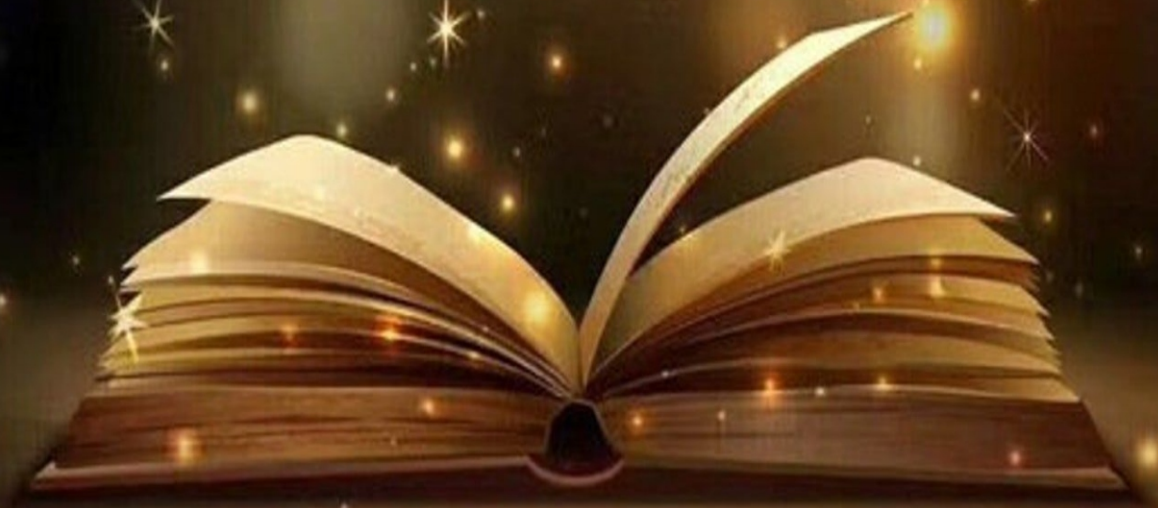


Veritas'22

Volume II

B.Ed. Department



Veritas'22

VOLUME II



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FOREWORD

It is indeed heartening to see the second issue of 'Veritas' in print.

Despite the rigorous regimen of the B.Ed. Curriculum, it is wonderful to note the students' contributions in making 'Veritas' a significant companion in their academic journey here.

Their enthusiasm and interest, evident in the eclectic mix of topics, should make this issue an interesting read.

Congratulations to the Editorial Team.

Best wishes.

(Dr. Aditi Dey)
Principal

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ORNITHOPHOBIA : A CASE STUDY

Pratikshya Parida, B.Ed. Department, Semester-IV

INTRODUCTION

Maladjustment is the common term used to describe an incapability and powerlessness in maintaining stable relationships and/or adjust to changing environments.

In the words of *American Psychological Association*, "Maladjustment is the inability to maintain effective relationships, function successfully in various domains or even cope with difficulties or stress."

Maladjusted behaviour refers to a habitual pattern of behaviours which are detrimental to the individual. Such behaviour is frequent in nature, it is ultimately harmful to the individual, his environment and others around him as well as, it impedes adaptation and healthy development. Individual behaviours are maladaptive only if they occur as part of a consistent pattern.

CONCEPT OF MALADJUSTED BEHAVIOUR

Maladjusted behaviour is, simply put, a process whereby an individual's own behaviour incapacitates him from satisfying his biological, psychological or social needs in a successful manner. It strikes an imbalance between his personal needs and the expectations of the society which results in the disturbance of psycho-equilibrium.

For many people, maladjusted behaviour means excessive aggression or destructiveness. But it may also include unnatural fears, excessive inhibition, and academic underachievement. Any behaviour which impedes growth or is consistently detrimental, may be called 'maladjusted'.

TYPES OF MALADJUSTED BEHAVIOUR

The four broad types of maladjusted behaviour seen in children are –

- **Truancy** – Staying away from school without permission.
- **Anxiety** – It is a feeling of fear, dread, worry, nervousness or uneasiness with an uncertain outcome. It can be a normal reaction to stress.
- **Lying** – Saying or writing something that no one knows is true.
- **Stealing** – Taking something from a person without their permission with no intention of returning it to them.
- **Phobia** – It is a persistent, excessive and unrealistic fear of an object, person, animal, activity or situation.
- **Hysteria** – It is a condition where an individual experiences exaggerated or uncontrollable emotions or excitement.

- **Depression** – The state of feeling extremely sad and hopeless.
- **Substance Abuse** – Excessive use of psycho-active drugs, such as alcohol.
- **Timidity** – It is an acute lack of courage or confidence. It is the state of lacking self-assurance or bravery.
- **OCD** – Obsessive-Compulsive Disorder refers to having a tendency towards excessive orderliness, perfectionism and great attention to detail.
- **Anti-Social Behaviour** – A dysfunction of a person's way of thinking, perceiving situations and relating to others.
- **Suicidal Tendency** – It is the propensity for a person to have suicidal ideation or to make attempts to kill oneself.

MY SELECTED TYPE OF MALADJUSTED BEHAVIOUR

My selected type of maladjusted behaviour is Phobia. A phobia is an uncontrollable, irrational and lasting fear of a certain object, situation, or activity. This fear can be so overwhelming that a person may go to great lengths to avoid the source of this fear. Whereas phobias can be of several forms but the general characteristics and types of reactions to each kind of phobia remains fundamentally the same.

I have selected this because the individual that I have been observing exhibits certain characteristics which could be point to a specific type of phobia.

CHARACTERISTICS OF PHOBIA

Some characteristics of phobia are listed below –

- An immediate feeling of intense fear, anxiety and panic when exposed to or even thinking about the source of your fear
- Awareness that your fears are unreasonable or exaggerated but feeling powerless to control them
- Worsening anxiety as the situation or object gets closer to you in time or physical proximity
- Doing everything possible to avoid the object or situation or enduring it with intense anxiety or fear
- Difficulty functioning normally because of your fear
- Physical reactions and sensations, including sweating, rapid heartbeat, tight chest or difficulty breathing
- Feeling nauseated, dizzy or fainting around blood or injuries
- In children, possibly tantrums, clinging, crying, or refusing to leave a parent's side or approach their fear

CAUSES OF PHOBIA

There are multiple theories about how phobias develop and likely occur due to a combination of environmental and genetic factors. However, much is still unknown about the actual cause of phobia. Some of the causes may include the following –

- **Past Incidents or Traumas** – Any past incident or trauma has a tendency to create a deep-seated fear in an individual's mind, which may lead to phobia.
- **Learned Responses from Early Life** – Factors from one's early childhood can also develop certain irrational yet profound fears of an object, person, animal or situation.
- **Reactions and Responses to Panic or Fear** – Certain reaction to an unpleasant situation could lead to panic or fear and to avoid such a feeling again could develop a phobia.
- **Experiencing Long-Term Stress** – Stress can cause feelings of anxiety and depression which might hinder one's ability to cope with particular situations.
- **Genetics and Environment** – There might be a link between one's own specific phobia and the phobia or anxiety of their parents.
- **Brain Function** – Changes in the functioning of the brain may also play a role in the development of a certain phobia.

SYMPTOMS OF PHOBIA

People with phobia often purposely avoid coming into contact with the thing that causes them fear or anxiety. Some of the symptoms of phobia are –

1. **Physical Symptoms** : Sweating, trembling, hot flashes or chills, shortness of breath or difficulty breathing, a choking sensation, rapid heartbeat, pain or tightness in the chest, blood pressure, nausea, headaches, dizziness, feeling faint, numbness, dry mouth, urgent need to use the toilet, ringing in ears, confusion or disorientation
2. **Psychological Symptoms** : Fear of losing control, fear of fainting, feelings of dread, fear of dying, thoughts of disaster

CASE STUDY

A case study is an in-depth study of one person, group or event. In a case study, nearly every aspect of the subject's life and history is analysed to seek patterns and causes of behaviour. Case studies can be used in a variety of fields including Psychology, Medicine, Education, Anthropology, Political Science and Social Work.

The name of the individual who is the subject of my case study is Nikita Shah who is 16 years old of age. She studies in Class – XI in Silver Point School, Kolkata. I have known her for many years as she is my next-door neighbour. Since I have observed her, I have seen a kind of uneasiness and discomfort that she exhibits when around birds.

OBJECTIVES OF THE STUDY

The primary objectives of this case study are based on my years of observation of the subject, Nikita Shah (16 years old). Some of these objectives are:

- To know if my chosen subject experiences any phobia
- To understand the nature of the phobia

- To find out how the subject responds to certain situations to analyse the phobia
- To help the subject understand her own fears
- To be able to find a way to help my chosen subject if she has a phobia

TOOLS FOR DATA COLLECTION

Tools for data collection refer to the devices or instruments used to collect data. These tools facilitate the process of gathering information in a systematic and detailed manner. Some of the tools used for data collection are :

Interviews, Questionnaires, Case Studies, Usage Data, Checklists, Surveys, Observations, Documents and Records, Focus Groups, Oral Histories.

My chosen tool for data collection is **Questionnaire** in this case study.

A questionnaire is a research instrument consisting of a series of questions or other types of prompts for the purpose of gathering information from respondents through survey or statistical study. The questionnaire was invented by the Statistical Society of London in 1838. Questionnaires provide a relatively cheap, quick and efficient way of obtaining large amounts of information from a large sample of people.

PROCEDURE OF DATA COLLECTION

In order to identify the presence of maladjusted behaviour in my case study, I abided by the following procedure

- Observing the subject for a period of time to notice any peculiarities in behaviour.
- Approached the subject in a friendly and casual manner as I know her for a long time.
- Noticed certain unusual behaviour of the subject, both physically and mentally.
- Arranged for an interview with the subject's parents to ascertain her fears.
- Prepared a questionnaire with a combination of MCQs and thought-provoking questions.
- Arranged for a personal interview with the subject where I asked the questions from the questionnaire and filled them up with the responses received from the subject.
- I took down the exact words that the subject responded with to understand her perspective better.
- The answers given were then analysed from an objective viewpoint, coupled with my personal observation of the subject, to come to a conclusion about the maladjusted behaviour.

ANALYSIS OF THE DATA

With the help of the case study done on Nikita Shah, certain conclusions can be made as the data collected is analysed. The subject has been truthful in answering the questions in the questionnaire which provides a solid ground to draw the conclusions. Although she does not like birds, she does not dislike animals in general. Her dislike for birds has grown to an extent where is she physically and mentally afraid of the creature.

She does not have much to contribute to a conversation about birds and gets uncomfortable when others are talking about it. The fact that she experiences an increased heartbeat and worried in

the presence of a bird is proof enough that she has a deep-seated fear of birds. She is so scared that she has never been to a zoo for this reason.

The subject has conditioned her mind in such a way that makes her believe that she will fall down on the ground if a bird approaches or flies in her direction. She does not conjure up or imagine any happy thoughts that will distract her or comfort her in the presence of a bird. She only trusts the people closest to her to reveal this fear of birds, like her parents and her best friend.

When given certain situational examples to imagine and answer, the subject was physically getting repulsed by some questions, for example, there was curling of toes and squinting of eyes to most of these questions. Her fear of birds inhibits her from helping an injured bird herself, yet she is empathetic enough to call someone else to be of help.

When asked about the terrace incident, the subject nearly jumped off her seat while answering the questions. The rating given by her at the end of the questionnaire makes it even clearer that the subject suffers from a typical fear of birds, which has turned into a phobia. The fear of birds is called Ornithophobia.

As per my observations and analysis, I can conclude that the subject's fear is quite deep-seated and it will take some effort to overcome this fear or be comfortable around birds. However, seeking counselling can be optional for her, certain self-help and home remedies can aid her in getting a control over her fear of birds.

REMEDIES

Given below are some of the remedies that I would suggest to Nikita Shah, my subject for the case study, to overcome her fear of birds (Ornithophobia)–

1. Looking at pictures of different types of birds.
2. Watching informative television shows that feature birds, like nature-based programs on Discovery Channel or Planet Earth.
3. Watching animated shows of birds, like Angry Birds, The Woody Woodpecker Show, Chicken Run, Looney Tunes, etc.
4. Being in areas where birds are present with family or friends, like park or beach.
5. Observing birds from a distance in places like a sanctuary, zoo, bird reserve, etc.
6. Taking walks on the terrace in the company of another trusted person to be comfortable around birds flying by.
7. Creating her own happy and safe thoughts to think about when encountering birds.
8. Trying to visualise situations where she is around birds, in a protected environment, can lead to a step towards reducing her fear over time.
9. Maintaining a journal or diary to note down her thoughts, experiences, achievements and failures regarding birds to self-analyse her fear.
10. Listening to soft and soothing music while taking walks in the park or terrace can reduce her fear of birds around her.

CONCLUSION

It is essential to remember that fear in itself is not real, it is the product of thoughts that one creates. Danger, on the other hand, is real whereas, fear is a choice. Through this case study, I was able to understand that any kind of fear, when it supersedes rationality, turns into a phobia, a deep-seated fear which knows no logic or reasoning. Same was the case of Nikita Shah, my subject of this case study. Her fear of birds has reached a level where it has turned into Ornithophobia.

While others do not understand the logicity of such fear, it does not make the fear itself invalid. This kind of repressed fear harms the mental well-being of the individual, forcing them to think about the extreme situations if they are ever encountered with their feared object. Any type of phobia is detrimental to the individual's mental health, social acceptance and self-image.

However, every problem has a solution and this phobia of birds in my case study too, has multiple remedies to aid my subject in overcoming her fear. Judging the level of severity of her problem, I feel it is best for her to stick to home remedies but she should consult a professional for medical advice if it worsens.

REFLECTION

This practicum of Maladjusted Behaviour has provided me with an enriching experience. It allowed me to try my hand at observing, analysing and remedying a serious problem of an individual whom I have known for several years. As a trainee teacher, I feel this practicum was essential in learning about the perspective, thoughts, psychology and fears of individuals of the age group whom I aspire to teach one day. Most importantly, it has prepared me to try and single out individuals who might be suffering from a type of maladjusted behaviour.

This practicum has given an edge to the entire B.Ed. curriculum as it deals with one of the most serious and growing concerns in today's world – mental health. As we all know, mental health is a priority and it needs to be addressed for all individuals. As I noticed, sometimes individuals are themselves not aware of the fact that they suffer from maladjustment or that something is hampering their mental peace. It is our duty, as trainee teachers, to help them identify and face their fears in a constructive way.

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EXPLOITATION OF WOMEN DURING PARTITION

Bushra Tasneem, *B.Ed. Department, Semester- III*

ABSTRACT

The condition of women at the time of partition was equivalent to that of objects of possession and commodities which belonged to their counterparts. Saadat Hasan Manto, through his short stories, plays the role of a spokesperson for the women who were victimised at the time of partition on a large scale. In this dissertation, I attempt to closely examine the trauma of rape and molestation as perpetrated upon women by the opposite sex and the circumstances leading to it in the context of Partition in India. This paper aims to explore the trauma through a collective reading of Saadat Hassan Manto's short stories, "Khol Do" (The Return), "Thanda Gosht" (Colder than Ice), and "Sharifan" (Bitter Harvest) as works of partition-era literature in order to examine how each text represents the brutality of men over women.

This thesis aims to examine a single aspect of the multi-faceted trauma of partition. It dwells on how women become part of the pillage when men are at war. In the content of partition, this paper focuses on the prevalent notion of violence and assaults on women as a means to seize and defile their honour, all in a futile attempt to exert power. It explores the psyche of men who think of the female body as a mere tool or object, the violation of which becomes a necessity for them to establish a larger statement of patriarchal dominance.

I explicitly focus on the relationship of dominance and subversion that Manto presents and work to explain what the three stories together say about power and its exertion on the weaker gender.

INTRODUCTION

A great deal had happened in their village... Scores of girls had gone missing: others had been brutally raped. Those whom the upheavals had affected directly would not be able to forget their misfortune or cruelty of the enemy for the long time.

(Manto 101)

The year 1947 resulted in a cataclysm for the Indian subcontinent with the demand for a separate sovereign state for the Muslims. Saadat Hasan Manto (1912–1955), one of the greatest Urdu scholars and short story writers, was shocked by this catastrophic event of the partition of India and Pakistan and marvelled at his artistic tapestry in portraying the most atrocious history of the nation. Manto is best known for his short stories, which have stood the tests of time and reflected the difficult period that the entire subcontinent lived through, specifically the bestiality exercised upon women. He repeatedly and vehemently depicted in his works the atrocities of partition, including bloodshed, looting, molestation, rapes, and deaths. Thousands of women were exploited, raped, and butchered during the massacre. As it happens during wars or riots, this time also, women were at the receiving

end of bearing the brunt of the most horrific crimes committed on them by frenzied bigots. Urvashi Butalia cyphers the loss, particularly the women, who had to suffer during the partition. As always, there was widespread sexual savagery: approximately 75,000 women are thought to have been abducted and raped by men of different religions (and, in some cases, by men of their own religion) (Butalia 3). These observations about the sepulchral and depressive aftermath of partition on women resonate beyond India and Pakistan.

Manto seemed to have taken upon the responsibility of speaking for the women who were largely victimised during the time of partition. He voices the grief of a woman suffering from the trauma of molestation and rape. The women in Manto's story are the subalterns of the patriarchal society due to the way they were treated as objects, and these objects were, at the time of partition, looted and plundered by the men of other communities as well as their own. The traumatic violence inflicted on countless women and girls destroyed their sense of self, existential or social status granted to them by established patriarchal norms. If by any misfortune, they did not die a physical death, they died a psychological one.

The violence that Manto depicted unmasks the true face of demonised men wearing many faces, exposing the corrupt souls of the so-called civilised men of his time, and he did this with his frank and honest portrayal of oppressed, pitiable, weak, and victimized women in society. It was his benevolent spirit that understood and felt the pain in the eyes of women who were stripped of their honour and dignity. Manto, time and again, affirms that behind every face there lurks a monster, ready to pounce upon anybody, even on its master.

The story, "Khol Do" (The Return), revolves around the search for a daughter, Sakina, by her father Sirajuddin who seeks everyone's help to find his daughter, but he is least aware of the fact that in every heart there resides a devil. The young men, the so-called refugee volunteers whom he asks for help, though able to trace his daughter, to the utter dismay of humanity, kept her forcibly secluded to satiate their carnality. Sakina was violated by her own men, people belonging to her own religion. She was assaulted by the very men who were considered to be her rescuers, supporting the point held by Graham Green that betrayal is in human blood and one betrays the moment one finds opportunity (qtd in [goodreads.com/author/quotes](https://www.goodreads.com/author/quotes)). In the hospital, Sakina's actions of untying the cord and lowering her shalwar at the command to "open it" (the window) present a pitiable and pathetic state of womanhood, representing metaphorically the brutality and annihilation that Sakina underwent.

Saadat Hasan Manto's life and works form a particularly good platform for portraying the plethora of violence that took place at the time of partition. He has been so definitive in expressing what he witnessed that much of his work had to be banned and he was tried in courts on charges of obscenity, but the judicial system could not stop Manto from representing palpable pictures of the atrocities that women suffered in this chaotic period. Manto said, "If you find my stories dirty, the society you live in is dirty. With my stories, I only expose the truth." (Sharma, *The Express Tribune*).

In Manto's another haunting saga from the era of partition, "Thanda Gosht" (Colder than Ice), he elaborates how this man-made massacre turned ordinary men into heinous scavengers, in whose

hands women were sexually violated by the goons of one community or the other. Ishwar Singh, the main character and one of the rioters, becomes obsessed with the beauty of a young Muslim woman and decides to ravish her. It is while sexually assaulting her that Ishwar realises that the girl is nothing more than cold flesh. This moment of necrophiliac rape becomes the moment when Ishwar Singh is forced to confront the possibility of his own annihilation, for the coldness of the corpse resists and circumvents the heat that defines him as a man of sexual being.

"Sharifan" (Bitter Harvest) is a further elaboration of the extent of crime committed on women on communal lines. It speaks of the rape and murder of Sharifan and Bimla on the basis of communal bigotry, and the fate meted out to the two young victims has symbolic implications so far as the plight of women is concerned. W. H. Auden, in his poem "September 1, 1939," philosophically says about the prevailing mistrust in his society: "Those to whom evil is done/Do evil in return" (Auden 21-22). Manto had brought out the actual circumstances and inferno through which women had to live during partition. He touched the root cause of violence through vengeance.

Manto's transparency in explicating the monstrosity that women underwent is spine-chilling. This research paper focuses on this atrociousness and dreadfulness that men committed on women in the form of rape and molestation in such a horrific situation as partition: "It was the time when communal passion swept the whole of the Punjab community clean of all decency. Morality and sense of human values"(Major, 59). Women became the victims of both the harassment of partition and the casualties of men's sexual savagery. Molestation and rape are one such haunting aspect of trauma that leaves women "dead" in the hands of men.

CONCLUSION

Margot Wallstrom, the former Secretary General's Special Representative on Sexual Violence in Conflict, voiced strong concern about the prevalence of rape by stating that while bullets, bombs, and blades make the headlines, women's bodies remain invisible battlefields.

Manto, through his short stories, voices the plight of women. He attempted to paint the hysteria that overpowers the human psyche through his words, to reveal and explore the part that so freely allows them to wreak havoc on a woman. Manto brings to light the brutal atrocities faced by women during partition. His stories bring to life the underlying misogynist way of life that governs the Indian subcontinent, where men are thought to hold all the power. "The dominant forms of masculinity and femininity are powerful; however, men mostly employ violence and rape to preserve their position of power in certain communities" (Goonesekere 71).

All the three stories help to bring forth the bestiality of men when chaos is at large. "Thanda Gosht" (Colder than Ice) leads to discussing how a man enamoured by the beauty of a young Muslim woman becomes so captivated by her that he wishes to devour her at that very instant. He forgets that he is a married man and lets his animalistic instincts take over him when he decides to ravage her. In the wake of the partition, he gives in to his carnal desires. In "Khol Do" (The Return), we find the same psyche deep rooted in another group of men who, instead of saving the girl, are the very ones that destroy her. This time it wasn't a question of her being from the other community; they were from the same religious institution as Sakina, but that did not help Sakina. They did not spare her. Their

lascivious desires drove them blind where they saw nothing else but the body that their filthy minds urged them to devour. Come to think of it, Manto questions the idea that when men behave like animals, can we really expect them to be bound by morals? It thus demonstrates how their immorality leads them to commit heinous crimes. Through these short stories, the intention of this dissertation is to lay emphasis on the atrocities perpetrated upon women in partition era India. It poses questions as to why women are thought to be so 'weak' that any man who wishes to have his way with her can very easily do so, or why is it that a woman is a victim in both cases, be it his fleshly desires or revenge that overpowers him. In the third short story, "Sharifan" (Bitter Harvest), we again find that when a woman is ravaged, another woman is made to pay the price.

Depiction was only half of his purpose; its significance was a lot more important. The cultural significance of raping 'enemy' women – women of a different race, ethnicity, religion or political affiliation – is prominent in analyses of rape in sectarian conflicts (Copelon 205). Through his horrific portrayal of the tragedy that was the partition, he wanted to ignite a flame in the hearts of people. He wanted to awaken a society that has long been in a slumber, unperturbed by the harrowing fanaticism that plagues it. These thought-provoking stories demand that we sit up and take notice of how, in trying to take ourselves forward, we have turned into the same beast that we tried so hard to differentiate from. He wanted us to delve deeper within ourselves and search for humanity that is, in all probability, lost somewhere within us. How we have marred the society of the Indian subcontinent, what have we reduced ourselves to? Perhaps his spine-chilling stories serve as a warning bell for the fate of humanity. Possibly he wants us all to learn what can happen if we do not keep our barbarism in check. Maybe it is a call for change. A change that is the need of the hour to end all inhuman behaviour, to put an end to inhumane atrocities.

To conclude, this dissertation grieves the way women are treated in a patriarchal society and questions, through means of depiction, the brutalities that are committed against them. Manto's stories serve their purpose of accentuating the trauma borne by women during times of conflict, here, in particular during the partition of India.



GENDER IN TEXT AND CONTEXT

Panel Discussion : B.Ed. Students' Exchange Programme

Sritama Ganguly, Nilanjana Dutta, Sangeeta Banerjee,

Trisha Ghosh, Srimayee Bagchi, Taparupa Dey

AJC Bose College and Shri Shikshayatan College, *B.Ed. Department, Semester- IV*

MODERATOR : Smt. Bhaswati Bose, Faculty Shri Shikshayatan College, B.Ed.

Reported by : Sumeli Das, Assistant Professor of English Method, Shri Shikshayatan College

Education has the potential of shaping social change towards gender equality. Therefore, it becomes imperative to evaluate the performance of our education system in promoting equitable gender relations. Prioritisation of gender-sensitive curriculum in the National Curriculum Framework 2005 and the release of guidelines by NCERT in 2019 for pre-school education with a strict focus on gender equality are positive steps forward. However, the road ahead for a truly transformative education curricula across age groups focussing on inclusivity requires steadfast commitment from all stakeholders.

In this context the B.Ed. students from both colleges very articulately presented their views.

Sritama Ganguly, from the Shri Shikshayatan panel, quite eloquently expressed her view on: "Non-representation of changing gender roles in text-books" She opined that portrayal of family, sports and professional activities in textbooks-all represent the ideal set down by patriarchy. Deviations from this is consciously overlooked. Hence, instances of the changing gender roles must find reflection in textbooks of all subjects.

Her co-panelist, Sangeeta Banerjee, focussed on "Gender Biases And Stereotypes In The Physical Layout Of A Textbook". She said that teachers as agents of social change and facilitators of learning should focus on the Front Cover, Typeset and the Writing Team of a textbook since these too lead to unconscious perpetration of gender stereotypes.

Their team mate Srimayee Bagchi spoke on "Unequal gender distribution of textbooks". She proposed that gendering begins at an early age at home and reinforced through the years. Thus textbooks must be designed to learn to be gender neutral and appreciate human potential.

From the AJC Bose College panel, Nilanjana Dutta, while pondering on the content of textbooks, highlighted the three significant facets of any text- representation of family, economy and education, from which gender discrimination messages percolate down to the students. So a teacher should be very conscious while transacting a lesson in order to redress the balance.

Trisha Ghosh, their second panelist, drew attention to the "Covert presence of gender stereotyping in textbooks". To reiterate her views, she drew examples from Mathematics textbooks.

The third panelist, Taparupa Dey, voiced her opinion on "Unbalanced, selective gender bias in

science subjects”. She pointed out that in these books males mostly get represented as role models. As examples she mentioned ‘Father of Taxonomy’, ‘Double helix model of DNA’. She stated that the school level science textbooks seem to record male achievements only. This is truly a matter of grave importance.

Moderator’s note : While summing up the discussion, Srimati Bhaswati Bose, the moderator of the discussion stated that –

Education is the centrepiece for the socio-cultural, political, and economic empowerment and in that context textbooks become a major source for gender socialization. Infact, directly or indirectly our textbooks become a major contributor to internalize the gender bias.

To conclude, Michelle Obama had once remarked “No country can ever truly flourish if it stifles the potential of its women and deprives itself of the contribution of half of its citizens.” In tuned with this thought it can be said that since textbooks are pivotal sources of knowledge ,it is important that they address issues of equity and equality pertaining to all disciplines.



পাঠ্য পুস্তক বিশ্লেষণ ও সমালোচনা

দিশানী ঘোষ, বি.এড. বিভাগ, দ্বিতীয় সেমিস্টার

কোন বিষয়ের পাঠ্যক্রম অথবা বিশৃঙ্খলা অনুযায়ী মুদ্রিত পুস্তককে বলা হয় পাঠ্যপুস্তক (Text Book)। যেকোনো পাঠ্যপুস্তক রচিত বা পরিকল্পিত হয় নির্দিষ্ট কোন পাঠক্রমের ভিত্তিতে। কোন পাঠক্রমকে সার্থক ও কার্যকরী করে তুলতে একটি পাঠ্যপুস্তকের ভূমিকা অসীম। বর্তমান সময়ে শিক্ষণ-শিক্ষণে বিভিন্ন ধরনের প্রযুক্তিগত প্রদীপন ব্যবহৃত হয়, কিন্তু পাঠ্যপুস্তকের উপযোগিতা আজও অনস্বীকার্য। পাঠক্রম রচনার সময় যেসব নীতি অনুসৃত হয়, পাঠ্যপুস্তকে ঘটে তার প্রত্যক্ষ প্রতিফলন। অতএব, পাঠ্য পুস্তকের সাহায্যে পাঠক্রমের প্রায়োগিক রূপ দান করা হয়।

পাঠদানে পাঠ্যপুস্তক জরুরী কেন ?

প্রথমতঃ পাঠ্যপুস্তকের সাহায্যে কোন নির্দিষ্ট বিষয়ের সঙ্গে সংশ্লিষ্ট জ্ঞান দক্ষতা ও মূল্যবোধ শিক্ষার্থীর মধ্যে সঞ্চারিত হয়।

- দ্বিতীয়তঃ পাঠ্যপুস্তকের তথ্যগুলি বিশ্বাসযোগ্য। কারণ লেখক এবং প্রকাশকের এক্ষেত্রে দায়বদ্ধতা থাকে।
- তৃতীয়তঃ পাঠ্যপুস্তকে, বিশেষত ভাষা ও সাহিত্যের পাঠ্যপুস্তকে, দেশি ও বিদেশী সাহিত্যের ঐতিহ্য রক্ষিত হয়।
- চতুর্থতঃ পাঠ্যপুস্তকের মাধ্যমে শিক্ষক ও প্রকাশক সম্পূর্ণ পাঠক্রম সম্পর্কে ওয়াকিবহাল থাকেন।
- পঞ্চমতঃ পাঠ্যপুস্তক শিক্ষক ও শিক্ষার্থী উভয়ের কাছেই একটি শিখন সম্পদ হিসেবে পরিগণিত হয়।

পাঠ্যপুস্তকের ব্যবহারঃ

পাঠ্যপুস্তক ব্যবহারের ক্ষেত্রে শিক্ষক ও শিক্ষার্থী উভয়কেই যেসব বিষয়ের প্রতি সচেতন থাকতে হয়, সেগুলি হল —

- ❖ পাঠ্যপুস্তক শিক্ষক ও শিক্ষার্থী উভয়ের কাছেই অন্যতম শিখন উৎস হলেও একমাত্র উৎস নয়।
- ❖ পাঠ্যপুস্তককে নির্দেশনার সহায়ক উপকরণ হিসেবে ব্যবহার করতে হবে।
- ❖ পাঠ্যপুস্তকের সঙ্গে শিখন কার্যে অন্যান্য সহায়ক উপকরণের ব্যবহারও একইসঙ্গে করতে হবে।

জাতীয় পাঠক্রমের রূপরেখা ২০০৫ অনুযায়ী, শিক্ষা হল জ্ঞান নির্মাণের একটি প্রক্রিয়া। পাঠক্রম ও পাঠ্যপুস্তক এমন হবে, যাতে শিক্ষা প্রক্রিয়ায় শিক্ষার্থীরা প্রত্যক্ষভাবে অংশগ্রহণ করতে পারে। জ্ঞান নির্মাণের ক্ষেত্রেও শিক্ষার্থীরা যাতে সরাসরি অংশগ্রহণ করতে পারে, পাঠ্যপুস্তক নির্মাণের সময় সেদিকে নজর দিতে হবে। পাঠ্য বইটি যেন শিক্ষার্থীদের মধ্যে একটি ধারণা তৈরি করতে সাহায্যতা করে, সেদিকেও গুরুত্ব দেওয়া প্রয়োজন।

উপর্যুক্ত কথাগুলিকে মনে রেখে পশ্চিমবঙ্গ মধ্যশিক্ষা পর্যদ প্রকাশিত ষষ্ঠ শ্রেণীর পাঠ্য বইটিকে বিশ্লেষণ করা যাক।

পাঠ্যপুস্তকের নাম	সাহিত্য মেলা (বাংলা প্রথম ভাষা) ষষ্ঠ শ্রেণি।
সম্পাদক	কল্যাণময় গঙ্গোপাধ্যায়, প্রশাসক, পশ্চিমবঙ্গ মধ্যশিক্ষা পর্ষদ।
প্রকাশক	সুব্রত ঘোষ, সচিব, পশ্চিমবঙ্গ মধ্যশিক্ষা পর্ষদ, ৭৭/২, পার্ক স্ট্রীট, কলকাতা - ৭০০ ০০১ ISBN No. - Sahitya Mela / VI / December 2021
প্রথম প্রকাশের তারিখ	ডিসেম্বর, ২০১৩
নির্ধারিত মূল্য	বইটি প্রতিটি সরকারি স্কুলে বিনামূল্যে বিতরণযোগ্য।
মোট পৃষ্ঠাসংখ্যা	১৫৪
বইটির ধরণ	বাংলা সাহিত্য বিষয়ক পাঠ্যপুস্তক

পাঠ্যপুস্তকের মূল ভাবনাঃ

পাঠ্যপুস্তক রচনার ক্ষেত্রে জাতীয় পাঠক্রম রূপরেখা ২০০৫ এবং শিক্ষার অধিকার আইন ২০০৯ দুটিকে বিশেষভাবে অনুসরণ করা হয়েছে। পাশাপাশি সমগ্র পরিকল্পনার ভিত্তি হিসেবে গ্রহণ করা হয়েছে রবীন্দ্রনাথ ঠাকুরের শিক্ষাদর্শের রূপরেখাকে।

উচ্চ প্রাথমিক স্তরের জাতীয় পাঠক্রমের রূপরেখা অনুযায়ী, প্রতিটি শ্রেণীর পাঠ্য বইয়ের একটি নির্দিষ্ট ভাবমূল্য আছে। ষষ্ঠ শ্রেণির বাংলা পাঠ্য পুস্তকের ভাবমূল হলো আমাদের চারপাশের পৃথিবী।

সম্পাদকের বক্তব্য অনুযায়ী, প্রথিতযশা বাঙালি সাহিত্যিকদের রচনা ছাড়াও অনুবাদের মাধ্যমে ভারতীয় সাহিত্য ও আন্তর্জাতিক সাহিত্যের সঙ্গে শিক্ষার্থীদের পরিচয় দেওয়া হয়েছে।

প্রতিটি পর্বে মূল পাঠের পাশাপাশি রয়েছে একাধিক সমধর্মী উপপাঠ্য। হাতে-কলমে বিভাগে রয়েছে, বিভিন্ন ধরণের সক্রিয়তা নির্ভর শিখনের সম্ভার।

বিষয়ের ক্রমপর্যায় বা সূচিপত্র অংশটিকে বিশ্লেষণ রলে আমরা দেখতে পাই। সেখানে একই সঙ্গে রয়েছে কবিতা, গল্প, জীবনী, স্মৃতিকথা, গান, প্রবন্ধ ইত্যাদি।

সেখানে ভরদুপুরে কবিতাটি প্রকৃতি নির্ভর। শংসর সেনাপতিও প্রকৃতিপ্রেমী একটি শিশুর গল্প। খোলমেলা দিনগুলিতে লেখিকা, তাঁর প্রকৃতির সঙ্গে প্রথম অভিজ্ঞতা জানিয়েছেন। কাজেই একটি বিষয়কে বিভিন্ন সাহিত্যের প্রকারভেদ এর মাধ্যমে প্রকাশ করার চেষ্টা এখানে দেখতে পাই। আবার একই সঙ্গে জার্মান কবি হাইনের কবিতার পাশাপাশি, রবীন্দ্রনাথ ঠাকুরের আকাশ ভরা সূর্য তারা গান এবং শক্তি চট্টোপাধ্যায়ের মন ভালো করা নামক কবিতাটিকে সাজানো হয়েছে। একই সঙ্গে লোকসংস্কৃতির সঙ্গে পরিচয় করার উদ্দেশ্যে মরসুমের দিনে এবং খোঁজাখুঁজির উৎসব নামে যথাক্রমে একটি প্রবন্ধ ও একটি ভ্রমণ কাহিনীর উল্লেখ করা হয়েছে। একই সঙ্গে রয়েছে মাটির ঘরের দেওয়াল চিত্র নামক প্রবন্ধ এবং দুর্ঘোষন দাসের লেখা একটি বুমার গান। এছাড়াও চিত্র কাহিনী বা কমিকস্ এর মাধ্যমে চিত্রগ্রহীত গল্পটিকে সাজানো হয়েছে। এছাড়াও বইটির শেষে রয়েছে বই পড়ার আইন-কানুন এবং শিক্ষকদের জন্য বিভিন্ন শিখন পরামর্শ।

ষষ্ঠ শ্রেণির বাংলা পাঠ্য বই, সাহিত্য মেলার মূল ভাবনা ও সমগ্র সূচিপত্রের অনুপুঙ্খ বিশ্লেষণ করে, এই পাঠ্য বইটির বিভিন্ন উপযোগিতাগুলিকে তুলে ধরা হলো —

- ১। পাঠ্যপুস্তকে একটি নির্দিষ্ট ভাবমূল আছে, যা হলো আমাদের চারপাশের পৃথিবী। এটি প্রত্যেক শিক্ষার্থীর সার্বিক বিকাশের প্রাথমিক ধাপ।
- ২। সংকলিত লেখাগুলি প্রতিষ্ঠা সাহিত্যিকদের রচনা শুধু বাঙালি ভারতীয় সাহিত্যিক নয় আন্তর্জাতিক সাহিত্যিকদের রচনা ও অনুবাদের মাধ্যমে পরিবেশিত হয়েছে। যেমন — জার্মান কবি হাইনরিখ হাইনের কবিতার অনুবাদ, ওড়িয়া সাহিত্যিক রাজকিশোর পট্টনায়কের গল্পের অনুবাদ এবং বাংলাদেশের কবি বন্দে আলী মিয়ান লেখা কবিতার সংযোজন বিশেষভাবে উল্লেখযোগ্য।
- ৩। সংকলিত রচনাগুলি আকর্ষণীয় উল্লেখযোগ্য।
- ৪। গদ্যাংশগুলিতে চলিত ভাষা ব্যবহার লক্ষ্য করা যায়।
- ৫। শিক্ষার্থীদের প্রকৃতি সম্পর্কে আগ্রহী ও সচেতন হতে সাহায্য করবে।
- ৬। শিক্ষার্থীদের কল্পনাশক্তি, বিচার শক্তি ও সৃজন ক্ষমতা বিকাশে সংকলিত রচনাগুলি সহায়ক হবে।
- ৭। পাঠ্যসূচি শিক্ষার্থীদের কাছে বোঝানো হয়ে আনন্দদায়ক হয়ে উঠেছে।
- ৮। পাঠ্য বিষয়ের সঙ্গে মিলিয়ে পড়ো অংশটিতে ব্যবহৃত কবিতা, স্মৃতিকথা, গান প্রভৃতি বইটিকে একটি বিশেষ মাত্রা এনে দিয়েছে।
- ৯। প্রতিটি বিষয়ে হাতে কলমে অংশযুক্ত থাকার জন্য শিক্ষার্থীরা সক্রিয়ভাবে অংশগ্রহণ করতে সমর্থ হবে তাদের সৃজনশীলতার বিকাশ বিশেষভাবে সাধিত হবে এই অংশটির দ্বারা।
- ১০। বইটির শেষে বই পড়ার নিয়ম কানুন ও শিখনের পরামর্শ অংশটিও অত্যন্ত কার্যকরী।

সবশেষে বইটির বাহ্যিক সজ্জাকরণের কথা বিশেষভাবে উল্লেখের দাবি রাখে। বইটির কাগজের মান যথেষ্ট ভালো। বানানোর ভুল নেই। ছাপা এবং বাঁধাইয়ের কাজও যথেষ্ট ভালো। পাঠ্য বিষয়ের সঙ্গে সাযুজ্য রেখে রঙিন ছবির ব্যবহার, বইটিকে শিক্ষার্থীদের কাছে আকর্ষণীয় করে তুলেছে।

এই সমস্ত কিছু একত্র সমাবেশ, সামগ্রিকভাবে শিক্ষার্থীদের কাছে প্রথম ভাষার পাঠকে আনন্দদায়ক করে তুলবে বলেই আশা করা যায়।



A STUDY OF THE PLAY *SILENCE ! THE COURT IS IN SESSION* OF VIJAY TENDULKAR

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When we talk about modern Indian drama, Vijay Dhondopant Tendulkar (1928-2008) in Marathi drama, is remarkable, along with other playwrights. Tendulkar wrote more than 30 full-length Marathi plays and numerous one-act plays, short stories, and movie scripts about controversial social themes, including violence, poverty, women's rights, and corruption. Some of Vijay Tendulkar's most famous plays include *Shantata! Court Chalu Ahe* (1967; *Silence! The Court is in Session*), *Sakharam Binder* (1971), *Ghashiram Kotwal* (1972; *Ghashiram the Constable*), and *Kanyadan* (1983). Vijay Tendulkar has often portrayed socio-political problems and focused on the woman's piercing voice in his plays. The immoralities of society have been brilliantly represented by Tendulkar, dealing with the various social issues of the time; exploitation of women, the domination of the male gender over the female, oppression of the weak by the powerful, and various forms of violence and power.

As a remarkable playwright of the 1960s, Vijay Tendulkar of Marathi theatre, created new subject matter and techniques. In his plays, Tendulkar focused on traditional Indian middle-class families. He went into the depths of emotion, feeling, and alienation of the individual, highlighting the psychological, socio-political, and all the key aspects of life in a truthful manner. Vijay Tendulkar reveals in the "Preface" of the *Collected Plays in Translation* that his characters are not his "mouthpiece", but rather each character has his/her own "separate existence and expression".

Silence! The Court is in Session is in some respects typical of Tendulkar's writings and is considered to be a masterpiece that represents the ruthless practises of patriarchy. The experience of the play, as is usual with him, stems not from a concept but from a real incident. In his earlier works, he had written with sympathy, bordering on sentiment, about the anguish of the middle class. While reading this particular play, I was impressed by the fact that the word "silence" is exclusively meant for Benare, or rather, we say, for all those women who are trying to break their shackles. The play and its structure revolve wholly around the idea of a game and include the essential ingredient of "reversal". The claustrophobic atmosphere inside becomes the kind of setting where social masks are shed.

His play focuses on the concern over the objectification of women and how the modes of the patriarchal system work against them. To objectify is to depersonalize, to make inferior, and to make women not quite human. We can see in this play that

Tendulkar treats his women characters with kindness and sympathy. This is an effort to highlight a great Marathi playwright who deals with feminist concerns extraordinarily. He presents them against men who are cruel, selfish, and brutally ambitious. The male figures in his art appear as immature beings, for he portrays them as pictures of hypocrisy, selfishness, and treachery.

In Tendulkar's plays, generally, women are at the centre. Leela Benare in *Silence!* and Sarita in *Kamala* play the leading roles, which present a world seemingly controlled by male chauvinists. Both Benare and Sarita show their prowess in handling the critical situations in their lives. As Benare remains fixed in her decision to give birth to the child in a rigid situation, Sarita offers emotional support to Jaisingh. They are new women appealing for freedom from social norms. This chapter argues how institutionalised patriarchy covering all aspects of life is responsible for the oppression of women. By portraying the character of Leela Benare, Tendulkar expresses his frustration and raises his voice against the conventional norms of society.

It can be said that Tendulkar was a feminist. These two women characters are presented as prey, subjected to violence. However, at the same time, they try to fight against exploitation. Just like the bold and rebellious Leela Benare, who does not easily submit herself to the Patriarchal society. She fights to find a husband to give her illegitimate child a good name in society. Thus it can be said that Tendulkar through these women characters talk about the gender discrimination in a patriarchal society, while his male characters are symbolic of hypocrisy, jealousy, selfishness, treachery, and lust. They are the tools of the patriarchy.

Silence! The Court is in Session thus depicts a satirical theme about patriarchy with its double slandered notion of precedence over society where Benare's tender, soft, and sensitive nature collapses under the burden of inhuman treatment by her apprentices. She is the "sparrow" of her song whose nest has been stolen away. In Benare, Tendulkar voices a protest against the hypocrisy of the so-called liberal society that still considers the reality of female sexuality a taboo. While Benare experiences a kind of witch hunt throughout the whole two acts and most of the third act, Professor Damle is never criticised or censored. Society on the whole pins all the shame on Benare and she is reduced to the victim of a vengeful, blind society that would not tolerate definition or any effort to become an individual.



छायावाद : मूल्य-चेतना एवं प्रदेय

संघमित्रा राय, बी. एड., सेमेस्टर २

“छायावाद स्थूल के प्रति सूक्ष्म का विद्रोह है। वह एक विशेष प्रकार की भाव पद्धति है और जीवन के प्रति विशेष प्रकार का भावनात्मक दृष्टिकोण।” - डॉ. नगेन्द्र

हिंदी का स्वच्छन्दतावादी काव्यधारा की विकसित अवस्था को ‘छायावाद’ का नाम से अभिहित किया गया है। छायावाद एक विशेष सौंदर्य दृष्टि का उन्मेष है। आत्माभिव्यक्ति, रहस्योन्मुखता और प्रकृति प्रेम उसी अभिव्यक्ति के विविध रूप हैं। छायावादी रचनाएँ मूलतः व्यक्तिवाद की रचनाएँ हैं, जिसमें मध्ययुगीन अवशेषों से युक्त भारतीय समाज और व्यक्ति के बिच व्यवधान और विरोध को वाणी मिली है। इस युग के रचनाकारों ने “मैं” शैली को अपनाया था, जिसके साथ प्रत्येक भारतवासी अपनी सूक्ष्मति सूक्ष्म अनुभूतियों, भावनाओं, वेदनाओं आदि को जोड़ सकते थे तथा महसूस कर सकता था। ‘निराला’ स्वयं लिखते हैं -

“मैंने ‘मैं’ शैली अपनाई
देख एक दुःखी निज भाई।
दुःख की छाया पड़ी हृदय में,
झट उमड़ वेदना आई।”

छायावादी रचनाकारों ने मूल रूप से यथार्थ को छाया के माध्यम से व्यक्त किया है। छायावाद के चार प्रमुख स्तम्भ - “जयशंकर प्रसाद, सूर्यकांत त्रिपाठी ‘निराला’, सुमित्रानंदन पंत एवं महादेवी वर्मा “ने न सिर्फ सृष्टि के बाह्य और स्थूल पक्ष को अपनी रचनाओं में चित्रित किया बल्कि अंतर्मुखी अनुभूतिप्रधान पक्षों में भी नही स्फूर्ति और आवेग का संचार किया। उदाहरण के लिए प्रसाद की “प्रलय की छाया”, निराला की “राम की शक्ति पूजा” और “सरोज स्मृति” और पंत की “परिवर्तन” शीर्षक कविताएँ जीवन के मूर्त स्थूल आख्यानों और प्रसंगों को नवीनता और परिवर्तनशीलता प्रदान करती हैं।

“काल का अकरुण-भृकुटि-विलास
तुम्हारा ही परिहास;
विश्व का अश्रु-पूर्ण इतिहास
तुम्हारा ही इतिहास !”

- सुमित्रानंदन पंत

छायावाद कविता गहरे अर्थों में कल्पना तत्व, सांस्कृतिक चेतना का विकास, राष्ट्रवादी चेतना का विस्तार, नवजागरण के सूक्ष्म होते स्तर और आधुनिकता बोध की कविता है। छायावादी कवियों ने विषय वस्तु की खोज बाह्य

जगत से ना करके अपने मन के साथ संवाद स्थापित किया और उसी को नवीनता के साथ काव्यगत रूप से अभिव्यक्त किया है। छायावाद विदेश पराधीनता और स्वदेशी जीर्ण-शीर्ण रूढ़ियों से मुक्त होने का मुखर स्वर भी है, जिसमें राष्ट्रिय जागरण की चेतना प्रधान है।

“मुझे तम्रङ्ग लेतवनमाली
उस पथ पर देना तुम फेंक।
मातृभूमि पर शीश चढ़ाने,
जिस पथ जावे वीर अनेक।”

– माखनलाल चतुर्वेदी

सांस्कृतिक चेतना का विकास छायावाद की एक प्रमुख विशेषता के रूप में सामने आती है। कोई भी समाज जब आधुनिकता के संपर्क में आता है तो वह सबसे पहले अपने इतिहास के साथ संवाद स्थापित करता है। साथ ही उन सभी तत्वों को अलगाने का कार्य करता है जो उनकी सांस्कृतिक परम्परा को मजबूत करते हैं। नवजागरण के प्रभाव में भारतीय समाज में जो संवेदना विकसित हो रही थी वह अपने इतिहास और संस्कृति से गहराई से प्रभावित हो रही थी। जयशंकर प्रसाद के अधिकतर नाटकों में हमारे सुनहरे इतिहास की पुनःवृत्ति हुई है। उदाहरण के लिए “स्कंदगुप्त, चन्द्रगुप्त, ध्रुवस्वामिनी” आदि उल्लेखनीय हैं।

राष्ट्रीय जागरण की गोद में पलने-पनपने वाला छायावादी साहित्य यहि रहस्यात्मकता और राष्ट्र प्रेम की भावनाओं को साथ लेकर चलता है तो, इसमें कोई आश्चर्य की बात नहीं। छायावादी साहित्य उस युग का साहित्य है जब भारतवर्ष विदेशी पराधीनता में छटपटा रहा था, मनुष्य निराशावाद के शिकार होकर अपनी भावनाओं और इच्छा अन्न से हाथ धो बैठे थे और स्त्रियाँ निरर्थक आदर्शवाद में लिपटी जा रही थी। ऐसे में छायावादी लेखकों ने अपनी कल्पना शक्ति और यथार्थ अनुभवों के माध्यम से उनकी जीवन को एक नई दिशा दिया। जयशंकर प्रसाद की कविता “आँसू कामायनी” आदि, महादेवी वर्मा की “मैं नारी भरी दुःखी की बदली” आदि रचनाएँ भावनात्मक अनुभूतियों से परिपूर्ण हैं।

“छील-छील कर छाले फोड़े
मल-मल कर मृदुल चरण से
धूल-धूल कर बह रह जाते
आँसू करूणा के कण से।”

– जयशंकर प्रसाद

इस युग में व्यक्ति को महत्व दिया गया, उनके भावनाओं, पीड़ाओं, प्रेम, संवेदना आदि को नए रूप में देखा गया है।

स्त्रियों को पहली बार इसी युग में एक मनुष्य के रूप में देखा गया है। उसे न सिर्फ एक पत्नी के रूप में चित्रित किया गया बल्कि उससे प्रेमिका तथा बेटी के स्वरूप को भी चित्रित किया गया है। ‘निराला’ की “सरोज स्मृति” इसकी एक प्रमुख उदाहरण है।

“मा की कुल शिक्षा मैंने दी
पुष्प-सेजा तेरी स्वयं रची,
सोचा मन में, “वह शकुंतला
पर पाठ अन्य यह, अन्य कला ।”

- निराला

छायावादी कवियों में नारी के प्रति भक्तिकालीन कवियों की तरह ना तो तिरस्कार का भाव है और ना रीतिकाव्य जैसा कामुक कदाचार । इन्होंने द्विवेदी युगीन परहेजी संस्कारों से ऊपर उठाकर नारी को भानवीय सौंदर्य की अधिष्ठात्री, मानवीय करुणा की विधात्री और जीवन के शुभ संकेतों की निर्मात्री घोषित किया है । प्रसाद के अनुसार नारी श्रद्धा रूप है :-

“नारी तुम केवल श्रद्धा हो, विश्वास रजत नग पगतल में,
पियूष स्त्रोत सी बहा करो जीवन के सुंदर समतल में”

इस युग के कवियों का मन प्रकृति चित्रण में खूब रमा है और प्रकृति के सौंदर्य और प्रेम की व्यंजना छायावादी कविता की एक प्रमुख विशेषता रही है । प्रकृति जो मनुष्यों का पालन-पोषण करती है, उसे छायावादी कवियों ने प्रेरणा स्त्रोत तथा विद्रोह के प्रतिध्वनि के रूप में चित्रित किया है । नारी की अलौकिक रूप भी इनके द्वारा किये गए प्रकृति चित्रण में साफ दिखाई पड़ती है । छायावादी कवियों के लिए प्रकृति की प्रत्येक छवि विस्मयोत्पादक बन जाती है । वह प्रकृति सौंदर्य पर विमुग्ध होकर रहस्यात्मकता की ओर उन्मुख हो जाती है ।

“विस्तृत नभ का कोई कोना
मेरा न कभी अपना होना,
परिचया इतना, इतिहास यही
उमड़ी कल थी, मिट आज चली ।”

- महादेवी वर्मा

छायावादी कवियों ने काव्य भाषा को सर्वाधिक प्राथमिकता दिया है । वे परम्परा प्राप्त उपमानों से संतुष्ट ना होकर नवीन उपमानों की उद्भावना किए हैं । भोषा की सहजता और सरता पर उन्होंने विशेष ध्यान दिया है । नए प्रतीक, बिम्ब तथा छंदों में एक रोचकता पाई जा सकती है । छायावाद की छंद योजना वैविध्यपूर्ण है । ‘निराला’ ने पहली बार इसी युग में मुक्त छंद का प्रयोग करके कविताओं को तुकबंदी से मुक्त किया, क्रमशः इसी कारण उनको प्रकाशको तथा आलोचकों ने अस्वीकार किया था ।

“देखी वे; हँसते हुए प्रवर
जो रहे देखते सदा समर,
एक सात जब शत घात घूर्ण
देखता रहा मैं खड़ा अपल
वह शर-शेष, वह रण-कौशल ।”

छायावाद में अपने इतिहास की परचाई भी है और इसकी हर प्रवृत्ति में नवीनता का सन्देश भी है। हिंदी साहित्य के लम्बे इतिहास में छायावाद बीस वर्षों तक चलने वाला आंदोलन था, जो साहित्य के विकासकी दृष्टि से कम है, परन्तु फिर भी इसका प्रभाव बहुत लम्बे समय तक रहा है। कल्पनाशीलता के बचीच जन्में इस साहित्यिक आंदोलन में व्याप्त जीवन मूल्य, चेतना, जिजीविषा तथा जीवटता हिंदी साहित्य को दिया अनमोल देन है क्योंकि इसी कारण यह आंदोलन बाद में जाकर प्रगतिवाद के मार्ग से बढ़ता गया। इस युग ने अनेकों कालजया रचनाएँ हिंदी साहित्य को भेंट किए, जिसकी सार्थकता आज भी देखि जा सकती है। “राम की शक्ति पूजा, कामायनी, आँसू” आदि छायावाद की महत्यपूर्ण उपलब्धियाँ हैं।

आचार्य हजारी प्रसाद द्विवेदी इस युग के कवियों के बारे में कहते हैं कि –

“इन कवियों में मानवीय आचारों, क्रियाओं, चेष्टाओं और विश्वासों के बदले हुए और बदलते हुए मूल्य को अंगीकार करने की प्रवृत्ति थडू।”

छायावाद की प्रत्येक प्रवृत्ति हमारे जीवन के साथ जुड़ा है, अतः हम समग्र रूप से हमारे जीवन प्रवृत्तियों को छायावाद की विशषताएँ कह सकते हैं। छायावाद, कविता का एसा आंदोलन है जिसका संबंध भाव-जगत से हैं, हृदय की भूमि से हैं। भावलोक की सत्ता ही अनुभव का विषय है, हृदय से जानने, समझने और महसूस करने की वस्तु है। हिंदी साहित्य में आधुनिक कविता का इतिहास देखें तो यह स्पष्ट हो जाता है कि पहली बार छायावाद की ही विराट भानवीय वेदना की भूमि पर प्रतिष्ठित होने का श्रेय प्राप्त है।

“रूठ गया था अपनेपन से, अपना सकी न उसको मैं,

वह तो मेरा अपना ही था, भा मनाती किसको मैं !बब

छायावाद ने आधुनिक काल के बदले हुए परिवेश को देखने की दृष्टि हिंदी काव्य जगत को प्रदान की। छायावाद सामूहिकता का साहित्य बनकर उभरता है जहाँ भावनाएँ, संस्कार और समस्याओं का सामूहीकरण करके उसके समाधान को तलाशने की कोशिश दिखाई देती है।

अतः हम कह सकते हैं कि छायावादी कविता चेतना संपन्न धारा है। यह काव्य आंदोलन एक ओर भारतीय संस्कृति और ओपनिवेशिक तत्वों को आधुनिक धरातल पर जागृत करने का सफल प्रयास करता है तो दूसरी ओर आगामी प्रगतिवाद, प्रयोगवाद और नयी कविता आंदोलनों का मार्ग भी प्रशस्त करता है। छायावाद युग अपने समय तक ही सीमित नहीं रहा, बल्कि अपने पीछे अपनी “छाया” छोड़ गई है।



A STUDY EVALUATING THE IMPACT OF WOMEN LITERACY ON CHILD HEALTH

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Abstract

Child health is basic to building the well-being and capabilities of the future of a growing nation. It is a great social responsibility in which the state has to play a critical role. In previous research by Chalasani and Rustein (2014), they used three rounds of the National Family Health Survey (NFHS) to analyze the socio-economic and proximate deterrents of child mortality and malnutrition. They found that wealth and maternal education to be significant predictors of mortality and under-nutrition in children. This article focuses on comparing the status of health of children aged 0–5 years among the 28 states of India over the time period 2005–2006 with 2015–2016 as reported from the 3rd and 4th rounds of NFHS [1]. A decade (2006–2016) is a reasonably good period to evaluate the progress made and evaluate the trend. It also focused on maternal literacy being a significant factor for a child's health.

1. Introduction

The children of today are tomorrow's citizens. Child health plays a vital role in the development of a country. The National Centre for Biotechnology Information (NCBI) Committee defines child health as "Children's health is the extent to which individual children or groups of children are able or enabled to (a) develop and realize their potential, (b) satisfy their needs, and (c) develop the capacities that allow them to interact successfully with their biological, physical, and social environments [2].

"The first five years of life constitute the most crucial span in life." At this stage of life, the foundations for mental, physical, and social development are laid [3]. The growth and development of any country is dependent on the availability of healthy human resources. Despite India's economic success as being one of the fastest growing major economies, newborns, particularly infants and under-five children, are more vulnerable to malnutrition, mortality and other diseases where one in five deaths in children under the age of 5 worldwide occurs in India [4].

In this context, education is a catalyst for development and a health intervention in its own right. Good quality education is the foundation of health and well-being. For people to lead healthy and productive lives, they need knowledge to prevent sickness and disease. Women play a crucial role in the health of children, whose empowerment through education plays a vital role in their health. One in three women is illiterate. In many rural areas of India, women need to seek permission from a man in the family before being allowed to travel or use money to pay for either healthcare consultations or drug treatment [4].

Objective

The objective of the present study was to assess a comparative analysis and an overall change in the health status of children aged 0–5 years in the states of India between the time periods 2005–2006 and 2015–2016. It also focused on how maternal literacy helps achieve good health conditions for their children. A comparative analysis of the status of different states of India as a result of their female literacy rates was also shown.

2. Methodology

The present study is about the health status of children aged 0–5 years across 28 states of India. The data was collected from the 3rd (NFHS 3) and 4th (NFHS 4) rounds of the National Family Health Survey (NFHS).

Statistical Analysis

SL. NO.	VARIABLE DESCRIPTION	CODE
1	Infant Mortality Rate	IMR
2	Under 5 Mortality Rate	U5MR
3	Child Under 5 Years who are Stunted Height-For-Age	Ch.U5.Stn
4	Child Under 5 Years who are Wasted Weight-For-Height	Ch.U5.Wst
5	Child Under 5 Years who are Severely Wasted Weight-For-Height	Ch.U5.S.Wst
6	Child Under 5 Years who are Under Weight Weight-For-Age	Ch.U5.U.Wgh
7	Children age 6-59 months who are Anaemic	Ch. Ana

Figure 1: List of Variables

The data was analyzed using STATA and SPSS software. To examine the status of health of children aged 0–5 years, the variables that were included are mentioned in Fig. 1. As per the NFHS report, Infant Mortality is the death of young children under age 1. This is measured by the Infant Mortality Rate (IMR), which is the number of deaths of children less than one year of age per 1000 live births. The under-five mortality rate is the probability (per 1000 live births) of a child born in a specified year dying before reaching the age of five if subject to current age-specific mortality rates. Stunting is the result of long-term nutritional deprivation and wasting is a symptom of acute under-nutrition as a result of insufficient food intake or a high incidence of infectious diseases.

3. Results and Discussions

Analysis of comparative performance of the states

For constructing the index through PCA, we first need to scrutinize the data where the method's central objective is to reduce the dimensionality of the data set consisting of correlated variables. The calculations to check the appropriateness of the data set for PCA for both the time periods, that is, 2005-06 and 2015-16, were taken into consideration, upon which the results were similar for both the years.

As shown in Fig 2 (a) and (b), in examining the correlation matrix, the value of the correlation coefficient of the variables is greater than 0.3, which indicates the data is suitable for running PCA. Two statistical tests are also used to assess the appropriateness of the data set for PCA, which include the KMO Measure and Bartlett's Test of Sphericity.

As depicted in Fig 3 (a) and 2 (b), the KMO value obtained was calculated to be greater than 0.6 and, according to the Bartlett's Test of Sphericity, the null hypothesis was rejected, which implies that the data is suitable for PCA.

Following the scrutinizing of the data comes the process of component extraction, which involves deciding the smallest number of components that can be used to best represent the correlation among the set of variables. Two methods that are commonly used for this purpose include Kaiser's Criterion and Cattell'sScree Test.

According to both Kaiser's Criteria and Cattell's Scree Plot Test (of both the time periods, shown in Figs. 3 (a), (c) and (b), (d), respectively), Component 1 and Component 2 are to be retained. Thus, these components are extracted for further analysis in PCA. In this study, the output indicators that are negative are being dealt with. As a result, a higher index value indicates poor health.

Therefore, upon construction and standardizing the Child Health Index(CHI) for the year 2005-06 through PCA, it was found that the scenario of Madhya Pradesh is poor with a CHI value of 1, whereas the scenario of Kerala is good with a CHI value of 0 (5 (b)). For the year 2015-16, the scenario of Uttar Pradesh was poor, with a CHI value of 1, whereas Kerala's scenario was intact due to its high literacy rate (as shown in Fig. 5 (a)).

Overall change in the health status between 2005-06 with 2015-16

The calculation of the index difference on the basis of CHI [Source: Figs. 5(a) and (b)] of the corresponding states is an absolute measure. From Fig. 6, a positive index difference indicates a degradation of the performance and a negative index value indicates an improvement in the performance of child health. The highest positive index difference is found to be in Uttar Pradesh, implying performance has deteriorated over time, and the highest negative index difference is in Tripura, an indication that there has been a huge improvement in the performance of child health.

Dependency of child health on women literacy

Literacy is one of the most essential indicators of the quality of a country's human capital. Three decades of research demonstrate a strong, positive link between parental (particularly maternal) education and child health and survival, which further states that there is an association between maternal health literacy and receipt of three doses of the Diphtheria-Tetanus-Pertussis (DTP3) vaccine among children 12-23 months, which helps in a child's overall development [5, 6]. The table below shows unit-record data on over 50,000 rural children from the sixteen major states of India to analyze the determinants of the risks of severe stunting and of being severely underweight [7].

Fig. 7 shows the effects of maternal literacy on the likelihood of children being stunted and being underweight. The first column of the table suggests that if all the 53,207 children in the Literacy Scenario Probability sample had literate mothers, then the likelihood of their being stunted and being underweight would have been, respectively, 40% and 7% compared to illiterate mothers, with a probability of 44% and 9% for stunted and under-weight children, respectively.

Statistics on women literacy between different states

According to the 2011 Census of India, India's literacy rate stands at 74.04%, where the female literacy rate is over 65% compared to over 80% of male literacy [8].

As shown in Fig. 8, the low level of female literacy of states such as Bihar, Uttar Pradesh, Jharkhand, and Madhya Pradesh can be seen as a reason for their low CHI (2015-16). Whereas Kerala, Mizoram, Goa, and Tripura have the highest level of female literacy along with a high level of CHI (2015-16)(as Fig. 5 (a)).

	IMR	USMR	ChUSStn	ChUSWst	ChUSSWst	ChUSUWgh	Ch Anae
IMR	1						
USMR	0.99	1					
ChUSStn	0.76	0.79	1				
ChUSWst	0.22	0.24	0.49	1			
ChUSSWst	0.06	0.09	0.36	0.93	1		
ChUSUWgh	0.59	0.63	0.82	0.85	0.67	1	
Ch Anae	0.27	0.31	0.48	0.71	0.66	0.64	1

Source: Present Project

	IMR	USMR	ChUSStn	ChUSWst	ChUSSWst	ChUSUWgh	Ch Anae
IMR	1						
USMR	0.97	1					
ChUSStn	0.76	0.78	1				
ChUSWst	0.46	0.46	0.45	1			
ChUSSWst	0.27	0.33	0.41	0.85	1		
ChUSUWgh	0.72	0.71	0.78	0.86	0.63	1	
Ch Anae	0.75	0.65	0.7	0.55	0.33	0.75	1

Source: Present Project

Figure 2: (a) Correlation matrix (2015-16), (b) Correlation matrix (2005-06)

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.629
Bartlett's Test of Sphericity	Approx. Chi-Square	280.84
	Df	21
	Sig.	0

Source: Present Project

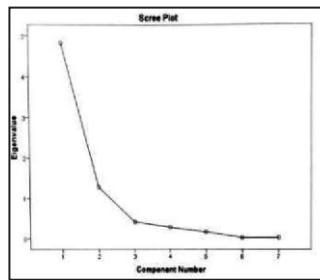
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.613
Bartlett's Test of Sphericity	Approx. Chi-Square	260.05
	Df	21
	Sig.	0

Source: Present Project

Figure 3: (a) KMO and Bartlett's Test (2015-16), (b) KMO and Bartlett's Test (2005-06)

Component	Eigen Value
Comp1	4.37
Comp2	1.87
Comp3	0.41
Comp4	0.23
Comp5	0.11
Comp6	0.01
Comp7	0.01

Source: Present Project



Component	Eigen Value
Comp1	4.81
Comp2	1.28
Comp3	0.41
Comp4	0.31
Comp5	0.17
Comp6	0.013
Comp7	0.012

Source: Present Project

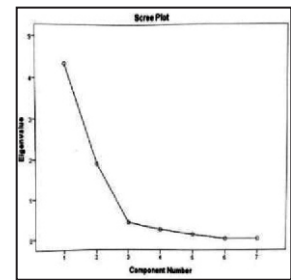


Figure 4: (a) and (c) Kaiser's Criteria, and (b) and (d) Cattell's Scree Plot Test.

NAME OF THE STATES	CHILD HEALTH INDEX
Uttar Pradesh	1
Bihar	0.78
Madhya Pradesh	0.77
Jharkhand	0.69
Chhattisgarh	0.69
Assam	0.56
Rajasthan	0.55
Meghalaya	0.46
Odisha	0.46
Orissa	0.45
Uttarakhand	0.44
Haryana	0.39
Delhi	0.36
Mizoram	0.33
Karnataka	0.31
West Bengal	0.28
Jammu and Kashmir	0.27
Maharashtra	0.27
Himachal Pradesh	0.27
Nagaland	0.26
Jhansi and Kasmir	0.25
Andhra Pradesh	0.25
Sikkim	0.23
Punjab	0.23
Tripura	0.21
Tamil Nadu	0.19
Manipur	0.17
Goa	0.05
Kerala	0
INDIA	0.62

Source: Present Project

NAME OF STATES	CHILD HEALTH INDEX 2005-06
Madhya Pradesh	1
Jharkhand	0.94
Bihar	0.89
Chhattisgarh	0.80
Uttar Pradesh	0.80
Meghalaya	0.77
Rajasthan	0.70
Orissa	0.69
Assam	0.68
Odisha	0.60
Andhra Pradesh	0.57
Tripura	0.54
Haryana	0.51
Karnataka	0.49
West Bengal	0.48
Uttarakhand	0.47
Maharashtra	0.42
Himachal Pradesh	0.35
Delhi	0.33
Jammu And Kashmir	0.32
Tamil Nadu	0.31
Punjab	0.30
Nagaland	0.29
Sikkim	0.19
Mizoram	0.18
Manipur	0.12
Goa	0.08
Kerala	0
INDIA	0.79

Source: Present Project

Figure 5: (a) CHI (2015-16), (b) CHI (2005-06)

Endnotes

The child health status shows an improvement over the time period analyzed but still, India is far behind in terms of child health standards. One of the main reasons is the low literacy rate of women. The states with a low literacy rate among women are also valid with the states with a low CHI. Thus, the empowerment of women through education proves to be a key determinant in improving child health.

4. Conclusion

Is failing education among women a possible reason for the poor health status of children?

India continues to be an economy of great wealth and abject poverty where it is a destination of thousands of world-acclaimed scientific, technical, and medical manpower and millions of illiterate citizens, especially women, and home to millions of mothers who have no access to medically assisted deliveries. Health, education, and other essential services create the basis of change in developing societies, lifting people from the mire of poverty and powerlessness, leading to greater democratization in development and political empowerment. This study examines how child health performance has improved, but India still lags far behind in terms of child health standards. Although the CHI shows improvement for the years 2015–16 compared to the years 2005–2006, it should ideally be close to 0. The key instruments which can help India's performance in child health improve are –

Education

Health and education are strongly interconnected. While healthy individuals are more likely to have better educational outcomes, the right education can improve the health status of a household.

Statistics from UNESCO's Global Education Monitoring Report show that the attainment of higher levels of education among mothers, improves children's nutrition and vaccination rates, while also reducing preventable child deaths, maternal mortality, and HIV. Although India has made great strides in improving access to quality education, increasing elementary school enrollment and reducing the number of out-of-school children, around 50 per cent of adolescents do not complete secondary education, while approximately 20 million children are not attending pre-school. Half of primary school-going children, which constitute nearly 50 million children, are not achieving grade-appropriate learning levels. Furthermore, children's school readiness at age 5 has been far below expected levels [9]. The National Education Policy 2020 (NEP) proposes to bring a paradigm shift in Indian education which recognizes the need for proper nourishment and good health to aid optimal learning and proposes certain health-related interventions. The NEP's key health approaches and interventions emphasize holistic education with sports integration, the expansion of food programs such as the mid-day meal program, and the importance of health education in schools [10].

Health

The need of the hour for a child's health should be the focus on women. The patriarchal system has ensured that health for women normally means maternity services, excluding basic health services that lie at the root of many problems. The diets of women in India are often too poor to meet their nutritional needs. A quarter of women of reproductive age in India are undernourished, with a body mass index (BMI) of less than 18.5 kg/m² ([1]). It is well known that an undernourished mother inevitably gives birth to an undernourished baby, perpetuating an intergenerational cycle of under

nutrition. The major reason for stagnant levels of under nutrition among Indian children is a failure so far to adequately prevent under nutrition when it happens most — in the womb, which is caused by poor nutrition of women before and during pregnancy.

Learning from Kerala

A Comparison of the rest of India with Kerala is showed in Table 1. Kerala's investment in public health and education due to several factors such as, progressive governments, civil society engagement and an educated population have all contributed ...to a deliberate attempt to reduce inequalities. Empowering women through collective action has been ...particularly successful. This ensures that education ..and health for all, is not just a dream, but also an ..achievable goal.

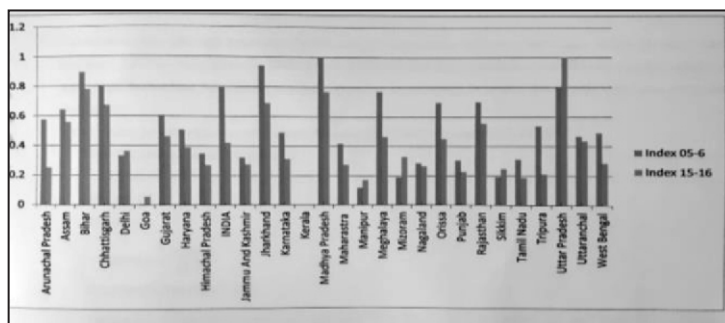


Figure 6: State-wise comparison of health status of children over the time span

Probability of	Literacy Scenario	MOTHER LITERATE	MOTHER PROXIMATE LITERATE	MOTHER ILLITERATE
STUNTED		40 (44)	44 (44)	44 (44)
UNDERWEIGHT		7 (7)	8 (8)	9 (9)

Figure 7: The likelihood of children being severely stunted and underweight under different maternal literacy scenarios. (Note: Figures in parenthesis represent sample proportions)

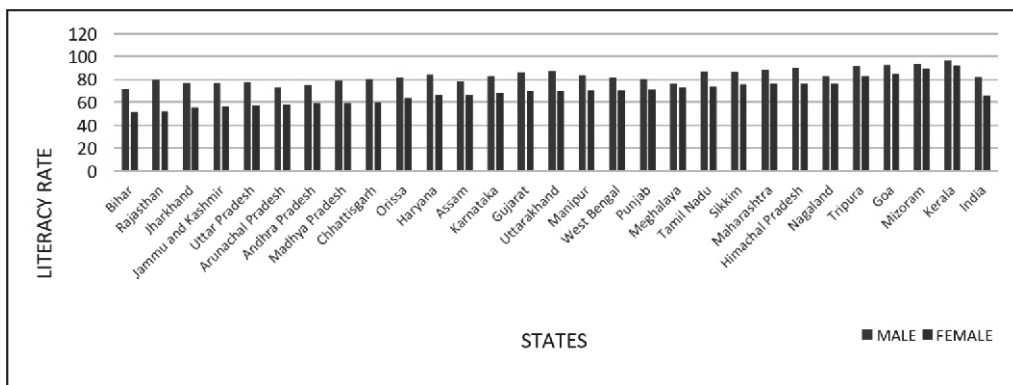


Figure 8: Literacy rate of male and female between the states of India

Table 1: Comparison of the rest of India with Kerala.

Health Indicators	Kerala	Rest of India
Infant Mortality Rate	6 per 1000 live births	30 per 1000 live births
Maternal Mortality Rate	30 per 100,000 live births	103 per 100,000 live births
Institutional Delivery	99.80%	88.60%

Source: Sample Registration System of Registrar General of India (2019)

Evidence from different parts of India, and from elsewhere in the world, shows that it can be done.

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'FROM WOMB TO WOMANHOOD'

A brief reading on the dichotomy of Self-Expression and Coercion in Roman Polanski's *Rosemary's Baby* and Charlotte Perkins Gilman's *The Yellow Wallpaper*

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Abstract

“Many of us were the unplanned children of talented, creative women whose lives had been changed by unplanned and unwanted pregnancies. We witnessed their bitterness, their rage, their disappointment with their lot in life and we were clear that there could be no genuine sexual liberation for women and men without better, safer contraceptives, without the right to a safe, legal abortion.”

(— Bell hooks, *Feminism Is for Everybody : Passionate Politics*)

The concept of “self”, “self-expression”, “free will”, and “free speech” has been a focal point in almost all feminist theories because it raises pivotal questions about the woman's body, sociality, identity, and agency that feminists attempt to address in various contexts. Simone de Beauvoir's most popular proclamation, stating “He is the Subject, he is the Absolute—she is the Other,” constructs the focal point of the self and the importance of self-expression for feminism. What Beauvoir meant by the “other” was a non-agent, a non-subject of less importance or value. This is to say that women are the “other”, a non-subject whose selfhood and identity has been significantly curbed by law as well as through cultural stereotypes and customary practises (Beauvoir, 2015). As can be seen, throughout the history of mankind and civilization, women have always been deemed as somewhat of a lesser or weaker form of the male body or a masculine prototype instead of being regarded as a different sex or having equal importance and hold over their thoughts, ideas, opinions, and actions. Thus, control over a woman's mind, body, and self has always been a matter either shared by her male counterpart or completely controlled and dictated by a male figure, mainly a father or a husband.

In this paper, I have attempted a brief analysis of how the female protagonists of Roman Polanski's 1968 movie *Rosemary's Baby*, based on Ira Levin's novel of the same name (published in 1967) and Charlotte Perkins Gilman's *The Yellow Wallpaper* (1892), have been controlled according to societal norms, how some difficult decisions have been imposed upon them by their husbands, and how their freedom of thoughts, self-expression, and free will have been curtailed by the same agents. Despite having contrasting themes in plots and overall storylines, both the protagonists, Rosemary and the nameless narrator of *The Yellow Wallpaper*, suffer from similar kinds of mental pressures of giving in to the protocols of male supremacy, societal expectations, and prejudices. At the same time, they were also representing women's struggle with reproductive rights and their unending quest for selfhood and inner voice.

The invasion of privacy and consent seems to be another important aspect. While Rosemary is unaware of what she is carrying and thinks she might be co-opted, Gilman's nameless narrator experiences delusions of postpartum depression. Both the women are prisoners of their own body and mind where the former feels her pregnancy as an invasion, an unwanted presence, and the latter

is secluded from her newly born child, barred from communicating her thoughts and is misunderstood by her husband during her early days of motherhood.

Fear of the outside world and isolation

The fear of being trapped in a space is a predominant motif that can be felt in both Rosemary's *Baby* and *The Yellow Wallpaper*. The nameless female narrator of *The Yellow Wallpaper* undergoes a nervous breakdown after childbirth and is confined in an old nursery for three months covered in yellow wallpapers as a remedy suggested by her husband, who is convinced that keeping his wife away from family and friends would improve her condition. Throughout the narrative, the protagonist grows suspicious and cautious of the external world. At first, she craves company; however, the continued isolation in a small room gradually makes her introverted and unsociable as she refuses to leave the room; "I don't want to go out, I don't want to go out, and I don't want to have anybody come till John comes" (Gilman, 2019). Soon, she begins to lose trust in herself, her family, and everyone around her.

As for Rosemary, the fear of the outside rises when she is gradually cut off from every means of independence as their malevolent neighbours, the Casteverts, start intervening with Rosemary's personal life and, most importantly, her pregnancy, so much so that they begin meddling with her well-being, check-ups, diets, even recommending their own vitamin drinks. On top of this, due to the extreme manipulative and selfish outlook of her husband, Guy, Rosemary becomes physically, emotionally, and psychologically swamped and distressed, almost unable to make a decision of her own or to ascertain reality from illusion.

Deception, captivity and surveillance

Both Rosemary and Gilman's nameless narrator, who have turned a blind eye towards their very protectors, their husbands, have been made prisoners. Prisoners of their reason, mind and body. As they continue to follow every command of the male authorities, they are only losing their way in the maze of confusion, submission, and finally madness. The narrator's confinement in a room covered in yellow wallpaper automatically becomes a symbol of surveillance, as if the narrator is in a prison cell. The very scene of the nursery contains strong signs of imprisonment, like the barred windows, and the incessant watch of her physician husband generates a sense of vigilance. As for Gilman's protagonist, the nameless narrator's husband, John, demands her to be confined in a room all alone in order to "get better" (Fischer, 1992). Gilman's utilisation of her protagonist's "temporary nervous depression" is actually a sort of representation of how self-sufficient women were suppressed by society. She could not even be seen to practise her journaling habit as her husband does not approve of it; "There comes John, and I must put this away, —he hates to have me write a word" (Gilman, 2019).

As Friedan explains, the real shackles that entrapped Gilman's protagonist in the role of a good submissive housewife is the same dilemma she harbours in her mind as "the problem that has no name" this very plight of American women and housewives brings justice to the line "I want something more than my husband and my children and my home" (Friedan, 2010).

Roman Polanski's film *Rosemary's Baby*, wherein Mia Farrow plays the role of Rosemary, is all the more transgressive as Farrow's angelic innocence, beauty, and demure nature is at war with the evil forces surrounding her. With the progression of the movie, her appearance becomes more fragile, skeletal, and feminine, as her friend points out, "you look like a piece of chalk." The over-

dominance of the people around her strips her of her free-will, thus isolating her from a healthy lifestyle. Both Rosemary and Gilman's protagonists start losing their minds, becoming hysterical, frantic women as the fear of the outside and the unknown starts devouring their inner peace. As with Gilman's narrator, she too starts losing her self-identity as her solitary treatment drives her maniacal obsession with the faces she identifies from the yellow wallpaper, starts talking to herself, and stays awake all night while sleeping throughout the day. As her isolation continues, the yellow wallpaper starts consuming her thoughts. It is as if only at night can she have an identity for herself when she utters, "I wonder if they all came out of the wallpaper as I did?... I suppose I'll have to get back behind the pattern when it comes at night, and that is hard!" (Gilman, 2019). It is evident that these reflections imply a total transformation of the psyche of the protagonist, celebrating her liberation from the patterns of the wallpaper, challenging her anonymity and opposing the Victorian trademarks of a proper lady. (Ghandeharion et al. 2016).

Invasion of privacy

The invasion of privacy is repeatedly witnessed, combined with an unapologetic outlook on the parts of the male characters. Never once do the male characters feel the need to justify their actions or the decisions they make for their wives. Instead, the audience is made to digest the unjustified and immoral behaviour of these men. As Guy Woodhouse blatantly excuses himself from raping Rosemary while she was unconscious since he did not want to miss "the baby night" and further proceeds to blame Rosemary for being too drunk, John, on the other hand, decides to seclude his wife in a nursery so that she could recover from her post-partum depression but fails to hear her cries for company.

Thus, in both *Rosemary's Baby* and *The Yellow Wallpaper*, we observe the male characters as bodies exercising their authority via transgression of power by invading Rosemary's and the narrator's private lives, be it a marital rape or a despotic declaration of restraining these women's freedom.

Therefore, it can be assumed that the constant demand for perfection and obedience that Gilman's protagonist is expected to exhibit is an example of an invasion of her private life. Not only is she deprived of her freedom, but she is also made to restrain herself from writing her experiences in her diary, as Rosemary is exempted from going out of her apartment and the social boundary that her husband and the neighbours have created for her. The participation or presence of these women is also symbolic of how their world mirrors the world of the protagonists, as they are themselves under the mercy of their caregivers.

Traditional gender roles

In *The Yellow Wallpaper* and *Rosemary's Baby*, the protagonists misinterpret their environment in one way or another as they succumb to their husband's tyrannical ideas, mainly those of traditional stereotyped gender roles. For instance, when Gilman's narrator pleads with her husband to change the wallpaper, he implies that the change of wallpaper will lead to the removal of the "heavy bedstead," followed by the "barred windows," and everything else to satisfy the whimsical demands of his wife, who nags like a spoiled child. Thus, by this assertion, he is building a dominion in the matter, suggesting a monopoly of power politics that his wife should be subservient under his supremacy. The problem here arises from the narrator being a Victorian woman who apparently fails to identify the delicate pattern of schemed manipulation and, instead of exercising her right to object, heavily relies on him as a guiding figure. Time and again, she is reminded of her incompetence in

terms of education when she is forbidden from writing in her diary about her experiences and feelings. All of these instances add up to the passive acceptance of gender roles (Davis, 2002).

Similarly, Rosemary's husband, Guy, who is a typical member of patriarchal society, also champions the traditional gender roles and thinks of his own personal gains and achievements before his wife's happiness. He renders Rosemary's protests and reactions as selfish, hysterical, and unreasonable. He also tends to take advantage of his wife's purity by condemning her for being irresponsible when she passes out, takes advantage of her helplessness, impregnates her with deception, and later on avoids the discussion to hide his guilty conscience. In this context, Simone de Beauvoir's passage from *The Second Sex* that "to be present in the world implies strictly that there exists a body which is at once a material thing in the world and a point of view towards the world" (Beauvoir, 1949) can be understood. What Beauvoir's account focuses on is that these bodily existences and the responses and points of view they garner are perceived differently by both sexes. Thus, when the female characters like Rosemary perceive their husband Guy as a symbol of power and authority, in the same manner, Guy regards his wife as a malleable and unassertive being. (Lennon, 2010).

Both works subtly condemn the nineteenth-century sexist attitude toward women and chastise the covetousness that underpins gender norms and stereotypes. Both the women are naturally captivated by accepting that John and Guy are the epitome of perfection and reason.

The woman and the womb

A noteworthy factor differentiating Rosemary from that of Gilman's narrator is the bodily changes seen in these two women. While Rosemary is a childbearing woman, John's wife is a new mother. It can be said that both are naturally prone to experiencing some hormonal and psychological changes and may be subject to various vulnerabilities. It is at this moment of weakness that their vulnerable state of physical and mental health is in the claws of thoughtless men. Thus, it can be seen that from the anticipation of parturition to the premonition of postpartum, both Rosemary and Gilman's narrator are connected to the same thread of motherhood. In this regard, Diana Coole's chapter on 'The Body and Politics' in *The Oxford Handbook of Gender and Politics* presents how the concept of the body has been a critical phenomenon for feminists as it has always been involved in the history of common domestic life and political battlegrounds. (Waylen, et al. 2013).

Bell Hooks, in the fifth chapter, 'Our Bodies, Ourselves', of her book *Feminism is for Everybody*, speaks about body politics, how it has changed over time, the notion of abortion, and women's rights to bear children, as she writes. "The abortion issue captured the attention of mass media because it really challenged the fundamentalist thinking of Christianity." It directly challenged the notion that a woman's reason for existence was to bear children. It called the nation's attention to the female body as no other issue could have done. It was a direct challenge to the church. Later, all the other reproductive issues that feminist thinkers called attention to were often ignored by the mass media. The long-range medical problems from caesareans and hysterectomies were not juicy subjects for the mass media; they actually called attention to a capitalist patriarchal male-dominated medical system that controlled women's bodies and did with them anything they wanted to do. " (Hooks, 2000). On August 1, 2010, this entry was published.

Silencing of women's voices

Silence is a crucial factor for women like Rosemary and Gilman's narrator. Whether to call it

silence or obedience is a matter of discussion, but the silence, inactiveness, or blind obedience of the women throughout the plots has made one thing clear, that it is the only thing they did by choice and it was never imposed upon. Neither of the women broke the silence against the oppression and played along with the strings that were made for them. However, the very silence is what has set them free and emancipated them as women who survived the battle. While Rosemary survived the battle against evil, the narrator survived against her mental illness.

It is also important to note that the silence of the protagonists during the story as opposed to the end of the story has a stark contrast that cannot be ignored. It can be seen that while Rosemary silently accepted her newly born baby as her own (even though it is declared still-born) and despite being regarded as the spawn of the devil, the narrator of *The Yellow Wallpaper* too becomes one with the woman in the wallpaper and creeps over the very husband that had alienated her. They are no longer prisoners. Their silence is no longer motivated by terror; perhaps there is nothing left to fear or despise, no mess to clean up or explanations to provide. So, their cold-hearted final gestures are the signs of a new beginning where they have learned and accepted their roles as good silent wives.

Conclusion

The ability of procreation and the caring role of women set them against the violent nature of men. Thus, these approaches are of great importance as they induce pride instead of shame. However, the very point of view is not far from the dangers of what Grimshaw Jean had noticed in childbearing women "both as the source of ... greatest joy and as the root of their worst suffering" (Jean, 1986). The gothic and supernatural settings in both these works may appear too far-fetched to be true. However, both the plots adequately serve the audience with the stark realities of traditional gender roles in a patriarchal society and the adverse consequences women are made to face if they try to protest or question the prevailing gender laws. Therefore, the frenzy and hysteria of both protagonists, Rosemary of *Rosemary's Baby* and the nameless narrator of Gilman's *The Yellow Wallpaper*, highlight a feminist rejection of gender norms and traditional gender roles in a patriarchy that continues to exist within society.

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পাঁজরে দাঁড়ের শব্দ ঃ শঙ্খ ঘোষ ও তাঁর রাজনৈতিক দর্শন

খন্দকার সুরাইয়া ইয়াসমিন, বি.এড. বিভাগ, দ্বিতীয় সেমিস্টার

অস্ফুট স্তবক, তুমি জেগে আছো মধ্যরাত্রি জামে স্বপ্নের খোলস ভেঙে তোমার অস্থির দেখা পাওয়া ভ্রষ্ট হয়ে গেল দিন ভ্রষ্ট হয়ে গেল সন্ধ্যাবেলা বিন্দু বিন্দু পরিত্রাণ ভরে যায় আত্ম বলিদানে। (স্তবক ঃ শঙ্খ ঘোষ)

বাঙালির সংস্কৃতি বরাবরই সৃজনশীল শিল্পসত্তার সমাদর করে এসেছে। তাই স্বাভাবিকভাবেই বাঙালি সংস্কৃতির ডালি থেকে কাব্য কিংবা সাহিত্যচর্চায় বাদ পড়বে, এমনটা ভাবাই যায় না। বাঙালী সমাজে প্রতিটি যুগে এমন অংশ্য উল্লেখযোগ্য কবি এবং সাহিত্যিকরা বাংলা কাব্যজগতে অসামান্য অবদান রেখেছেন।

তবে একথা সত্য যে আধুনিক যুগে বাঙালি সংস্কৃতি কিছুটা হলেও কবি কিংবা সাহিত্যিক-এর অভাবে ভুগেছে কিন্তু বাঙালির কবিতা কিংবা সাহিত্যচর্চা রবীন্দ্রনাথ কিংবা জীবনানন্দ দাশের সাথেই শেষ হয়ে যায়নি সেকথাও আজকের এই উত্তর আধুনিক যুগের বিভিন্ন সাহিত্যিক কিংবা কবিরা বরাবর প্রমাণ করেছেন।

উত্তর আধুনিক কালে বাঙালির জীবনে তাঁর উপস্থিতি সজাগপ্রকাশ। তিনি আমাদের বেঁচে থাকা থেকে শিল্পিত প্রকাশের অচ্ছেদ্য গ্রন্থি। তাঁর শিল্প সত্তাকে জীবনানন্দ দাশ, রবীন্দ্রনাথ ঠাকুরের উত্তরসূরি হিসেবে অভিহিত করলেও, কিছুমাত্র বাতুলতা হবে না। তিনি শঙ্খ ঘোষ। তিনি ছিলেন বসন্তের সন্তান। এত ভাগ্য করে আর কোন কবি আসেননি স্বাধীন বাংলায়। যেখানে হাত দিয়েছেন সোনা ফলেছে। বাংলা কবিতাকে তিনি উচ্চতার শিখরে পৌঁছে দিয়েছেন। তিনি হাত দিয়েছেন লোহায়, লোহা হয়ে উঠেছে সুবর্ণ। প্রবন্ধও মে কতখানি সুখপাঠ্য হতে পারে, বুদ্ধদেব বসুর পর তিনি তা লিখে দেখালেন। তাঁর লেখায় তথ্য হয়ে উঠল পাপড়ির মত। তাঁর হাতে ছিল সেই প্রসাদগুণ, যা দিয়ে তিনি কঠিনকে কঠিন না করে হিরণ্ময় করে তুলতে পারতেন। তিনি আমাদের ঐতিহ্যের বিস্তার। তিনি আমাদের আলো। তিনি আমাদের অরণ্যে খুঁজে পাওয়া পথ। তিনি কবিদের আশ্রয়। তিনি সত্যের উপাসক।

কবি সুবোধ সরকার এক প্রতিবেদনে একবার বলেছিলেন “আজ থেকে প্রায় তিরিশ বছর আগে, অশোক বাজপেয়ী আমাকে বলেছিলেন ‘যে করে হোক শঙ্খ ঘোষের কবিতা নিয়ে এসো। একমাত্র ভারতীয় কবি হিসেবে তাঁর কবিতাই ছাপা হবে একটি বিদেশী সংকলনে।’ আমি বহু কষ্টে তার কবিতা সংগ্রহ করে ভোপালের ভারত ভবনে তিনি গেলাম। অশোক খুব খুশি হয়ে খাম খুলে দেখেন সুভাষ মুখোপাধ্যায়ের একটি কবিতার সঙ্গে চিরকুট — “একমাত্র বাঙালি কবির কবিতা যদি ছাপাতে হয়, এখানে রইল সেই কবিতা।”

শঙ্খ ঘোষ বহুরকম মানুষকে নিয়ে চলতে পারতেন। দুই বিপরীতধর্মী মানুষকে মেলাতে পারতেন। সংখ্যালঘুর জন্য তার মনে জায়গা ছিল অনেকখানি। তিনি নকশাল আন্দোলনের নেতা এবং কংগ্রেস অথবা সিপিএমের লোকজনকে নিয়ে তাঁর বসার ঘরে ঘন্টার পর ঘন্টা কথাবার্তায় কাটাতে পারতেন। তিনি ছিলেন এক অতি মনোযোগী শ্রোতা। পাঁচের দশকে বাংলা কবিতা আঙুনের আঁচে বড় হচ্ছিল, কিন্তু শঙ্খ ঘোষ যোগ দেননি সে আগনের বলয়ে।

সুনীল-শক্তি-সন্দীপন বাড় তুলেছিলেন বাংলা কবিতায় বা গদ্যে, সেরকম বাড় তিনি তোলেননি। তিনি নিয়েছিলেন অন্যপথ। বাড় থামানোর পথ। তাঁর কবিতা বিশ্বস্ত ঘরকে জিয়ে তোলার কবিতা, তাঁর কবিতা শুশ্রূষা দেবে বলে দরজায় দাঁড়িয়ে থাকা কবিত।

“তবু নিন্দে মনে হয় ভালো, প্রশস্তির চেয়ে, পুরস্কারের চেয়ে, বড় সর্বনাশ আর নেই।” – শঙ্খ ঘোষ, জার্নাল।

আজকের প্রতিষ্ঠিত লেখকদের মধ্যে শঙ্খ ঘোষ বোধহয় সেই মানুষ, যিনি নিন্দার চেয়ে প্রশস্তি পেয়েছেন বেশি এবং প্রশস্তির মতো পুরস্কার পেয়েছেন বড় মাপের। তবু কোন প্রতিষ্ঠানের কাছে কখনোই মগজ বিক্রি করেননি তিনি। অতএব প্রশস্তি বা পুরস্কার অন্তত তাঁর ক্ষেত্রে সর্বনাশ হবে দাঁড়ায়নি। বাগাড়ম্বর প্রিয় বাঙালি বুদ্ধিজীবীদের মাঝখানে তাঁর মিতভাষণ ও পরিমিতিবোধ যেমন ব্যতিক্রম মনে হয়, তেমনি প্রগতিশীলতার শ্বাসরোধ করা পরিবেশে তাঁর ভারসাম্যবোধ যেমন হঠাৎ খুলে যাওয়া এক জানালার মত।

শঙ্খ ঘোষ কবিতা এবং গদ্য মিলিয়ে যে বিরাট মাপের কাজ করেছেন ইতিমধ্যে, তাঁর দ্বিতীয় তুলনা নেই। কবিতায় তিনি লিখেছেন ‘আদিম লতাগুন্ম’, ‘নিহিত পাতালছায়া’, ‘পাঁজরে দাঁড়ের শব্দ’, ‘দিনগুলি রাতগুলি’, ‘বাবরের প্রার্থনা’, ‘জলই পাষণ হয়ে আছে’-র মত অবিস্মরণীয় কাব্যগ্রন্থ। তার পাশাপাশি আবার লিখেছেন, ‘লাইনে ছিলাম বাবা’ নামক কাব্যগ্রন্থ, বিস্ফোরক রাজনৈতিক কবিতা দিয়ে ভরা। প্রকৃতপক্ষে শঙ্খ ঘোষের যে কবি মানস, তার গতি দ্বিমুখী। একদিকে সেই মন সর্বদা সজাগ সমসময়ের সমস্ত সামাজিক-রাজনৈতিক ঘটনার ঘাত-প্রতিঘাত বিষয়ে। সমাজের যে কোন অন্যায় অবিচারের বিরুদ্ধে শঙ্খ ঘোষের অতিসংবেদনশীল কবিমন গর্জন করে ওঠে। তার প্রকাশ আমরা দেখি কখনো কখনো ব্যঙ্গাত্মক ভাষায় লেখা কবিতা মধ্যে। নিচু তলার মানুষ, দরিদ্র সাধারণ, তাদের প্রাত্যহিক যন্ত্রণার সঙ্গী হিসেবে পেতে পারে শঙ্খ ঘোষের কবিতাকে। সমাজের প্রতিটি অসাম্য, ন্যায় বিচারের প্রতিটি অভাব, শঙ্খ ঘোষ চিত্রিত করে দেন তার অমোঘ কবিতার বাণী দিয়ে।

যেমন - বাবরের প্রার্থনা কবিতাটিতে, কবি বিশ্বব্যাপী সাম্রাজ্যের ঈশ্বররূপে নয়, সম্রাট বাবরের মধ্যে তাঁর পিতার সত্যার্থ প্রকাশ ঘটিয়েছেন। তাকে নিজের মননে ধারণ করে, ঐতিহাসিক কাহিনীর প্রেক্ষাপটে, শুধুমাত্র পিতৃসত্তা আর প্রীতিকে মনে রেখেছিলেন কবি। তাইতো কবির দ্বিধাহীন স্পষ্ট উচ্চারণ — “ধ্বংস করে দাও, আমাকে যদি চাও / আমার সন্ততি স্বপ্নে থাক।” সাম্রাজ্য জয়ের আনন্দে উল্লসিত বাবর প্রাসাদ শিখরে যে বিলাসিতার ভোগ্যপণ্যে নিমজ্জিত হয়েছিলেন, সেই আবিলাতার আবির্ভাব হয় সন্ততির শরীরে। কবিতাটির অন্তিম অংশে সম্রাট বাবর, সর্বোপরি ভারতের সমকালীন প্রেক্ষিতে সকল মানুষের মনে একই প্রশ্ন জাগে — কেন এই ভবিষ্যৎ প্রজন্মের সমস্ত স্বপ্ন, তাদের জীবন যৌবন, কেন এই ব্যর্থতার চোরাবালিতে হারিয়ে গেল? মেঘনাদের সেই বিখ্যাত উক্তি — পিতার পাপের দায়ে মৃত্যু হয় পুত্রের — তারই প্রতিধ্বনি সম্রাট বাবর-এর কথায় যেন তিনি ফিরে আসে। বাবর যেমন নির্মম মৃত্যুর খেলায় যুদ্ধক্ষেত্র রক্তাক্ত করেছেন, ওই মৃত্যুই যেন ফিরে ফিরে আসে পূর্বসরী থেকে উত্তরসূরীতে। কবিতাটির আঙ্গিকে মনুষ্যত্ববোধের চরম পূর্ণতাকে, বাবর-এর দ্বন্দ্ববিক্ষত জীবন পরিক্রমায় ফুটিয়ে তুলতে চেয়েছেন কবি। কবিতাটির নিবিড় সমকালীন দেশীয় অবক্ষয়ের চোরাশ্রোত, নকশাল আন্দোলনের চূড়ান্ত মুহূর্তগুলি ভীষণভাবে ক্রিয়াশীল। কিন্তু মানুষের আত্মবিসর্জনের মর্মান্তিক অথচ মনুষ্যত্বপূর্ণ ঐকান্তিক ইতিহাস নিষ্ঠায় বাবরের প্রার্থনা সম্পূর্ণ হয়ে উঠেছে।

তেমন ‘জলই পাষণ হয়ে আছে’ কাব্যগ্রন্থের ‘আয় আরো বেঁধে বেঁধে থাকি’ কবিতাটিতেও কবি সমাজ-মনস্কতার পরিচয় দিয়েছেন। কবির ভাবনা এখানে বিশ্বজনীন ও সার্বজনীন হয়ে উঠেছে। সাম্রাজ্যবাদী শক্তির আগ্রাসনে, যুদ্ধবিধ্বস্ত, সর্বহারা আতঙ্কগ্রস্ত, সাধারণ মানুষদের উদ্দেশ্যে কবি আহ্বান জানিয়েছেন। একদিন বেঁচে থাকার জন্য মানুষ বাধ্য হয়েছিল দলবদ্ধ জীবনে। এভাবেই সভ্যতার বিকাশ ঘটেছিল। কিন্তু সেই মানুষই ক্ষমতা আধিপত্য বিস্তারের লোভে এতটা হিংস্র হয়ে উঠল, যে মানুষের প্রতি দেশের আঘাত হানতে সে আর সংকোচ বোধ করল না। সাধারণ মানুষ থেকে শিশু, কারো রেহাই নেই। বাঁচার পথ অবরুদ্ধ। — ‘আমাদের পথ নেই কোন’। বর্তমানের তীব্র হানাদারি আক্রমণে, দেশের ভবিষ্যৎ ধ্বংস হয়ে যাচ্ছে। সাম্রাজ্যবাদী ক্ষমতালোভী কিছু মানুষ তাদের স্বার্থ চরিতার্থ করতে দেশের ভবিষ্যৎ স্বপ্নের উপর নখের থাবা বাসাতে পিছুপা হচ্ছে না। দেশের ভরসাকে ঠেলে দিচ্ছে মৃত্যুর মুখে। “আমাদের শিশুদের শব / ছড়ানো রয়েছে কাছে দূরে।” ইতিহাস হল মানুষ সভ্যতা তথা কোন জাতির সভ্যতা বিকাশের ক্রমোন্নতির পর্যায়। সেই ইতিহাসের নিহিত থাকে জাতির ঐতিহ্য। কিন্তু ইতিহাসের নিয়ন্ত্রণ শক্তি যদি হয়ে ওঠে দেশের ক্ষমতাসীন গোষ্ঠী; সে ধর্মীয়, রাজনৈতিক বা অন্য যে কোন সম্প্রদায়ের হোক, তখন ঘটে ইতিহাসের বিকৃতি। “আমাদের ইতিহাস নেই / অথবা এমনই ইতিহাস” — তখনই প্রকাশ পায় শাসক শক্তির নগ্নরূপ। ইতিহাসের মিথ্যাচারের কথা। সাধারণ মানুষ চিরকাল আত্মসুখ বিসর্জন দিয়ে পুরানুকরণে ব্যাপ্ত থেকেছে। অন্যায়-অবিচারের বিরুদ্ধে রুখে দাঁড়ানোর মানসিকতা তাদের নেই। কবি শঙ্খ ঘোষ মানুষের এই নিষ্ক্রিয় মনোভাবকে ‘ভিখারি দশার’ শামিল বলে উল্লেখ করেছেন কবিতায়।

সাধারণ মানুষ স্বভাবতই শান্তিপ্ৰিয় সহজ সরল জীবনযাপনে অভ্যস্ত। কিন্তু তারাই চিরকাল ক্ষমতাহীন থেকে, প্রকৃতির কাছে, মানুষের কাছে, সমাজের কাছ থেকে পাওয়া আঘাতে বিপর্যস্ত হয়। তাই খুবই সাধারণ মানুষকে অসহায় অবস্থায় বিচ্ছিন্নভাবে, এককভাবে না থেকে, সহাবস্থানের মধ্য দিয়ে — কৈয় মৈত্রী ও সহযোগিতার ভিত্তিতে যুথবদ্ধ হওয়ার কথা বলেছেন, বাঁচার পথ দেখিয়েছেন এই বলে — “আমাদের পথ নেই আর / আয় আরো বেঁধে বেঁধে থাকি।” বৃহত্তর কর্মযজ্ঞে একক চলার কোন সার্থকতা নেই। প্রয়োজন সংঘবদ্ধতার ভাগ্যের হাতে নিজেকে সমর্পণ না করে, ভবিষ্যতের জন্য লড়াই করার অঙ্গীকারের কথা বলেন। যুদ্ধবিরোধী এই কবিতাটিতে কবি চান, মানুষের সংগ্রাম মানুষের প্রতিবাদ ও সংঘবদ্ধতা। যুথবদ্ধতাই সমস্ত বিপদ দূর করার চরম অস্ত্র বলে ইঙ্গিত করেছেন কবি শঙ্খ ঘোষ। রাজনৈতিক মতাদর্শের দিক থেকে কোনোদিন সুবিধাবাদী দলভুক্ত ছিলেন না কবি। তাঁর মতাদর্শ কখনোই আদর্শগত কঠোরতা কিংবা তাত্ত্বিকতা — সর্বস্ব হয়ে পড়ে নি। ঠিক কথা, ঠিক সময়ে, ঠিক ভাবে বলা শুধু নয়, তার আগে ও পরের সঠিক নিরবতা ও তাঁর ব্যক্তিত্বকে অনন্যসাধারণ করে তুলেছে।

সমপ্রতি এক পত্রিকায় তার একটি কবিতা পড়েছিলাম, যার কিছু লাইন এরকম — “শহরের বাবুদের কাছে গেছিলি কি / গিয়া কোন লাভ নেই। / বাবুরা একদিন হয়তো শহরের রাজপথে, / মিছিলে মিছিলে গরম ধনি দিবে / তারপর দায়সারা হইল ভাইবা দিবানিদ্রা দিবে। / সামনে কোন পথ নাই আর। / আমরা জঙ্গুলে মানুষ, আমরা অচ্ছুৎ দলিত। / এককাট্টা হইয়া আমাদের কথা / আজ আমাদেরকেই কইতে হবে মা। / এককাট্টা হওন ছাড়া, লড়াই করণ ছাড়া / আর কোন পথ নাই আজ।” এই কবিতায় দুটি চরিত্র বলেছে। এই কবিতা বলেছে তাদের কথা, যারা দলিত, থানার পুলিশকে যারা ভয় পায়। বড় রাজনৈতিক নেতাদের তারা ভয় পায়। উগ্র সাম্প্রদায়িক নেতা এদের উপর

অত্যাচার করে চলে। এমন মানুষ তাদের যাবে কোথায়, করবে কি? এদের নিজেদের জোট বেঁধে এককট্টা হতে হবে, সেই কথাই বলছে এই কবিতা। এই সময়েও কবি শঙ্খ ঘোষ নিজের কবিতার জন্য নতুন বাক ভঙ্গি, চলন রীতি আবিষ্কার করে নিলেন।

দেশভাগের লাঞ্ছনাময় ক্ষত নিয়ে স্বাধীনতা আসার পর, ওপার বাংলা থেকে যখন কবি চলে এলেন এপার বাংলায়, হয়তো তখনই তাঁর আপোষহীন মনটির রুখে দাঁড়ানোর শুরু। পঞ্চাশের দশকের শুরুতেই, কোচবিহারে পুলিশের গুলিতে মৃত্যু হয় এক কিশোরের। কাগজের খবর পড়ে, কবির বিশ্বাস হতে চায় না কথাটা। লজ্জায় স্তব্ধ হয়ে বসে থাকেন কিছু মুহূর্ত। স্বাধীন দেশের স্বাধীন পুলিশের হাতে, স্বাধীন এক কিশোরীর অনান্যাসে মৃত্যু নিয়ে, লিখেছিলেন শঙ্খ ঘোষ তাঁর কবিতার মুহূর্ত। আর লিখেছিলেন, তাঁর সেই কালজয়ী ‘যমুনাবতী’ কবিতাটি — “নিভন্ত এই চুল্লিতে মা / একটু আগুন দে / আর একটু কাল বেঁচে থাকি, / বাঁচার আনন্দে। / ... যমুনাবতী সরস্বতী / কাল যমুনার বিয়ে / যমুনা তার বাসর রচে / বারুদ বুকে নিয়ে।” এই মৃত্যু — মুহূর্ত শূন্যতা বোধ হয় তাঁকে স্থির হতে দেয়নি, ব্রতী করে তুলেছিল অসম সংঘাতের ভিতর দিয়ে সামঞ্জস্য খুঁজে বেড়ানোর জীবনব্যাপী প্রক্রিয়ায়।

কর্পোরেট বাস্তবতাকে সামনে রেখে লিখেছিলেন কবি, ‘মুখ ঢেকে যায় বিজ্ঞাপনে’। পঞ্চায়েত ভোটের বিশৃংখলার প্রতিবাদে, ‘মুক্ত গণতন্ত্র’ নামক ছড়ায় লিখছেন — “দেখ খুলে তোর তিন নয়ন / রাস্তাজুড়ে খড়গ হাতে / দাঁড়িয়ে আছে উন্নয়ন।” ২০১৯ সালে ভারতের কেন্দ্রীয় সরকারের নাগরিকত্ব সংশোধনী বিলের বিরুদ্ধে প্রতিবাদ জানিয়ে লিখেছিলেন — “এখনো পরীক্ষা চায় আগুন সমাজ / এ মাটি আমার মাটি, সেকথা / সবার সামনে কিভাবে প্রমাণ করব আজ?”

সর্বদাই প্রাতিষ্ঠানিকতা ও ক্ষমতার নখ দাঁতের বিরুদ্ধে ঝালসে উঠেছে শঙ্খ ঘোষের কলম। কবি যেখানে আত্মমগ্ন সেখানে তিনি ইঙ্গিতময়। কিন্তু তাঁর আত্মমগ্নতা কখনোই আত্মকেন্দ্রিক নয়। কেননা বিচ্ছিন্নতার আধুনিক কবিতায়, কবিতার বাইরে তিনি কখনো মানুষকে ছেড়ে যাননি।

কবর কবিতার সারাংশ তিনি এপিটাফে লিখে রেখেছিলেন — “নিভেই যখন গেলাম আমি, নিভতে দিয়ো হে পৃথিবী, / আমার হাড়ে পাহাড় করো জমা - / মানুষ হবার জন্য যখন যজ্ঞ হবে, আমার হাড়ে অস্ত্র / আমায় করো ক্ষমা” — সত্যিই কি তিনি নিশ্চিত হয়েছেন, নাকি এইসব এর মাধ্যমে নতুন করে জেগে উঠেছেন আমাদের মাঝে? কবি শঙ্খ ঘোষকে নিয়ে আমাদের এই জিজ্ঞাসা ও অনুসন্ধান চিরদিনের।

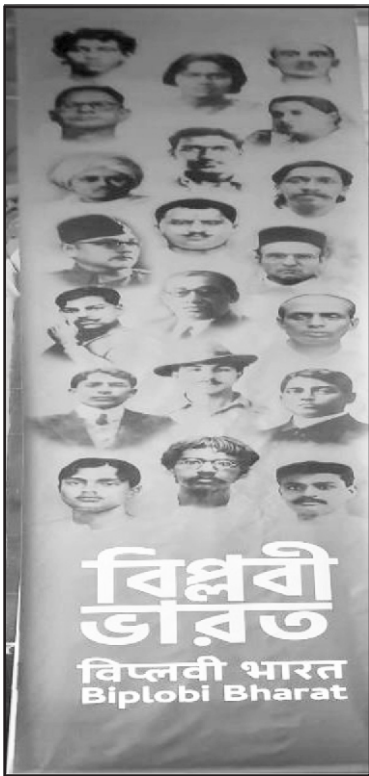


BIPLABI BHARAT EXHIBITION

Written by : **Afrin Raza**
(Pedagogy of History, Semester II, B.Ed. Department)

In its centenary year, Victoria Memorial Hall, Kolkata, presented a new gallery, "Biplabi Bharat", containing a multimedia exhibition on the revolutionary nationalists of India. The gallery is to honour the patriots in the 75th year of India's Independence. The displayed exhibits were sourced or reproduced from various places like The National Archives of India, The Nehru Memorial Museum and Library, Sri Aurobindo Ashram, and The Vancouver Public Library, among others.

The gallery traces major events and contributions of nationalists from the 1800s to the Naval Mutiny of 1946. It gives a holistic view of all the events and movements which led to the Independence of India in 1947.



The poster of the exhibition



Inspiration for Revolutionaries of 1857 Revolt



The issue of The Tribune, dated March 25, 1931

The displays of the exhibition included archival materials, photographs, newspaper clippings, rifles and revolvers used during those times, Sachindranath Nath Sanyal's prison notebook and duplicates of important documents such as the arrest warrant of Sri Aurobindo, Netaji's last order of the day, Damodar Hari Chapekar's confession, among others. There were digital productions, film clips, and interactive displays as well.



One of the Rifles used during the 1900s

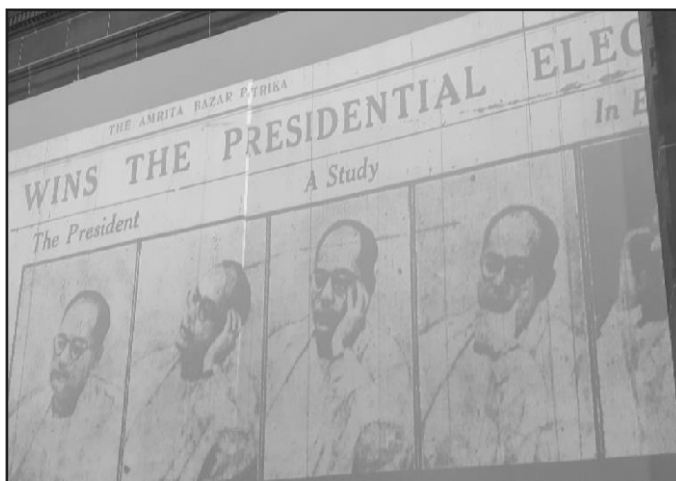


Exhibits giving information about the Delhi Bomb case, Kakori case and other important nationalists.

There was also a large section on Netaji Subhas Chandra Bose, which traced his life, starting from who he was, his ideologies, his rise to power, important incidents which he was involved in, the INA and RNA, and his Last Order of The Day. There were also uniforms of INA soldiers on display; shoulder insignia of different posts of the soldiers; an interactive display to gather more in-depth information; and graphic panels and projections continuously displaying clips.



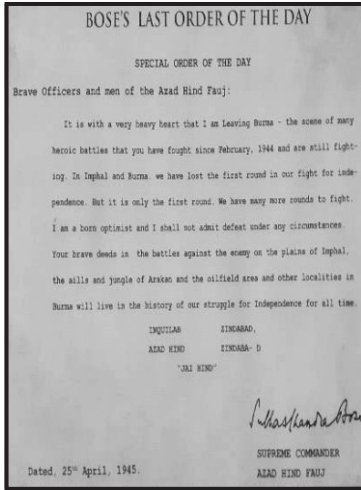
Uniform of 16-year-old Asha, part of Rani Jhansi Regiment of INA



The issue of Amrita Bazar Patrika after Netaji won the Presidential Election



Poster displaying Netaji and other prominent people of the INA



Netaji's Last Order of the Day, dated 25th April, 1945



The issue of The Hindustan Times reporting the disappearance of Netaji

Exhibitions play a vital role in the transmission of historical knowledge. They are viewed by citizens of diverse ages, interests, and backgrounds, often in family groups. This exhibition provides a comprehensive picture of the people and is especially enriching for students.

This exhibition, a part of Azadi Ka Amrit Mahotsav, is a very important initiative undertaken by the government. It is not only full of information but is interactive and the use of artefacts and multimedia has made it interesting. It provides an immersive and enriching experience. Exhibitions such as this are intellectually motivating, culturally rich, and help all visitors relive the past by reviving the fervour of the national struggle and providing us with a sense of pride and unity.

The students of the Pedagogy of History (Semester II, B.Ed. Department, Shri Shikshayatan College) visited this exhibition on May 20th, 2022.



Pictures from the visit to the Biplabi Bharat Exhibition



