# Editorial Board

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Nation and Narration: A Biographical Study of Nirad C. Chaudhuri’s
The Autobiography of an Unknown Indian
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ABSTRACT
Indian English literature is an endeavor of showcasing the rare gems of Indian writing in English. From being an inquisitive native outburst, Indian English has become a new form of Indian culture, and tone in which India articulates. While Indian authors - poets, novelists, essayists, dramatists - have been making significant contributions to world literature since the pre-Independence era, the past years have seen a massive flourishing of Indian English writing with a great deal of critical acclaim.

INTRODUCTION
Nirad C. Chaudhuri was India’s most eminent writer of English prose in the 20th century. He was also perhaps country’s most controversial analyst since Independence. “a lonely position he never regretted, maintained with real courage and indeed grew to relish”. His first most famous book, The Autobiography of an Unknown Indian, is a memoir of his childhood and youth. V.S. Naipaul comments "maybe the one great book to have come out of the Indo-British encounter". His masterpiece placed him on the short list of immense Indian English writers. He dedicated the work to the British Empire. I quote-

To the memory of the British Empire in India,
Which conferred subjecthood upon us,
But withheld citizenship.
To which yet every one of us threw out the challenge:
"Civis Britannicus sum"
Because all that was good and living within us
Was made, shaped and quickened
By the same British rule. (Web)

The British Raj ended at midnight on August 14–15, 1947, when the Subcontinent was partitioned into a self-governing but shrunken India. East Bengal became the eastern wing of Pakistan (now Bangladesh), so that the Hindu Chaudhuri’s ancestral home suddenly lay in a foreign and predominantly Muslim country. Partition came with waves of homeless refugees and savagery—mass murder, rioting, and looting. Mahatma Gandhi, was assassinated on January 30, 1948. It was this scenario when Chaudhuri was writing with the realization of decay and devastation all around him. The riots and the nostalgia had scorched his mind. The author wrote-

Political independence arrived for the Indian people on 15 August 1947. For a whole year before that they were engaged in making a red carpet for it to step on. It was dyed in the blood of hundreds of thousands of Indians who perished in the mass murders committed by the Hindus, the Muslims and Sikhs on one another. (Robinson, 12)

Born a Hindu in 1897 in a small town in East Bengal (now Bangladesh), Nirad Chandra Chaudhuri was surrounded by pious customs and rituals. As a teenager, Nirad had liberated his mind from conventional Hindu attitude and developed fervour for England and English
India had been conquered by the British, ruthlessly exploited by them, cunningly ruled by them by the strategy of alienating its religious communities from each other (“divide and rule”), until a bitterly fought struggle for freedom eventually drove them out. (Jack, Web)

The author affirms that during the whole phase of Muslim power, the Muslim invaders never regarded themselves as Indians, rather a part of the Muslim world. The author discounts the speculation of a common heritage – he states that everything in Islam is of foreign origin. The Muslim invaders never sought to incorporate or integrate but established a parallel society in India. The one and only intention of Muslims was to spread Islam, and to build an Islamic state. The Muslim invaders were always in conflict with the greater part of the general population. The Indians were never prepared to accept Muslim rule. Chaudhry describes India’s relationship to the Muslim invaders as one of submissive resentment and hostility.

After the British overthrew Muslim rule, India became part of the western world – in the broader sense of the term. The author states that even the Hindu reform movement, lead by Swami Vivekananda, drew inspiration from Christian missionary orders. While Indians remained staunch nationalists, the Hindu reform was based on the idea of a fusion of the civilizations of East and West (Hinduism and Christianity). The Hindu intelligentsia approved the new standards; the Muslims, on the other hand, did not accept British rule and the resulting loss of political power.

Nirad Chaudhuri believed that Hindu society was basically a closed society, based on strong blood ties. The presence of certain Islamic elements in Hindu society was an external burden. The moment Muslim rule disappeared, so did these elements. The group consciousness of both Hindus and Muslims remains profoundly hostile to each other. Today, the Hindu identifies

Discussion

The author has divided the written history of India into three segments. The first phase is from 500 B.C. to 92 A.D., the year that India lost its independence to Muslim invaders. The second period may be referred to as India’s “Dark Ages”. The third phase, which he refers to as the British period, began about 1774 A.D., when India became a British colony. The author believes that the third phase is still continuing even though the British have departed India as Indians dominant culture and language is still English.

It is in his analysis of this history and its association to the wider history of India that Chaudhuri is politically daring. Chaudhry records the conventional nationalist and anti-colonial view of history:

literature. The book is an honest review of varied religion. His education was not complete, he glided into incompatible work as a government clerk, followed by editorial addition to leading Calcutta magazines. He faced poverty that he recounts credibly in his second, colossal volume of autobiography, Thy Hand, Great Anarch! (1987).

The Autobiography of an Unknown Indian is an autobiographical work. The book reflects the fading era of British rule, the changing scenario in Indian political field and all these factors leading to the departure of British from the Indian soil. It gives an in-depth peep into the author’s childhood, his delight, disenchantment and appreciation of Calcutta. It is a masterpiece of literary output that he generated at an age of 90 years. Autobiography is not a solitary book; rather it appears to be many fused into one. Intentionally or involuntarily he has left mark of all his education, his spirit and learning as the work is a vivid account of learning, an indication of the author’s intellect.
himself first and foremost by not being a Muslim; the scriptures and the sacred thread are of lesser importance.

Chaudhry was of the opinion that India’s climate drains the vigour and vivacity not only from its populace, but also from its colonists. He states that the continuation of colonial rule largely depends upon the infusion of fresh blood from the home territories, when it becomes weak or exhausted, the Indian masses rise up in revolt, and the foreign power is overthrown. The two centuries of British domination were bearable only because they helped to put an end to Muslim rule. The pause gave the Indian people time to organize them politically, and to rediscover their roots.

Memoirist, scholar, biographer, historian, critic and polemicist, Nirad Chaudhuri, assumed many different roles in the course of his writing life. But he is best known for The Autobiography of an Unknown Indian. Chaudhuri never renounced the belief he set out here: that ‘all that was good and living within us’ was ‘made, shaped, and quickened’ by British rule. It is easier now to see what he meant than it was in 1951, when Chaudhuri published The Autobiography and was attacked with the vulgar label of ‘anti-Indian’. The special circumstances of Chaudhuri’s life, the long and laborious resistance through which he created himself and his work, are clearer in retrospect. He had grown up in a backwater town in Bengal, and had convinced himself early that his future lay in apprenticing himself to European civilization, which had exported to India via the complicated medium of British colonialism—some of its own 19th century enthusiasm. The institutions of learning, the scientific advances and social philosophies introduced to India in the century Chaudhuri was born lie even today at the basis of India’s modern identity. Many eminent Indians of the time hoped that a new civilisation in India would grow out of the contact with the best of what was being thought and said in the West. Chaudhuri perhaps overstated the case in his dedication, and other writings, but he did not wish to leave unacknowledged the British role in creating—if only inadvertently—a whole new range of human possibilities in India.

At 101, he was a lonely man, longing for intellectual culture But the genteel-bourgeois liberalism of the 'Indian renaissance' had barely survived the 19th century when it was overwhelmed by the neo-Hindu nationalism of the Congress. By the time Chaudhuri came of age, both sides had lost faith in the proposed Anglo-Indian partnership; and he grew up seeing the incomplete-or worse, half-hearted-Europeanisation of India as a betrayal of a high cultural ideal.

He blamed the racial superiority of the British as much as the provocation of the new nationalists; and he distrusted the freedom movement, to which he was an especially close spectator as secretary to Sarat Chandra Bose. He claimed to have discovered an inherent racial fanaticism and patriotism among the masses. He remained perpetually in battle with all conventional pieties and received wisdom. From very early in his life, his quick wit and intelligence made him invulnerable to the colonial mentality of subjection and conformity. It also set him apart. It is why his personal culture, which was immense, was not an abstract thing; it was inseparable from his project of self-fashioning.

His reading nourished his latent powers, opened him to new ways of looking and feeling. Eventually, when at the relatively advanced age of 54 he published The Autobiography, he had the boldness to place his modest uneventful life against the broad tumultuous backdrop of Indian history.

His work Thy Hand, Great Anarch! is peppered with remarks on his self and his affairs of state. Nirad babu admired Nehru for his unwavering and (in the Indian context) obsolete hostility to
Japanese militarism and for being "so sure of himself" that he could deal with all kinds of accusations "in the most dignified manner". He wrote with great insight about Nehru's solitude, about how "throughout his life (he) never got rid of the sense of being alone, being only by himself". With his prolific writing he actually mocked the imperial system of India. It is an extension of his comprehensive life history that covers his work. It is about his work career in India as a clerk, journalist, and broadcaster. He faithfully records how the independence movement in India affected him and makes the reader feel part of the action.

Conclusion
He wrote many other books. These are of varying quality. There is no better Indian record of the early years of this century than the one found in The Autobiography, which is a masterpiece of eloquent, vivid and critical writing. Chaudhuri's prose here was exact and vibrant. Whether writing about rural Bengal or Gandhi, he displayed the skills of the creative writer, observant of landscape and disposition as well as to individual motives and impulses in great historical moments.

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ABSTRACT
The act of writing down their experiences and act of reading their own literature are mutual acts of empowerment. In fact, of Black Women is the history of Self Empowerment in a fight against external forces trying to silence their own voices. This fight has not been an easy one since it also implied to struggle against double discrimination- racism and sexism. Due to racism, identity has been denied to black women; on one hand in a White American society they were considered as mere objects at their time of slavery and afterwards it took a long time to consider them as equal. Women struggle everyday against discrimination, colour, gender, illiteracy, violence, insecurity and lack of equal opportunities. This research paper will focus on the novel The Color Purple, Alice Walker’s Pulitzer Prize winner book, which deals with the problems of African-American women in the 1930’s. The novel was published in 1982 and mainly deals with racial discrimination and abuse against black women. It highlights the oppression Celie faces in her life and peep into her identification process. I think Celie is an example of African American women searching for her own self or identity but her voice stands for women like her. Her experience is similar to that of many other black women: she had to bear the same type of description, being always, “other” (the non white and the non-man).

INTRODUCTION
When I was in the third grade I wanted to be The President. I can still remember the stricken look on my teacher’s face when I announced it in class. By the time I was in the fourth grade I had decided to be The President’s Wife instead. It never occurred to me that I could be neither because I was Black (Wallace, 18).

This frustrating feeling has been a characteristic in the female African -American history. Though the novel The Color Purple is centered around the main protagonist Celie’s life, the third and fourth chapters’ deals with detailed reasons for lack of self-esteem, the sexual discrimination and abuses she faces in her life. At the time of the novels setting (in early1930’s), women were supposed to do the household work without making any complaints, unless they wanted to be labeled as a bad woman. Louis Tyson, in his Critical Theory Today: A User-Friendly Guide, explains that “woman had only two major roles or identities in patriarchal society: that of a good girl or that of a bad girl” (113). He further says that if a woman “accepts her traditional role of gender and obeys the men of family, she is a good woman” (24). The same thoughts are reciprocated in Evelyn C White’s Alice Walker A Life by Norah Mellor, a Latina community activist who states;

I come from a family of thirteen children and there were many similarities between my life and the black women in The Color Purple. I had a brother who was terribly mean to me and a younger sister with whom I was very close. Men not being very loyal to women, it is the same all over the world (349-350).
Celie is a true example of a good girl who believes that being a woman means that she has to serve men and obey them whether they are right or wrong. She is at the bottom of America’s social caste. The colour purple represents many subjects in the novel The Color Purple. Celie lives a painful life where she is abused by her stepfather and her own husband. The purple colour was chosen by Alice Walker because purple is the colour of royalty (a colour kings would wear) and purple is the colour God uses to describe the beauty of things. Celie is the colour purple whom people don’t see and they treat her horribly. The colour purple represents Celie’s struggle with men and it also represents Celie’s appreciation towards herself. “I think it pisses God off if you walk by the color purple in a field somewhere and don’t notice it” (Walker, 203). In the novel Mr.… says “look at you, you black, you poor, you ugly, you a woman. God damn, he says you nothing at all” (187). Men in Celie’s life constantly prevent her from speaking but the act of writing down is a way of” shouting her rights in silence”. Writing to Celie, is a tool to stay alone and therefore, it is as important to her as breathing because she says “long as I can spell G-O-D, I got somebody along” (19).

Discussion

As a poor, black, ugly and uneducated female in the first half of the 20th century, Celie is the victim of constant rape, violence and misogynistic verbal abuse. She cannot conceive of an escape from her present condition and so she learns to be passive and unemotional. But the novel demonstrates how Celie learns to fight back and how she discovers her true sexuality and her identity. YamikoYanagisawa, a Tokyo resident, who conducted a research on feminist movement shortly after the The Color Purple was published and who later on became the translator of Japanese language edition of the book comments, “The text of The Color Purple is now used in universities as a model for standing up against obstacles. The Color Purple is taken quite seriously as a code of resistance” (350).

In Alice Walker’s The Color Purple the struggle for identity is at many levels by individual preference and at a level of social, cultural, historical and ethnic customs and expectations. So all through the novel, Celie struggles between the desire to escape the oppression by Mr.... and the expectation that she has to obey the man she has been forced to marry. The novel The Color Purple begins with a letter addressed to God by Celie. She says “Dear God, I am fourteen years old. I am, I have always been a good girl. Maybe you can give me a sign letting me know, what is happening to me” (03). These lines indicate and suggest us that she is very innocent and confused about herself. Her letters talk about the abuse that she has suffered at the hands of men. As the time passes these letters written by Celie to God, have positive effect on her as they increase awareness and they help her to make sense of the world. These letters help her to voice her inner feelings to someone through letters, because otherwise her feelings are all bottled up inside her as she cannot share them with anybody. McDowell states that they also serve as a process of “self-examination and self discovery” (64). It is through these letters that she writes to God that Celie comes to know herself.

The other female characters in the novel namely Nettie, Celie’s sister, Shug, who is a friend of Mr.... and Sofia her daughter-in-law helps in her quest for identity and development. Nettie who teaches Celie to read and write, at one time urges Celie to fight back against her abusing husband but Celie accepts her condition as it is and doesn’t fight, she says “I don’t fight; I stay where I am told. But I am alive” (22).
Sofia, who is married to Mr…’s son, is portrayed as a strong, independent woman. She leaves Harpo, her husband because of his bad behavior and ill treatment. Amy Sickles writes that “Sofia is the first woman Celie faces who successfully resists male abuse; she is the first woman in the novel who challenges Celie’s passivity and influences her development into an independent woman” (116). While Sofia’s friendship puts Celie on the path of self-realization, it is Shug Avery who leads Celie into her journey of looking for her self-identity. Celie’s friendship with Shug gives her the guidance through which she stands up to confront and challenge her abusers. When a sick Shug Avery comes to stay with Celie and Mr…, her temporary dependency brings a feeling of mutual bond between the two women. With the presence of Sofia and Shug in her life as friends, Celie completely changes. They discuss their problems and search for some solution.

When Shug becomes well she feels she owes Celie and she should show her gratitude in some way. Therefore she names a song after Celie and dedicates it to her. Celie is overwhelmed with this gesture of Shug and says, “First time somebody made something and name it after me.” (70). These few words convey a wealth of feelings, emotions and desires. This act of naming something after her awakens Celie’s desire to have an identity of her own. With Shug’s help one day Celie opens up to Shug and speaks about her past for the first time beside her letters to God. Celie tells the truth of being raped repeatedly by her stepfather when she was fourteen years old. Shug helps Celie to come to terms with that phase of her life by saying that, “God is inside you and inside everyone else” (176). So we can say that Celie’s recognition of her own beauty is the first step towards (her) independence and self-acceptance. According to Tracy L. Bealer, “Shug is the first person that Celie tells about her stepfather Alphonso’s rapes and therefore enables Celie’s first active refusal of her stepfather’s command to “shut up” and “get used to it” (145). With Shug’s continuous help and guidance, Celie develops into an individual woman who has the ability to love herself and others and see the God within herself. A time comes when she no longer considers her husband Mr…, as a superior to her and addresses him as Albert, which symbolizes her outlook in life and regards herself as one equal to men.

By the end of the novel Celie is empowered and free. For much of the novel Celie is passive. She encounters other women who tell Celie that she should stand up for herself and fight, but she feels that it is better to survive then to fight and survive the risk. However there are certain triggers that lead Celie to stand up. Celie proves herself to be willing to fight for the people she loves. Even as a downtrodden victim of her Pa, Celie sacrifices herself and offers herself to her stepfather so that he keeps his hands off Nettie. Eventually, Celie leaves her victimhood behind. Though Mr….. has been physically abusing Celie for years, she doesn’t find her own strength until she learns that he has been spitefully and intentionally separating her from Nettie for decades. She announces her decision of leaving her husband and when opposed she confronts her husband and says: “It’s time to leave you and enter into the creation (world). And you’re dead body just the welcome mat I need. You took my sister Nettie away from me and she was the only one person who loves me in the world” (180). When Albert tries to degrade Celie by saying that she is fit only to become a maid to Shug, she replies him back in his own words and says, “I’m pore, I’m black, I may be ugly and can’t cook….. But I’m here” (The Color Purple, 187).
Celie’s rebirth which is continued by her move to Memphis and her creative awakening through sewing is complemented by another important change. As Celie feels abandoned by God, she “ceases to address her letters to God and begins to address them to her sister (Tucker, 92). Thus Celie actually starts speaking to another person regularly, instead of isolating her feeling in her letters to God. Shug takes Celie to Memphis in order to teach her the importance of loving herself and getting on her feet in search for selfhood or identity. So as to accomplish the complete separation from the violent masculine world Celie perfects her sewing skill. This sewing symbolizes Celie’s hard won independence. She undergoes a remarkable transformation. She changes from being an object of sexual abuses and violence into an independent, self confident woman. She can be a prime example to break free from her suppressive, abusive, brutal husband. Writing for the New York Times, Mel Watkins says;

*With The Color Purple she’d brought together all the themes of her past work. Most prominent is the estrangement and violence that marks the relationship between black men and women. Alice Walker’s handling of the epistolary style has enabled her to tell a poignant tale of women struggle for equality and independence (Evelyn C White, 348).*

Celie serves as a representative for African-American women who were challenged by the old fashioned view of rural society in the southern states of America. When the women in The Color Purple start to take care of each other; help each other; love each other and tend to each other needs, they prove to the whole world that they are not dependent on the men anymore and that they won’t become servants to them. Alice Walker creates a community of women who truly fits Aesop’s famous saying: “United we stand, divided we fall”. It is actually due to Celie’s open characterization by Alice Walker that Celie serves as a role model for many women who can identify with her, because it is very important that she enhanced. She starts as a 14 year old abused girl, rarely experiencing love during her childhood, but who eventually overcomes hardships, abuse to triumph to find her true identity and starts working towards her next goal of achieving total financial independence.

**References**


ABSTRACT
Thomas Hardy was a great regional novelist of England. He has created the semi fictional region named ‘Wessex’ through his novels and made his region immortal. R.K. Narayan was also a famous regional novelist of India. He has also created the purely imaginative town ‘Malgudi’ as Hardy had created Wessex. Their regions present the very true, sharp and minute voices of regionalism. This paper is prepared to reveal an outline about their regions and the regional voices that are found in their regional writings.

INTRODUCTION
In Literature, Regionalism refers to fiction or poetry that focuses on specific features— including characters, dialects, customs, history and topography of a particular region. Regional literature deals with the physical features, people’s life, customs, habits, manners, traditions, language etc. of a particular locality. Thomas Hardy, the famous Victorian novelist is regarded as a regional novelist. He has created ‘Wessex’ the fictitious town in his writings. In the same way R. K. Narayan, an Indian regional novelist has created his fictitious town in his writings named ‘Malgudi’. Both the novelists have delightedly described the regional aspects in their writings and their regions are immortal in the memory of the readers because of sharp and minute description.

However, this does not mean that regionalism is mere factual reproduction. The regional artist emphasizes the unique features of a particular locality. Its uniqueness is in the various ways in which it differs from other localities. But, as in all other arts so also in regional art, there is a constant selection and ordering of material. In other words, regional art is also creative. Through proper selection and ordering of his material the novelist stresses the distinctive spirit of his chosen region and shows further that, life in its essential is the same everywhere. The differences are used as a means of revealing similarities. From the particular and local the artist rises to the general and universal. The selected region becomes a symbol of the world at large, a microcosm, which reflects the great world beyond. Regional literature incorporates the broader concept of sectional differences. The emphasis is frequently on nature and the limitations it imposes; settings are frequently remote and inaccessible. The setting is integral to the story and may sometimes become a character in itself (e.g. the Mississippi in a number of Mark Twain’s novels).

Discussion
Local colour stories tend to be concerned with the character of the district or region rather than with the individual, characters may become character types, sometimes quaint or stereotypical. The characters are marked by their adherence to the old ways, by the use of dialect and vernacular language, and by particular personality traits central to the region. In women’s local colour fiction, the heroines are
often unmarried women or young girls. The narrator is typically an educated observer from the world beyond who learns something from the characters while preserving a sometimes sympathetic, sometimes ironic distance from them. The narrator serves as mediator between the rural folk of the tale and the urban audience to whom the tale is directed. It has been said that “nothing happens” in local colour stories by women authors, and often very little does happen. Stories may include lots of storytelling and revolve around the community and its rituals. In general, the major plot of local colour stories revolves entirely around the community or region the author is depicting. For example, Bret Harte’s *The Outcasts of Poker Flat* or Mark Twain’s *The Jumping Frog of Calaveras County*.

Many local colour stories share an antipathy to change and a certain degree of nostalgia for an always-past golden age. A celebration of community and acceptance in the face of adversity characterizes women’s local colour fiction. Thematic tension or conflict between urban ways and old-fashioned rural values is often symbolized by the intrusion of an outsider or interloper who seeks something from the community.

In a region one can find homogeneity in geographical section and social folklore. Social, cultural and geographical factors differentiate one region with another region. A writer or a poet is the son of his or her land. He lives there, breathes there, in his creation the beauty of his region has expressed in full. All the factors of his region speak and sing; the land, the river, the mountain, the trees and all the nature sing, the whole region sing. It becomes necessary to a regional artist to include and represent the factors of his region in a glorifying manner. In a regional work we can find the social and cultural elements or factors of a particular time. Literature is the mirror of society and it enlightens the customs, social conditions and culture. Every region has some different factors and an artist gets inspiration from his own region and creates his own region more beautiful. An artist reflects the society. His aim is not only to entertain society but he wants to reveal the secrets of that particular region. He describes the blind faith, false pride, superstitions of a region and wants to remove this and give a sensible and correct way of living. The literature of Rousseau was the base of French Revolution, the literature of Karl Marx was the reason behind Russian Revolution. The literature of Tulsidas and Surdas fill the devotional feelings in the society. The society is full of bitterness of this world and the literature is the creation of pure imaginative world. The creation of the literature is the boon of the people’s highest consciousness. The existence of the creation of a regional artist is not for his own happiness but it becomes an epic for the creation for society, and for the happiness of social human beings. A regional artist wants to return the old glory of his region to the society. Style is the man himself and every genius writer opens his mind and heart in his writings. His soul lies in his words, invisible. He put his life, his heart and the things in his writings. That’s why an artist becomes immortal by his writings. When we read his writings we feel that he is standing in front of us and telling the story. Literature is the picture of man’s heart.

One can know only the external factors of a region or a country by reading history but by reading literature we can know all the internal factors with feelings also. A man can reach on the moon but he can never forget his native home or country, so he wants to show his love for his locale or home because, when he gets satisfaction from the surroundings he gets happy and when he gets happy, he wants to share it with all. He wants to glorify and praise
his region in according to thanks his region because, man is a social human being and without sharing and expressing he is unable to live. We find regional aspects in literature from the beginning of literature. Literature is the mirror of society and everyone has included his or her locale in his or her writings, like R.N.Tagore, Nagarjun, R.K. Narayan and many more.

The reason behind the regional literature is only love. Love for motherland, for native country, for village or region. Man is a social human being and he lives in a society he has lots of feelings and he can think and write also. Where we live is our locale and this surroundings impact on our life. We live in our home or region happily as well as we can get relaxation from it. And if a man is happy he wants to share his happiness to all. In such condition a man can write or tell his happiness to express his thoughts or feelings of happiness. Not only in happiness but also in grief or the sad time he gets consolation from his locale, he feels that he is not alone, and all the surroundings is with him. We know that writing first begins in ones heart and mind, because of the spontaneous overflow of emotions so when a man relates himself to the surroundings, he is able to express his thoughts. And a regional artist transform an ordinary things into extraordinary. It is true in the case of Thomas Hardy and R.K. Narayan.

Thomas Hardy created ‘Wessex’ and R.K. Narayan created ‘Malgudi’, semi fictional and pure fictional regions. Even regions are fictitious but they are immortal in the hearts of readers. Thomas Hardy was an English novelist and poet of the Naturalist movement. He belongs to Dorchester and he wrote of that South Western part of England which he renamed Wessex and succeeded in building up through his novels an immortal region. In all his novels the scenes and characters are taken from the Wessex countryside. The range of Hardy’s character is limited on account of his philosophy and his attachment to Wessex. But with these limitations he has attended considerable success. Hardy has immortalized his native district of Wessex and there he struck the true vein of his talent. In his Wessex novels, Hardy reaches classic grandeur and shows all the signs of a mature writer. Most of the novels of Hardy have Wessex as their locale. Whether the novel is Tess or The Return of the Native or Jude the Obscure, the stark drama of the lives of the protagonists of the novels is enacted against the background of Wessex. Wessex is semi fictional land, large area of South and South West England (six villages of the countryside). Restricting the action to one or two districts helps the novelists to achieve concentration in his action and to be the naturalist and social historian of that area.

The novels of Hardy are regional novels which move in the Wessex area only. It was Hardy who for the first time used the word Wessex in the special sense which it has since acquired. Before 1874 Wessex was an ancient Saxon Kingdom and nothing more. Hardy wants us to feel a sense of historical continuity, the Roman regions, the Danes, the Angels, and Celts, their bloody fights, cruelty, wars and a host of other associations are called up by that name of Wessex the land of the West Saxons. The creation of the Wessex region enabled Hardy to illustrate the Dorset of his youth on a grander, mythological scale. As Thomas Hardy himself observes in the preface of Far From the Madding Crowd:

I first ventured to adopt the word “Wessex” from the pages of early English history, and give it a fictitious significance as the existing name of the district once included in that extinct
Kingdom. The series of novels I projected being mainly of the kind called local, they seemed to require a territorial definition of some sort to lend unity to their find...I believe I am correct in stating that, until the existence of this contemporaneous Wessex in place of the usual counties was announced...it had never been heard of in fiction and current speech. (Hardy, 1)

Hardy's novels are set in the imaginary world of Wessex, a large area of South and South-West England, using the name of the Anglo-Saxon Kingdome that covered the area. Hardy was part of two worlds. He had a deep emotional bond with the rural way of life which he had known as a child but, he was also aware of the changes which were under way and the current social problems from the innovations in agriculture, he captured the epoch just before the industrial revolution changed the English countryside to the unfairness and hypocrisy of Victorian sexual behaviour. Hardy critiques certain social constraints that hindered the lives of those living in the 19th century considered a Victorian Realist writer. Hardy examines the social constraints that are part of the Victorian status-quo. Suggesting these rules hinder the lives of all involved and ultimately lead to happiness.

Hardy’s Wessex presents before us a beautiful panorama of places, history, conventions, customs and superstitions. The old associations, old history is mixed with the present rustic people and their ways of life. They are the representations of antiquity. Many of these labourers bear corrupted Norman names; many are the descendants of the Romans, who lived here in great pomp and state for four hundred years. This Roman feeling pervades the countryside and this Roman feeling adds a touch of meditativeness to Hardy’s descriptions. Life and style of the people of the Wessex is totally different. Their cloths and manners are becoming somewhat period dated now, but the people themselves are still warm blooded still capable of infinite suffering and gusty happiness. They dance and sing, eat and drink, work and make love and on some occasions they do more desperate things, such as murder and adultery and moral cheating. And all this is forever taking place in a countryside of down land, sea border, meadows and creamy farms, where milk and cider flow and the breath of cows is sweet and lavender is laid in the drawers of old furniture in rooms, where man and wife sleeps, beds that their forbears were born in and died in. It is a panorama of those grass-grown leafy pasture-lands. It is the scene of the orchard in October, the creamy odour around the apple trees hard by the dairies the fragrance of cut hay on the banks of the river in June. It carries to us the chants of all the forest. With a record of sensory observations of astonishing scope, it interprets the whispering of the wind upon every species of leaf. What treasures ignored by our eyes and lost to our ears, to our sense of smell and even to our touch have thus been preserved from oblivion?

It must not be supposed that the writer inhabited a region with which none could compare in beauty or that such spots exist nowhere else. What is true is that all these landscapes of meadow and woods, all these pictures of villages and rustic scenes are indebted for their existence to Hardy. This wonderful observer discovered things that did not exist for the ordinary eye. It is enough to travel in Wessex to be convinced that many a land become a realm charged with poetry and beauty, if only it finds the hand which will illuminate it. The men and women of Hardy’s Wessex though living in the Nineteenth century are subject to curious fetishist fears and touched by a lumber of superstitions to the intrusion of modern customs and new habit of mind. The decorative veneer of civilization and progress
lies uneasily upon them. The people and the
countryside of what he called Wessex, seen
through the prism of a romantic imagination,
provided for Hardy the archetypal forms of
human existence. As he was born in the country
of Dorsetshire, he had a detailed knowledge of
the area. He knows every detail of the area
including the landscape, meadows, woods, hills,
dales, and the people. Thus he has accurately
painted the lives of the people along with their
vocations like that of farming, dairy men,
woodlanders and the maids. He was also well
known to the history and the tradition of the
area along with their folk tales and folklores
which he has used in his novels. Thus his novels
are the true depiction of men and manners of
the Wessex area. In all his novels all the
elements of the area described beautifully with
every minute detail.

In novel writing Hardy has confined him
to one district only, which he has named of
Wessex. It was indeed the district where he lived
and passed his boyhood. This environment had
made an indelible impression on his mind and
thus he made use of it abundantly in his novels.
That’s why Hardy’s novels are called Wessex
novels. His range of description is within the
four walls of the area. Indeed Hardy has given
the name Wessex to the horizon and landscapes
of a partly real and partly dreamy country. Hardy
is greatly successful in drawing and painting the
countryside including their tastes, habits, likes
and dislikes joys and sorrows. In fact, Hardy’s
soul and spirit got completely mingled with the
soul and spirit of the people of the area. Hardy
has observed this area not only with the eyes of
a poet but also of a scientist and social historian.
As he has lived with the people of Wessex, his
portrayal of them is very much successful.
Though there are certain characters, who have
come from outside but their actions are also
influenced by the atmosphere of the area.
Wessex not only acts as a background to his
novels but their scenic beauty has also affected
the action of his characters.

Wessex has indeed moulded their
destiny. This influence can be compared to the
influence of nature on Lucy Wessex and it has
deep rooted influence on them. Those who try
to revolt or run away from its influence they
remain unhappy. Henchard and Tess are such
examples who try to rise but fail. The thoughts
of people in groups are the true representatives
of Wessex culture and tradition. Hardy depicts is
quite definite and can easily be traced on the
map. It is even more definite than the Provincial
Midlands of George Eliot. The persons he
portrays are of a true pagan origin and are
merely disguised under a Christian
omenclature. Hardy’s Wessex presents before
us a beautiful panorama of places, people,
history, conventions, customs, and superstitions.
The old associations, old history is irretrievably
mixed with the present rustic people and their
ways of life. The story of Far From the Madding
Crowd pursues its way rhythmically through
incidents which stir the emotions of three men
and a girl, amid the rustic events of sheep-
 shear ing, stacking, marketing in calm and in
storm, to a running commentary of gossip from
the chorus of workers.

R.K. Narayan is a regional novelist in his
higher creative sense like Hardy’s Wessex,
Malgudi is the chosen region which forms the
background to the work of Narayan, whether
novels or short stories. According to Srinivasa
Iyengar, “Malgudi is Narayan’s Casterbridge” but
the inhabitants of Malgudi although they may
have their recognizable local traits are
essentially human and hence have their kinship
with all humanity. In this sense Malgudi is
everywhere. Malgudi forms the setting to all the
works of Narayan. It is a symbol for India.

Narayan has often asserted that Malgudi
is a fictional town. However, this has never
deterred fans from speculating about its actual location. It is certain that it is located in South India, for Narayan himself says in an interview:

I must be absolutely certain about the psychology of the character I am writing about, and I must be equally sure of the background. I know the Tamil and Kannada speaking people most. I know their background. I know how their minds work and almost as if it is happening to me, I know exactly what will happen to them in certain circumstances. And I know how they will react. (Hariprassana, 8)

It is a typically South-Indian town and it has been presented in his works vividly and realistically. Even its past history is given and in successive novels, we see it changing, growing and becoming different. All the ten novels and most of the short stories are set in Malgudi. Various critics have attempted to identify the original of this mythical town. Malgudi neither a village nor a city, but it is a town of modest size. With each new novel Malgudi grows in importance and gains in definition. The major landmarks however remain. The river Sarayu flows by its side. Fringing Malgudi or just beyond it are Nallappa’s Mango Grove and the Mempi forest, reached by the Grove street and the forest road respectively.

There is a trunk road to Trichinopoly. One can board the train for Madras at the Malgudi station. Within the town there is the market road, which is described as the life line of Malgudi in Mr. Sampath. This road intersects the Race Course Road (we often pass through it in The Dark Room). There are various streets and lanes; Kabir street, and Kabir lane, Anderson Lane, Saraya Street, Kulam Street Vinayak Mudoli Street, Abu lane, Ellaman Street Keelachery-tell-tale names in the Tamil Country. There is a Lawley Extension named after Sir Fredrick Lawley but later renamed as Gandhi Nagar. Even in the early thirties, Malgudi had a Municipality, a town Hall, a club and two schools, the Albert Mission School and the Board High School. The school boys are cricket conscious and talk of Bradman, Hobbes and Tate. In 1930, Swami is a pupil first in the Albert Mission School and later in Board High school. The Mission school is already Albert Mission College from which the hero of the Bachelor of Arts graduates and in which the hero of the English Teacher lectures on English Literature. In Swami and Friends we hear of motor cars, in The Dark Room, the hero Ramani has his own Chevrolet. We are further told that Malgudi in 1935 suddenly came into line with the modern age by building a well-equipped theatre the Palace Talkies which simply brushed aside the old corrugated sheet roofed Variety Hall which from times immemorial had entertained the citizens of Malgudi with silent films.

There is the Englandia Insurance Company; Malgudi is evidently looking up the regal hair cutting salon, the Malgudi photo bureau, the Suburban stores, the Truth printing works, hotels like Aanand Bhavan, the Taaj etc. It would be interesting to advance the theory the Malgudi is the real hero of the ten novels and the many short stories. All things pass and change; man and women, name changes, fashion changes but the old landmarks- the Sarayu, the hills, the jungle, the grove remain. The one remains the many changes and passes. The spirit of the place influences character and action, as does Edgon Heath in Hardy’s The Return of the Native. The ruined temple, the flowing Sarayu and the stone slab placed high as if for the seat of the God’s, influence Raju in The Guide and contribute to his sainthood. It is the spirit of the place which helps him to face the ordeal of the fast in right earnest.

Malgudi is the real hero of the novels and many short stories and that underneath the seeming change and the human drama there
is something—the soul of the place—that defies or embraces, all change and is triumphantly and unalterably itself. (Iyengar, 36)

Malgudi and Malgudi humanity are the one theme of these various fictional essays. Narayan is able to transform a particular limited region into a symbol of India and Indian life. Malgudi is the only character in his works which changes, but the changes that take place in Malgudi are the changes that were taking place in the country as a whole. Narayan’s treatment is so convincing and vivid that the readers begin to feel that whatever happens in Malgudi happens everywhere. He studies life’s little ironies in Malgudi and there are little ironies everywhere.

Hardy has immortalised his Wessex and put it on the world map. Hardy is a great regional novelist because he has imparted universal interest to a particular region. The scenes of all his novels are laid in one particular region. He concentrates on passions and emotions which are universal; they are the real themes of his novels. Just as Hardy immortalized his Wessex, Narayan has succeeded in giving a permanent place to his Malgudi in Indian English Fiction. The inhabitants of Malgudi have their recognizable locale trappings, they are essentially human, and hence, have their kinship with all humanity. Narayan does not create any such symbolic atmosphere. But in his novels the place becomes a living reality lending credibility to the deeds of the people. In a sense Malgudi is Narayan’s Casterbridge. By presenting the socio-cultural milieu and by showing the interrelatedness as well as interdependence of the place and its people, Narayan gives equal importance to the locale as to the personae.

**Conclusion**

The little world of Malgudi with its socio-political changes and economic as well as industrial development stands for the wider world of India. The greatness of R. K. Narayan lies in making the life of Malgudi a realistic experience and enlarging the limited sphere of Malgudi to global limits. Thus one can find the tradition-oriented Indian world, symbolically presented in the miniature world of Malgudi, trying to achieve multifarious progress in all the fields of life and thereby awakening to modernity. R.K. Narayan often compared with Thomas Hardy because of regional writing like Thomas Hardy and both the novelists have written about regional rural life of their country. By depicting the real picture in an imaginative region both have done very well in the field of regional novel writing. Both the novelists have similarities along with some differences also but both have immortalised their fictitious region by their extraordinary skills of penetrating the life’s picture in their writings. They have written such a live and heart touching manner that, the reader find himself standing in their region whether it is Malgudi or Wessex. The description of their region is so attractive and reader enjoys reading the novels of both novelists. Apart from this their particular regions represent the whole country in their own manner and readers are not able to forget these particular regions. That is why their fictitious regions are immortal.

**References**


APPLICATION OF SHORT DURATION METEOROLOGICAL PARAMETERS AS INDICATOR FOR CLIMATE CHANGE- A CASE STUDY

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ABSTRACT
The rainfall and temperature are important meteorological parameters for climate change study. The results of variation analysis of thirty one years rainfall, temperature and humidity data collected for Chhatarpur raingauge station and Khajuraho station of Madhya Pradesh have been taken up from various sources. On the basis of various calculations climate change for study area have been discussed.

The rainfall, temperature and humidity data for a period of 31 years from 1977 to 2007 indicates ranges from 585.9 mm to 1590.0 mm (rainfall), 13.92°C to 19.44°C (minimum temperature), 31.51°C to 36.78°C (maximum temperature), 37.14% to 53% (minimum humidity) and 59.16% to 75% (maximum humidity) respectively. The mathematical analysis reveals annual average value of rainfall as 971.1 mm. Out of 31 years rainfall data, 19 years data shows value below the average which indicates drought conditions in the study area. Only 12 years data shows above trend from average indicate excess rainfall which is favorable periods for recharge of ground water reservoir.

The statistical analysis of meteorological data for Chhatarpur and Khajruaha stations have been determined. These statistical parameters include mean, median, mode, standard deviation and coefficient of skewness. These computed values of statistical parameters indicate a negative trend in rainfall but temperature shows slight warming trend. Overall studies shows gradual climate change in the study area.

INTRODUCTION
Climate change refers to any systematic change in the long term statistics of meteorological parameters such as temperature, rainfall, humidity and evaporation etc. These changes occur due to deforestation, volcanic eruptions, increase in Green House Gases (GHGS) and anthropogenic activities. Global climate change has serious implications on water resources and regional development (Patel and Dhiman 2010), Gupta et.al (2009), Singh and Dhiman (2012). Country is facing unpredictable weather condition for last few years. Analysis of different meteorological variables available from various weather stations shows an upward trend in mean monthly temperature and evaporation and downward trend in relative humidity, annual rainfall and number of wet days in a year (Agarwal 2008, Kumar et. al 2009 and Sharma & Sharma 2010).

Keeping above climate change scenario in mind an attempt has been made to describe application of short duration meteorological parameters as indication for climate change to show possibility of climate change in lesser extent in comparison to long term variables.

Study Area :-
The study area Chhatarpur rain gauge station is a district headquarter of Madhya Pradesh. It is situated on north east border of Madhya Pradesh at 24.910, 57’09” N latitude and 79.580, 22’14”E longitude at an altitude of 305 mts from above mean sea level. Khajuraho observatory is 46 Kms away from chhatarpur. It is a world famous tourist place of central - India.

**Methodology**

The monthly rain fall data of chhatarpur rain Gauge station for 31 years (1977 to 2007) were collected from land record office chhatarpur. Temperature, humidity and evaporation data for Khajuraho Station were obtained from Indian meteorological Department Nagpur. On the basis of collected/obtained monthly meteorological data monthly average, annual average were determined by mathematical formulas, for rain fall, temperature, humidity and evaporation. The mathematical analysis reveals annual average value of rainfall as 971.10mm. From average annual rainfall data cumulative departure has also been determined. Various statistical parameters have been determined by standard statistical methods from obtained annual meteorological data of the study area.(Sahu and Dev, 2007)

**Results and Discussion**

Mathematical Analysis- The characteristic pattern of mean monthly rainfall, temperature (Max. & Min.), humidity and evaporation data for 31 years are given in table 1.

**Table-1**

<table>
<thead>
<tr>
<th>Month</th>
<th>Rain fall in mm.</th>
<th>Temperature</th>
<th>Humidity</th>
<th>EVAPORATION LOSSES IN cm.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Max. in °C</td>
<td>Min. in °C</td>
<td>at 8.30 Am.</td>
</tr>
<tr>
<td>January</td>
<td>10.62</td>
<td>25.01</td>
<td>7.02</td>
<td>77.0</td>
</tr>
<tr>
<td>February</td>
<td>14.57</td>
<td>28.99</td>
<td>9.61</td>
<td>68.0</td>
</tr>
<tr>
<td>March</td>
<td>8.8</td>
<td>35.46</td>
<td>14.50</td>
<td>48.0</td>
</tr>
<tr>
<td>April</td>
<td>2.96</td>
<td>40.97</td>
<td>20.88</td>
<td>31.0</td>
</tr>
<tr>
<td>May</td>
<td>7.22</td>
<td>44.80</td>
<td>26.84</td>
<td>29.0</td>
</tr>
<tr>
<td>June</td>
<td>98.89</td>
<td>42.10</td>
<td>28.38</td>
<td>51.0</td>
</tr>
<tr>
<td>July</td>
<td>266.27</td>
<td>35.68</td>
<td>26.18</td>
<td>72.0</td>
</tr>
<tr>
<td>August</td>
<td>339.95</td>
<td>33.45</td>
<td>25.59</td>
<td>81.0</td>
</tr>
<tr>
<td>September</td>
<td>177.80</td>
<td>34.70</td>
<td>24.92</td>
<td>73.0</td>
</tr>
<tr>
<td>October</td>
<td>22.01</td>
<td>34.57</td>
<td>19.06</td>
<td>66.0</td>
</tr>
<tr>
<td>November</td>
<td>6.60</td>
<td>30.99</td>
<td>11.18</td>
<td>64.0</td>
</tr>
<tr>
<td>December</td>
<td>6.07</td>
<td>26.20</td>
<td>7.64</td>
<td>73.0</td>
</tr>
</tbody>
</table>

*Source- IMD, Nagpur / SLR Chhatarpur*

On the basis of the above data relationship curve has been prepared & Shown in fig. 1. Table -01 and fig.1 reveals that mean monthly rain fall ranges from 2.96 mm in April and 339.95mm. in August, Max.temperature ranges from 25.01°C (January) to 44.80°C in (May) and Min. temperature ranges from 7.02°C (January) to 28.38°C (June). Relative humidity at 8.30 Am. ranges from 29.0% (May) to 81.0 % (August) and at 5.30Pm. it ranges from 17.0% (April) to 75.0 % (August).Evaporation loss ranges from 7.60 cm.(January) to 25.40 cm.(May)

Annual average meteorological Parameters:-
Annual average rainfall, temperature and humidity data for 31 years are given in table-2. On the basis of data shown in table-2 relationship curve of annual rainfall, temperature and humidity for Chhatarpur and Khajuraho stations have been prepared and shown in Fig.2. Table-2 indicates rainfall ranges from 585.9mm. to 1590.0mm. Maximum temperature ranges from 31.5°C to 36.7°C and Minimum temperature ranges from 13.9°C to 19.4°C. Relative humidity at 8.30Am. ranges from 59.16% to 75% and at 5.30Pm it ranges from 37.14% to 53%.

Mean annual Rain fall

The rainfall data of Chhatarpur raingauge station indicates a range from 585.9mm. to 1590mm. The mathematical analysis reveals annual average rainfall value as 971.10mm. The maximum annual rainfall has been observed during 1982. Whereas the minimum rainfall has been noted during 2006. (Table 02, fig.3).

Table -2
Annual Average Meteorological Parameters & Statistical Parameters of the Study area

<table>
<thead>
<tr>
<th>Year</th>
<th>Rainfall in MM.</th>
<th>Humidity IN %</th>
<th>Temperature in °C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>at 8.30 Am.</td>
<td>at 5.30 Pm.</td>
</tr>
<tr>
<td>1977</td>
<td>1129.99</td>
<td>63.16</td>
<td>38.6</td>
</tr>
<tr>
<td>1978</td>
<td>744.4</td>
<td>59.16</td>
<td>38.45</td>
</tr>
<tr>
<td>1979</td>
<td>1550.5</td>
<td>62.25</td>
<td>41.16</td>
</tr>
<tr>
<td>1980</td>
<td>966.1</td>
<td>63.16</td>
<td>41.75</td>
</tr>
<tr>
<td>1981</td>
<td>1590.9</td>
<td>65.66</td>
<td>41.92</td>
</tr>
<tr>
<td>1982</td>
<td>1170</td>
<td>64.09</td>
<td>44.0</td>
</tr>
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<td>1983</td>
<td>1170</td>
<td>64.83</td>
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<td>895.5</td>
<td>64.66</td>
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<td>1149.3</td>
<td>64.08</td>
<td>41.99</td>
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<td>1986</td>
<td>781.8</td>
<td>68.83</td>
<td>43.53</td>
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<tr>
<td>1987</td>
<td>1340</td>
<td>59.83</td>
<td>41.16</td>
</tr>
<tr>
<td>1988</td>
<td>924</td>
<td>62.0</td>
<td>37.14</td>
</tr>
<tr>
<td>1989</td>
<td>856</td>
<td>61.75</td>
<td>40.0</td>
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<tr>
<td>1992</td>
<td>864.6</td>
<td>63.66</td>
<td>42.08</td>
</tr>
<tr>
<td>1993</td>
<td>796.4</td>
<td>67.41</td>
<td>41.5</td>
</tr>
<tr>
<td>1994</td>
<td>773.6</td>
<td>64.41</td>
<td>45.33</td>
</tr>
<tr>
<td>1995</td>
<td>651</td>
<td>62.25</td>
<td>43.83</td>
</tr>
<tr>
<td>1996</td>
<td>877</td>
<td>63.16</td>
<td>42.66</td>
</tr>
<tr>
<td>1997</td>
<td>660.6</td>
<td>64.2</td>
<td>40.89</td>
</tr>
<tr>
<td>1998</td>
<td>718.1</td>
<td>64.5</td>
<td>41.7</td>
</tr>
<tr>
<td>1999</td>
<td>1254.2</td>
<td>75.0</td>
<td>45.0</td>
</tr>
<tr>
<td>2000</td>
<td>670.4</td>
<td>66.0</td>
<td>44.0</td>
</tr>
<tr>
<td>2001</td>
<td>991.2</td>
<td>70.0</td>
<td>41.0</td>
</tr>
<tr>
<td>2002</td>
<td>906.3</td>
<td>69.0</td>
<td>42.0</td>
</tr>
<tr>
<td>2003</td>
<td>1464.9</td>
<td>72.0</td>
<td>50.0</td>
</tr>
</tbody>
</table>
The departure from the annual average value and cumulative departure has been shown in Table 03. Table 03 and fig. 03 shows that the rainfall during the years of 1977,1978, 1980,1982,1983,1985,1987,1990,1991,1999,1999,2001,2003, & 2005 have been more than the annual average rainfall, that indicate favourable conditions for the recharge of ground water reservoir or wet years. Where as the years of 1979, 1981,1984, 1986, 1988,1989,1992,1993,1994,1995,1996, 1997,1998, 2000,2002,2004,2006 and 2007 reveal the rain fall values below the average rainfall, which indicates drought conditions in the study area. The plots of cumulative departure (fig.4) from the average rainfall value exhibit a negative trend showing the inadequate recharge of rain water to the ground water. These conditions show drought years in the study area.

Table-3
Annual Rainfall, Departure and Cumulative Departure from Annual Average Rainfall in Chhatarpur (M.P.)

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Years</th>
<th>Total Rainfall (mm.)</th>
<th>Departure from average rain fall</th>
<th>Cumulative departure from average rain fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1977</td>
<td>1129.99</td>
<td>158.89</td>
<td>158.89</td>
</tr>
<tr>
<td>2</td>
<td>1978</td>
<td>1075.90</td>
<td>104.90</td>
<td>263.79</td>
</tr>
<tr>
<td>3</td>
<td>1979</td>
<td>744.40</td>
<td>-226.70</td>
<td>37.09</td>
</tr>
<tr>
<td>4</td>
<td>1980</td>
<td>1550.00</td>
<td>578.90</td>
<td>615.99</td>
</tr>
<tr>
<td>5</td>
<td>1981</td>
<td>966.10</td>
<td>-5.00</td>
<td>610.99</td>
</tr>
<tr>
<td>6</td>
<td>1982</td>
<td>1590.00</td>
<td>618.90</td>
<td>1229.89</td>
</tr>
<tr>
<td>7</td>
<td>1983</td>
<td>1170</td>
<td>198.90</td>
<td>1428.79</td>
</tr>
<tr>
<td>8</td>
<td>1984</td>
<td>895.50</td>
<td>-75.60</td>
<td>1353.19</td>
</tr>
<tr>
<td>9</td>
<td>1985</td>
<td>1149.30</td>
<td>178.20</td>
<td>1531.39</td>
</tr>
<tr>
<td>10</td>
<td>1986</td>
<td>781.80</td>
<td>-189.30</td>
<td>1342.09</td>
</tr>
<tr>
<td>11</td>
<td>1987</td>
<td>1340.00</td>
<td>368.90</td>
<td>1710.99</td>
</tr>
<tr>
<td>12</td>
<td>1988</td>
<td>924.00</td>
<td>-47.10</td>
<td>1663.89</td>
</tr>
<tr>
<td>13</td>
<td>1989</td>
<td>856.00</td>
<td>-115.10</td>
<td>1548.79</td>
</tr>
<tr>
<td>14</td>
<td>1990</td>
<td>1108.00</td>
<td>136.90</td>
<td>1685.69</td>
</tr>
</tbody>
</table>
Statistical analysis

The meteorological data of the study area have been subjected to statistical analysis, which includes determination of various parameters such as mean, median, mode, standard Deviation (SD), Co-efficient of Despersion (CD), Co-efficient of variation (CV) and Co-efficient of skewness(CS). These statistical results are shown in Table. These Computed values of statistical parameters indicate a negative trend in rainfall but temperature shows slight warming trend. Overall studies shows gradual climate change in the study area.

References


सार संक्षेप
भारतीय समाज सुधार में स्वामी दयानन्द सरस्वती का योगदान
अनिल कुमार सिंह

परिष्कर
भारत में सामाजिक सुधार आदर्शों समाज-समाज पर चलते रहे हैं। भारतीय समाज एक धर्मप्राचीन समाज रहा है, अतः धार्मिक आदर्शों में ही सामाजिक सुधार का भी कार्य किया है। भारत विश्व का यह देश है जो अपनी शासनाधीन व्यापक तथा शासनशील निर्माण के लिए इस मार्ग का जोड़कर लगभग समय तक अभाव भी किया और इस निर्माण शासनों के नज़रे में इस देश का आर्थिक विकास किया वहाँ यहाँ के लोगों के धर्म, संस्कृति, आत्मसमान तथा गौरव को भी क्षय पहुँचाने का भी प्रयास किया। भारतीय धर्म, संस्कृति तथा लोगों का आत्मसमान वर्तमान में दिखाया दे रहा था, ऐसे समय में स्वामी दयानन्द सरस्वती ने हिंदू संस्कृति तथा भारतीय के आत्मसमान की खात्री करने के लिए, आर्थ समाज की 1875 ई. में बनबाई ने राजा।

आर्थ समाज हिंदू समाज के अनुसार आदर्शों में सबसे प्रथम धार्मिक समाज की भी कार्य किया है। इस आदर्शों पंजाब में तीन सिद्धांत से बना लिखा हिंदू धर्म भारी श्रेणियों में इसका प्रयास अलगथित है। स्वामी दयानन्द सरस्वती यह अनुमोदन करते थे कि विवेक को सत्य, धर्म और संस्कृति का पाद-पान से देश को यथार्थ रहा दिखाया गया है। ज्ञान के साथ साथ संस्कृति वाले देश को कुशलरूप रहा दिखाया गया है। आत्मविश्वास समाज हो चुका था। अभिसम्पत्ति, पापशंसा तथा आत्मार्पण है। इसीलिए पारंपरी सामग्री की इससे बनाना का सामना देश रहा है। मुसलमान तो हिंदुओं को यथार्थता मान मिला हो रहे थे। आत्मविश्वास समाज हो चुका था, धर्म लुप्त हो चुका था। राम, कृष्ण, श्रीकृष्ण, मुगलों के देश दुःख को प्राप्त हो चुका था। जाति-परिवार के बेहद-बेहाल हो चुके है। स्वामी दयानन्द सरस्वती ने 1874 में ‘सत्यार्थ प्रकाश’ इस्तामबाद द्वारा प्रकाशित किया। इसमें जी ने सत्यार्थ प्रकाश के माध्यम से अन्य प्रतिष्ठित धर्मों के दोष बताये और वैदिक धर्म के अनुसार जीवन बनाया चाहिए, यह सर्वोपरि किया है। स्वामी दयानन्द सरस्वती ने लिखा है: “वह सत्य नहीं कहलाता जो सारे से स्वामी से असर्वोदयार्थ असर्वोदयार्थ से अनुसंधान में सत्य का प्रयास किया जाए।” किन्तु जो पदार्थ जैसा है उसको यथार्थ होना ही कहलाता, लिखा और मानना सही कहलाता है। फरवरी छोड़कर इसके देखने से सावधान सबों से निश्चित हो जाएगा। मंगल, जीतोंमें यह ग्रन्थ, बाईबल और बुद्ध क्रम क्षमा हूँ देखकर उन्मने से गुणों का ग्रहण और दोषों का परिलक्षण तथा अन्य मुख्य जाति की उन्नति के लिए प्रयत्न करता हूँ यथार्थ सबको माना गया है।”

इस समय इसाई, मुसलमान, शिख धर्म प्रचारक हिंदू धर्म की कुछियों तथा झूठे विषयों की खिलबटी उठाते हैं। स्वामी दयानन्द सरस्वती ने उन्हें मानता था जो भूमिगत निकाला और स्वामी-स्वामी पर शासनश्रेणी क्रांती कटकर रहे हैं। वे अनुवाद निकालने, अनुवाद-परिक्षण तथा अनुवाद शुद्धि (अनुकूल हिंदू धर्म से झूठे परम्पराओं को नकालने) की भावना जाती थी। उनके अनुसार प्रत्येक योजना को सावधान द्वारा-धर्म के अनुसार आवश्यकता करने में प्राप्त करने की भावना चाहिए। स्वामी दयानन्द सरस्वती ने जहां कि मानने भाव की खिलबटी नहीं जानता भाव की निर्णयता है कोई भी कमर्चल से नहीं बच सकता। प्रत्येक विषय को संसार के कमिक्स में कार्य करते हुए मोक्ष की तरफ अग्रसर होना होगा, अथवा हींदू पर हींदू रखना न वैदेह, कमर्चल वन, जीवन व्यापत रहना होगा।

स्वामी दयानन्द सरस्वती ने अपने अंदर सत्यार्थ प्रकाश के 13वें अंकों में इससे मत की समीक्षा तथा 14वें अंकों में इससे मत की समीक्षा के आधार पर
सामाजिक क्षेत्र में उन्होंने छुआआए, जन्मात्मा जानकारी, भागों की तरह बुद्धियों पर बहुदात्मा थिया। भारत के सामाजिक इतिहास में यह था स्पष्ट था कि उन्होंने मुद्दों का यह भावनात्मक खुदाई था, जो उन्होंने जरूरत में आगे लाए। इसी प्रकार उन्होंने बुद्धियों की तरह साइबर इंटरनेट में आगे लाए। यह था स्पष्ट था कि उन्होंने मुद्दों का यह भावनात्मक खुदाई था, जो उन्होंने जरूरत में आगे लाए।

स्वामी दयानन्द सरस्वती ने 1875 में बनाए मध्य में आर्य समाज की नींव लगाई और 1877 में लखीर में आर्यसमाज की स्थापना की। लखीर में इसका प्रारंभिक ध्यान किया गया। आर्य समाज के स्थापन ने विभिन्न प्रकारों को सूचीबद्ध करता है। 

आर्य समाज का शुद्ध आंतरिक विशेष गहवर रहा है। जो हिंदू इसाई या मुसलमान हो गये थे उनके आध्यात्मिक में लाने का प्रयास किया। कभी-कभी तो एक समय में हज़ार-हज़ार मुसलमान हिन्दु बन गए। यदि वे वर्ण और धर्म को मानते थे, उनके श्रृंखला दृष्टि को ही सौंपते करते थे। वर्ण का विभाजन गुप्त और कर्म से है और जन्म पर आधारित नहीं है। कोई यथार्थ ऐसा और पूर्वी नहीं है।

इस प्रकार से जाति धर्म का ग्रहण करने का प्रयास किया गया। मिलने-जुलने, खाने-पीने, विवाह इत्यादि में उन्होंने जाति विभिन्नताओं को समानार्थ किया। आर्य समाज के मंदिरों में ब्राह्मण एवं शूद्र तस्य स्थ ना मानते थे और समाज भाग में ले ले हो, वहीं भी मनुष्यवर्ग कर सकता है, वेदों का श्रेणी एवं पदा सकता है। 'आर्य मोह' आर्यसमाज का विशेष अ्याय कथा था, जिसमें शब्द लोग साथ-साथ में बोलने भोजन करते थे। जाति के अनेक प्रकार आर्य समाज के कार्यक्रमों में हार्दू गये। इसके अनेक अन्य समाज के कार्यक्रमों द्वारा हार्दू गये।

इस इस आर्यस्मार्क के मंदिरों में ब्राह्मण एवं शूद्र सब एक समय में लाने का प्रयास किया। कभी-कभी तो एक समय में हज़ार-हज़ार मुसलमान हिन्दु बन गए। यदि वे वर्ण और धर्म को मानते थे, उनके श्रृंखला दृष्टि को ही सौंपते करते थे। वर्ण का विभाजन गुप्त और कर्म से है और जन्म पर आधारित नहीं है। कोई यथार्थ ऐसा और पूर्वी नहीं है।

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इसके अनेक अन्य समाज के कार्यक्रमों द्वारा हार्दू गये।
सन्दर्भ-यथा सूची
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7.दिनकर रामधारी सिंह – संस्कृति के चार अध्याय
8.इंद्र विद्यावाचर्य इंद्र – आर्य समाज का इतिहास – (भाग-1)

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अतिथि विधान संस्थान
शारीर महाराजा महावरि, छत्तीसगढ़ (म.प्र.)

सार संक्षेप
धर्म के वास्तविक स्वरूप को समय के दृष्टिकोण को बिस्तार बनाने के लिए अनेक मानव मानव कृत्यों और मानव कहत्वों की समावेशन की हो जाती है। धर्म धर्म के दृष्टिकोण को बिस्तार बनाने है तथा प्रेम और सद्भाव द्वारा ही संसार के समाजकीय प्रारूप करता है। धर्म धर्म का प्रयोग समाज, कल्याण, गृह, सहकर्म, सत्य, सिविलसेवा, समाजदान, कानून तथा पुरुष आदि अर्थों ये मिलाए जा सकते हैं। धर्म अनुष्ठान इसी तरह है इसकी अर्थतः धर्म का प्रयोग होता है या किसी विचार का अंतरिक्ष बनने सफल नहीं होता है और धर्म धर्म की स्थान आस अत्यन्त होती है।

धर्म एवं हस्तक्षेप की रहस्यता’।
इस प्रकार धर्म समृद्ध ब्रम्हाण्ड का उन्नतिकार्य करता है। समस्त विश्व के प्रारूप का प्रतीक और नीतिकार संस्थान है। धर्म धर्म की परिवर्तनशील वस्तुओं के बाहर और अंदर के स्तर का ज्ञान है।

परिचय
धर्म के वास्तविक स्वरूप को समय के दृष्टिकोण को बिस्तार बनाने पर कर्म के द्वारा ही संसार के समाजकीय प्रारूप करता है। धर्म के दृष्टिकोण को बिस्तार बनाने है तथा प्रेम, सहभाग के द्वारा ही संसार के समाजकीय प्रारूप करता है। इस धर्म की अन्यता अपनी भाषा में अभिव्यक्ति किया जा सकता है, जैसे- पापी की भांति में, हेल, अंघिमी में, बाहु, अविकल्य अविकल्य भाषा में भाग कहती है। इस धर्म द्वारा प्रत्येक के भाषा में भाषा की सामाजिक स्थिति, आदर्श के प्रकाश में जीवन का बदलना का प्रयास होता है। यह आदर्श कहीं बाहर से नहीं आता, इसे बाहर से ही पाना है। धर्म कहीं सारी बाहर से नहीं आता स्टेट भूखे अंतर से ही उदित होता है।

सामाजिक भाषा में धर्म शब्द का प्रयोग कई अर्थों में भाषाएं निम्नलिखित होता है।
1. समाज: धर्म का अर्थ समाज या प्रकृति के अर्थ में कहते हैं। जैसे- पापी का धर्म है।
2. कल्याण: धर्म का अर्थ समाज का प्रयोग होता है।
3. गृह: धर्म का अर्थ गृह में भाषाएं प्रकृति के प्रति कल्याण निम्नलिखित होता है।
4. सत्य: धर्म का अर्थ सत्य में भाषाएं प्रकृति के प्रति सत्य निम्नलिखित होता है।
5. सिविलसेवा: धर्म का अर्थ सिविलसेवा में भाषाएं प्रकृति के प्रति सिविलसेवा निम्नलिखित होता है।
6. समाजदान: धर्म का अर्थ समाजदान में भाषाएं प्रकृति के प्रति समाजदान निम्नलिखित होता है।
7. कानून: धर्म का अर्थ कानून में भाषाएं प्रकृति के प्रति कानून निम्नलिखित होता है।
8. पुरुष: धर्म का अर्थ पुरुष में भाषाएं प्रकृति के प्रति पुरुष निम्नलिखित होता है।
9. सत्य: धर्म का अर्थ सत्य में भाषाएं प्रकृति के प्रति सत्य निम्नलिखित होता है।
10. कल्याण: धर्म का अर्थ कल्याण में भाषाएं प्रकृति के प्रति कल्याण निम्नलिखित होता है।
11. सत्य: धर्म का अर्थ सत्य में भाषाएं प्रकृति के प्रति सत्य निम्नलिखित होता है।
12. सिविलसेवा: धर्म का अर्थ सिविलसेवा में भाषाएं प्रकृति के प्रति सिविलसेवा निम्नलिखित होता है।
13. समाजदान: धर्म का अर्थ समाजदान में भाषाएं प्रकृति के प्रति समाजदान निम्नलिखित होता है।
14. कानून: धर्म का अर्थ कानून में भाषाएं प्रकृति के प्रति कानून निम्नलिखित होता है।
15. पुरुष: धर्म का अर्थ पुरुष में भाषाएं प्रकृति के प्रति पुरुष निम्नलिखित होता है।

धर्म धर्म के अर्थ है गति तथा धर्म के अर्थ है गति तथा सिविलसेवा के माध्यम से भाषाएं प्रकृति के प्रति सिविलसेवा के माध्यम से सहायक होता है। धर्म धर्म आध्यात्मिक पाप, पुरुष के अर्थ में यह उपयुक्त नहीं होते।

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धर्म शाद के उपयुक्त अंक ज्यादा प्रश्नित होने के साथ आज आम आदमी धर्म के संबंध में जो कोई विचार हो सकते हैं। धर्म शाद के उपयुक्त अंक ज्यादा प्रश्नित होने के साथ आज आम आदमी धर्म के संबंध में जो कोई विचार हो सकते हैं। धर्म शाद के उपयुक्त अंक ज्यादा प्रश्नित होने के साथ आज आम आदमी धर्म के संबंध में जो कोई विचार हो सकते हैं।

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"इतिहास और साहित्य : अन्तर संबंध"

"मालवाल की ऐतिहासिक पृष्ठभूमि और साहित्य : विशेष संदर्भ -- नतोंज उपन्यास एवं उज्जयिनी"

संध्या खरे

प्राचीन हिंदी

शास्त्रीय महाराजास्तानकोटरा

महाविद्यालय, छत्रपुर (म.प.)

सार संशय

'नतोंज' उपन्यास डॉ. मीनाक्षी स्वामी द्वारा लिखा गया लगभग 349 पृष्ठ का बड़े आकार का उपन्यास है। डॉ. स्वामी ने इस उपन्यास में सिद्धांत के बाहरे से सनातन धर्म, संस्कृति, शैतिय-सिद्धांत, धार्मिक प्रस्ताव, धार्मिक आयोजन, पर्य-व्योम, आयुष्य, विवाह, विवाह और अंतदर्शन, प्राचीनता और नवीनता सबको एक साथ रेखांकित किया है।

परिशिष्ट

'नतोंज' में उज्जयिन के भौगोलिक, ऐतिहासिक, राजनीतिक, सामाजिक, पुरातात्विक, साहित्यिक, प्राचीन, धार्मिक शहर के साथ-साथ उज्जयिन की धार्मिक कला और महावीर की लोक संस्कृति, लोकगीत, लोक ग्रंथ, लोक कथावा सब विस्तार से प्रकाश डाला गया है। इस पुस्तक का महत्व यह है कि यह हिंदी और संस्कृत काव्य कुछ समाज में था। 1 उज्जयिन की धर्म की धारा पर पैर रखते ही ऐतिहासिक को हैं तो इस बात की हो रही है कि सब तुलना ना जाने कया जाना-पहचाना लाग रहा है 2 ऐतिहासिक का विवाद है कि बाहर के ब्रह्माण्ड से बड़ा है मंत्रक या ब्राह्मण के भ्रमण में खो जाता है।

यही से ऐतिहासिक के साथ ताताक की खोज आरंभ हो जाती है। उज्जयिन के इतिहासिक डायामेन्सिया के साथ-साथ सुरा के एक्सेडेंटल डायामेन्सिया आधारित विषय के संस्कृति में पुराण में पाया गया कुछ समाज में था 3 उज्जयिनी की मंत्रक धर्म नहीं, समुद्री संस्कृति ई, जिसमें कालांतर हैं, साहित्य है, धार्मिक है, आर्थिक है, प्रस्ताव हैं और भी बहुत कुछ है। 5 इस सबको साथ में महाकाव्य, कालिदास, विभागान्तर, सिद्धांत, यौगिक, अपेक्षा, नायक, आदिक सह यह उज्जयिन 'पृथ्वी की भारतीय संस्कृति के रूप में उज्जयिन में महाकाक स्तर-स्तर भनिया होती है। 7 ऐतिहासिक का विवाद है कि सिद्धांत के तत्व पर चमत्कार होना ही बाल्मात्र है क्योंकि यह नदी पौराणिक काल से लेकर आज तक ना जाने कितने परिवर्तनों की सबसे हैं। कितने गुणों का साहित्य है यह सिद्धांत का जल्द। सिद्धांत की सातों ही, वह साहित्य वही रहती हैं। कितने कालखंड बैठे 878 हैं। तत्कालीन विकसित हुए और विनिर्देश भी हुई। मगर यह प्रवास निर्माता आत्मा के तरह अविभाज्त बना रहा, बना रहा है। शायद शुद्धि रहेगी तब तक 8 शिरों के तत्व पर निर्माता है महाकाल मंदिर, आकाशमंदिर, मंदिर, नागचंदेश्वर महादेव मंदिर कोकोटेष्वर मंदिर, भूमी मंदिर, मंदिर, दक्षिणमुखी हुमायुन, कालिदास संस्कृत मंदिर, केदारकोटेष्वर मंदिर, गोपाल मंदिर, बाबा भोज मंदिर, मन्दिर, मंदिर, गोती मंदिर, सिद्धांत, हरिजंद मंदिर है। इन सारे मंदिरों के ऊपर है महाकाल मंदिर—जिसमें देववंशीय शाखा है। ग्रंथ अर्थलोक कर्तव्य ऐतिहासिक स्तर भाव से रखा खड़ा रह रहा है। धार्मिक उत्पाद में विभिन्न शास्त्र उज्जयिन सातों प्राप्त रहे। क्योंकि कैसे होता है महाकाल मंदिर — जिसमें देववंशीय शाखा है। ग्रंथ महाकाल कुछ है। महाकाल उज्जयिन के राजा हैं, ख़ाफ़ हैं। वे देवी के भी देव हैं। मूर्त भाव है मायावतय हैं विदेशी है। वे कालों में भी काल हैं मायावतय हैं ऐवंतित है महाकाल है। व्यास, कालिदास, वाणपट, सहित सैकड़ों कवियों, नाटककारों ने महाकाल की वंशज की है। 9 भावावण के समस्त खड़े—खड़े ही ऐतिहासिक माना तृप्ति के अर्थात्क्षण में पूर्व गया प्रत्यक्ष में भी जब न अन्तहर्षि थीं न वापस, न आदरिया था न ज्योतिरं, न अन्तर्क्षण था न भ्रह्म न देव थे, न अनुभूत हैं, न श्रव्य, न स्वाभाविक, न ज्ञान, नाग, राक्षस, तालाब, हरिजंद, नटी, सागर कुछ नहीं था कुछ भी हिसाई नहीं देखा था तब तक अनुभूत के कारण सब दिशाओं को देखते हुए अंतर्क्षण महाकाल थे। 10
इस अनुभव के पश्चात एतिव्य क्षेत्र
पाठक की विचारधारा पूर्णतः परिवर्तित हो जाती है, पहले
उनके लिये तुच्छ अतिम सत्य थी, पर अब यह उन्हें कामसूत्र का एक प्रवृत्ति—सा लगती है क्योंकि आत्मा अमर है,
कभी नहीं मरती। 11

विविध अखाड़ों, जनसाधारण के
साथ—साथ एतिव्य भी सिद्धस्य स्नान के महाकाल को प्राप्त
करता है। महापर्व के समापन पर विषादग्रस्त मन लेकर
एतिव्य उज्जवलित करने के लिये अति बार महाकाल
मंदिर में जाता है। महाकाल के विराट दर्शन के साथ एतिव्य
का मन महाकाल के सम्बंध नतमस्तक हो जाता है। पाठक का
मन भी एतिव्य के साथ ही एकाकार होकर मन ही मन जाप
करने लगता है, 'नतोठ' 'नतोठ'।

संदर्भ प्रबंध उल्लेख

(1) पृष्ठ – (19) 'नतोठ।
(2) पृष्ठ – (34) 'नतोठ।
(3) पृष्ठ – (20) 'नतोठ।
(4) पृष्ठ – (38) 'नतोठ।
(5) पृष्ठ – (35) 'नतोठ।
(6) पृष्ठ – (41) 'नतोठ।
(7) पृष्ठ – (108) 'नतोठ।
(8) पृष्ठ – (104) 'नतोठ।
(9) पृष्ठ – (43) 'नतोठ।
(10) पृष्ठ – (44) 'नतोठ।
(11) पृष्ठ – (69) 'नतोठ।
परिचय
योग जीवन जीने की एक कला है । पहला सुख निरीक्षा की कारण कहा जाता है । शारीरिक, मानसिक तथा अथात्मिक स्वास्थ्य प्राप्त करने के लिए योगासन का अभ्यास जरूरी है ।

अस्त्रों से शरीर की सबसे महत्वपूर्ण 'अन्त:स्वत: ग्रन्थि प्रणाली' नियंत्रित एवं सुसंवासित होती है । परिणामस्वरूप समस्त ग्रन्थियों से समस्त मात्रा में रस का स्त्राव होने लगता है । इसका कुलमात्रा हमारे शारीरिक स्वास्थ्य के साथ-साथ जीवन के प्रति हमारे मानसिक दृष्टिकोण पर भी पड़ता है ।

यदि किसी एक प्रथिक का भी कायर ठीक से संचालित न हो तो इसका कुलमात्रा स्वास्थ्य पर प्रभाव दिखाई देता है । अतः यह बहुत महत्वपूर्ण विषय है कि इस प्रणाली को सुसंवास रूप से संचालित रखा जाये । शेष-पूर्णित अंशों को नियोजित, पुन:पूर्णित कर सामान्य कार्य के योग बनाया जाए अस्त्रों के अभ्यास से शारीरिक स्वास्थ्य भना रह सकता है तथा अत्यधिक शरीर को संक्रमण एवं रचनात्मक कार्य करने की प्रेरणा मिलती है ।

आसन नन को शक्तिशाली बनाता है और दुख-दर्द सहन करने की शक्ति प्रदान करता है । दृढ़ता और एक्षमता की शक्ति विकसित करता है । साधन के निर्मित अभ्यास से मनस्ता शक्तिशाली एवं संतुलित बना रहता है । विशेष विचारित हुए अपना शारीर नन से संसार के दुख चिंताओं एवं समस्याओं का समाधान कर सकते हैं । योग अस्त्रों का अभ्यास यथिक की सुपुरुष शक्तियों का जागृत करता है । उसमें आन्तिरीक्षण आता है । य्वहार तथा कार्य से वह दूसरों को प्रेरणा देने लगता है ।

योग के द्वारा यथिक का आध्यात्मिक विकास एवं ध्यान के द्वारा शरीर को ध्यान बनाता है । योगासन आध्यात्मिक मार्ग का एक स्रोत है ।

आध्यात्मिक जीवन शैली के लिए आसन उपयोगी है : आध्यात्मिक स्वयं हमें जीवन पूर्णत: महीनों पर निर्माण करता है हमारी खाने की आदत, हमारे रहने का दुःख सुधार कृतित है । हमारा भोजन जीवनकर्ता साधन का मिश्रण स्वयं गया है । जो धीरे-धीरे हमारे हार्दिक शरीर और निर्मतित स्वभाव को स्वास्थ्य एवं स्वाहार्दिक प्रदान कर सकता है । आध्यात्मिक जीवनशैली ने हमें सुखद है । लेकिन शति और विभाग नहीं हैं । शान्ति विभाग और सुख के बजाय अनेक प्रकार के शारीरिक, मानसिक और भावनात्मक तनाव का समाधान करना पड़ता है । योगासन के द्वारा इससे मुख्यत: पाई जा सकती है । आध्यात्मिक स्वयं जीवनशैली के परिणामस्वरूप हम कई रोगों के शिकार हो चुके हैं । जैसे कक्ष, गाड़ी जल्दी निराशा कुप्त, तनाव योगासनों के अभ्यास से इससे भी मुख्यत: पाई जा सकती है ।

उपरोक्त कारणों को दूर करने बदनाम जिले में 8 विविध योग शिक्षा का आयोजन किया गया । शिक्षा में बुधवार, ब्रह्म प्रेम, विजयादशमी, विजय शुभ, विजय तर, जोड़े का दर, शिष्य राधावर, गैस से पीड़ित 10 व्यक्तियों को बीमारियों के आयाम पर योगासन कराया गया और उसके पश्चात उनका स्वास्थ्य पर योग का प्रभाव जानने के लिए उनसे फीडबैक कराया गया ।

उद्देश्य :-

योगासनों का स्वास्थ्य पर प्रभाव ज्ञान करना ।

स्वास्थ्य बीमारियों को दूर करने में योगासनों का प्रभाव ज्ञान करना ।

अध्ययन पद्धति :-

योगासनों का स्वास्थ्य पर प्रभाव ज्ञान करने के लिए स्वास्थ्य शिक्षा आयोजन करने वालों को बीमारि बीमारियों से प्रवृत्त व्यक्तियों को आयाम करने के लिए 30 हजार व्यक्तियों से फीडबैक फांसी में भरवाए गए । फीडबैक से प्राप्त जानकारी का प्रयोग आयाम उनके द्वारा सारणीय किया गया ।

शोध विधि, संवेदना, विधि अवलोकन—वर्गीकरण शोध सर्वनाम

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Corresponding Author: email:
विश्लेषण -
उपरोक्त तालिका से यह स्पष्ट हो रहा है कि योगान्यास के आसनों को गुड़ वर्ग 25-35 वर्ष एवं प्रोफेसर गुड़ वर्ग में 25-65 वर्ष के लोग अधिक अपनाते हैं।

तालिका से यह स्पष्ट होता है कि 35-45 वर्ष के लोग व्यवस्था स्थिर होने के कारण भालों के छोटे होने के कारण योगासनों को कम कर पाते हैं।

तालिका से यह स्पष्ट होता है कि संरचनात्मक लोगों ने सूचनामत्स्कार को पसंद किया।

सूचनात्मक शिक्षा से प्रभु पूर्व गर्दा यह आप सूचनामत्स्कार करना चाहते हैं जिसके चार विकल्प दिये गये हैं:

- सूचना उर्मि के देखा है।
- सूचनामत्स्कार धार्मिक संस्कार है।
- सूचनामत्स्कार करना अन्य आसनों की तुलना में सरल है।
- सूचनामत्स्कार से शरीर के अभी अंगों का व्यवस्थापन हो जाता है।

शंदे ग्रंथ
आसन प्राणायाम गुड़ कंद - स्वामी सत्यानंद सरस्वती
व्यायाम शक्ति योगान्यास एवं प्राणायाम - हरिओम गुड़ा
आसन कंद और कंदे? - ओमप्रकाश तिवारी
इंटरनेट के द्वारा

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An Expansive Type Fixed Point Theorem in T-Orbitally Complete Metric Space
R.D. Daheriya*, Sukh Raj Singh**
J.H.Govt.P.G.College, Betul, M.P.

ABSTRACT
The Purpose of this paper is to establish a fixed point theorem for a mapping of Ciric type from Orbitally complete metric space into itself. Our results generalize the corresponding results of Ciric [1], Mukharjee [4], Jotic [5] and Liu and Park[6].

INTRODUCTION
In 1974, Ciric[1] proved some non-unique fixed point theorem for orbitally continuous self mapping: 
\[ T : X \rightarrow X \] which satisfies the following conditions
1.1 \[ \min \{d(Tx, Ty), d(x, Tx), d(y, Ty)\} - \min\{d(x, Ty), d(y, Tx)\} \leq qd(x, y) \]
all \( x, y \in X \) and \( q \in (0, 1) \)
1.2 \[ \min \{d(Tx, Ty), d(x, Tx), d(y, Ty)\} - \min\{d(x, Ty), d(y, Tx)\} < d(x, y) \]
all \( x, y \in X \) with \( x \neq y \).

The concept of asymptotic regularity of a self mapping at a point in a space was introduced by Browder and Petryshyn [2]

Dhage[3] establish the existence of a fixed points for self mapping \( T \) on \( X \) under a given condition

Definitions
1. Metric Space: Let \( X \) be a non-empty set. A mapping \( d \) of \( X \times X \) into \( R \) is set to be metric iff \( d \) satisfies the following conditions
\[ a_1 : \quad d(x, y) \geq 0 \quad \forall \quad x, y \in X, \]
\[ a_2 : \quad d(x, y) = 0 \quad \text{iff} \quad x = y, \]
\[ a_3 : \quad d(x, y) = d(y, x) \quad \forall \quad x, y \in X, \quad (\text{symmetry}) \]
\[ a_4 : \quad d(x, y) \leq d(x, z) + d(z, y) \forall \quad x, y, z \in X \quad (\text{triangle inequality}) \]
Section 2. Orbitally Continuous Mapping: Let \((X, d)\) be a metric space. A mapping \(T\) on \(X\) is orbitally continuous if \(\lim_{T^n x = u} \) implies \(\lim_{t \to T^n x} = Tu\) for each \(x \in X\).

3. \(T\)-Orbitally complete metric space: A space \(X\) is \(T\)-orbitally complete if every Cauchy sequence of the form \(\{T^n x\}_{i=1}, x \in X\), converges in \(X\).

**Main Result**

**Theorem:** Let a mapping \(T: X \to X\) is orbitally continuous on \(X\) and let \(X\) be \(T\)-orbitally complete. If \(T\) satisfies the following condition

\[
d(Tx, Ty) \geq \alpha \left[ \left( d(x, Tx) + d(y, Ty) + d(x, y) \right) d(x, y) \right]^{1/2}
\]

**Proof:** Let \(x \in X\) be any arbitrary. We define a sequence \(x_{n+1} = Tx_n; n = 0, 1, 2, 3, \ldots\) Then

\[
d(Tx_n, Tx_{n+1}) \geq \alpha \left[ \left( d(x_n, Tx_n) + d(x_{n+1}, Tx_{n+1}) + d(x_n, x_{n+1}) \right) d(x_n, x_{n+1}) \right]^{1/2}
\]

\[
= \alpha \left[ \left( d(x_n, x_{n+1}) + d(x_{n+1}, x_{n+2}) + d(x_n, x_{n+1}) \right) d(x_n, x_{n+1}) \right]^{1/2}
\]

\[
\geq \alpha \left[ \left( d(x_n, x_{n+1}) + d(x_n, x_{n+1}) \right) d(x_n, x_{n+1}) \right]^{1/2} \quad \text{(By a4)}
\]

\[
= \alpha \left[ \left( d(x_{n+1}, x_{n+2}) + d(x_n, x_{n+1}) \right) d(x_n, x_{n+1}) \right]^{1/2} \quad \text{(By a3)}
\]

\[
\geq \alpha \left[ \left( d(x_{n+1}, x_{n+2}) d(x_n, x_{n+1}) \right) \right]^{1/2} \quad \text{(By a3)}
\]

\[
\{ d(x_{n+1}, x_{n+2}) \}^2 \geq \alpha^2 [ \left( d(x_{n+1}, x_{n+2}) d(x_n, x_{n+1}) \right]
\]

\[
d(x_{n+1}, x_{n+2}) \geq \alpha^2 d(x_n, x_{n+1})
\]

Let \(\alpha^2 = q\) then

\[
d(x_{n+1}, x_{n+2}) \geq qd(x_n, x_{n+1})
\]

Since \(q \in (0, 1)\)

Proceeding in the same manner, we get

\[
d(x_{n+1}, x_{n+2}) \geq qd(x_n, x_{n+1}) \geq q^2 d(x_{n-1}, x_n) \geq q^3 d(x_{n-2}, x_{n-1}) \geq \cdots \geq q^{n+1} d(x_0, x_1)
\]

\[
as n \to \infty, \lim_{n \to} d(x_{n+1}, x_{n+2}) \to 0
\]

This shows that \(\{x_n\}\) is a Cauchy sequence.
By completeness of $X$, \( \{x_n\} \) converges to $x$.

**Claim:** $x$ is a fixed point of $X$.

Let us consider that $x$ is not fixed point of $T$ in $X$ i.e. $x \neq Tx$ then

\[
d(x, Tx) \leq d(x, x_{n+1}) + d(x_{n+1}, Tx) \leq d(x, x_{n+1}) + d(Tx_n, Tx) \leq d(x, x_{n+1}) + \alpha \left[ \left( d(x_n, Tx_n) + d(x, Tx) + d(x_{n+1}, x) \right) d(x_n, x) \right]^{1/2}
\]

as $n \to \infty$, $\lim_{n \to \infty} d(x, Tx) \leq 0$

Which is the contradiction of the hypothesis $x \neq Tx$ therefore, $Tx = x$.

**UNIQUENESS:**

Let $w$ is another fixed point of $T$ in $X$ different from $x$. Then $Tx = x$ and $Tw = w$ where $x \neq w$; $x, w \in X$.

Now,

\[
d(x, w) \leq d(x, Tx) + d(Tx, Tw) + d(Tw, w) \Rightarrow d(x, w) \leq 0
\]

which is a contradiction. Hence it is proved that $x$ is a unique fixed point of $T$ in $X$.

**REFERENCES**

3. B.C. Dhage, (1985), Some results for the maps with a non-unique fixed point, Indian J. Pure Appl. Math.,16 No. 3;245-256.