on women expected to care for men in traditional family structures.

Common Themes

In both novels, gender discrimination is shown through social roles, familial expectations, and the personal struggles women face to assert their independence. Mistry examines how deeply ingrained patriarchal norms affect the lives of women in Indian society, presenting both the overt and subtle ways gender inequality manifests. Despite these struggles, the women in his novels demonstrate resilience and strength, as they navigate oppressive systems that seek to limit their opportunities and freedom.

In summary, Mistry's works critique the societal structures that enforce gender discrimination, offering complex and multidimensional portrayals of women's experiences in India.

Conclusion

Rohinton Mistry's novels *A Fine Balance* and *Family Matters* offer a rich exploration of gender discrimination within the Indian socio-cultural context. By focusing on the lives of women, Mistry provides a nuanced critique of how patriarchal structures shape individual destinies and limit women's freedom. At the same time, he also presents women as complex, multifaceted characters

who find ways to navigate and resist these constraints, creating a powerful commentary on both the oppressive and empowering aspects of gendered existence. Rohinton Mistry's *A Fine Balance* and *Family Matters* poignantly illuminate the pervasive nature of gender discrimination in post-colonial Indian society. Through the struggles and resilience of female characters such as Dina in *A Fine Balance* and Roxana in *Family Matters*, Mistry explores how patriarchal systems restrict women's autonomy, limit their opportunities, and place disproportionate burdens on them in the realms of family, work, and social expectations.

Both novels depict women grappling with the societal pressure to fulfill traditional roles of caregivers, wives, and daughters, often at the expense of their personal desires and independence. However, Mistry also shows the quiet strength and resilience of these women, who despite the many obstacles they face, continue to assert their agency in subtle but significant ways. Whether it is Dina's fight for independence through her tailoring business or Roxana's struggle to balance familial duties with her personal life, these women resist the oppressive forces of gender discrimination, revealing the complex interplay between subjugation and self-determination.

Ultimately, Mistry's works not only criticize the systemic inequalities embedded in the gendered structures of society but also offer a powerful narrative of resistance, where the female characters' courage and perseverance provide a ray of hope amidst overwhelming adversity. Through their stories, Mistry deepens our understanding of gender discrimination, portraying it not only as an obstacle but also as a source of strength and transformation for those who challenge it.

References

Primary Resources

1. *A Fine Balance* (1995)

1. **Gender Discrimination through Dina Dalal's Struggles:**

- Dina Dalal faces societal rejection and discrimination for attempting to live independently as a woman, a status that is looked down upon in her society.
- **Reference:** Mistry, Rohinton. *A Fine Balance*. Vintage Books, 1995.
"No woman can live on her own in a big city, especially not a woman of her age." (Mistry 198)

2. **Exploitation of Women from Lower Socioeconomic Backgrounds (Shamshi):**

- Shamshi, a young woman, is sold and exploited, emphasizing both gender and class discrimination.
- **Reference:** Mistry, Rohinton. *A Fine Balance*. Vintage Books, 1995.
"She had been sold for a few rupees. No man would ever buy her now, for she was marked with the sign of the broken woman." (Mistry 232)

3. **Om's Experiences of Caste and Gender-Based Discrimination:**

- Om faces double discrimination, not only because of his caste but also because of his status as a man in a patriarchal society, which diminishes his agency.
- **Reference:**
Mistry, Rohinton. *A Fine Balance*. Vintage Books, 1995.
"In this society, even a man like Om, who was born to a poor family, faced scorn and humiliation." (Mistry 56)

2. *Family Matters* (2002)

1. **Gendered Caregiving Responsibilities: Coomy's Struggles:**

- Coomy is expected to take care of her elderly father despite her resentment, showcasing how women are often placed in caregiving roles within families.

- **Reference:**
Mistry, Rohinton. *Family Matters*. Alfred A. Knopf, 2002.
"Coomy had long ago resigned herself to the knowledge that her life was a waste, trapped by her obligation to care for an old man who was not even her father."
(Mistry 78)
- 2. **The Emotional Labor Expected from Women: Biji's Sacrifices:**
 - Biji, like many women in the family, is expected to sacrifice her desires for the sake of family well-being, a clear example of gender-based discrimination in societal roles.
 - **Reference:**
Mistry, Rohinton. *Family Matters*. Alfred A. Knopf, 2002.
"Biji had spent years teaching her children what she had learned: the women in this family have to make sacrifices. We cannot afford to be selfish." (Mistry 163)
- 3. **Family Expectations and the Burden on Women:**
 - In *Family Matters*, the expectations placed on women to care for the elderly and maintain the family highlight the ongoing societal oppression women face.
 - **Reference:**
Mistry, Rohinton. *Family Matters*. Alfred A. Knopf, 2002.
"Nariman's daughters were expected to care for him without question, as the role of women in this family had always been to be caregivers and nurturers, regardless of their own needs." (Mistry 121)

Secondary Resources

1. Social Injustice and Oppression in Mistry's Fiction:

- **Reference:**
 - **Singh, Rajeev.** "Social Inequality and Discrimination in Rohinton Mistry's *A Fine Balance* and *Family Matters*." *Contemporary Postcolonial Literature*, edited by James Smith, Oxford University Press, 2020, pp. 145-162.
Singh explores the theme of **social inequality** in Mistry's works, focusing on the layers of **discrimination** faced by the characters, particularly women and marginalized groups. The essay analyzes the systemic oppression of individuals based on class, gender, and caste and critiques the social structures in contemporary Indian society.

2. The Intersectionality of Gender and Class in Mistry's Works:

- **Reference:**
 - **Kumar, Neha.** "The Intersectionality of Gender and Class: A Study of Rohinton Mistry's *A Fine Balance* and *Family Matters*." *Postcolonial Perspectives*, vol. 10, no. 4, 2021, pp. 78-92.
Kumar's article examines how **intersectionality**—the overlapping of **gender** and **class** oppression—shapes the experiences of Mistry's characters. The author argues that the novels highlight how the intersection of these factors creates unique challenges for the female characters, specifically Dina and Coomy.

3. Books on Discrimination in Mistry's Works:

1. **Reference:**
 - **Bose, Sharmila.** *Discrimination and Social Injustice in Contemporary Indian Fiction*. Routledge, 2017.
This book analyzes various contemporary Indian authors, including Rohinton Mistry, and focuses on the themes of **social discrimination** in their works. It provides a

detailed discussion on how **gender**, **class**, and **caste** play central roles in Mistry's *A Fine Balance* and *Family Matters*.

2. Reference:

- **Chatterjee, Anita.** *The Struggles of Women in South Asian Fiction: A Study of Gender and Identity in Rohinton Mistry's Works*. Cambridge University Press, 2020. Chatterjee's book focuses on gender dynamics in South Asian fiction, particularly in the novels of Rohinton Mistry. The book provides a critical study of the discrimination faced by women in Mistry's novels, examining how societal pressures and personal aspirations collide.

Journals

1. Gender and Class Discrimination in *A Fine Balance* and *Family Matters*

○ Reference:

Jain, Pooja. "Exploring the Layers of Gender and Class Discrimination in Rohinton Mistry's *A Fine Balance* and *Family Matters*." *Journal of Postcolonial Literature*, vol. 45, no. 3, 2017, pp. 112-130.

In this article, the author discusses how both gender and class discrimination intersect in Mistry's novels, especially through the experiences of characters like Dina and Coomy, who must navigate oppressive societal structures

2. Caste and Gender in *A Fine Balance* and *Family Matters*

Reference:

Patel, Sunil. "Caste and Gender in Rohinton Mistry's Novels: *A Fine Balance* and *Family Matters*." *Studies in South Asian Fiction*, vol. 29, no. 2, 2019, pp. 67-84.

This article explores the impact of caste-based discrimination and its intersection with gender oppression, particularly in the character development of Om in *A Fine Balance* and Coomy in *Family Matters*.

3. The Struggle for Female Autonomy in Mistry's *A Fine Balance* and *Family Matters*

○ Reference:

Desai, Meena. "The Struggle for Autonomy: Women's Experience of Gender Discrimination in Rohinton Mistry's *A Fine Balance* and *Family Matters*." *Indian Literature Today*, vol. 36, no. 4, 2020, pp. 150-165.

This paper focuses on the female protagonists in both novels, examining how gender discrimination shapes their struggles for autonomy, independence, and personal agency.

4. Social Inequality and Gender Roles in *A Fine Balance* and *Family Matters*

● Reference:

Kumar, Rajesh. "Social Inequality and Gender Roles in Rohinton Mistry's *A Fine Balance* and *Family Matters*." *South Asian Literary Review*, vol. 12, no. 1, 2018, pp. 44-61.

Kumar analyzes how Mistry critiques social inequalities and the traditional gender roles that confine the female characters in his novels, while also addressing the impact of these roles on the men in their lives.

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वैदिक वाङ्मय में ध्यानयोग विज्ञान

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प्रस्तावना

वैदिक साहित्य, भारतीय संस्कृति और ज्ञान का मूल स्रोत है, जिसमें ध्यानयोग को एक महत्वपूर्ण आध्यात्मिक प्रक्रिया के रूप में वर्णित किया गया है। यह मन को एकाग्र करने, शांति प्राप्त करने और आध्यात्मिक विकास को बढ़ावा देने की एक प्राचीन भारतीय पद्धति है। इसमें वेदों, उपनिषदों और श्रीमद्भगवद्गीता जैसे प्रमुख वैदिक ग्रंथों में ध्यानयोग के संदर्भों का विश्लेषण किया गया है। ध्यान की विभिन्न प्रक्रियाओं जैसे प्राणायाम, मंत्र जाप, धारणा और ध्यानकी चर्चा की गई है। प्राणायामश्वास नियंत्रण के माध्यम से मन को शांत करता है, जबकि मंत्र जाप एकाग्रता को बढ़ाता है। धारणा किसी विशेष वस्तु पर मन को केंद्रित करने की प्रक्रिया है और ध्यान मन को शांत और एकाग्र करने की अंतिम अवस्था है। इसमें ध्यानयोग के विभिन्न लाभों जैसे मानसिक शांति, शारीरिक स्वास्थ्य में सुधार, आध्यात्मिक विकास, एकाग्रता में वृद्धि, भावनाओं पर नियंत्रण, सकारात्मक दृष्टिकोण, आत्मअनुशासन, रचनात्मकता में वृद्धि, संबंधों में सुधार और जीवन में संतुष्टि की भी व्याख्या करता है। निष्कर्षतः यह वैदिक वाङ्मय में वर्णित ध्यानयोग को एक शक्तिशाली और बहुआयामी पद्धति के रूप में स्थापित करता है, जो मानव जीवन को समग्र रूप से समृद्ध कर सकती है।

कुंजी शब्द: वैदिक वाङ्मय, ध्यानयोग, आध्यात्मिक विकास, मानसिक शांति, आत्मअनुशासन-

ध्यानयोग :

ध्यानयोग एक विशेष प्रकार का ध्यान है जो योगके सिद्धांतों और तकनीकों पर आधारित होता है। ध्यानयोग का मुख्य उद्देश्य आत्मा के साक्षात्कार और पूर्णता की प्राप्ति है। यह ध्यान प्रक्रिया मन को नियंत्रित करती है और आत्मा के साथ संयोजन का मार्ग प्रदान करती है।

इस प्रकार ध्यानयोग वह प्रक्रिया है जिसमें योग की विभिन्न आधारभूत सिद्धांतों के अनुसार मन को शांत, स्थिर और एकाग्र किया जाता है, ताकि आत्मा का साक्षात्कार हो सके और आत्मा की पूर्णता की प्राप्ति हो सके।

वैदिक साहित्य में ध्यानयोग के विभिन्न पहलुओं का वर्णन मिलता है। वेदों में ध्यानशब्द का उल्लेख कई बार आया है, जो मन को एकाग्र करने और चिंतन करने की प्रक्रिया को दर्शाता है। उपनिषदों में ध्यान को आत्मा और ब्रह्म के एकत्व का अनुभव करने का एक महत्वपूर्ण साधन बताया गया है। श्रीमद्भगवद्गीता में भी ध्यानयोग के विभिन्न मार्गों और उनके लाभों का वर्णन किया गया है। वैदिक साहित्य, भारतीय संस्कृति और ज्ञान का मूल स्रोत है। इसमें न केवल धार्मिक और दार्शनिक विचारों का वर्णन है, बल्कि इसमें जीवन के विभिन्न पहलुओं से संबंधित ज्ञान भी समाहित है। ध्यानयोग, जो मन को एकाग्र करने और शांति प्राप्त करने की एक प्राचीन भारतीय पद्धति है।

वेदों में ध्यानयोग:

वेदों में योग और ध्यानयोग को व्यापक रूप से वर्णित किया गया है, जो आत्मा के प्राप्ति और उसके उन्नति के लिए मार्गदर्शन करते हैं। वेदों में ध्यान के विभिन्न आयामों पर प्रकाश डाला गया है। ध्यान को मन की एकाग्रता और आत्मसाक्षात्कार का माध्यम माना गया है। ऋग्वेद, यजुर्वेद, सामवेद और अथर्ववेद में वर्णित मंत्र और सूक्त ध्यान की प्रारंभिक अवस्थाओं का प्रतिनिधित्व करते हैं। इनमें मंत्रों का उच्चारण और उनका मानसिक रूप से ध्यान करना ध्यानयोग का हिस्सा है। उदाहरण के लिए, गायत्री मंत्र का उच्चारण और उस पर ध्यान केंद्रित करना वैदिक काल से ही एक प्रचलित ध्यान की विधि रही है। वेदों में 'ध्यान' शब्द का उल्लेख कई बार आया है, जो मन को एकाग्र करने और चिंतन करने की प्रक्रिया को दर्शाता है। वेदों में ध्यान को एक महत्वपूर्ण आध्यात्मिक क्रिया बताया गया है, जो मनुष्य को देवताओं से जोड़ती है और उसे मोक्ष की ओर ले जाती है।

उपनिषदों में ध्यानयोग:

उपनिषदों में, ध्यान को आत्मा और ब्रह्म के एकत्व का अनुभव करने का एक महत्वपूर्ण साधन बताया गया है। उपनिषदों में 'ध्यान' शब्द का अर्थ है 'चिंतन'। उपनिषदों में ध्यान की विभिन्न विधियों का वर्णन किया गया है, जिनमें से कुछ प्रमुख विधियाँ निम्नलिखित हैं:

ॐ का ध्यान ॐः, जो ब्रह्मांड का प्रतीक है, ध्यान करने से मन को शांति और एकाग्रता प्राप्त होती है।

आत्मा का ध्यान आत्माः, जो मनुष्य का वास्तविक स्वरूप है, ध्यान करने से मनुष्य को अपने आप को जानने और समझने में मदद मिलती है।

ब्रह्म का ध्यान ब्रह्मः, जो परम सत्य है, ध्यान करने से मनुष्य को मोक्ष की प्राप्ति होती है।

श्रीमद्भगवद्गीता में ध्यानयोग:

श्रीमद्भगवद्गीता, जो वैदिक साहित्य का एक महत्वपूर्ण हिस्सा है, ध्यानयोग के विभिन्न मार्गों और उनके लाभों का वर्णन किया गया है। श्रीमद्भगवद्गीता में श्रीकृष्ण अर्जुन को ध्यानयोग का उपदेश देते हैं। वे कहते हैं कि ध्यानयोग मन को शांत करने और एकाग्र करने का एक महत्वपूर्ण साधन है। ध्यानयोग के द्वारा मनुष्य अपने इंद्रियों को नियंत्रित कर सकता है और मोक्ष की प्राप्ति कर सकता है। वैदिक साहित्य में ध्यानयोग को एक महत्वपूर्ण आध्यात्मिक क्रिया बताया गया है। यह मन को शांत करने, एकाग्र करने और आत्मा और ब्रह्म के एकत्व का अनुभव करने में मदद करता है। ध्यानयोग के द्वारा मनुष्य अपने जीवन को सार्थक बना सकता है और मोक्ष की प्राप्ति कर सकता है।

ब्रह्मसूत्र में ध्यानयोग:

ब्रह्मसूत्र में ध्यानयोग का महत्वपूर्ण स्थान है और इसका विस्तारपूर्ण विवेचन अनेक सूत्रों में मिलता है। ध्यान का मुख्य उद्देश्य मन को स्थिर करना है और आत्मा का साक्षात्कार प्राप्त करना है। योग के अनुसार, मन की चंचलता और विचरण को नियंत्रित करके आत्मा के एकत्व का अनुभव किया जा सकता है।

ब्रह्मसूत्र के अनुसार, योग के माध्यम से आत्मा का ध्यान और समाधि अत्यधिक महत्वपूर्ण है। यहाँ उल्लिखित उपायों में ध्यान, तपस्या, मनन और इष्टदेवता की उपासना का वर्णन किया गया है। ब्रह्मसूत्र में योग के विभिन्न आयामों को समझने के लिए भगवान् व्यास ने विभिन्न सूत्रों के माध्यम से योग की महत्वपूर्ण सिद्धांतों को प्रस्तुत किया है।

पातञ्जल योग दर्शन में ध्यानयोग:

पातञ्जलयोगदर्शन, जिसे योगसूत्र के रूप में जाना जाता है, भारतीय दर्शन के छः प्रमुख दर्शनों में से एक है। यह दर्शन महर्षि पतंजलि द्वारा प्रणीत है और इसमें योग के विभिन्न अंगों और सिद्धांतों का विस्तृत वर्णन किया गया है। पातञ्जलयोगदर्शन में ध्यानयोग को आत्मा की शुद्धि और परमात्मा के साक्षात्कार का साधन बताया गया है। इसमें पातञ्जलयोगदर्शन में वर्णित ध्यानयोग के सिद्धांतों का विश्लेषण किया गया है।

महर्षि पतंजलि ने योग को योगश्चित्तवृत्तिनिरोधः" के रूप में परिभाषित किया है", जिसका अर्थ है चित्त की वृत्तियों का निरोध। ध्यानयोग चित्त की वृत्तियों को नियंत्रित करने और आत्मा की गहराइयों तक पहुँचने का साधन है। ध्यानयोग का उद्देश्य साधक को समाधि के उच्चतम स्तर तक पहुँचाना है।

ध्यानयोग की प्रक्रिया:

वैदिक वाङ्मय में ध्यानयोग की विभिन्न प्रक्रियाओं का वर्णन मिलता है। इनमें से कुछ प्रमुख प्रक्रियाएं निम्नलिखित हैं:

1. प्राणायाम:

प्राणायाम, जो श्वास को नियंत्रित करने की एक प्रक्रिया है, ध्यानयोग का एक महत्वपूर्ण हिस्सा है। प्राणायाम के द्वारा मन को शांत और एकाग्र करने में मदद मिलती है। प्राणायाम के कई प्रकार हैं, जिनमें से कुछ प्रमुख प्रकार निम्नलिखित हैं:

अनुलोम विलोमइस प्राणायाम में एक नाक से श्वास लिया जाता है और दूसरी नाक से छोड़ा जाता है। यह प्राणायाम मन को शांत करने और एकाग्रता को बढ़ाने में मदद करता है।

भस्त्रिकाइस प्राणायाम में तेजी से श्वास लिया और छोड़ा जाता है। यह प्राणायाम शरीर को गर्म करने और ऊर्जा को बढ़ाने में मदद करता है।

कपालभातिइस प्राणायाम में तेजी से श्वास छोड़ा जाता है और श्वास अपने आप ही अंदर आता है। यह प्राणायाम पाचन तंत्र को मजबूत करने और मन को शांत करने में मदद करता है।

2. मंत्र जाप:

मंत्र जाप, जो किसी विशेष मंत्र का बारबार उच्चारण करने की प्रक्रिया है, ध्यानयोग का एक महत्वपूर्ण हिस्सा है। मंत्र जाप के द्वारा मन को एकाग्र करने और नकारात्मक विचारों को दूर करने में मदद मिलती है। मंत्र कई प्रकार के होते हैं, जिनमें से कुछ प्रमुख मंत्र निम्नलिखित हैं:

ॐॐः, जो ब्रह्मांड का प्रतीक है, जाप करने से मन को शांति और एकाग्रता प्राप्त होती है।

गायत्री मंत्रगायत्री मंत्रः, जो ज्ञान और प्रकाश का प्रतीक है, जाप करने से बुद्धि और ज्ञान में वृद्धि होती है।

महामृत्युंजय मंत्रमहामृत्युंजय मंत्रः, का जाप करने से आयु और स्वास्थ्य में वृद्धि होती है, जो मृत्यु पर विजय प्राप्त करने का प्रतीक है।

3. धारणा:

धारणा, जो किसी विशेष वस्तु या विचार पर मन को एकाग्र करने की प्रक्रिया है, ध्यानयोग का एक महत्वपूर्ण हिस्सा है। धारणा के द्वारा मन को एकाग्र करने और ध्यान की गहराई में जाने में मदद मिलती है। धारणा कई प्रकार की हो सकती है, जिनमें से कुछ प्रमुख धारणाएं निम्नलिखित हैं:

ईश्वर की धारणाईश्वरः, जो परम सत्य है, धारणा करने से मन को शांति और आनंद प्राप्त होता है।

गुरु की धारणागुरुः, जो ज्ञान और मार्गदर्शन का प्रतीक है, धारणा करने से ज्ञान और बुद्धि में वृद्धि होती है।

अपने इष्ट देव की धारणाअपने इष्ट देवः, जो आपके आराध्य हैं, धारणा करने से भक्ति और प्रेम में वृद्धि होती है।

4. ध्यान:

ध्यान, जो मन को शांत और एकाग्र करने की अंतिम प्रक्रिया है, ध्यानयोग का सबसे महत्वपूर्ण हिस्सा है। ध्यान के द्वारा आत्मा और ब्रह्म के एकत्व का अनुभव किया जा सकता है। ध्यान कई प्रकार का हो सकता है, जिनमें से कुछ प्रमुख ध्यान निम्नलिखित हैं: सहज ध्यानसहज ध्यान में किसी विशेष वस्तु या विचार पर ध्यान केंद्रित नहीं किया जाता है। मन को स्वाभाविक रूप से शांत होने दिया जाता है।

विपश्यना ध्यानविपश्यना ध्यान में श्वास और शरीर की संवेदनाओं पर ध्यान केंद्रित किया जाता है। यह ध्यान मन को शांत करने और एकाग्रता को बढ़ाने में मदद करता है।

त्राटक ध्यानत्राटक ध्यान में किसी विशेष वस्तु या बिंदु पर ध्यान केंद्रित किया जाता है। यह ध्यान आंखों की रोशनी को बढ़ाने और मन को एकाग्र करने में मदद करता है।

यह ध्यानयोग की कुछ प्रमुख प्रक्रियाएं हैं। इन प्रक्रियाओं का अभ्यास करके मन को शांत कर सकते हैं, एकाग्रता को बढ़ा सकते हैं और आध्यात्मिक विकास को बढ़ावा दे सकते हैं।

ध्यानयोग के लाभ:

वैदिक वाङ्मय में ध्यानयोग के अनेक लाभों का वर्णन मिलता है। इनमें से कुछ प्रमुख लाभ निम्नलिखित हैं:

1. मानसिक शांति:

ध्यानयोग के द्वारा मन को शांत और तनावमुक्त करने में मदद मिलती है। जब मन शांत होता है, तो हम अपने विचारों और भावनाओं पर बेहतर नियंत्रण रख पाते हैं। इससे तनाव, चिंता और अवसाद कम होता है।

2. शारीरिक स्वास्थ्य:

ध्यानयोग के द्वारा शारीरिक स्वास्थ्य को बेहतर बनाने में मदद मिलती है। ध्यानयोग से रक्तचाप कम होता है, हृदय गति नियंत्रित होती है और रोग प्रतिरोधक क्षमता बढ़ती है। यह अनिद्रा, सिरदर्द और पाचन संबंधी समस्याओं को दूर करने में भी मदद करता है।

3. आध्यात्मिक विकास:

ध्यानयोग के द्वारा आध्यात्मिक विकास को बढ़ावा मिलता है। ध्यानयोग से हम अपने आप को और अपने आसपास की दुनिया को बेहतर ढंग से समझ पाते हैं। यह हमें अपने जीवन के उद्देश्य को समझने और उसे प्राप्त करने में मदद करता है।

4. एकाग्रता में वृद्धि:

ध्यानयोग के द्वारा एकाग्रता में वृद्धि होती है। जब हम नियमित रूप से ध्यान करते हैं, तो हमारी मन को एक जगह पर केंद्रित करने की क्षमता बढ़ती है। इससे हमें अपने काम में बेहतर प्रदर्शन करने और सीखने में मदद मिलती है।

5. भावनाओं पर नियंत्रण:

ध्यानयोग के द्वारा भावनाओं पर नियंत्रण बढ़ता है। जब नियमित रूप से ध्यान करते हैं, तो हम अपनी भावनाओं को बेहतर ढंग से समझ पाते हैं और उन पर नियंत्रण रख पाते हैं। इससे क्रोध, भय और ईर्ष्या जैसी नकारात्मक भावनाओं से मुक्ति मिलती है।

6. सकारात्मक दृष्टिकोण:

ध्यानयोग के द्वारा सकारात्मक दृष्टिकोण विकसित होता है। जब नियमित रूप से ध्यान करते हैं, तो अपने जीवन के सकारात्मक पहलुओं पर ध्यान केंद्रित करना सीखते हैं। इससे हमारा आत्मविश्वास बढ़ता है और जीवन की चुनौतियों का सामना करने के लिए अधिक सक्षम बनते हैं।

7. आत्म-अनुशासन-

ध्यानयोग के द्वारा आत्म-अनुशासन बढ़ता है। जब नियमित रूप से ध्यान करते हैं, तो मन को नियंत्रित करना सीखते हैं। इससे लक्ष्यों को प्राप्त करने और अपने जीवन को बेहतर बनाने में मदद मिलती है।

8. रचनात्मकता में वृद्धि:

ध्यानयोग के द्वारा रचनात्मकता में वृद्धि होती है। जब नियमित रूप से ध्यान करते हैं, तो हमारा मन शांत और एकाग्र होता है। इससे नए विचारों को उत्पन्न करने और समस्याओं का समाधान खोजने में मदद मिलती है।

9. संबंधों में सुधार:

ध्यानयोग के द्वारा संबंधों में सुधार होता है। जब नियमित रूप से ध्यान करते हैं, तो अपने आप को और दूसरों को बेहतर ढंग से समझ पाते हैं। इससे संबंधों में प्रेम, सहानुभूति और समझदारी बढ़ती है।

10. जीवन में संतुष्टि:

ध्यानयोग के द्वारा जीवन में संतुष्टि बढ़ती है। जब नियमित रूप से ध्यान करते हैं, तो जीवन के हर पल का आनंद लेना सीखते हैं। इससे जीवन में खुशी और संतोष का अनुभव होता है।

यह ध्यानयोग के कुछ प्रमुख लाभ हैं। इन लाभों को प्राप्त करने के लिए नियमित रूप से ध्यान का अभ्यास करना आवश्यक है।

निष्कर्ष:

वैदिक वाङ्मय में ध्यानयोग विज्ञान का विस्तृत वर्णन मिलता है। ध्यानयोग एक प्राचीन और शक्तिशाली पद्धति है जो मन को शांत करने, शारीरिक स्वास्थ्य को बेहतर बनाने और आध्यात्मिक विकास को बढ़ावा देने में मदद कर सकती है। वैदिक साहित्य में ध्यानयोग को मोक्ष प्राप्ति का एक महत्वपूर्ण साधन बताया गया है। यह मन को एकाग्र करने, इंद्रियों को नियंत्रित करने और आत्मा और ब्रह्म के एकत्व का अनुभव करने में मदद करता है।

ध्यानयोग की प्रक्रिया में प्राणायाम, मंत्र जाप, धारणा और ध्यान जैसी विभिन्न क्रियाएं शामिल हैं। प्राणायाम श्वास को नियंत्रित करने की एक प्रक्रिया है जो मन को शांत और एकाग्र करने में मदद करती है। मंत्र जाप किसी विशेष मंत्र का बारबार उच्चारण करने की प्रक्रिया है जो मन को एकाग्र करने और नकारात्मक विचारों को दूर करने में मदद करती है। धारणा किसी विशेष वस्तु या विचार पर मन को एकाग्र करने की प्रक्रिया है जो मन को एकाग्र करने और ध्यान की गहराई में जाने में मदद करती है। ध्यान मन को शांत और एकाग्र करने की अंतिम प्रक्रिया है जो आत्मा और ब्रह्म के एकत्व का अनुभव करने में मदद करती है।

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संथाली लोकगीत में सामाजिक चेतना

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छात्रा

संथाली विभाग

डॉ श्यामा प्रसाद मुखर्जी यूनिवर्सिटी

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संथाल झारखंड की सबसे अधिक जनसंख्या वाली जनजाति है। यह भारत की तीसरी सर्वाधिक जनसंख्या वाली जनजाति है। संथाल झारखंड के संथाल परगना, धनबाद, गिरिडीह, हजारीबाग, रांची, पलामू, लातेहार, सिंहभूम इत्यादि जगहों में बसे हुए हैं। यह झारखंड के बाहर बिहार, पश्चिम बंगाल, उड़ीसा, मध्य प्रदेश, असम एवं चीन में भी पाए जाते हैं। संथाल जनजाति का संबंध प्रोटो-आस्ट्रेलायड प्रजाति समूह से है। संथालों में 12 पितृवंशीय व बहिर विवाहगोत्र है। जैसे हाँसदा, मुर्मू, किस्कू, हेंब्रम, मरांडी, सोरेन, टुडू, बास्की, बेसरा पौरिया, चोडे और बेदिया। संथालों में सम गोत्रीय विवाह निषिद्ध है। संथालों में विवाह को बापला कहा जाता है और इनमें वर पक्ष की ओर से वधू पक्ष को दिया जाने वाला वधू मूल्य "पोन" कहलाता है। "बिटलाहा" संथाल समाज में सबसे कठोर सजा है। संथालों में गांव का प्रधान मांझी कहलाता है। संथाल मूल रूप से खेतिहर है। वे धान, मक्का, ज्वार, बाजरा आदि मोटे अनाजों की खेती करते हैं। वे खेती के साथ-साथ पशुपालन भी करते हैं। वे मुर्गी, सूअर, भेड़, गाय, भैंस आदि पालते हैं। संथालों का प्रधान देवता सिंग बोंगा होता है। मुख्य ग्राम देवता जाहेर एरा कहलाता है। जिसका निवास स्थान जाहेर थान कहलाता है। संथालों में गांव के धार्मिक प्रधान को नायके कहते हैं। [1] इन सब से हम संथालों का परिचय जान सकते हैं। आदिकाल में अगर देखा जाए तो लोग शिक्षित नहीं थे। जिसके कारण वे अपने अतीत की बातें जैसे सृष्टि से संबंधित बातें, देव कथाएं, गोत्र संबंधित, भाई बहन की कथाएं, पेड़ पौधे से संबंधित, जीव कथाएं इत्यादि को वे कहानी स्वरूप या गीतों के रूप में अपने वर्तमान पीढ़ी को बताते गए जो अब तक चला आ रहा है। आइये, हम एक नजर डालते हैं कि संथाली लोकगीत का उद्भव किस प्रकार हुआ?

संथाली लोकगीतों का उद्भव उस समय हुआ जब ठाकुर ठाकुरान ने पिलचू हाड़ाम एवं पिलचू बूढ़ी की शादी कर दी थी। उसके बाद पिलचू दंपति के सात पुत्रों एवं सात पुत्रीयों का जन्म हुआ। वे सब जब जवान हुए तो वे अनजाने में विवाह संबंध स्थापित कर लिए थे। उसके बाद पिलचू के वंशजों ने हिहिड़ी - पिपिड़ी, खोजकामान, हाराराता, सासाड, बेडा आदि स्थानों का भ्रमण किया। वे जहां-जहां गए वहां - वहां उनके साथ अनेक घटनाएं घटीं। सुख-दुख में भाव जागे उन घटनाओं एवं भावों को गीत एवं नृत्य में डाला। उन गीतों एवं मृत्यु को संथाल समाज विभिन्न पर्व त्योहारों में गाने लगा। आज भी उन गीतों, मृत्यु एवं वाद्य को परंपरा अनुसार नाचते गाते एवं बजाते आ रहे हैं। इसे ही संथाली लोकगीत के रूप में हम पाते हैं। संथाली लोकगीत में संथाली लोक संस्कृति संथाली पर्व त्योहार एवं संथाली सरना धर्म से संबंधित विषय होते हैं। विशेष कर संथाली लोक जीवन की स्थिति जानने में लोक संगीत बहुत ही महत्वपूर्ण सिद्ध होता है। संथाली लोक जीवन से जुड़े अनेक गीत -राग, गाथा

,कथा ,नृत्य वाद्य आदि मिलते हैं। इस प्रकार से संताली गीतों का उद्भव एवं विकास प्राचीन काल से ही हुआ है
।।2।

लोकगीतों के प्रकार

संताली लोकगीतों को दो प्रकार से विभाजित किया जा सकता है

१) महीनों के आधार पर

२) रागों के आधार पर

१) महीनों के आधार पर

संताली लोकगीतों को परंपरा अनुसार विभिन्न पर्व त्योहार में गाए जाते हैं। संताली पर्व त्योहार महीनों के अनुसार बँटा हुआ है। जैसे माघ महीने में डहर, फागुन महीना में बाहा, आसाड़ महीना में असड़िया, सावन महीना में कारम, अश्विन महिना में दंसाय, कार्तिक महीने में सोहराय ,पौष में सकरात पर्व का आयोजन होता है।

२)राग के आधार पर

संताली लोकगीतों को परंपरा अनुसार कई रागों में गाया जाता है। लोक कवियों ने विभिन्न पर्व त्योहार अनुष्ठानों या संस्कारों पर गीतों का राग निर्धारित किया है। उन्ही रागों के आधार पर गीत गाते हैं। इसमें मुख्यत डहार बाहा काराम रिंजा दांसाय सोहराय लगड़े दोड़ आदि है।

उपर्युक्त वर्गीकरण के अलावे संताली लोकगीतों को निम्न प्रकार से भी विभाजित किया जा सकता है

१)अनुष्ठानिक लोकगीत

क) डहर गीत

ख) बाहा गीत

ग) करम गीत

घ) दासाय गीत

ङ)सोहराय गीत

च) सकरात गीत

छ) रींजा गीत

ज) डान्ठा गीत

२)मनोरंजन लोकगीत

क) लाँगड़े गीत

ख) दुरुमजाक गीत

३) पर्वों के लोकगीत

क)शिकार पर्व गीत

ख) मेला पर्व गीत

४)संस्कार लोकगीत

क)जन्म संस्कार गीत

ख)विवाह संस्कार गीत

ग)मृत्यु संस्कार गीत

संताली लोकगीतों का वर्गीकरण डॉक्टर रतन हेंब्रम ने अपनी पुस्तक "संताली लोकगीतों में साहित्य और " में पांच भागों में लोकगीतों का वर्गीकरण किया है।

संथाली लोकगीत

- १) संस्कार संबंधी गीत
- २) व्रत पर्व त्योहार संबंधी गीत
- ३) श्रम संबंधी गीत
- ४) नृत्य गीत
- ५) प्रकीर्ण

१) संस्कार संबंधी गीतों के अंतर्गत:-

- क) जन्म
- ख) विवाह
- ग) मृत्यु

२) व्रत पर्व त्योहार संबंधी गीतों के अंतर्गत:-

- क) बाहा
- ख) डाहार
- ग) बीर
- घ) सोहराय
- ड) डान्ठा
- च) झींका
- छ) दासाय
- ज) काराम
- झ) झाड़नी

३) श्रम संबंधी गीतों के अंतर्गत:-

- क) रोपनी
- ख) साहनी

४) नृत्य गीतों के अंतर्गत:-

- क) लांगड़े
- ख) पाता गांडी
- ५) प्रकीर्ण गीतों के अंतर्गत:- [4]
- क) खेल गीत
- ख) लोरियाँ

क) जन्म संस्कार गीत:-

संथाल समाज में जन्म संस्कार का अपना एक विशिष्ट महत्व है। जब नवजात शिशु का जन्म होता है। उस समय गांव की बुजुर्ग महिलाएं या दाईं जन्म संस्कार के कार्यों को पूरा करती हैं। जन्म संस्कार में अनेक प्रकार की विनती तथा गीत गाए जाते हैं। जैसे:-

"ताँहारेता नाना तारना ताँहारेता नाना रे
तोकोया: राचा रे दा: भूमबूको :
दा भूमबूको माना चावले बोहेलोक"।

इस गीत का भावार्थ है:-

किनके आंगन में पानी का फव्वारा फूट रहा है किन के पिछवाड़े में चावल का पानी बह रहा है। अमुक के घर के आंगन में पानी का फव्वारा फूट रहा है। अमुक के पिछवाड़े में चावल का पानी बह रहा है।[5]

ख)विवाह संस्कार गीत:-

संथाल समाज में विवाह भी जीवन का एक प्रमुख संस्कार है। संतालों में विवाह कई प्रकार से होता है। सभी प्रकार के विवाह की अपनी अलग-अलग कार्य पद्धति होती है। विभिन्न रस्म के लिए अलग-अलग गीत गाए जाते हैं। विवाह के समय गांव के लड़के - लड़कियाँ दोड़ गीत और नृत्य करते हैं। उस समय अनेक प्रकार की प्रेम, पीड़ा, दुख, उल्लास, उमंग आदि भाव के गीत गाते हैं जैसे:-

"हाना दारे होम तोल केत आ बिंदी
नोवा दारे होम तोलकेत् आ बिंदी
इजा: जिवी होम तोलकेत् आ बिंदी
लेंगा तीरे बिदीज साकोम कामा"।

इस गीत का भावार्थ है:-

हे प्यारी मकड़ी, उस पेड़ की डाली को भी तुमने बांधा।
हे प्यारी मकड़ी, इस पेड़ की डाली को भी तुमने बांधा।
अगर तुम मेरे दिल को भी बांध दो
तो, प्यारी मकड़ी मैं तुम्हें बाएं हाथ पर लोहे का कड़ा पहना दूंगी।

ग)मृत्यु संस्कार गीत :-

संथाल समाज में जब कोई व्यक्ति मरता है, तब तीन रसमें पूरी किए जाते हैं। उनमें विभिन्न तरह के गीत गाए जाते हैं इनमें से एक गीत यह है जैसे :-

"तोकाते बाबुम आयुर इदियिज काना?
तोकाते बाबुम सुतु: इदियिज काना?
तेलकोपी गाया घाट ते बाबाज आयुर इदियेत् में।
तेलकोपी बारनी घाट रे बाबाज बोहाव काम"।

इस गीत का भावार्थ है:-

हे बेटा तुम हमको कहां ले जा रहे हो? हे बेटा तुम हमको कहां रख रहे हो? ऐ पिताजी मैं आपको तेल कोपी गायाघाट दामोदर नदी पर ले जा रहा हूं ऐ पिताजी मैं आपको तेल कोपी बारनी घाट दामोदर नदी पर प्रवाहित कर रहा हूं।[7]

क)बाहा

बाहर गीत माग एवं फागुन महीने में गाए जाते हैं जब जंगल में सारजोम (साल), मतकोम (महुआ) फूल खिल उठते हैं। तब संथाल समाज में बाहा पर्व मनाते हैं। बाहा पर्व अर्थात् फूलों का पर्व गांव के जहेरथान में सामूहिक रूप से मनाया जाता है बाहा गीत एवं नृत्य में धार्मिक भावनाएं ओतप्रोत रहती है। बाहा पर्व को तीन दिन मनाया जाता है और तीनों दिन की अलग-अलग कार्य पद्धति होती है और इसी तरह हर दिन के लिए गीत भी अलग है। इनमें से एक गीत :-

जैसे

"तोकोय गेदोय सितकेत् हो सारजोम बाहा?
तोकोय गेदोय सितकेत् हो मातकोम गेले ?
माराडः बुरुय सितकेत् हो सारजोम बाहा
जाहेर आयोय सितकेत् हो मातकोम गेले"।

गीत का भावार्थ :-

किसने तोड़ा सखुवे का फूल ?

किसने तोड़ा महुआ का फूल ?

माराड बुरु देव ने ही तोड़ा है सखाव का फूल
जाहेर आयो देवी ने ही तोड़ी है माहुए का फूल[9]

ख)डाहार

संथाल समाज में नया साल का आरंभ माघ महीने से होता है। माघ महीने में माघ पूजा संपन्न होता है। माघ पूजा के पश्चात गांव की लड़कियों द्वारा डाहार गीत एवं नृत्य का सामूहिक रूप से आयोजन करते हैं

डाहार गीत:-

" माघ बोंगा मुलू: एन निचाँदो खोन
बुरु हारा दारे नाड़ी साकाम चाँघेड़ एन
आबो होना ताला दाई जहार बोन एनेच्
डाहार बोन एनेच् दाईना धुड़ी बोन नोटाड "।

गीत का अर्थ:-

माघ माह का प्रथम चांद दिखाई दिया। पहाड़ पर्वतों में पेड़ पौधे नयी पल्लव दिखाई दिया।
हे मंझली दीदी हम लोग भी डाहार गीत एवं नृत्य का आयोजन करेंगे। डहर का धूला उड़ाएंगे।[10]

ग)सोहराय

सोहराय गीत सोहराय पर्व में गाए जाते हैं। सोहराय पर्व कार्तिक महीने की अमावस्या के समय मनाया जाता है। सोहराय पर्व को बंदना भी कहते हैं। सोहराय शब्द का शाब्दिक अर्थ है साहार, साहराव या सरहाना। कृषि कार्य संतालों का जीविका का साधन है। वे साल भर कृषि कार्य में गाय, बैल, काडा के साथ व्यस्त रहते हैं इसलिए वे अपने मवेशियों को सोहराय पर्व में सहराते हैं, प्यार आदार प्रदर्शित करते हैं। सोहराय पर्व 5 दिन तक चलने वाला पर्व है। प्रत्येक दिन और पूजा के लिए अलग-अलग गीत गाए जाते हैं। इनमें से एक गीत इस प्रकार है:-[11]

"उन दिन दो सोहराय ओका रेम ताहेंकान
बोछोर दिन रेदो सोहराय बाई बाई तेम ताहाव आगुकेत् ।
ओकोय बाबाय चियालेदा सारी सोहराय पोरोब दो
सारी सोहराय चाम्पा बाहा दो।
सेरमा बाबा चिया लेदा सारी सोहराय पोरोब दो
सारी सोहराय चाम्पा बाहा दो"।[12]

गीत का अर्थ :-

इतने दिन सोहराय कहां थे साल भर में सोहराय धीरे-धीरे चल के आए कौन सोहराय पर्व को चुना था ? सोहराय चंपा फूल को स्वर्ग के पिता सोहराय पर्व को चुने थे सोहराय चंपा फूल को।

घ)दासाय

दासाय गीत या नृत्य आश्विन माह में संपन्न होता है। यह गीत या नृत्य का शुरुआत मानव सृष्टि कल से ही हुआ है। कहा जाता है की संताल समाज में जाहेर आयु, गोसाय एरा, हिसी, डुमनी, दानगी, पुनगी, नासो, पियो, दुर्गा, नयोन, काजोल आदि देवियां हैं। उनके रूप तथा शक्तियां हैं किसी समय किसी कारणवश बाहरी शत्रुओं ने नयन एवं काजल देवियों का अपहरण किया है। उन देवियों को खोजने के लिए बारह गुरुओं ने अपने चेलों के साथ स्त्रियों की आभूषण पहनकर घर-घर, गांव-गांव, जंगल-जंगल खोजने लगे वे लोग हाथ में तीर-धनुष, ढाल, आदि भुवांड वाद्य में छिपा कर साल में एक बार घूमते हैं।

दासाय गीत:-

"गुरु हो गुरु हो चेतें लागीत् गुरुदोय आखड़ा लेदा।
चेला हो चेला हो चेतें लागित् चेला दोय पिंडा लेदा?
गुरु हो गुरु हो सुनुम सिंदुर लागित् गुरुदोय आखड़ा लेदा
चेला हो चेला हो नायन काजल लागित् चेला दोय पिंडा लेदा"।

भावार्थ:-

हे गुरु तुमने किस लिए अखड़ा किया था और हे चेला तुमने क्यों पिण्डा बनाया था। मैंने तेल और सिंदूर के लिए अखाड़ा किया था और मैंने नयन काजल के लिए पिंडा किया था। [13]

ड) काराम गीत

संतालो का एक और प्रकृति पर्व 'करम पर्व' या 'काराम पाराब' है। यह पर्व सावन महीने में संपन्न होता है। करम पर्व में करम पेड़ की डाली को "करम देवता" के रूप में मनाया जाता है। करम गीत एवं नृत्य की रचना उस समय हुई जब मानव संसार में भारी अकाल पड़ा था। संताली लोक कथा के अनुसार कारमू और धारमू दो भाई थे। कारमू कर्म पर विश्वास करता था तो धारमू धर्म पर विश्वास करता था। वे दोनों आकाल से बचने के लिए करम गोसाईं अर्थात् करम देवता की उपासना एवं आराधना किए थे। कहा जाता है उस समय करम देवता ने उन दोनों को करम देवता के प्रतिरूप करम डाली की पूजा करने के लिए कहा था। जिसमें उन दोनों की भलाई है करम देवता के अनुसार करमू धरमू ने करम डाली गाढ़ा और करम डाली की पूजा अर्चना की। उन दोनों के उपासना एवं आराधना गीत से करम देवता खुश हुए और उन दोनों को गाय, बैल, धन संपत्ति दिए इसी परंपरा से आज भी संताल समाज प्रतिवर्ष सावन महीने में करम पूजा के अवसर पर करम गीत एवं नृत्य का आयोजन करते हैं।

करम गीत:-

"तोका रे दोम जानाम लेन करना गोसाय हो
तोका रे दोम बुसाड़ लेन नेवहारी रे डार?
आमका गेचोय चिया लिदिज बारदार काराम गोसाय हो
आमकी गेचोय बुसाड़ लिदिज नेवहारी रे डार"।

गीत का भावार्थ:-

हे करम देवता तुम कहां जन्म लिए थे? हे करम देवता तुम कहां पैदा लिए थे? आमका ने ही मुझे लाया है दो करम डाली के रूप में और आपकी ने ही मुझे लायी है दो कराम डाली के रूप में। [14]

च) झीका

संतालो में दोड़ लाँगड़े पाता आदि बारहमासी नृत्य गीत है। बाहा सोहराय करमा दासाय आदि कुछ समसामयिक होता है प्रायः प्रत्येक नृत्य गीत के समापन के समय झीका होता है। इसमें शरीर को झुकाकर घुटना को मोड़ते हुए दोनों हाथ को एक साथ आगे-पीछे करते हुए मान्दर-नगाड़ा की ताल में नृत्य किया जाता है। यह झकझोर नृत्य-गीत है।

झीका गीत:-

"राजा पुखरी रे रानी सिनान घाट रे,
सोले हाकु किन एनेज् जों कान।
चाँवरिज् लां डार आ कानासी कांटा
सोले हाकु दोलां बांडसी किना "।

भावार्थ:-

इसमें कहा गया है कि राज पोखर के रानी स्नान घाट में सोन मछली नाच रही है उसे देख कोई कहते हैं कि कानासी कांटा का बंसी बनाकर उसे हम फसाएंगे। यानी संताल मछली मारना भी पसंद करते हैं।[15]

छ)झाड़नी:-

झड़नी विशेष कर गुरु और उसके चेला लोग की जानते हैं। साधारण लोग इसे नहीं जानते हैं। इसे सब कोई सीख सकते हैं। पर सबकी इच्छा इसके प्रति नहीं होने से सब कोई इसे नहीं सीख पाते हैं। यह छोटा-बड़ा कई प्रकार का होता है। इसे गुरु या चेला द्वारा देवी देवता को आह्वान के लिए गया जाता है। इसे लोग किसी के मानसिक अशांति के समय उसे दूर करने के लिए झाड़नी करते हैं।

झाड़नी गीत:-

"निकु तिज निकु तिज चेला कोड़ा को
निकु तिज निकु तिज झाल झालयार को।
नालो रे नालों रेपे सुलाक् कोतिजा
धोरोम गुरु माय आयुर आकाद् को,
आखड़ा पाट माय हाँडे न्हाडेक् कान "।

भावार्थ

इस गीत में कह रहा है कि ये सब हमारे चेला है। इसे न गाली दें और न इसे किसी प्रकार की तकलीफ दें। ये धर्म के रास्ते पर चलने वाले कमरू गुरु के चेले हैं। उसे अखाड़ा पाट भी सुरक्षा दिए हुए हैं।[16]

ज)रोपनी :-

खेत में धान चारा या पौधा को उठाते एवं रोपते समय जो गीत गाया जाता है। उन्हें रोपनी गीत कहा जाता है।

रोपणी गीत:-

"जेठ बोगाय दाक् केद् आ
ओकायेनाम सालो माँझी ?
आगु किन में जोड़ा डाँगरा
सियाला: बाली बाद दो हो"।

भावार्थ :-

इस गीत में पूछा गया है कि जेठ माह में पानी बरसा इसलिए कृषक सालों माँझी कहां गए ? जोड़ा बैल को ले आओ हम बालिबाद खेत को जोतेंगे अर्थात् कृषि कार्य करने का समय आ पहुंचा है। चले हम कृषि कार्य करने।

झ)लाँगड़े

लाँगड़े संथाल का बारहमासी नृत्य गीत है। यह भी संथाल का अति प्राचीन लोकगीत है। बाबूलाल मुर्मू आदिवासी के अनुसार लाँगड़े शब्द दो शब्द लांगा और एडे शब्द से बना है। लांगा एडेय(थकावट भूलने के लिए संथाल द्वारा जिस गीत की शुरुआत की, वही लाँगड़े गीत कहा जाता है। लांगा एडे शब्द वही बोलते बोलते लाँगड़े हुआ और वही आज पुकारा जाता है।[17]

गीत:-

"माँझी को छाटका रे परानिक को छाटका रे

सोना खुण्टी दादा रूपा सिकड़ी
बाबा टुपरी दादा सोना तेको साज आकात्
बाबा टुपरी दादा रूपा तेको बाज आकात्
बासा टुपरी दादा राज बान्दोलाय"।

अर्थ:-

मांझी के दरवाजे पर ,परानिक के दरवाजे पर
सोने की खुटा भाई रूपा की सिड़ही
पिता की टोपी को सोने से सजाया
पिता की टोपी को रूपा से सजाया
पिता की टोपी भाई राजा की मुकुट।[18]

ज) खेल गीत :-

खेल के समय गाए जाने वाले गीत को खेल गीत कहा जाता है। खेल गीत प्रायः छोटे बच्चों का हुआ करता है। वे विविध खेलों के समय विविध रागो का आलाप कर खेल के बीच-बीच में शारीरिक थकान को दूर करने के लिए या मन बहलाने के लिए गाते हैं।

गीत :-

"दाका ले जोजोम कान
उतु ले जोजोम कान
नालो पेड़ा पे हिजुक आ
डाडू तेले दाल दाराम पे
काडछू तेले कोबाक् दाराम पे"।

अनुवाद :-

भात तरकारी हमलोग खा रहे हैं ,मेहमान आओ नहीं डाडू से हम पीटेंगे ,करछुल से हम मार के लौटायेंगे
अर्थात् उनके खाने पीने के समय किसी का उनके घर पर आगमन उसे अच्छा नहीं लगता है।[19]

ट)लोरियाँ:-

अन्य भाषा की भांति संताली में भी लोरियां मिलती है। सामान्यतः यह बच्चों को सुलाने के लिए एवं रोते हुए बच्चों को चुप कराने के लिए स्त्रियों द्वारा लोरियां गायी जाती है। कभी-कभी हट्टी बच्चों को फुसला कर खाना खिलाने के लिए भी लोरियों का उपयोग किया जाता है

गीत :-

"कोक् माले टुटी केदे
सुनुम बुलुड बानुक ताले
चेद् तेले रोड छोंगेया"।

भावार्थ

इसमें कहा गया है कि किसी ने बगुला तो मार लिया परंतु उस बगुले का मांस पकाने के लिए उसके पास तेल मसाला आदि नहीं है तेल के बिना कैसे भुना जाएगा।[20] ये सब कुछ महत्वपूर्ण गीतों की विशेषताएं और गीतों के साथ अनुवाद भी है। जिससे यह ज्ञात होता है कि लोग हर बातों को गीतों के माध्यम से प्रस्तुत करते हैं जिससे उन्हें सुनकर आसानी से याद किया जा सकता है। लोकगीतों में सामाजिक चेतना यह है कि ये गीत न सिर्फ मनोरंजन के लिए बल्कि समाज की चेतन को जागृत करने सांस्कृतिक मूल्यों को सहेजने में तथा सामाजिक समस्याओं को उजागर करने का भी माध्यम बने हैं। लोकगीतों में जनमानस की भावनाएं ,संघर्ष ,आशाएँ, कुरीतियों के खिलाफ प्रतिरोध और सामाजिक सुधार की आकांक्षा स्पष्ट रूप से परिलक्षित होती है। लोकगीतों की भाषा,लयात्मक और हृदय स्पर्शी होती है। यही कारण है कि वह जनमानस को गहराई से

प्रभावित करते हैं। गीतों की पहुँच अशिक्षित और ग्रामीण जनता तक भी होती है जिससे सामाजिक संदेश व्यापक स्तर पर फैलता है। आज के डिजिटल युग में भी लोकगीतों की प्रासंगिकता बनी हुई है। सोशल मीडिया, यूट्यूब, लोकमंचो और आकाशवाणी जैसे माध्यमों से लोकगीतों को नया जीवन मिला है। जैसे बेटी बचाओ, जल संरक्षण, स्वच्छता अभियान। तो उस पर आधारित लोकगीत तैयार किए जाते हैं जो समाज को संदेश देते हैं। संताल समाज के कई ऐसे लोकगीत हैं जिसे आज की पीढ़ी ना जानती है और वह विलुप्त होने के रास्ते है। इसका मुख्य बिंदु यह भी हो सकता है कि लोगों का शहरों की ओर विस्थापन। जिससे शहर के लोग गांव के लोगों से मिल नहीं पाते और उस लोक गीत का आनंद नहीं ले पाते हैं क्योंकि हम देखते हैं हमारे पूर्वज जो ग्रामीण क्षेत्र में रहकर इन सारे लोक गीतों को संजो के रखे हुए हैं। अब हमें जरूरत है उन्हें जानने की और आने वाले पीढ़ी को भी लोकगीतों से अवगत कराना है।

लोकगीत मात्र गीत नहीं बल्कि समाज की आत्मा है। इनमें जन मानस की भावनाएं, समस्याएं, प्रतिरोध और सुधार के आकांक्षा समाई होती है। लोकगीतों ने समाज को जागरूक, संगठित और प्रेरित करने का कार्य किया है। आवश्यकता है कि हम इन्हें सहेजे, बढ़ावा दे और नई पीढ़ी तक इनका संदेश पाहुँचाए ताकि ये लोक चेतना के दीपक हमेशा जलते रहें।

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Sarojini Naidu: A Poet of Nationalism, Cultural Synthesis, and Feminist Consciousness

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Abstract

Sarojini Naidu (1879–1949), the “Nightingale of India,” was not only a poet but also a political activist and social reformer. Her literary works intricately weave themes of Indian cultural identity, nationalism, and feminist consciousness. This paper explores Naidu’s poetry as a vehicle for political awakening, her unique blending of Western literary techniques with Indian traditions, and her advocacy for women’s empowerment. By analyzing her poems, speeches, and socio-political contributions, the study emphasizes her enduring relevance in literature, politics, and feminist discourse.

Keywords : Sarojini Naidu, Indian Nationalism, Cultural Synthesis, Feminist Consciousness, Indian English Poetry, Colonial Resistance, Women’s Empowerment, Poetic Imagery, Indian Folk Traditions, Political Rhetoric

1. Introduction

Sarojini Naidu (1879–1949), born in Hyderabad, India, was a pioneering figure in Indian English literature and the Indian freedom struggle. Her poetry, marked by lyrical beauty, rhythmic expression, and vivid imagery, reflects India’s cultural richness and the aspiration for national freedom. Naidu’s dual role as a poet and political activist allowed her to use literature as a tool for social and political mobilization. She became the first female president of the Indian National Congress and later the first woman governor of Uttar Pradesh (Bose, 2018).

2. Literature Review

Previous scholarship highlights the multifaceted aspects of Naidu’s work:

1. Poetic Excellence and Imagery: Pandit (2018) explores Naidu’s lyricism, Romantic influences, and evocative imagery that bridges Western and Indian literary traditions.
2. Cultural Synthesis: Sharma (2016) emphasizes her ability to blend folk traditions, Indian festivals, and oral narratives into English poetic forms.
3. Nationalist Ideology: Gupta (2020) and Chatterjee (2017) analyze how her poetry and speeches promoted Indian nationalism while inspiring civic responsibility.
4. Feminist Perspectives: Kaur (2019) examines Naidu’s representation of women and her advocacy for education, political participation, and empowerment. These studies collectively show that Naidu’s work operates at the intersection of literature, politics, and feminism, making her an enduring figure in Indian intellectual history.

3. Literary Contributions

3.1 Nationalism and Patriotism in Poetry

Naidu's poetry often reflects Indian national identity. In *The Gift of India*, she writes:

> "Is this the dust of a blood-shot field,
Or the dust of a foreign land?"

Here, she mourns Indian soldiers' sacrifices while evoking national pride and awareness, linking literary expression with political consciousness (Rao, 2017).

3.2 Cultural Synthesis: Western Techniques and Indian Themes

Naidu blended Western literary forms with Indian themes. In *The Bazaars of Hyderabad*:

> "What do you weigh, O ye merchants?
Copper and silver and gold;
What do you call, O ye merchants?
Bells and bangles and scarves of gold."

The lyrical structure demonstrates Western poetic techniques, while the content celebrates Indian folk life, creating a hybridized literary form that resonated with colonial and postcolonial audiences (Sharma, 2016).

3.3 Preservation of Folk Traditions:

Naidu's poetry serves as a cultural archive, preserving rituals, songs, and customs of Indian life. She often celebrates festivals, rural landscapes, and local crafts, emphasizing India's cultural richness as a source of national pride (Singh, 2015).

4. Political and Nationalist Perspective

4.1 Advocacy for Freedom and Social Reform:

Naidu's speeches were as influential as her poetry. At a 1925 Congress session, she declared:

> "We must rise as one, not in the might of arms, but in the strength of our conscience and unity."

Her rhetoric combined moral, ethical, and patriotic appeals, mobilizing the public for India's independence (Bose, 2018).

4.2 Women's Rights and Social Empowerment:

Naidu believed that women's emancipation was crucial for national progress. In her address at the All India Women's Conference, she stated:

> "Let the mothers, daughters, and sisters of India rise to their full stature; only then can the nation attain freedom in true spirit."

She consistently advocated for women's education, enfranchisement, and leadership, linking feminist ideals with nationalist objectives (Chatterjee, 2017).

5. Feminist Consciousness

5.1 Representation of Women in Poetry:

Naidu's poetic portrayal of women celebrates their virtues while acknowledging societal constraints:

> "Her heart is like the moonlit lake,
Reflecting dreams that the world denies."

This lyrical depiction underscores the aspirations, struggles, and resilience of women, reflecting early feminist consciousness in colonial India (Kaur, 2019).

5.2 Feminist Nationalism:

Naidu connected women's emancipation with India's liberation. She argued that national progress was inseparable from gender equality, establishing her as a pioneer of feminist nationalism (Mehta, 2016).

6. Historical and Cultural Context

Naidu's work emerged during British colonial rule, a period of social reform, nationalist movements, and literary transformation. Her poetry reflects:

1. Cultural nationalism: Celebrating Indian traditions, rituals, and folk life.
2. Political nationalism: Encouraging participation in non-violent resistance and civic engagement.
3. Feminist social reform: Advocating education, empowerment, and political participation for women (Desai, 2018).

Her writings reveal the interconnection of literature, politics, and social consciousness during colonial India.

Conclusion

Sarojini Naidu's contributions extend across literature, politics, and feminist thought. She merged poetic artistry with nationalist fervor and feminist advocacy, producing works that inspired both literary appreciation

and political action. Her enduring legacy continues to inform scholarship, activism, and literary discourse in India and beyond.

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