

ISSN 2455-0310

2.4

VOLUME 2, ISSUE 4

A Bilingual, Bimonthly e-Magazine of Translation And Cinema

TRANSFRAME



MARCH-APRIL 2017



STUDY

- 4 **Bollywood Sequels of 2017 - Priya Singh**
- 6 **हिंदी में अव्यय शब्दों के अर्थ प्रयोग की स्थिति - सत्येन्द्र कुमार**

PERSONALITY

- 8 **भारतीय संगीत के मूर्धन्य कलाकार : बालमुरलीकृष्ण - डॉ. नागेश्वर राव दण्डिभोट्ला**
- 11 **E.V. Ramaswamy Naicker : Social Justice and Self-Respect Movement. - Sanjay Kumar Choudhary**

CRITICAL EVALUATION

- 15 **Movie Review: The Ghazi Attack**
- 18 **Movie Review: Commando2**
- 21 **Movie Review: Rangoon**

RESEARCH

- 24 **अंतरराष्ट्रीय स्तर पर हिंदी भाषा शिक्षण : स्थितियाँ और चुनौतियाँ - मेघा आचार्य**
- 32 **Attitude of secondary school teachers in haryana towards sex education—Dr. Sunita Arya**

CREATION

- 37-38 **लेखनी : विभा परमार लेखनी : अरविंद टांक**
- 39-40 **तुलिका : Merlin कैमरा : Naresh Gautam**

INTERVIEW

- 41 **Mr Chao Wei, Beijing International Studies University, China- Miss Latika Chawda**

TRANSLATION

- 44 **बिशप निकोलाज़ वेलिमिरोविच की पुस्तक “इंडियन लेटर्स” से उद्धृत - लतिका चावड़ा**

LANGUAGE

- 46 **Sanskrit in/and Digital Age - Dr Jagdish Sharma**

TRANSFRAME SPECIAL

- 61 **Roma Sijam hip-hop band - Dr Ana Stjelja**



.....अपनी बात

ट्रांसफ्रेम, फ़िल्म जैसे चटपटे एवं गंभीर प्रवृत्ति के विषय साथ ही अनुवाद जैसे नीरस कहे जाने वाले विषय की अपने तरह की अकेली पत्रिका है। अपने विषय के अलावा और भी महत्वपूर्ण जानकारी आपके समक्ष परोसने की कोशिश ट्रांसफ्रेम करता रहता है। अतः ट्रांसफ्रेम का प्रस्तुत अंक, 2017 में आनेवाले Bollywood Sequels की खबर, हाल के फ़िल्मों की समीक्षा, डिजिटल युग में संस्कृत भाषा के महत्व, भारतीय संगीत के मूर्धन्य कलाकार-बालमुर्लीकृष्ण के जीवन परिचय और *Roma Sijam* hip-hop band के बारे में जानकारी के अलावा और भी बहुत कुछ लेकर आपके समक्ष फिर एक बार प्रस्तुत है। सहयोग के लिए आप सभी सुधि लेखक और पाठकों का धन्यवाद।

-संपादक

TRANSFRAME

E- MAGAZINE OF TRANSLATION & CINEMA

PUBLISHER

Praveen Singh Chauhan

Peace Apt., Versova

Andheri (w) Mumbai 400061

T +91 9763706428

EDITOR

Megha Acharya

Praveen Singh Chauhan

LAYOUT- COVER DESIGN

Praveen - Megha

TRANSFRAME TEAM

Latika Chawada

Prakash Upreti

Sandeep Chaure

Avinash k. Rohit

©All Rights Reserved

The publisher regret that they can not accept liability for error or omissions contained in this publication, however caused. The opinions and views contained in this publication are not necessarily those of the publishers or editors. No part of this publication or any part of the contents there of may be reproduced or transmitted in any form without the permission of publishers in writing. An exemption is hereby granted for extracts used for the purpose of fair review.



GO DIGITAL, GO
PAPERLESS, SAVE
TREES, SAVE WATER

Bollywood Sequels of 2017



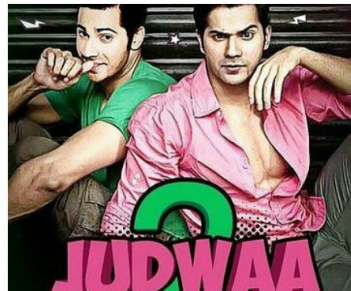
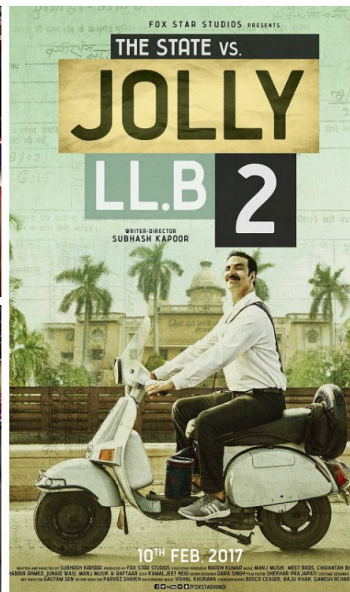
अध्ययन

Let's have a look
at the most
awaited sequel
films of 2017.

The trend of sequels does not seem to fade, if you were thinking it is a done and dusted concept just for your amusement we have some big sequel films coming up this year. Let's have a look at the most awaited sequel films of 2017.

Judwaa 2

Varun Dhawan is all set to recreate the magic of Judwaa, blockbuster hit of 90s starring Salman Khan. The film was a action comedy with a successful music track. Varun's Judwaa will go on floors soon. He will be seen in a double role as estranged twins opposite Jacqueline Fernandez and Taapsee Pannu.



Dabang 3

Dabang spelled wonders and became a huge box office success. Audience loved Chubul Pandey character portrayed by superstar Salman Khan. The actor will soon stun his fans with a third part of his successful action drama film.

Hera Pheri 3

Hera Pheri was a laughter riot starring Akshay Kumar, Suniel Shetty & Paresh Rawal. The trio were loved by the audience and they made us go bonkers again with Phir Hera Pheri and now the makers are set to bring in the third edition of

Priya Singh

Senior PR Executive

Team Pumpkin,
Mumbai

Hand Phone: +91
7045418692

the super comic movie. However, Akshay Kumar might not be part of the film.

Jolly LL.B 2

Jolly LLB starring Arshad Warsi, Boman Irani and Amruta Arora was a courtroom comedy drama it received humongous applaude from audience as well as critics. Therefore the makers are back with another tight scripted film this time starring Akshay Kumar in Jolly's character.

Bhonsle

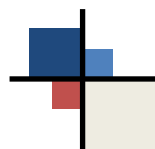
Interestingly Bhonsle is a feature film loosely based on the short-film Taandav, produced by Muvizz.com. The film is a sequel to a short film which was huge YouTube hit. One can draw references from both films as it has Manoj Bajpayee in the lead role again playing a cop. However, the feature film has much more depth to offer the fans.

Badrinath ki Dulhania

Humpty Sharma ki Dulhania starring the young and dynamite actors Varun Dhawan & Alia Bhatt became a huge hit at the box office. The makers are back with another installment of the film Badrinath ki Dulhania which is set to hit the theatres this year.

Baahubali 2

Baahubali – The Beginning released in 2015 received great response from the audience as well as critics. The captivating and larger than life cinema had everyone going gaga about the film. Baahubali 2 – The Conclusion is one of the most awaited sequels. The film is set to release in 2017.



हिंदी में अव्यय शब्दों के अर्थ प्रयोग की स्थिति



अध्ययन

Let's have a look
at the most
awaited sequel
films of 2017.

सत्येन्द्र कुमार

Satyendra.of.kumar@gmail.com
जापानी भाषा मे एडवांस्ड
डिप्लोमा
भाषा विद्यापीठ
म.गा.अ.हि.विश्वविद्यालय,
वर्धा

भाषाई संप्रेषण की प्रक्रिया में अव्यय शब्दों का महत्वपूर्ण योगदान होता है। शब्द एवं वाक्य स्तर पर संरचनात्मक अथवा प्रकार्यात्मक दृष्टिकोण से भाषा को सुव्यवस्थित बनाने हेतु अव्यय शब्दों का प्रयोग किया जाता है। इन शब्दों को समुच्चबोधक अव्यय भी कहा जाता है, जिसका प्रयोग दो या दो से अधिक शब्दों/पदों, उपवाक्यों, वाक्यों को जोड़ने या अलग करने के लिए किया जाता है। इन शब्दों को संक्षेप में योजक या संयोजक भी कहा जाता है। वाक्यगत अर्थ की दृष्टि से अव्यय शब्द दो प्रकार होते हैं, यथा-

समानाधिकारण अव्यय शब्द

इसके तहत वाक्य के समान स्तरीय अलग-अलग घटकों को जोड़ते या अलग करते हैं। कभी-कभी यह योजक शब्द मुख्य या स्वतंत्र उपवाक्य को जोड़कर संयुक्त वाक्य का निर्माण करते हैं। उदाहरण के लिए-

तुम्हारा भाई बहुत लंबा और सुंदर है।

कल लगातार पानी बरसाना तो बंद हो गया था, लेकिन ठंडी हवा चलती रही थी और कभी-कभी छींटे पड़ जाते थे।

राधा खड़ी थी और अलका बैठी थी।

समानाधिकारण समुच्चयबोधक शब्दों को पुनः चार प्रकारों में बांटा जा सकता है-

योजक/संयोजक- दो शब्दों या वाक्यांशों अथवा उपवाक्यों को परस्पर जोड़ने वाले शब्द संयोजक कहलाते हैं। जैसे- गंगा और यमुना का मैदानी भाग बहुत उपजाऊ है, वाक्य में ‘और’ शब्द संयोजक की भूमिका में है। लखनऊ बहुत सुंदर तथा बहुत घनी आबादीवाला शहर है, वाक्य में ‘तथा’ वाक्य संयोजक भूमिका में है। **और** का योजकत्व कई संदर्भों में प्रयुक्त होता है-

कार्य-करण संबंध में- धन आया और खुशियाँ आईं।

कार्य का घटना क्रम- छात्र और शिक्षक एक-एक कर चले गए।

समकालीन घटना क्रम में- आतंकवादी ने बम फोड़ा और राजनेता दिवाली माना रहे थे।

विपरीत घटना क्रम में- कितनी देर से आवाज लगा रहा हूँ और तुम हो कि सनते ही नहीं।

विभाजक/विकल्पबोधक- विभाजन और विकल्प प्रकट करने वाले शब्द या यूँ कहें तो इसके तहत ग्रहण या त्याग का बोध कराने वाले वाले योजकों को रखा जाता है। जैसे- चाहे, अन्यथा, अलावा, क्या, कि, न कि, या आदि। उदाहरण के लिए- तुम जाओगे भी या यही बैठे रहोगे।

विरोधसूचक- दो परस्पर विरोधी कथनों और उपवाक्यों को जोड़ने के लिए प्रयुक्त संयोजक शब्द विरोधसूचक कहलाते हैं। जैसे- किंतु, परंतु, लेकिन, बल्कि, मगर।

उदाहरण के लिए-

वह गायक बनाना चाहता था किंतु ऐसा हो न सका।

आज तो बाहर ही नहीं, बल्कि घर में भी गर्मी लग रही है।

परिणामसूचक- पहले वाक्य की क्रिया या कार्य की सूचना देने वाला संयोजक इसके तहत शामिल किए जाते हैं।

जैसे- अतः, अतएव, फलस्वरूप, अन्यथा। उदाहरण के लिए-

बर्फ गिरे हैं अतः ठंड तो होगी ही।

व्यधिकरण अव्यय शब्द- किसी वाक्य के प्रधान या आश्रित उपवाक्यों को परस्पर जोड़ने वाले शब्द को इस श्रेणी में सखा जाता है। इन्हें चार प्रकारों में बाँटा जा सकता है-

कारणसूचक- इसके तहत दो उपवाक्यों को जोड़कर होने वाले कार्य का करण स्पष्ट किया जाता है। जैसे- चूँकि, ताकि, क्योंकि, इसलिए। चूँकि वह लंगड़ा है, अतः वह दौड़ नहीं सकता।

गहरे पानी में मत जा क्योंकि तू तैरना नहीं जानता है।

संकेतसूचक- वाक्य के क्रिया व्यापार को पूरा करने के बारे में संकेत या शर्त व्यक्त करने वाले योजकों को संकेतसूचक कहा जाता है। जैसे- हालांकि, अगर, यदि। उदाहरण के लिए-

अगर हम पाँच मिनट भी लेट हो जाएँ तो बस छूट जाती है।

हालाँकि उसने जी जान एक कर दी थी।

उद्देश्यसूचक- इसके तहत वाक्यगत क्रिया व्यापार का उद्देश्य/मनोरथ का बोध कराने वाले शब्द आते हैं। जैसे- ताकि, जिससे कि। उदाहरण के लिए-

वह चुप-चाप खड़ा रहा, ताकि झगड़ा न हो।

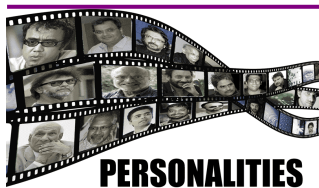
जल्दी जाओ जिससे कि सही समय पर पहुँच सको।

स्वरूपसूचक/व्याख्यासूचक- मुख्य उपवाक्य का अर्थ स्पष्ट करने वाले शब्द स्वरूपसूचक कहलाते हैं। यह प्रायः वाक्य के आरंभ में प्रयुक्त होते हैं। जैसे- यानि, मानो/जैसे कि। उदाहरण के लिए- ऐसा लग रहा था मानो उसने कई दिनों से खाना नहीं खाया हो।

इस प्रकार हम देखते हैं कि हिंदी भाषा में अव्यय शब्दों का प्रयोग संदर्भानुसार किया जाना आवश्यक होता है, ताकि वांछित अर्थ की प्राप्ति हो सके।



भारतीय संगीत के मूर्धन्य कलाकार – बालमुरलीकृष्ण



व्यक्तित्व

कर्णाटक शास्त्रीय-संगीत में बालमुरलीकृष्ण का नाम शाश्वत है। शाश्वत इसलिए है कि वे लीक पर चलनेवाले परंपरागत संगीतकार नहीं थे। उन्होंने इस संगीत-शैली में नए प्रयोग व प्रवर्तन किए, असंख्य नए रागों को सृजित किया।

डॉ. नागेश्वर राव
दण्डिभोट्ला,
सहायक आचार्य
हिंदी विभाग
कांची विश्वविद्यालय
तमिलनाडु

भारतीय शास्त्रीय संगीत के दिग्गजविद्वान पद्मविभूषण डॉ. मंगलंपल्लि बालमुरलीकृष्ण हमारे बीच नहीं रहे। चेन्नै शहर में 22 नवंबर, 2016 की संध्या में संगीत की इस महान विभूति की आवाज सदा के लिए मौन हो गई। दक्षिण भारत की शास्त्रीय-संगीत शैली-विशेष, 'कर्णाटक संप्रदाय' के शिखरसमान विद्वान-गायक, संगीतज्ञ, गीतकार एवं वाद्ययंत्र-वादक डॉ. मंगलंपल्लि बालमुरलीकृष्ण ने लगभग 80 वर्षों तक अपनी संगीत-साधना के माध्यम से भारतीय संस्कृति की अपार सेवा की। आपका जन्म 6 जुलाई, 1930 ई. में आंध्रप्रदेश के पूर्वी गोदावरी जनपद के 'शंकरगुप्तम्' नामक गाँव में 'सूर्यकान्तम्मा' और 'पट्टाभि रामैया' दम्पति के परिवार में हुआ था। आपकी माता और पिता दोनों शास्त्रीय संगीत के कलाकार थे।

बालमुरलीकृष्ण की उम्र जब मात्र पंद्रह दिन की थी, तभी माता का देहांत हो गया और पिताजी के संरक्षण में ही बालमुरलीकृष्ण का बचपन बीता। विजयवाड़ा शहर में गुरु 'पारुपल्लि रामकृष्ण पन्तुलु' जी के पास रहकर आपने संगीत का अभ्यास विधिवत



किया। बालमुरलीकृष्ण की प्रतिभा तभी प्रकट हो गई जब उन्होंने मात्र 7 वर्ष की उम्र में पहली 'कचेरी' (संगीत-समारोह) करके अपनी विद्वत्ता का परिचय दिया। बालमुरलीकृष्ण का नाम पहले 'मुरलीकृष्ण' ही था। किंतु आपकी प्रतिभा को देखकर किसी विद्वान ने मंच पर आपके नाम के साथ 'बाल' उपसर्ग जोड़ दिया सो उनके नाम के साथ स्थाई रूप से बना रहा। बालमुरलीकृष्ण अकसर कहा करते थे- 'यह नाम हमेशा मेरे मन में छुटपन की सादगी बनाए रखता है और इस बात की याद दिलाता है कि संगीत की दुनिया में मैं अभी 'बालक' ही हूँ।' बालमुरलीकृष्ण ने मात्र गायन में ही नहीं, बल्कि वीणा, वायोलिन, वायोला (बड़े आकार की वायोलिन), मृदंगम्, कंजीरा जैसे संगीत वाद्य-यंत्र बजाने में भी निपुणता हासिल की थी। पंद्रह वर्ष की उम्र तक आपने 72 मेलाकर्ता रागों पर पकड़ प्राप्त कर ली और स्वयं संगीत-रचनाओं का सृजन आरंभ कर दिया। उनकी 'कचेरियाँ' अथवा संगीत-समारोह इतने मशहूर हुआ करते थे कि उनको सुनने के लिए दूर-दूर से लोग आते थे। निरंतर साधना एवं संगीत-समारोहों के कारण बालमुरलीकृष्ण इतने व्यस्त हो गए कि उनको अपनी पढ़ाई बीच में ही बंद करनी पड़ी। बाद में उन्होंने एक ट्यूटर को रखकर घर पर ही अंग्रेजी की पढ़ाई-लिखाई सीखी। फिर भी जब कभी वे मंच पर बोलते तो सुननेवालों को यह कदापि नहीं लगता कि उन्होंने विधिवत पढ़ाई नहीं की।

कर्णाटक शास्त्रीय-संगीत में बालमुरलीकृष्ण का नाम शाश्वत है। शाश्वत इसलिए है कि वे लीक पर चलनेवाले परंपरागत संगीतकार नहीं थे। उन्होंने इस संगीत-शैली में नए प्रयोग व प्रवर्तन किए, असंख्य नए रागों को सृजित किया और हिन्दूस्तानी शास्त्रीय संगीत के शीर्ष कलाकारों के साथ मिलकर 'जुगलबन्दी' अथवा फ्यूजन संगीत-कार्यक्रमों का सूत्रपात किया। परंपरागत कर्णाटक शास्त्रीय-संगीत को संप्रदायिकता के घेरे से बाहर लाकर उसे सार्वजनिक वातावरण में रखने का श्रेय बालमुरलीकृष्ण को ही जाता है। उसी प्रकार शास्त्रीय संगीत-शैली को जनमानस तक पहुँचाकर उसकी लोकप्रियता को बरकरार रखने का श्रेय भी निस्संदेह आपको ही जाता है। 'जुगलबन्दी' किस्म

का प्रथम संगीत-कार्यक्रम उन्होंने मुंबई में पंडित भीमसेन जोशी के साथ मिलकर किया जिससे हिंदूस्तानी एवं कर्णाटक संगीत शैलियों के दो दिग्गज संगीतज्ञों को एक ही मंच पर देखने का सौभाग्य कलाप्रेमियों को प्राप्त हुआ। पंडित भीमसेन जोशी के अलावा पंडित हरिप्रसाद चौरसिया और सुश्री किशोरी अमोनकर के साथ बालमुरलीकृष्ण ने मंच पर प्रदर्शन दिए जिनके कारण भारतीय संगीत का एकात्मभाव साकार हो उठा। इन संगीत-समारोहों के माध्यम से बालमुरलीकृष्ण ने दुनिया को भारतीय एकता एवं अखंडता का संदेश दिया।

बालमुरलीकृष्ण हमेशा स्वर-प्रवर्तक रहे। उनकी सर्जनात्मकता ने संगीत की दुनिया में तहलका मचा दिया। उन्होंने अपनी दिवंगत माता के नाम पर 'सूर्यकान्ति' नामक राग के साथ-साथ 'सुमुखम्', 'पुष्कर गोदावरी', 'मोहनांगी', 'गुरुप्रिया', 'गणपति', 'सर्वश्री', 'महती', 'लवंगी' जैसे असंख्य रागों का सृजन किया। इनमें से कई राग ऐसे थे जिनमें मात्र चार अथवा तीन स्वर (नोट) होते हैं। कश्मीर से लेकर कन्याकुमारी तक देशभर में उनके संगीत-कार्यक्रम आयोजित होते थे और विदेशों से भी आह्वान बराबर मिलता रहा। अमेरिका, फ्रान्स, ग्रेट ब्रिटन, रूस, स्विजरलैण्ड, मलेशिया, सिंगापुर, इटली, केनडा, श्रीलंका जैसे विदेशों के अगणित संगीत-प्रेमियों को उन्होंने भारतीय संगीत का माधुर्य चखाया। कुल मिलाकर उन्होंने अपने जीवन में 25,000 से भी अधिक कचेरियाँ अर्थात् संगीत-समारोह पेश किए जो कि अपने आप में एक असाधारण कीर्तिमान है।

बालमुरलीकृष्ण ने एकल वायोला (बड़े आकार की वयोलिन) के साथ-साथ वायोलिन के वादन में विभिन्न कलाकारों के साथ मिलकर भी कई संगीत-प्रदर्शन प्रस्तुत किए जो कि उनकी बहुमुखी प्रतिभा का परिचायक है। संगीत-निर्देशक एवं पार्श्व गायक होने के साथ-साथ बालमुरलीकृष्ण एक मेधावी कवि भी थे। उन्होंने संस्कृत, तेलुगु एवं तमिल भाषाओं में 400 से भी अधिक रचनाएँ करके परंपरागत गीत-साहित्य को सुसंपन्न किया। उनकी रचनाओं में भक्तिपरक व शृंगारपरक गीत, तात्त्विक एवं दार्शनिक चिंतन से संबंधित गीत प्रमुख हैं। 'वर्णम्', 'कीर्तन', 'पद', 'तिल्लाना' एवं 'जावळी' के रूपों में उनका गीत-साहित्य प्राप्त होता है। ताल-प्रणाली में भी उन्होंने अपनी सर्जनात्मकता जोड़कर कई नए तालों का सृजन किया जो 'त्रिमुखी', 'पंचमुखी', 'सप्तमुखी' एवं 'नवमुखी' नामों से जाने जाते हैं। नवप्रवर्तन की शक्ति उनकी संगीत-साधना की सबसे बड़ी विशेषता थी।

बालमुरलीकृष्ण भारतीय संस्कृति के उन्नायक रहे। यद्यपि मूलतः वे तेलुगु भाषी थे तथापि तमिल, मलयालम एवं कन्नड़ भाषाओं पर उनका उतना ही अधिकार था जितना किसीका अपनी मातृभाषा पर होता है। आकाशवाणी में उन्होंने टॉपग्रेड गायक-कलाकार एवं प्रायोजक के रूप में सेवाएँ अदा कीं। भक्तिसंगीत के प्रचार में आकाशवाणी के साथ मिलकर बालमुरलीकृष्ण ने जो काम किया वह अत्यंत प्रशंसनीय है। अन्नमाचार्य, त्यागराज एवं भक्त रामदास जैसे महान भक्तकवि-गायकों के पदों एवं कीर्तनों ने बालमुरलीकृष्ण की आवाज में ढलकर एक नया आयाम प्राप्त किया। परंपरागत भक्ति-संगीत को लोकप्रिय बनाने में बालमुरलीकृष्ण का योगदान अविस्मरणीय है। इनके अतिरिक्त बालमुरलीकृष्ण ने संस्कृत, हिंदी, बंगला एवं पंजाबी में भी गाने प्रस्तुत किए। ब्रिटेन के संगीतज्ञ डॉ. जोएल के साथ मिलकर उन्होंने रवींद्रनाथ ठाकुर के गीतिकाव्य 'गीतांजलि' को सुंदर ढंग से पेश किया। एकबार कोलकता दूरदर्शन में प्रसारित उनके बंगला गीतों को सुनकर जनता अभिभूत हो गई, फलस्वरूप उनको दूरदर्शन के द्वारा रवींद्र-संगीत की संपूर्ण रचनाओं को गाने हेतु निमंत्रण मिला। उन्होंने प्रसिद्ध बंगला गायिका 'सुचित्रा मित्रा' के साथ मिलकर रवींद्र-संगीत सुचारुरूप से प्रस्तुत किया। उनका सुर फ्रान्सीसी भाषा में भी चमक उठा और फ्रान्सीसी सरकार के द्वारा उस देश के अत्यंत प्रतिष्ठित पुरस्कार 'शेवालियर एवार्ड' से विभूषित प्रथम भारतीय संगीतकार आप ही थे।⁴

बालमुरलीकृष्ण मात्र परंपरागत संगीत-विद्वान के पड़ाव पर ही स्थगित नहीं रहे। वे हमेशा बदलती परिस्थितियों के अनुसार अपने आप को बदलते रहे। उस जमाने में कर्णाटक शास्त्रीय संगीत के दिग्गज विद्वान फ़िल्मी दुनिया के संगीत को घटिया किस्म का मानते थे, लेकिन बालमुरलीकृष्ण ने फ़िल्मों के प्रति अरुचि नहीं दिखाई। प्रत्युत उन्होंने सिनेमा को शास्त्रीय-संगीत के प्रचार का उत्तम साधन माना। उन्होंने कई फ़िल्मों के लिए अपनी आवाज दी और कतिपय फ़िल्मों का संगीत-निर्देशन भी किया। एक जमाने के दक्षिण भारत के सभी लोकप्रिय अभिनेताओं के वे पार्श्व-गायक रहे। संगीत-निर्देशक के रूप में उन्होंने 'हंसगीते' (1975) और 'मध्वाचार्य' (1983) नामक दो कन्नड़ फ़िल्मों के लिए राष्ट्रीय पुरस्कार जीते। पार्श्व गायक के रूप में भी एक बंगला फिल्म के लिए उनको राष्ट्रीय पुरस्कार प्राप्त हुआ। यह बात बहुत कम लोग जानते हैं कि उन्होंने दक्षिण की कई फ़िल्मों में अभिनय भी अदा किया। उनमें - 'भक्त प्रह्लाद' (तेलुगु) में नारद, एवं 'संध्या गिदेना सिंदूरम्' (मलयालम्) में एक संगीत शिक्षक के किरदार प्रसिद्ध हैं। संस्कृत में बनी दो फ़िल्मों { 'आदिशंकराचार्य'-1983 और 'रामानाजुचार्य'-1989 } के लिए उन्होंने बेहतरीन संगीत-निर्देशन प्रस्तुत किया। सिनेमा के बारे में उनकी राय बड़ी सकारात्मक थी। वे कहते थे- "सिनेमा को मैं अत्युत्तम कोटि का

जनसंचार-माध्यम मानता हूँ। यदि आप शास्त्रीय-संगीत को घर-घर तक ले जाना चाहते हैं तो उसके लिए सिनेमा से बेहतर साधन नहीं है।"

पद्मश्री, पद्मभूषण एवं पद्मविभूषण के अलावा तीन राष्ट्रीय स्तर के फिल्म पुरस्कार, फ्रेंच सरकार का 'शेवालियर ऑफ द आर्डर डेस आर्ट्स एट डेस लेटर्स पुरस्कार', 'संगीत कलानिधि', 'सदी के संगीतकार', 'गान कौस्तुभ', 'गानकलाभूषण', 'गानगंधर्व', 'गायक शिखामणि', 'गान शिखामणि', 'संगीत कलासरस्वती', 'नादमहर्षि', 'गंधर्व गानसम्राट', 'ज्ञान सागर', 'ज्ञान चक्रवर्ती' इत्यादि असंख्य पुरस्कार उनके नाम हैं। राष्ट्रीय एकता के हित में महाराष्ट्र के राज्यपाल के द्वारा उनको सम्मान प्राप्त हुआ। राष्ट्रीय एवं अंतर्राष्ट्रीय स्तर के विश्वविद्यालयों से उनको कई मानद 'डॉक्टरेट' की उपाधियाँ भी प्राप्त हैं।

मंगलंपल्लि बालमुरलीकृष्ण के व्यक्तित्व का एक और पहलू उनकी हास्यप्रियता एवं निराडंबरता है। एकबार रेलवे स्टेशन में हावड़ा एक्सप्रेस का इंतजार करते समय घोषणा सुनाई दी कि 'चेन्नै-हावड़ा एक्सप्रेस दो घंटे की देरी से चल रही है।' उनके साथ खड़े मित्रों ने अपनी चिंता जताई तो बालमुरलीकृष्ण ने हँसकर कहा, "भाई..वे खुद कह रहे हैं कि गाड़ी 'चल' रही है, सो देरी तो होगी ही... अगर चलने के बजाय 'दौड़' रही होती तो आने में देर नहीं लगती!" वे अपने जीवन में हमेशा हँसमुख रहे और जिन्दगी का हर पल आनंद में व्यतीत किया।

कर्णाटक शास्त्रीय संगीत के उद्भट विद्वान होते हुए भी वे संगीत के नौसिखियों को हमेशा प्रोत्साहन देते थे और उनके साथ घंटों बात-चीत करते थे। गुरुकुल की पद्धति में उन्होंने कई शिष्यों को अपने घर पर रखकर उनको संगीत का शिक्षण प्रदान किया। उनके शिष्य कहते हैं कि वे एक 'चलते-फिरते' संगीत विश्वविद्यालय हैं।

भगवती भारती के चरणों में अपने संगीत व साहित्य के सुमनों के माध्यम से चिरंतन स्वरार्चन करते आए मंगलंपल्लि बालमुरलीकृष्ण को कभी विस्मृत नहीं किया जा सकता... और न ही भुलाया जा सकता उनकी सर्जनात्मक प्रतिभा को!

पादटिप्पणी

- शास्त्रीय संगीत के सार्वजनिक समारोह को 'कचेरी' नाम से जाना जाता है।
- कर्णाटक शास्त्रीय संगीत के मूलभूत राग, जो 72 होते हैं।
- दो विभिन्न शैलियों के संगीतकार यदि एक साथ प्रदर्शन करें तो 'जुगलबन्दी' कहते हैं।
- द हिंदू – अंग्रेजी दैनिक –Hyderabad Edition dated 3-5-2005

आधार-सामग्री :-

- इंटरनेट पर उपलब्ध मंगलंपल्लि बालमुरलीकृष्ण के साक्षात्कार
- ईनाडु (तेलुगु), दिनमलर (तमिल) एवं द हिन्दू (अंग्रेजी) दैनिक
- ग्रेट आंध्रा वेबसाइट(Telugu)

लेखक का पता—

डॉ.नागेश्वररावदण्डिभोट्ला,

सहायकआचार्य, हिंदीविभाग,

श्रीचन्द्रशेखरेंद्रसरस्वतीमानितविश्वविद्यालय, (कांचीविश्वविद्यालय)

एनातूर, काँचीपुरम् - तमिलनाडु - 631561

चलभाष : 0 9655035217 (Whatsapp number also)

ई-मेल - nagukanchi09@gmail.com



E.V. Ramaswamy Naicker : Social Justice and Self-Respect Movement



व्यक्तित्व

E.V. Ramaswamy Naicker launched the Self-Respect Movement at Erode in 1925 after his exit from the Congress Party. The starting of this movement proved to be a watershed in the history of the Tamil speaking People.

Sanjay Kumar Choudhary
UGC-NET, Research Scholar,
Deptt. of History
T.M.B. University,
Bhagalpur

Abstract

E.V. Ramaswamy Naicker affectionately called by his followers as periyar was the towering personality and a prominent social reformer of the nineteenth century India. He made tireless effort to uplift the socio-religious life of the people from the Marsh. He was a businessman, politician and social activist. He was born in 1879 at Erode (Madras Presidency) and died at Vellore in 1973. He started the Self- Respect Movement or the Dravidian Movement. He was like a warrior who fought for the causes of the lowborn, the oppressed and the suppressed. A rationalist in outlook, he made lasting contributions to strengthen rationalism, secularism and humanism and fought many battles to uphold social justice. As a result, without an iota of doubt, he naturally became the symbol of lower caste movement not only in South India but all over country.

E.V. Ramaswamy Naicker who was affectionately called by his followers as "Periyar" was a businessman, Politician and Social Activist. He started the Self Respect Movement or the Dravidian Movement and proposed the creation of an independent State called " Dravida Nadu" comprising the states of South India. He was a prudent pragmatic thinker with patience and persuasion¹....

E.V. Ramaswamy Naicker launched the Self-Respect Movement at Erode in 1925 after his exit from the Congress Party. The starting of this movement proved to be a watershed in the history of the Tamil speaking People². Periyar considered the Self-Respect Movement as a symbol of social conflict between the non-Brahmins and the Brahmins. Periyar faced the bitter truth in life about the horrendous caste system, untouchability, the unbearable oppression of the Brahmins etc. All these bitter experiences proved to be a turning point in his life which ultimately led to the beginning of the self respect movement. Periyar was a radical advocate of anti-Brahminism. The experiences of life and the intense exploitation of the Brahmins turned him into an inveterate enemy of the Brahmins. His anti-Brahminism was evident from his comments to his followers that if they encountered a Brahmin and a



Periyar E. V. Ramasamy

snake on the road they should kill the Brahmin first.³ He also used violent and vulgar language in his writing against Hindu gods.⁴

The Self-Respect Movement held responsible the Brahmins and their Sanskritic culture, for the social, economic, political and cultural backwardness of the non-Brahmins in Tamil Nadu.⁵ The Movement tried to form a casteless society in Tamil Nadu. In its mission, it attacked the ideological basis of the caste system for the first time in South India in an organised manner.⁶ Its ideological battle for the abolition of untouchability was also impressive. For both non-Brahmins and untouchables, the Self-Respect Movement made Brahmins and Hinduism, common enemies.

Some of the events which happened with him completely changed his personality and he turned against the Brahmins and their Sanskritic culture. One such notable and shocking incident was the Kasi Pilgrimage which he undertook in 1904. He went to Kasi to worship in the revered Siva temple of Kasi Vishwanath.⁷ Though Kasi was acclaimed as the most "sacred town" by the Brahmins, the worst ugly scenes of immoral activities, prostitution, cheating, looting, begging crows for alms, floating dead bodies in the River Ganges turned Periyar to abhor that so-called holy towns.⁸ His frustration extended to functional Hinduism in general when he experienced what he called Brahmanic exploitation.⁹ However, one particular incident in Kasi had a profound impact on Periyar's ideology and future work. At the worship sites there were free meals offered to guests. To Periyar's shock, he was refused meals at choultries which exclusively fed Brahmins. Due to extreme hunger, Periyar felt compelled to enter one of the choultries disguised as a Brahmin with a sacred thread on his bare chest, but was betrayed by his moustache. The gatekeeper at the temple concluded that Periyar was not the Brahmin, as Brahmins were not permitted by the Hindu Shastras to have moustache. He not only prevented Periyar's entry but also pushed him rudely into street.¹⁰ The unbearable hunger of Periyar for the past a few days forced him to compete with the street-dogs in eating the remnants of food in the leaves.¹¹ Around this time he realised that the choultry which had refused him entry was built by a wealthy non-Brahmin from South India. This discriminatory attitude dealt a severe blow to Periyar's regard for Hinduism, for the events had witnessed at Kasi were completely different from the picture of Kasi he had in mind as a holy place which welcomed all. Ramaswamy was a theist till his visit to Kasi, after which his views changed and he became an atheist.¹² Thus the disgrace inflicted by the Brahmins at Kasi upon him without the least mercy, made a deep wound in the heart of Periyar and it inflamed intense hatred towards that Aryan race and their creation of innumerable Gods.¹³ These early and other similar happenings in his life had formed a basis for his Self-Respect philosophy which was meant to free the Tamil society from the clutches of Brahmins and Brahminism.¹⁴

In 1920 when the Justice Party came to power, Brahmins occupied about 70 percent of the high level posts in government.¹⁵ After the reservation introduced by the Justice Party, it reversed this trend, allowing non-Brahmins to rise in the government of the Madras Presidency. Periyar, through the Justice Party, advocated against the imbalance of the domination of Brahmins who constituted only 3 percent¹⁶ of the population, over the Government jobs, judiciary and the Madras University. His Self-Respect Movement espoused rationalism and theism and the movement had currents of anti-Brahminism.¹⁷

In the beginning of 1920, E.V.R. enrolled himself as one of the members of the Congress Party in Tamil Nadu.¹⁸ His joining of the Congress in 1920 did not occur either accidentally or suddenly. Right from his early days he was aware of the Congress work and the nationalist feeling it engendered among

the people against the British Colonialism. From 1920 to 1925, E.V.R. had served in the Congress Party in Tamil Nadu as a recognised member and as a devoted activist. During the short period of five years he rose from the position of an ordinary member to one of the dynamic front-rank leaders of the Tamil Nadu Congress, by sheer dint of merit and by his significant contribution to the growth of the Party. Both in 1920 and in 1924, he was elected President of the Tamil Nadu Congress Committee and was elected as Secretary for two consecutive years 1921 and 1922.¹⁹ He ardently participated in the non-cooperation movement launched against the British rule by Mahatma Gandhi.²⁰ On the latter's clarion call, Periyar resigned all the 29 public positions held by him. He gave up the family trade and closed the business concern which was earning Rs. 20,000/- annually (in those days) when the price of a single gold sovereign was not even Rs. 10 /-.²¹ He defied the prohibitory order of section 144, promulgated at Erode for the first time and courted arrest. Periyar trusted and accepted Mahatma Gandhi as his leader. So, as a true discipline he began to execute every word of Gandhi into deed. But slowly and gradually the difference between E.V.R. and the Brahmin-dominated Congress in Tamil Nadu grew on principles. Fighting on principles naturally led E.V.R. resigning from the Congress.

Since 1920, he had been moving a resolution in congress conference demanding the communal reservation in Government jobs and education for the non-Brahmins (Dravidians) to drive out their degradation and attain higher position in all spheres of life at par with the dominating Brahmins. Similarly he proposed such a resolution at Tiruvannamalai Congress Conference also. But it was defeated by the Brahmins as they plotted at the Conferences of Tirunelveli(1920), Thanjavur(1921). Tiruppur(1922) and Salem (1923).²² While he was in the Congress Party he had to witness and experience the cultural dualism of several Brahmin Congressites. On one occasion, E.V.R. and S. Srinivasa Ayyangar during their congress propaganda tour at Dindigul in the early 1920's had been served their meal separately in a Brahmin's house.²³ The family kept the place of dining uncleaned fearing that cleaning the place where the non-Brahmins sat would pollute them²⁴. Likewise at Seranmadevi Gurukulam there was a separate dining arrangement for Brahmin and non-Brahmin students. This practice was virulently opposed by E.V.R.

Speaking at a public meeting at Salem, Periyar cautioned that unless the right of communal representation for the non-Brahmins was attained during the British rule itself, the Brahmin supremacy could not at all be ended and the Dravidian race would have to suffer under the tyranny of "Brahmnocracy"²⁵. Thus he even coined the new word. Periyar published a Tamil weekly under the title "KUDI ARASU" edited by himself from 2nd May 1925 from Erode to spread the principles of Self-Respect for the awakening of the Dravidian Race against the oppression by the Brahmins and their cruel caste-system and superstition of Hindu Religion. Thus the emergence of Kudi Arasu against Brahmins and later against Brahminism paved the way for the emergence of a movement called the Self-Respect Movement and about the same time its leader E.V.R. in Tamilnadu. In 1925 at Congress Conference at Kaneheepuram the resolution was introduced by Periyar demanding Communal Reservation for 50% for the-non Brahmins. But as usual, the cunning Brahmins stalled its passage creating deep hatred in the minds of Periyar and ultimately quitting the Congress Party.²⁶

While bidding farewell to the Congress Party, Periyar thunderously vowed that his only future task was to destroy that Brahmin Raj in Party by all means. On his leaving the Conference a large group of frontline leaders and volunteers also followed him. Thus Periyar founded the Self-Respect Movement

in 1925 after his exit from the congress Party.

The Self Respect Movement started by E.V. Ramaswamy Naicker produced a sea change in the mental outlook and the social structure. Its fight against social oppression and religious bigotry, Varna Dharma and superstition made people-enlightened and forward looking.

References:

1. Veermani K, collected works of Periyar, P.65
2. Ibid. P.66
3. Misra, Maria .Vishnu's crowded Temple: India Since the great rebellion. P.292
4. Dirks. Nicholas B. (2001) castes of mind: Colonialism and the making of Modern India. P. 262.
5. Chandrababu B.S., Social Protest in Tamil Nadu, P. 175
6. Ibid, P. 174
7. Diehl Anita. E.V. Rarnaswamy Naicker-Periyar: A study of the influence of a personality in contemporary South India, P.69
8. Veeramani K, Op.cit. P.9
9. Diehl Anita, Op.cit. P.69
10. Veeramani K, Op.cit. P.8
11. Ibid, P.8.
12. GopalaKrishnan, Periyar: Father of the Tamil race, P. 14
13. Veeramani K, Op.cit. P.9
14. Chandrababu B.S., Op.cit.. P. 19
15. GopalaKrishnan, Op.cit. P.50
16. Ibid, P. 50,
17. Omvedt, Gail(2006) Dalit Vision: The Anti-Caste Movement and the construction on an Indian Identity, Orient Longman, P.95.
18. Chandrababu B.S., Op.cit. P.20
19. Ibid. P.22
20. Veeramani K, Op.cit. P. 12
21. Ibid, P. 13
22. Ibid, P. 17
23. KudiArasu, 12.7.1931.
24. Ibid, 12.7.1937.
25. The "Hindu" Centenary Special Number Page. 337.
26. Veeramani K, Op.cit. P. 18



Movie Review: The Ghazi Attack

series attacks and war



समीक्षा

**THE GHAZI
ATTACK is
based on this
unique unknown
real life event.
Will the film 'sail'
its way to success
or will it sink
without a trace,
let's analyze.**

**Transframe
Team
Mumbai**

There have been many films in Bollywood which have been based on the India-Pakistan war. However, very rarely has Bollywood dealt with the subject involving the Indian Navy and even furthermore, about the underwater submarine war between the two nations. Bilingual release THE GHAZI ATTACK is based on this unique unknown real life event. Will the film 'sail' its way to success or will it sink without a trace, let's analyze.

THE GHAZI ATTACK's story (Sankalp Reddy) is based on the mysterious sinking of 'PNS Ghazi' during the Indo-Pakistani War of 1971. The film starts off with a tremendously engaging baritone voiceover of Amitabh Bachchan, who gives an insight into the story set up. After the Indian Navy decodes a cryptic message by the Pakistan Navy about a surprise attack on India, the Indian Navy officers become extremely alert about the situation. In order to combat the attack, they recruit a team of three officers to lead India's submarine S21. The trio, then go on a classified mission to do a detailed underwater recce of the situation. The three principal officers chosen for the mission include Lt.Commander Arjun Varma (Rana Daggubati), Captain Ranvijay Singh (Kay Kay Menon) and Executive Officer Devraj (Atul Kulkarni). While Lt.Commander Arjun Varma happens to be the ever-duty-abiding officer, Captain Ranvijay Singh, besides being the senior most and experienced of the trio, also happens to be a man who likes to follow his instincts and not like to wait for the orders. On the other hand, the Executive Officer Devraj is someone who knows whose order to follow and at what time. Even though the officers aboard the S21 are merely sent for recce, little do they know that they will engage with Pakistan's most decorated submarine 'PNS Ghazi', which is ventured into Indian waters in order to destroy India's prestigious 'INS Vikrant'. 'PNS Ghazi' launches an attack on an Indian merchant ship on the east coast to distract the crew on 'S21'. While Captain Ranvijay Singh orders a direct and uninformed attack on 'PNS Ghazi' right away, it is the dutifulness of Lt.Commander Arjun Varma that prevents him from doing so. Thus begin fights and ego clashes between the two officers. What follows after that, are a

games between both the submarines under the ocean. Do the Indian officers aboard 'S21' manage to survive the Ghazi attack and defeat the Pakistan submarine or do they succumb before the enemies, is what forms the rest of the film.

THE GHAZI ATTACK's promos gave a fair idea about the film's plot. The film's taut screenplay (Sankalp Reddy, Gangaraju Gunnam, Niranjan Reddy) and its well-researched script is extremely engaging and keeps the viewer hooked to the seats till the end of the film. Given the fact that the film's premise was set majorly inside a submarine, one has to applaud the film's writing and execution, which undoubtedly comes across as one of the toughest aspects of the film. Also, the kind of homework done in order to unearth the story is extremely commendable and remarkable. The film's dialogues (Azad Alam) are decent.

Despite THE GHAZI ATTACK being Sankalp Reddy's debut film as a director, he shows immense promise and potential as a filmmaker. The way in which he has shot the film is extremely intriguing and engaging. He has, in true sense of the word, created an edge of the seat thriller war movie in the form of THE GHAZI ATTACK. The film's first half not only establishes the film's central characters, but also sets the technical know-how of how the Navy operates. It is however the film's second half from where the story takes off. Brownie points to Sankalp for keeping the film's narrative simple and to the point. As a filmmaker, Sankalp has ensured that there is never a dull moment in the film. Certain moments in the film when Pakistani Navy attacks the Indian submarine or when the Rana gives an inspirational speech to his crew are hair-raising and show the true talent of the director. There are also certain instances where the director could've made the moments more dramatic. Also, he misses out explaining certain crucial twists in the story like when Rana goes to rescue Tapsee and the time is running out, Tapsee's relation with the small girl and the communication system breaking on S21. However, overall, he does a fine job of narrating a challenging story.

When we speak of performances, it's a bit tough and would also be unfair to single out one person in the film, as the film is a joint effort of many talents. The film, in totality, belongs to the impeccable trio of Rana Daggubati, Kay Kay Menon and Atul Kulkarni, who own the film right from the word go. After having done the smash hit BAHUBALI: THE BEGINNING, Rana Daggubati is definitely growing from strength to strength in Bollywood. Given his real life physical stature, he is extremely convincing in the role of Lt. Commander Arjun Varma, who, after starting off as an Lt. Commander, takes charge of the entire submarine when the need and situation arises. The scenes where he feels helpless whenever he gets overshadowed by Kay Kay Menon are outstanding. On the other hand, there's Kay Kay Menon, who shines superlatively in the role of 'I-set-my-own-rules' Capt. Ranvijay

Singh. The emotional aspect of Kay Kay Menon too has been captured very sensitively. Besides them, there's Atul Kulkarni, who was last seen in the Shah Rukh Khan starrer RAEES. THE GHAZI ATTACK sees him rise phenomenally as a performer and qualifies to be of one of his career's best films in Bollywood. Both, Taapsee Pannu and the late Om Puri are in cameos. Rahul Singh in the role of Pakistani Naval officer and the ruthless Captain of 'PNS Ghazi' is also brilliant in his part. Besides them, all the character actors are also well cast make their presence felt in the film.

While the film has absolutely no scope for music (Krishna Kumar aka K), it's the film's background music, which is outstanding and helps the narrative in a big way. The film's cinematography (Madhie) is quite good. On the other hand, the film's editing (A. Sreekar Prasad) is tight and highly commendable. The VFX used in the film though could have been better.

On the whole, THE GHAZI ATTACK is a gripping war drama that leaves a stunning impact.



Movie Review: Rangoon



समीक्षा

Hollywood's fascination for World War II is equally evident as you recall several brilliant and a number of okay-ish movies dedicated to World War II. Vishal Bhardwaj also sets RANGOON during that era, when India was still under British rule. But, let me clarify, this is no war film.

There's something about World War II that fascinates me. Perhaps, it has a lot to do with my fondness for the long-gone era. However, what I find odd is that whenever we -- like-minded friends who are enthralled by history -- discuss World War II or Adolf Hitler's aggression/ambitions, the conversation always veers towards the American and European perspective.

Hollywood's fascination for World War II is equally evident as you recall several brilliant and a number of okay-ish movies dedicated to World War II. Vishal Bhardwaj also sets RANGOON during that era, when India was still under British rule. But, let me clarify, this is no war film. Vishal uses the World War II template, but narrates an enchanting love story that entwines conflict, deceit, politics and of course, history.

Irrespective of how his films are received by the audience or reviewed by critics, you cannot deny the fact that Vishal knows the craft well. RANGOON too has the by-now-famous stamp of an accomplished storyteller and you realize this fact during the intense moments in the narrative. Sure, RANGOON has its share of flaws, but there's no denying that several episodes stay with you much after the screening has concluded.

RANGOON is a World War II drama primarily revolving around three characters -- Rusi Billimoria [Saif Ali Khan], an actor who now produces his own films... Julia [Kangna Ranaut], an actress who stars in Rusi's movies. Incidentally, Rusi is also her mentor and lover... Nawab Malik [Shahid Kapoor], a soldier with the armed forces.

Julia is asked to visit the jungles at the India-Burma border to entertain the English and Indian troops. In the midst of battles and betrayals, Julia falls in love with Nawab and learns some truths about the dream of Indian independence. Battlelines are drawn when Rusi learns of the torrid love affair.

Does the plot summary sound familiar? Does the story give the feeling of déjà vu? On paper, the plot of RANGOON may appear oft-repeated, a story we have visited on the Hindi screen innumerable times in the past [lost count, haven't

**Transframe
Team
Mumbai**

we?]. But scratch the exterior and you realize that Vishal and his team of writers [Matthew Robbins, Sabrina Dhawan and Vishal himself] not only talk of matters of the heart, but also relationships and love blossoming amidst guns and thorns.

Frankly, RANGOON is a complex film and it does take time to dissolve oneself wholly in the world of Rusi, Julia and Nawab. You don't take to the film instantaneously, although you are drawn by the look and feel of 1940s India and are completely smitten by the old-world charm that Vishal painstakingly recreates at the commencement of the movie itself.

The story moves constantly in the first hour, transporting you from the studios of Mumbai to the jungles at the Indo-Burma border. A few stand out moments during the course of the first half are magical indeed, but the narrative isn't cohesive enough for you to go ga-ga over it. Thankfully, there's much meat in the second half. In fact, Vishal reserves the best for the post-interval portions, when Rusi, Julia and Nawab's worlds collide. There's turbulence in their lives and that, for me, is the film's biggest strength. The myriad emotions [love, jealousy, betrayal], the sequence of events in the second half, the nail-biting finale... Vishal keeps his storytelling simplistic, yet the impact is power-packed and compelling.

There are shortcomings along the way. To start with, the writing in the first half is erratic... Editing could've been crisper... Also, the songs aren't catchy [except 'Yeh Ishq Hai' and 'Bloody Hell']. Now this is surprising because Vishal is the music composer as well. Besides, the film could've done without a song or two... A few sequences in the second half look unreal [Julia gets into the costume, jumps on the train and saves Nawab -- it's too sudden].

Technically, Vishal keeps it simple so that technique doesn't overpower content. While the soundtrack is ordinary, the background score [Vishal] is electrifying. The usage of a particular sound during the tension-filled moments lingers in your memory. Dialogue [Vishal, again] add weight to the proceedings. Would like to single out the sequence between Nawab and Julia, when the latter gets to know a shocking aspect of Nawab's life.

Recreating the long-gone period is a Herculean task and the endeavor goes for a toss if the DoP doesn't do justice to the efforts. Not in this case! RANGOON is embellished with remarkable cinematography [DoP: Pankaj Kumar]. Additionally, the locales of Arunachal Pradesh are breathtakingly beautiful.

The principal cast brings Vishal's vision to life. Much has been said and written about the casting of RANGOON, but, to give the credit where it's due, casting Saif as the suave film producer and Shahid as the duty-bound soldier is a masterstroke. The dramatic altercations between Saif and Shahid are subtle, not overdramatic. There's not much of Saif in the first half, but the actor leaves his footprints when he re-enters the story at the interval point. From that point onwards, right till the conclusion, Saif is top

notch, handling his part with precision.

Shahid gets a meatier part and he takes charge of the responsibility bestowed upon him. He's in terrific form. The scene-stealer, frankly. Although the year has just commenced and there's so much to look forward to in the forthcoming months, I am sure, Shahid's exemplary act will stay with you for a long, long time and the act will be a frontrunner at the awards next year.

Kangna portrays the lifeline of Rusi and Nawab with commanding authority. She owns every sequence she appears in, she makes every moment come alive with a memorable act. What's noteworthy is that Kangna is effortless and stands tall in the most challenging sequences.

The supporting cast is equally effectual. Richard McCabe [as Major General Harding] excels. Saharsh Shukla [as Zulfi] is wonderful. Alex Avery [as Major Williams], Lin Laishram [as Mema], Gerson da Cunha, Rushad Rana and Manav Vij are perfect.

On the whole, RANGOON is an epic love saga with strong emotional quotient, riveting second hour and nail-biting finale. Watch it for its layered plot, serpentine twists, proficient storytelling and bravura performances. A content-driven film that's worth a recommendation!



Movie Review: COMMANDO 2



समीक्षा

COMMANDO 2, which happens to be the sequel of the 2013 film COMMANDO. Will COMMANDO 2 'command' an outstanding response or will it get shot dead, let's analyze.

The year 2017 seems to be the year of sequels. Only recently, we saw the release of the Akshay Kumar starrer JOLLY LLB 2, which happens to be the sequel of JOLLY LLB. This month will also see the release of BADRINATH KI DULHANIA, which is a sequel to the last year's hit HUMPTY SHARMA KI DULHANIA. This week sees the release COMMANDO 2, which happens to be the sequel of the 2013 film COMMANDO. Will COMMANDO 2 'command' an outstanding response or will it get shot dead, let's analyze.

COMMANDO 2 is about the bringing back of a commando to investigate black money trail and the twists and turns that follows his 'comeback'. The film starts off with the prevailing topic of demonetization which is followed by the 'action-packed' introduction of Karanvir Singh Dogra aka Karan (Vidyut Jamwal). On the other hand, the Indian government readies a team in order to nab a certain 'Vicky Chaddha', the most wanted criminal who is on the verge of siphoning a huge chunk of black money that actually belongs to the poor and destitute people of India. In the mission to catch and bring back Vicky Chaddha to India, Abhaya Sharma (Shefali Shah), the 'Director of Investigation Division of the Central Board of Direct Taxes', assigns the said task to a team of Inspector Bhavna Reddy (Adah Sharma), ACP Bakhtawar (Freddy Daruwala), Zafar Hussain (Sumit Gulati) and Sharad Pandey. In a sudden turn of events, Karan 'replaces' Sharad Pandey and joins the team. When the team reach Malaysia, they come face to face with 'Vicky Chaddha' and his lovely wife Maria (Esha Gupta). Seeing a friend and confidante in Karan, Maria tells him the entire background about how her husband was falsely accused of money laundering and how he has been made into a scapegoat by the higher authorities. Maria pleads Karan to save her and her husband Vicky Chaddha, so that they can avenge the death of their innocent child. Just as Karan helps Maria and Vicky Chaddha, a sudden and unexpected turn of events shocks the daylights out of Karan and his team members. If that wasn't enough, even the duty abiding ACP Bakhtawar turns his back against Karan. Does Karan become successful in bringing back the notorious Vicky Chaddha to India single handedly, what was

Transframe
Team
Mumbai

the incident that shocks Karan is what forms the rest of the film.

After having achieved laurels in acting and directing TV serials, Deven Bhojani makes his debut as a film director with COMMANDO 2. Even though he does a decent job as a debutant director, it's the film's script that does the film in. Deven Bhojani, who has laced the film with some interesting twists and turns, does manage to catch you unaware with a handful of the shock elements in the film. Despite having done so much work as a director in many TV shows, it is sad to see Deven Bhojani struggle as a story teller with COMMANDO 2. While the film's first half successfully manages to build momentum and the pace in the form of the introduction of the characters with some really stylish action scenes thrown in, the film's second half starts dragging and also becomes predictable at many places. The second half, which looks very disjointed in many places, goes in random and unexpected directions and lands up confusing the viewers. It does come as a shock to see Ritesh Shah's poor writing in COMMANDO 2, considering that he is the same man who was appreciated so highly for his extremely powerful and convincing writing in the smash hit film PINK. At the same time, one really wonders about the need for the film's makers to infuse the patriotism angle, which looks heavily forced in the film. Amongst all this, there are some memorable scenes as well in the film in the form of the post interval action sequence outside the mall, the massive fight during the climax and also the interval scene.

As for the performances, it's Vidyut Jamwal, on whose shoulders the film rides completely. On his part, Vidyut does a decent job and has justified his role of a 'Commando'. He successfully keeps you engaged throughout with his performance and action. One just cannot deny the fact that Vidyut Jamwal has evolved as an actor. With a title like COMMANDO 2, one is bound to expect oodles of action. Given the fact that Vidyut Jamwal is a 'pro' in action scenes, he takes to the action scenes like a fish to water. Besides him, there's Adah Sharma who plays Vidyut Jamwal's love interest in the film. Adah Sharma, who was last seen in HASEE TOH PHASEE, does a decent job in the film. It does take some time for the viewer to absorb her south Indian accent in the film. Adah brings in the humour quotient in the otherwise serious film. Besides having her share of comical scenes, she does impress everyone with her action scenes as well. On the other hand, there's Freddy Daruwala, who, having done films like FORCE 2 and HOLIDAY, does an average job in COMMANDO 2. The surprise element of the film is however in the form of Esha Gupta, who comes across as the high point of the film. Esha Gupta, who was last seen in a negative role in RUSTOM, takes COMMANDO 2 to a different level completely with her astounding performance in the film. Besides her, there's Shefali Shah, who delivers a power packed performance. Rest of the actors help the film move forward.

The film has only one song in the form of 'Hare Krishna Hare Ram' (which features only in the end). On the other hand, the film's background music (Prasad Sashte) is impressive.

The film's cinematography (Chirantan Das) is really remarkable. The way they have shot the foreign locales is really commendable. The film's editing (Amitabh Shukla, Sanjay Sharma) is average. A special mention to the film's action director (Franz Spilhaus) for the breath taking action sequences.

On the whole, COMMANDO 2 is a predictable entertainer that would appeal only to its target audience. At the Box-Office, it will do a fair business.



अंतरराष्ट्रीय स्तर पर हिंदी भाषा शिक्षण : स्थितियाँ और चुनौतियाँ



शोध

आज हिंदी भाषा शिक्षण क्षेत्र में विदेशी भाषा के रूप में अपनी जगह बना चुकी है। विश्वभर में हिंदी का अंतरराष्ट्रीय स्वरूप विकसित हुआ है। अंतरराष्ट्रीय स्तर पर हिंदी भाषा शिक्षण पर यह संक्षिप्त विवरण हिंदी के उज्ज्वल भविष्य की ओर अंगुलिनिर्देश करता है।



मेघा आचार्य
म.गां.अं.हिं. वि.

भाषा और संस्कृति का बड़ा ही गहरा नाता है। किसी भी संस्कृति को जानने का एकमात्र माध्यम भाषा ही है। भारत एक बहुभाषी एवं बहुसांस्कृतिक देश है। परंतु किसी अन्य भाषा की तुलना में 'हिंदी' भारतीय भाषा के रूप में अंतरराष्ट्रीय स्तर पर सबसे अधिक जानी-पहचानी जाती है। इसके प्रत्यक्ष या परोक्ष कारण का एक सिरा भारत की स्वतंत्रता की लड़ाई में मिल सकता है। प्रभावी स्वतंत्रता आंदोलन के लिए जब एक भाषा की आवश्यकता महसूस की गई तब हिंदी को ही व्यापक जनाधार प्राप्त हुआ। स्वतंत्रता की लड़ाई में हिंदी भाषा ने महत्वपूर्ण भूमिका निभाई है और आज भी अंतरराष्ट्रीय स्तर पर हिंदी भाषा भारत की अन्य साझा संस्कृतियों का प्रतिनिधित्व कर रही है।

संस्कृत से जन्मी हिंदी तमाम परिवर्तनों एवं परिमार्जनों के पश्चात देवनागरी लिपि के ढाँचे में अपने तमाम बोलीगत विभिन्नताओं के साथ आज हमारे समक्ष प्रस्तुत है। आज न केवल भारत में, बल्कि भारत के बाहर भी हिंदी भाषा धीरे-धीरे स्वयं को स्थापित करती नजर आ रही है। 1999 में मशीन ट्रांसलेशन शिखर बैठक में टोकियो विश्वविद्यालय के प्रो. होजुमि तनाका ने जो भाषाई आंकड़े प्रस्तुत किए थे, उनके अनुसार विश्व में चीनी भाषा बोलने वालों का स्थान प्रथम और हिंदी का द्वितीय तथा अंग्रेजी का तृतीय है।¹ अर्थात् विश्व में सबसे अधिक बोली जाने वाली भाषाओं में हिंदी दूसरे स्थान पर है। संयुक्त राज्य अमेरीका में 2009 की भाषाओं की जनगणना के अनुसार हिंदी बोलने वालों की संख्या 5,61,000 थी, जो सन 2013 की जनगणना के अनुसार बढ़ कर 6,48,983 हो गई है। इसके अलावा विदेशों में हिंदी बोलने वालों की संख्या² निम्नानुसार है-

ऑस्ट्रेलिया	4,78,000
कनाडा	1,92,995
मॉरीशस	6,85,170
दक्षिण अफ्रीका	8,90,292
यमन	2,32,760
युगांडा	1,47,000
सिंगापुर	5,000
नेपाल	8,00,000
न्यूज़ीलैंड	20,000
जर्मनी	30,000 आदि।

इन आकड़ों के आधार पर हम अंतरराष्ट्रीय बाजार में हिंदी के प्रभाव और हस्तक्षेप का आकलन कर सकते हैं। ऑस्ट्रेलिया के प्रधानमंत्री द्वारा श्वेत पत्र में हिंदी भाषा को शामिल करना, अमेरीका के राष्ट्रपति द्वारा अमेरीका में हिंदी एक प्रमुख व्यापारिक एवं स्ट्रेटजिक भाषा के रूप में घोषित करना (2006) आदि जैसी घटनाएँ इसकी पुष्टि करती हैं। यह कहा जा सकता है कि ये आंकड़े हिंदी के बढ़ते महत्व के साथ-साथ हिंदी के अध्ययन की आवश्यकता की ओर भी अंगुलिनिर्देश

करते हैं। अतः भारत में तथा विदेशों में हिंदी भाषा अध्ययन और अध्यापन की दिशा में कुछ महत्वपूर्ण कदम बढ़ाए गए हैं।

भारत में हिंदी भाषा शिक्षण

भारत में भारतीय सांस्कृतिक संबंध परिषद (आईसीसीआर) की छात्रवृत्ति योजनाओं और अन्य योजनाओं के अंतर्गत विदेशी छात्र उच्च स्तरीय अध्ययन के लिए आते हैं। भारत में विदेशियों को दो प्रकार से हिंदी भाषा का शिक्षण दिया जाता है- कक्षागत शिक्षण और दूरस्थ प्रणाली द्वारा। कक्षागत शिक्षण देने वाली संस्थाएं निम्न हैं-

- केंद्रीय हिंदी संस्थान, आगरा
- महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा
- अमेरिकन इंस्टीट्यूट ऑफ इंडियन स्टडीज, जयपुर
- दिल्ली विश्वविद्यालय, दिल्ली
- काशी हिंदू विश्वविद्यालय, वाराणसी

महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा

1975 में नागपुर में आयोजित प्रथम विश्व हिंदी सम्मेलन में पारित प्रस्ताव के कार्यान्वयन के परिणाम स्वरूप स्थापित हिंदी विश्वविद्यालय हिंदी सेवा कार्य में संलग्न एक महत्वपूर्ण संस्था है। हिंदी को विश्व भाषा के रूप में प्रतिष्ठित करना विश्वविद्यालय का प्रमुख दायित्व है। अंतरराष्ट्रीय भाषा के रूप में हिंदी के विकास की दिशा में आठवें और नौवें विश्व हिंदी सम्मेलनों में विश्वविद्यालय को जो महत्वपूर्ण कार्य सौंपे गए थे, उनमें **विदेशी विश्वविद्यालयों में हिंदी शिक्षण के लिए मॉडल पाठ्यक्रम निर्माण का दायित्व** विशेष महत्वपूर्ण है। सौंपे गए और अपेक्षित दायित्वों को पूरा करने के लिए विश्वविद्यालय ने विदेशी शिक्षण प्रकोष्ठ की स्थापना की है। प्रकोष्ठ का लक्ष्य हिंदी को एक समर्थ अंतरराष्ट्रीय भाषा के रूप में विकसित करने के साथ-साथ ही संसार के अन्य भाषा-भाषी देशों के साथ सांस्कृतिक संबंध के विस्तार और संवाद के सेतु का निर्माण करना भी है। यह प्रकोष्ठ विदेशी विद्यार्थियों के लिए विभिन्न प्रकार के पाठ्यक्रमों का संचालन, प्रबंधन, नियमन और शिक्षण करता है। प्रकोष्ठ द्वारा विदेशी विद्यार्थियों के लिए विदेशी भाषा के रूप में हिंदी शिक्षण के कई पाठ्यक्रम संचालित हैं, जिनमें मुख्य हैं-

- 3-4 सप्ताह के गहन हिंदी प्रमाणपत्र पाठ्यक्रम
- तीन माह और छह माह के प्रमाणपत्र
- एक वर्ष का डिप्लोमा पाठ्यक्रम

अब तक इन पाठ्यक्रमों में यूरोप, अमेरिका और एशिया के कई देशों - जर्मनी, पोलैंड, बेल्जियम, क्रोएशिया, हंगरी, श्रीलंका, थाइलैंड, मॉरिशस, चीन, मलेशिया, जापान, सिंगापुर, नेपाल, कोरिया, यू.एस.ए. आदि के विद्यार्थी अध्ययन कर चुके हैं। कई देशों के विद्यार्थी विभिन्न अनुशासनों में नियमित एम.ए./एम.फिल./पी-एच.डी. पाठ्यक्रमों में अध्ययन और शोध परियोजनाओं में कार्य कर रहे हैं। विश्वविद्यालय में हिंदी के विभिन्न पाठ्यक्रमों में अध्ययन हेतु आए विदेशी छात्रों की सूची निम्नानुसार है-

वर्ष/सत्र	देश	छात्र संख्या	पाठ्यक्रम
2006-07	चीन	04	विश्वभाषा हिंदी में डिप्लोमा
2011-12	चीन	13	विश्वभाषा हिंदी में डिप्लोमा
2012-13	चीन थाईलैंड बेल्जियम इटली जापान चीन थाईलैंड	10 11 02 04 02 13 07	अंतरराष्ट्रीय छात्रों के लिए हिंदी में डिप्लोमा अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन अल्पावधिक प्रमाणपत्र अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन अल्पावधिक प्रमाणपत्र अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन अल्पावधिक प्रमाणपत्र अंतरराष्ट्रीय छात्रों के लिए हिंदी में प्रमाणपत्र पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन अल्पावधिक प्रमाणपत्र अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन अल्पावधिक प्रमाणपत्र
2013-14	जर्मनी जर्मनी बेल्जियम इटली	01 02 06 03	अंतरराष्ट्रीय छात्रों के लिए गहन हिंदी प्रमाणपत्र पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए हिंदी परिचय पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए गहन हिंदी प्रमाणपत्र पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए गहन हिंदी प्रमाणपत्र पाठ्यक्रम
2014-15	इटली इटली	02 05	अंतरराष्ट्रीय छात्रों के लिए हिंदी प्रमाणपत्र पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए गहन हिंदी प्रमाणपत्र पाठ्यक्रम
2015-16	बेल्जियम थाईलैंड बेल्जियम	01 03 01	अंतरराष्ट्रीय छात्रों के लिए हिंदी में आधार पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए हिंदी में आधार पाठ्यक्रम अंतरराष्ट्रीय छात्रों के लिए हिंदी में गहन प्रमाण-पत्र पाठ्यक्रम
2016-17	थाईलैंड	02	अंतरराष्ट्रीय छात्रों के लिए हिंदी में आधार पाठ्यक्रम

केंद्रीय हिंदी संस्थान, आगरा

भारत में मानव संसाधन विकास मंत्रालय, भारत सरकार (उच्चतर शिक्षा विभाग) के अंतर्गत केंद्रीय हिंदी शिक्षण मंडल द्वारा संचालित केंद्रीय हिंदी संस्थान विदेशी भाषा के रूप में हिंदी भाषा के शिक्षण कार्य में संलग्न एक स्वायत्तशासी शिक्षण संस्था है। संस्थान मुख्यतः हिंदी के अखिल भारतीय शिक्षण-प्रशिक्षण, अनुसंधान और अंतरराष्ट्रीय प्रचार-प्रसार के लिए कार्य-योजनाओं का संचालन करता है। संस्थान का मुख्यालय आगरा में स्थित है। केंद्रीय हिंदी शिक्षण मंडल के निर्धारित प्रमुख कार्यों में से एक हैं- भारतीय संविधान के अनुच्छेद 351 के दिशा-निर्देशों के अनुसार हिंदी भाषा के अखिल भारतीय स्वरूप का विकास कराना। अतः इस कार्य पूरा करने के उद्देश्य से संस्थान के शिक्षणपरक कार्यक्रमों के अंतर्गत विदेशी हिंदी शिक्षण कार्यक्रम चलाया जा रहा है। विदेशियों के हिंदी शिक्षण-प्रशिक्षण कार्यक्रमों में निम्न पाठ्यक्रम सम्मिलित है-

हिंदी भाषा दक्षता प्रमाण-पत्र

हिंदी भाषा दक्षता डिप्लोमा

हिंदी भाषा दक्षता उच्च डिप्लोमा

स्नातकोत्तर हिंदी डिप्लोमा

उक्त चार प्रकार की योजनाओं के अंतर्गत निम्नलिखित कोटियों के विदेशी विद्यार्थियों को प्रवेश दिया जाता है:

भारत सरकार के मानव संसाधन विकास मंत्रालय की विदेशों में हिंदी प्रचार की योजना के अंतर्गत चुने गए छात्र-छात्राएँ

सांस्कृतिक आदान-प्रदान के अंतर्गत चुने गए छात्र-छात्राएँ

विभिन्न देशों की सरकारों/अधिकारणों/संस्थाओं द्वारा प्रतिनियुक्त/ प्रायोजित छात्र-छात्राएँ

विदेशी हिंदी शिक्षण का मुख्य उद्देश्य भारत और विदेशों में हिंदी भाषा और साहित्य के शिक्षण, प्रशिक्षण तथा अध्ययन-अध्यापन में गुणात्मक सुधार लाना तथा छात्रों को हिंदी साहित्य तथा भाषा शिक्षण एवं हिंदी शोध प्रविधियों का परिचय देना है। संस्थान (आगरा) में विदेशों में हिंदी प्रचार-प्रसार की योजना के अंतर्गत विदेशों से लगभग 100 छात्र हिंदी सीखने आते हैं, जिन्हें अंतरराष्ट्रीय हिंदी शिक्षण विभाग के अंतर्गत अध्ययन के लिए छात्रवृत्ति दी जाती है।

इसके अलावा दिल्ली विश्वविद्यालय(डीयू) तथा जवाहरलाल नेहरू विश्वविद्यालय(जेएनयू) में भी विदेशी विद्यार्थियों के लिए विभिन्न पाठ्यक्रमों का संचालन किया जाता है। जवाहरलाल नेहरू विश्वविद्यालय के भारतीय भाषा केंद्र की स्थापना विभिन्न भारतीय भाषाओं में सामाजिक रूप से संगत और बौद्धिकता की दृष्टि से शोध एवं उच्च अध्ययन करने के लिए की गई। भारतीय भाषा केंद्र में हिंदी साहित्य में एम.ए. और एम.फिल./पी-एच.डी. पाठ्यक्रम, हिंदी अनुवाद में एम.फिल./ पी-एच.डी. पाठ्यक्रम, उर्दू में सर्टिफिकेट, एम.ए. और एम.फिल./पी-एच.डी. पाठ्यक्रम तथा उर्दू में जनसंचार में उच्च डिप्लोमा कोर्स चलाया जा रहा है। इसमें हिंदी, उर्दू और तमिल में सीधे पी-एच.डी. पाठ्यक्रम में भी प्रवेश दिया जाता है। इसके अतिरिक्त हिंदी और उर्दू भाषाओं को सीखने के इच्छुक विदेशी छात्रों के लिए अल्पकालिक पाठ्यक्रम भी चलाया जा रहा है। डीयू में भी विदेशी छात्रों की संख्या में प्रतिवर्ष बढ़ोतरी हो रही है। डीयू फॉरेन स्टूडेंट रजिस्ट्रेशन ऑफिस के आकड़ों के अनुसार विभिन्न पाठ्यक्रमों में प्रवेश लेनेवाले विदेशी छात्रों की संख्या 3 निम्नानुसार है-

सत्र	विदेशी छात्रों की संख्या
2011-2012	952
2012-2013	1,007
2014-2015	1,184

हिंदी भाषा शिक्षण : दूरस्थ प्रणाली

विश्व में हिंदी के प्रचार-प्रसार और विदेशियों की हिंदी तक पहुँच सरल तथा सहज बनाने के लिए दूरस्थ प्रणाली द्वारा विदेशियों को हिंदी शिक्षण एक बहुत ही लाभकारी और सुविधाजनक मध्यमा कहा जा सकता है। दूरस्थ कार्यक्रम में पत्राचार द्वारा हिंदी का ज्ञान प्राप्त करने का साधन केंद्रीय हिंदी निदेशालय का पत्राचार पाठ्यक्रम हैं, जिसके द्वारा विदेशी हिंदी भाषा में उन्नत हो रहे हैं। केंद्रीय हिंदी निदेशालय ने पत्राचार पाठ्यक्रम विभाग की स्थापना कर हिंदी सीखने के इच्छुक भारत के हिंदीतर भाषा-भाषी लोगों, विदेशों में बसे भारतीयों और विदेशियों को पत्राचार द्वारा अध्ययन की व्यवस्था की है।

विदेशों में हिंदी भाषा शिक्षण

विश्व के लगभग सभी महत्वपूर्ण देशों के विश्वविद्यालयों में हिंदी का अध्ययन अध्यापन हो रहा है। हिंदी विश्व के चालीस से अधिक देशों में पढ़ी-पढ़ाई जाती है, लगभग 100 विश्वविद्यालयों में उसके लिए अध्यापन केंद्र खुले हुए हैं।⁴ भारत से बाहर जिन देशों में हिंदी का बोलने, लिखने-पढ़ने तथा अध्ययन और अध्यापक की दृष्टि से प्रयोग होता है, उन्हें राकेश शर्मा निशीथ निम्न वर्गों में बांट कर देखते हैं-

जहां भारतीय मूल के लोग अधिक संख्या में रहते हैं, जैसे - पाकिस्तान, नेपाल, भूटान, बंगलादेश, म्यानमार, श्रीलंका और मालदीव आदि।

भारतीय संस्कृति से प्रभावित दक्षिण पूर्वी एशियाई देश, जैसे- इंडोनेशिया, मलेशिया, थाईलैंड, चीन, मंगोलिया, कोरिया तथा जापान आदि।

जहां हिंदी को विश्व की आधुनिक भाषा के रूप में पढ़ाया जाता है अमेरिका, आस्ट्रेलिया, कनाडा और यूरोप के देश।

अरब और अन्य इस्लामी देश, जैसे- संयुक्त अरब अमरीरात (दुबई) अफगानिस्तान, कतर, मिस्र, उजबेकिस्तान, कजाकिस्तान, तुर्कमेनिस्तान आदि।

देश और विदेश में हिंदी के प्रचार-प्रसार के लिए प्रतिबद्ध भारतीय सांस्कृतिक संबंध परिषद की ओर से विभिन्न देशों में मिशनों के सहयोग से भारतीय सांस्कृतिक केंद्र स्थापित किए गए हैं। इसी के साथ ही विश्व के कई देशों के विश्वविद्यालयों के साथ समझौता ज्ञापन के माध्यम से वहाँ हिंदी पीठें स्थापित की गई हैं। हिंदी भाषा को प्रसारित करने में हिंदी सोसाइटी सिंगापुर की भी अहम भूमिका रही है। सन 1990 में स्थापित हिंदी सोसाइटी, सिंगापुर द्वारा कुल 7 हिंदी प्रशिक्षण केंद्र चलाए जा रहे हैं, जिसमें बच्चों से लेकर वयस्कों तक को हिंदी प्रशिक्षण प्रदान किया जाता है। यह संस्था वर्ष 1990 से अब तक कुल 2100 से अधिक विद्यार्थियों को सफल प्रशिक्षण प्रदान कर चुकी है।⁵ अमेरिका के दर्जनों विश्वविद्यालयों में हिंदी के अध्ययन की व्यवस्था की गई है, जिनमें प्रमुख है- न्यूयॉर्क विश्वविद्यालय, कोलंबिया विश्वविद्यालय, यूनिवर्सिटी ऑफ टेक्सास, यूनिवर्सिटी ऑफ पेन्सिल्वेनिया,

हार्वर्ड विश्वविद्यालय आदि। साथ ही अमेरीका सरकार द्वारा 'स्टारटाक' कार्यक्रम के अंतर्गत 'हिंदी शिक्षण प्रशिक्षण' और बच्चों का हिंदी शिक्षण भी प्रारंभ किया गया है। हंगरी की राजधानी बुडापेस्ट में ओत्वोश लोरांद विश्वविद्यालय के भारोपीय अध्ययन विभाग तथा भारतीय राजदूतावास के पास स्थित भारतीय सांस्कृतिक केंद्र हिंदी भाषा के अध्ययन-अध्यापन में कार्यरत है। जनर्मनी के यूनिवर्सिटी ऑफ मारबर्ग, यूनिवर्सिटी ऑफ मेन्ज, यूनिवर्सिटी ऑफ गोएटिंगेन, यूनिवर्सिटी ऑफ बोन, यूनिवर्सिटी ऑफ बांचम, यूनिवर्सिटी ऑफ हैम्बर्ग, कार्ल मार्क्स यूनिवर्सिटी आदि विश्वविद्यालयों में हिंदी पढ़ाई जाती है। जापान के टोकियो यूनिवर्सिटी ऑफ फॉरेन स्टडीज़, क्योटो यूनिवर्सिटी, तेशो यूनिवर्सिटी, ओटेना गाकुइन यूनिवर्सिटी, बेल्जियम के इंडोलॉजी डिपार्टमेंट कैथोलिक यूनिवर्सिटी, स्टेट यूनिवर्सिटी, गेंट तथा ल्येज यूनिवर्सिटी में हिंदी पढ़ाई जा रही है। इसी प्रकार आस्ट्रेलिया, चीन डेनमार्क, फ्रांस, इटली, श्रीलंका आदि लगभग सभी देशों के विश्वविद्यालयों में हिंदी का अध्यापन कार्य हो रहा है।

हिंदी भाषा शिक्षण की चुनौतियाँ

किसी भाषा को सीखना अर्थात् उस भाषा के चारों कौशलों (सुनना, बोलना, पढ़ना और लिखना) को सीखना है जो निश्चित ही सरल कार्य नहीं है। भारत में हिंदी मातृभाषा और अन्य भाषा के साथ-साथ विदेश से हिंदी सीखने आए छात्रों को विदेशी भाषा के रूप में भी सिखाई जा रही है। अतः विदेशी भाषा के रूप में हिंदी भाषा शिक्षण की चुनौतियाँ और भी बड़ी है।

हिंदी के विद्यार्थी अलग-अलग देशों के और अलग-अलग भाषाई और सांस्कृतिक परिवेश से होते हैं, जो कि हिंदी भाषा शिक्षण की एक बड़ी चुनौती है। बैंकॉक के थम्मोसाट विश्वविद्यालय के प्रिडीबैनोमयांग इंटरनेशनल कॉलेज में हिंदी शिक्षण के अनुभव बताते हुए करुणा शर्मा कहती है, “थाई भाषा की ध्वनि व्यवस्था और व्याकरण व्यवस्था हिंदी से बहुत भिन्न है। थाई भाषा में टोन का बहुत महत्व है। केवल टोन के परिवर्तन से ही शब्द का अर्थ बदल जाता है। वर्णों के उच्चारण का अभ्यास करवाते हुए मैंने पाया कि थाई छात्रों को ‘र’ का उच्चारण करने में बहुत कठिनाई होती है। जिन शब्दों में ‘र’ अंत में आता है, वे ‘र’ के स्थान पर ‘न’ बोलते हैं। ‘सुंदर’ ‘बंदर’ ‘नमस्कार’ के स्थान पर ‘सुंदन’ ‘बंदन’ ‘नमस्कान’ बोलते हैं और वैसे ही लिखते भी हैं।” इसी प्रकार की समस्या अन्य विदेशी भाषी छात्रों को पढ़ाते समय भी आती है। अतः देखा जाए तो विदेशी छात्रों का वर्गीकरण करने पर अनेक उपवर्ग बनते हैं। एक ओर यूरोप और अमेरिका के विद्यार्थियों को पढ़ाना, दूसरी ओर जापान, चीन, कोरिया आदि एशियाई देशों के छात्रों को पढ़ाना और तीसरी ओर फिजी, मॉरीशस, त्रिनीनाद और टूबेगो, सूरीनाम, श्रीलंका अर्थात् प्रवासी और पड़ोसी देशों के छात्रों पढ़ाना अलग-अलग प्रकार के शिक्षण का आधार बन सकता है।⁶

विदेशियों को हिंदी सिखाने की प्रक्रिया के प्रमुख दो चरण हैं- एक, भाषा की लिपि, व्याकरण, शब्दावली और सामान्य संरचनाएँ सीखना और दूसरा, भाषा के साहित्य तथा अन्य विषयों को पढ़ाना। भारत में हिंदी शिक्षण और दूसरे देश में हिंदी शिक्षण की प्रविधि में पर्याप्त अंतर है। हिंदी भाषा शिक्षण में पहले चरण के बाद साहित्य पढ़ाते समय भाषा का सांस्कृतिक पक्ष महत्वपूर्ण हो जाता है, जिसमें अनेक भौतिक वस्तुओं तथा सांस्कृतिक अवधारणाओं को दृश्य-श्रव्य माध्यमों और अन्य संदर्भों के द्वारा जितने प्रभावी ढंग से भारत में समझाया जा सकता है, उतना ही विदेश में पढ़ाते समय समझ पाना मुश्किल होता है। जब विदेशी छात्र अप्रत्याशित जिज्ञासाएँ व्यक्त करते हैं, उनका समाधान भारत की सांस्कृतिक, सामाजिक, धार्मिक परंपराओं और लोक-विश्वासों के आधार पर और दृश्य-श्रव्य माध्यमों तथा अन्य संदर्भों का प्रयोग कर के किया जा सकता है।

विदेशी भाषा शिक्षण के लिए भाषा शिक्षण की प्रत्यक्ष विधि अधिक कारगर साबित होगी। इस संदर्भ में श्रीलंका से भारत में हिंदी सीखने के लिए आई छात्रा का अनुभव उद्धृत करना प्रासंगिक है- “सुबह से शाम तक हमें केवल हिंदी ही सुनाई देती थी और

हमें हिंदी में ही बात करनी पड़ती थी। अपनी छोटी-बड़ी बहुत-सी जरूरतों को पूरा करने के लिए हिंदी में ही बोलना ज़रूरी हो जाता है। इस तरह हिंदी भाषा बोलने में जो दिक्कत थी वह धीरे-धीरे कम हो गई। कक्षा और छात्रावास से बाहर अगर रिक्षा लेकर कहीं जाना पड़े तो रिक्षे वाले के साथ, अगर कुछ समान खरीदना है तो दुकानदार के साथ केवल हिंदी में ही बोलना पड़ता था। इससे हमें हिंदी भाषा बोलने में जो डर था, वह खत्म हो गया। कम समय में हम हिंदी के बहुत सारे शब्दों को याद कर सकते हैं। किताबों की दुनिया सीमित है, लेकिन भारत आकर हिंदी के वातावरण में हिंदी को बेहतर तरीके से समझा जा सकता है और सीखा जा सकता है।”

भाषा शिक्षण की प्रत्यक्ष विधि के प्रयोग के संदर्भ में एएफएस लैंग्वेज लर्निंग प्रोग्राम के तहत इंदौर के डेली कॉलेज में अमेरिका से हिंदी भाषा सीखने आए 20 विद्यार्थियों का उदरहरण दृष्टव्य है। (जुलाई 2015) भारत पहुंचे इन 20 विद्यार्थियों में से 15 विद्यार्थियों को छह सप्ताह और पाँच विद्यार्थियों को 10 महीने तक इंदौर में रहकर हिंदी सिखाने की व्यवस्था की गई। विदेशी छात्रों को करीब से भारत की संस्कृति, सभ्यता, आचार-विचार और दिनचर्या से रूबरू करवाने के उद्देश्य से इनके रहने का प्रबंध इंदौर के स्कूलों में पढ़ने वाले विद्यार्थियों के घर में किया गया। कहने का तात्पर्य यह है कि किसी भी भाषा को उसके सांस्कृतिक परिवेश में समझना भाषा शिक्षण के लिए आवश्यक है। विदेशी भाषा के रूप में हिंदी सीखने के लिए भाषा शिक्षण की प्रत्यक्ष विधि द्वारा अधिगम के दौरान आने वाली अनेक समस्याओं और चुनौतियों को कम किया जा सकता है।

अंत में यह कहा जा सकता है कि भारत और विदेशों में हिंदी भाषा शिक्षण दिनों-दिन विस्तार ही पाएगी। पिछले कुछ दशकों में हिंदी शिक्षण की जो नींव रखी गई, आज वह फल-फूल कर हिंदी की स्थिति को सुदृढ़ करने में सहायक सिद्ध हुई है। आज हिंदी भाषा शिक्षण क्षेत्र में विदेशी भाषा के रूप में अपनी जगह बना चुकी है। विश्वभर में हिंदी का अंतरराष्ट्रीय स्वरूप विकसित हुआ है। अंतरराष्ट्रीय स्तर पर हिंदी भाषा शिक्षण पर यह संक्षिप्त विवरण हिंदी के उज्ज्वल भविष्य की ओर अंगुलिनिर्देश करता है।

पादटिप्पणी

https://hi.wikibooks.org/wiki/विदेशों_में_हिंदी_का_बढ़ता_प्रभाव

हिंदी जगत : विस्तार एवं संभावनाएं (10वें विश्व हिंदी सम्मेलन का प्रतिवेदन), (सं.) गिरीश्वर मिश्र, म.गां.अं.हिं.वि. वर्धा, 2016. पृ.सं. 29

<http://aahtak.intoday.in/education/story/delhi-university-sees-steady-rise-in-number-of-foreign-students-1-804532.html>

http://bharatdiscovery.org/india/विदेशों_में_हिंदी:प्रचार-प्रसार_और_स्थिति_के_कुछ_पहलू_-प्रेमस्वरूप_गुप्त

http://dhierendra.blogspot.in/2012/05/blog-post_17.html

शर्मा, बीना. हिंदी शिक्षण का अंतरराष्ट्रीय परिप्रेक्ष्य, नई किताब:दिल्ली, पृ.सं.52

संदर्भ :

शर्मा, बीना. हिंदी शिक्षण का अंतरराष्ट्रीय परिप्रेक्ष्य, दिल्ली: नई किताब।

भाटिया, कैलाशचंद्र.(2001).आधुनिक भाषा शिक्षण, नई दिल्ली: तक्षशिला प्रकाशन।

हिंदी जगत : विस्तार एवं संभावनाएं (10वें विश्व हिंदी सम्मेलन का प्रतिवेदन), (सं.) गिरीश्वर मिश्र, म.गां.अं.हिं.वि. वर्धा, 2016.

विश्व हिंदी समाचार, सितंबर 2015

<http://www.jnu.ac.in/>

<http://www.hindivishwa.org/>

<http://www.du.ac.in/>

<http://www.iccr.gov.in/hi>

<http://khsindia.org/india/hi/केन्द्रीय-हिंदी-संस्थान/पाठ्यक्रम/शिक्षणपरक-कार्यक्रम/विदेशी-शिक्षण-परक.html>

<http://aajtak.intoday.in/education/story/delhi-university-sees-steady-rise-in-number-of-foreign-students-1-804532.html>

https://hi.wikibooks.org/wiki/विदेशों_में_हिंदी_का_बढ़ता_प्रभाव

<http://aajtak.intoday.in/education/story/delhi-university-sees-steady-rise-in-number-of-foreign-students-1-804532.html>

http://bharatdiscovery.org/india/विदेशों_में_हिंदी:प्रचार-प्रसार_और_स्थिति_के_कुछ_पहलू_-प्रेमस्वरूप_गुप्त

http://dhierendra.blogspot.in/2012/05/blog-post_17.html



Attitude of secondary school teachers in haryana towards sex education



RESEARCH

शोध

Abstract

This study is an attempt to investigate the attitude of secondary school teachers towards sex education. The sample consisted of 200 teachers from Sirsa district of Haryana. Descriptive survey method was used for the present study. Findings of the study reveal that there is no significant difference found between urban and rural secondary school teachers(male and female) towards sex education.

Introduction

Anything in this curriculum which informs and prepares the child for his role in life, his relationship to others, facts about health habits, personal development, interest in work etc., is unquestionably preparing him for family living and therefore can be described as sex education (McManus, 1967).

Sex education is required for adolescents to provide them positive direction, right information, which would avoid unnecessary worries and tensions. Due to access to sex education adolescents will not only have scientific knowledge about it but also have healthy attitude toward this issue because adolescence is often regarded as a period of marked sexual urgency which almost demands expression. Yet there is good ordinance that the sex drive is mainly psychological in nature (Lester, 1961). It was felt that accurate information and improved understanding of sexuality were definite to adolescents (Sherriffs&Dezelsky, 1979) and therefore amenable to education because it is the basic responsibility of education to educate children about their health, sex, organs, morality and behavior. Parents and teachers have to be very tactful so that their adolescents do not obtain wrong information as misconceptions may lead to many sexual diseases. Sex education is needed for freedom from sexual dysfunctions and organic disorders, to create awareness about sexual-social

DR. SUNITA ARYA

**Kalgidhar inst. Of
higher education**

**Kingra,Malout
(Punjab)**

issues like gender discrimination, child marriage, dowry, prostitution etc. Having a program of sex education in the schools will not be panacea for all social ills, nor will facts necessarily be a motivation for improved behavior because adolescents have requirement to know the truth, the right answers, and factual knowledge to counteract the fantasies and half-truths which they are getting from their peers. Education to sexuality is an extension of education for life itself. In this education the parents obviously play a unique role. The quality of child parents relationships depend on the personal growth and maturity of parents, how they view their own roles as husbands and wives, as parents and how they match each other in generosity, openness, concern and responsibility. This dynamic relationship between parents will have a decisive impact on a developing child. Sex education in the elementary, secondary school or college will never be able to replace this original education that the child absorbs from the maleness and femaleness of his parents and the quality of the relationship that exists between them. Thamburj et al. (2000) found that sex education will not prompt students to have sex. The study also shows that, majority of the students in public and private schools felt that sex education should be included in the curriculum.

Objectives of the study

To study the attitude of male and female urban secondary teachers towards sex education in dist. Sirsa (Haryana).

1. To study the attitude of male and female rural secondary teachers towards sex education in dist. Sirsa (Haryana).
2. To study the attitude of urban and rural male secondary teachers towards sex education in dist. Sirsa (Haryana).
3. To study the attitude of urban and rural female secondary teachers towards sex education in dist. Sirsa (Haryana).

HYPOTHESIS

1. There is no significant difference between attitude of male and female urban secondary teachers towards sex education.
2. There is no significant difference between attitude of male and female rural secondary teachers towards sex education.
3. There is no significant difference between attitude of urban and rural male secondary teachers towards sex education.

4. There is no significant difference between attitude of urban and rural female secondary teachers towards sex education.

DELIMITATION OF THE STUDY

1. The present study is delimited to secondary school teachers only.
2. Sample will be selected from Sirsa district of Haryana only.

SAMPLE:

The sample of the present study consisted of 200 secondary school teachers.

MYTHOLOGY APPLIED

Present investigation is a kind of descriptive study.

TOOLS USED

Self-developed questionnaire has been used to assess the attitude of secondary school teachers towards sex education.

Statistical techniques

The statistical techniques used for the analysis of data are Mean, Standard Deviation, and t-test.

RESULTS AND DISCUSSION

H1: There is no significant difference between attitude of male and female urban secondary teachers towards sex education.

Table 1.1

Urban	N	Mean	S.D.	t	Comparison	Significant
Male	50	86.75	8.71	3.22	3.22 > 2.63	Significant
female	50	85.56	8.65			

Calculated value of $t=3.22$

Critical Value of $t=2.63$

Table 1.1 shows that obtain t-value (3.22) which is more than its critical value (2.63), thus null hypothesis which states that there is no significant difference between attitude of urban male and female secondary school teachers towards sex education stands rejected. Hence, the result reveals that there is significant difference between attitude of urban male and female secondary school teachers toward sex education.

H2: There is no significant difference between attitude of male and female rural secondary teachers towards sex education.

Table 1.2

Rural	N	Mean	S.D.	t	Comparison	Significant
Male	50	89.600	7.9334	4.40	4.40<2.63	Significant
Female	50	82.660	7.9888			

Calculated value of $t = 4.40$

Critical value of $t = 2.63$

Table 1.2 shows that obtained t-value (4.40) which is more than its critical value(2.63), thus null hypothesis which states that there is no significant difference between attitude of rural male and female secondary school teachers towards sex education stands rejected. Hence, the result reveals that there is significant difference between attitude of rural male and female secondary school teachers toward sex education.

H3: There is no significant difference between attitude of urban and rural male secondary teachers towards sex education

Table 1.3

Group	N	Mean	S.D.	t	Comparison	Significant
Rural	50	87.660	9.151	1.78	1.78<2.63	No
Urban	50	84.600	7.926			

Calculated value of $t = 1.78$

Critical value of $t = 2.63$

Table 1.3 shows that obtain t-value (1.78) which is more than its critical value(2.63), thus null hypothesis which states that there is no significant difference between attitude of urban and rural male secondary school teachers towards sex education is accepted. Hence, the result reveals that there is no significant difference between attitude of urban and rural male secondary school teachers toward sex education.

H4: There is no significant difference between attitude of urban and rural female secondary teachers towards sex education.

Table 1.4

Group	N	Mean	S.D.	t	Comparison	Significant
Urban	50	87.021	9.031	0.99	0.99<2.63	No
Rural	50	85.308	8.295			

Calculated value of $t = 0.99$

Critical value of $t = 2.63$

Table 1.4 shows that obtain t-value (0.99) which is more than its critical value(2.63), thus null hypothesis which states that there is no significant difference between attitude of urban and rural female secondary school teachers towards sex education is accepted. Hence, the result reveals that there is no significant difference between attitude of urban and rural female secondary school teachers toward sex education.

Educational Implications

- General guidance to teachers should be given for imparting sex education.
- The study can be further conducted on elementary school teachers also.
- Sex education should be imparted in rural areas but before imparting attitude of parents towards sex education should be studied. The effort should be done to change their mind-set.

Bibliography

Government of India, Annual Report (2010-11) National AIDS Control Organization, Department of AIDS Control. Ministry of Health and Family Welfare.

McManus, M.W.F. (1967). Should Sex Education be Introduce into the Parochial Schools quoted from G.P. Powers and Wade Baskin (1969)(Edit) Sex Education in a Changing Culture. London : Peter Owen Limited. (15) Orji, E.O. & Esimai, O.A. (2005). Sexual behavior.

Shaffer, T.E. (1960). The Role of the School and the Community in Sex Education and related Problems. Journal of the American Medical Association, 195, 667- 67.

Sherriffs, J. & Dezelsky, T. (1979) Adolescent Perception of Sex Education Needs : 1972-78. Journal of School Health. 49, 343-346.

Lester, A. (1961). Sex Drive quoted from the Encyclopedia of Sexual Behaviour. Albert Ellis and Albert Arbarbuel, Eds. New York : Hawthorne Books, Vol. II, 939-948.

Thamburj (2000). A study of Awareness and Attitude Regarding HIV/AIDS Amongst School Teachers of Delhi. International Journal on HIV/AIDS, vol.15, pp. 11-16, April



लेखनी



CREATION

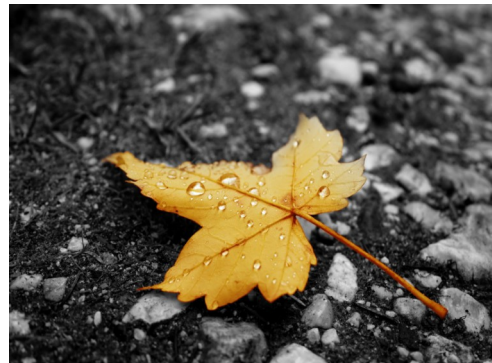
सृजन



1 .

मैं शंकित नहीं होना चाहती
और ना ही बनना चाहती हूँ
उपहास का पात्र
तुम्हें बनाना भी नहीं चाहती
नहीं मालुम तुम्हारे लिए
क्या मतलब है इश्क का
मगर मेरे लिए
ये आत्मा
समर्पण
विचारों और
भावनाओं का गहरा संगम है
जो पानी की तरह बहता है
जिसमें बातों का टकराव
होता है
विश्वास का नहीं

सूखे पत्ते और बारिश की बूँदें



2.

बिखरी सूखी पत्तियों-सी ठहरी मैं
कहीं तुम वो हरियाले वसंत तो नहीं
कड़कती बिजली सी बिफरी मैं
कहीं तुम वो बरसते बादल तो नहीं
है अजनबी भी, है अंजान भी हम
कहीं तुम्हारी प्यार भरी बातें कोई भ्रम जाल
तो नहीं
नाउम्मीदी का खाली कमरा है मेरे अंदर
जिसमें सिर्फ अशकों के मोती चमकते हैं
कहीं तुम वो उम्मीद की रोशनी तो नहीं
कुछ अधूरे लफ्ज है कुछ अधूरी बातें
कहीं तुम मेरे लिए वो पूरी बात तो नहीं
गुम हूँ अपनी उलझन भरी जिंदगी में
कहीं तुम वो सुलझन बनकर मौजूद तो नहीं,



विभा परमार

बरेली (उत्तर प्रदेश)

ई मेल -

Parmarvibhar@gmail.com

मोबाइल - 089 54 492424



लेखनी

आईना



CREATION

सृजन

पहले तो बड़ी शांति से थाने में हवलदार से अपनी बात कही। लेकिन उसने अनसुना कर दिया।

मुझे बहुत गुस्सा आया। मैं तमतमाकर चिल्लाया,

“बाजार में सरेआम एक औरत नंगी घूम रही है, उसे कपड़े पहनाओ”

संताप से मेरे दिमाग की नसे फट रही थी।

“नारी शक्ति जिंदाबाद के नारे लगाए जाते हैं.... ऐसे होगी नारी शक्ति जिंदाबाद?”

मेरी आवाज में उबलते हुए आक्रोश से थाने में सन्नाटा छा गया। सब मौन। मेरे मुँह से अब क्या बरसेगा ये देखने के लिए कर्मचारी अपराधी सभी तत्पर थे। मैंने अब संयत स्वर में अपनी बात पुनः दोहराई। परिणाम यह हुआ के थानेदार ने अपने सभी काम छोड़कर फौरन फोन उठाया किसीसे कुछ कहा और मेरी ओर देख कर मुस्कराते हुए बोले,

“आपका काम हो गया।”

“मेरा नहीं, देश का काम हो गया ऐसा कहिए।”

मैं तुरंत थाने से बाहर निकल आया। मन में बार-बार यही विचार क्रोध रहा था कि थानेदार ने फोन कर दिया; बोल दिया कि ‘कपड़े पहनाओ, कंट्रोल करो!’ क्या ऐसे ही हो जाते हैं सरकारी काम? मैंने आवाज उठाया क्या मेरी आवाज में दम था? क्या वाकई उस औरत को कपड़े पहना कर देश और समाज के मानसिक नग्नता को ढक दिया गया होगा? मैं चलते-चलते कब भीड़ में जा पहुँचा पता नहीं चला। बहुत शोर हो रहा था और शोर से विचारों की श्रृंखला टूटी। नजर उठा कर देखा तो सामने वही औरत नगनावस्था में खड़ी थी।

लोग आपसे बोले जा रहे थे,

“पागल कहीं की...”

“...अरे भाई, पागल नहीं तो और क्या ?”

“....पागल को पागल नहीं तो और क्या बोलेंगे?”

मैं पुनः थाने की ओर जाने का सोच रहा था। लेकिन सोचा कि ऐसे लोग वस्त्र कहाँ से पाएंगे, जब लोग ही मानसिक रूप से नंगे घूम रहे हैं? मैंने अपना कुर्ता उतारकर उस नग्न औरत को पहना दिया। अब मेरा शरीर नंगा था। मेरी वाहवाही होने लगी। कपड़ों में ढँकी वह भारतीय संस्कृति लाजवाब नजर आ रही थी। मजमे की आंखे नम थी। दिलों में उदासी। तभी भीड़ में से आवाज आई,

“पागल को पागल ही समझेगा।”



अरविंद टांक

साहित्य की सभी विधाओं में लेखन
गुजरती में ललित निबंध (गोख)
के लिए गुजरात साहित्य
अकादमी 2103 का श्रेष्ठ पुस्तक
पुरस्कार प्राप्त।
संपर्क – 9909051581

तुलिका



CREATION

सृजन



PLUMES



HEAVEN



HOPE

MERLIN
MUMBAI

कैमरा



CREATION

सृजन



SPRAY



SURVIVAL



SMELL OF LABOUR

NARESH GAUTAM

WARDHA, MAHARASHTRA

An Interview with Mr Chao Wei



बात-चीत

Interviewee

Mr. Chao Wei

Director

Hindi Department

School Of Oriental

Languages Studies

Beijing International

University

Add: 1, South Lane of

Dingfuzhuang

Chaoyang Dist.

Beijing, CHINA, 100024

Email: chao_wei@qq.com

Web:

<http://en.bisu.edu.cn/>

Tel: 13910685398

Mr Chao Wei ji, would you please introduce yourself to our readers!

(Please brief yourself)

Hi, I'm Chao Wei, teaching Hindi B.A. course in Beijing International Studies University. I love Hindi and India.

How many languages do you know and teach?

A. I know Chinese, Hindi, English well and little Urdu. I teach Hindi course of B.A. and some English classes.

How did you develop your interest in Hindi studies?

And how do you see the link between Chinese and Hindi as language?

A. I started Hindi study of B.A. degree in 2000 when I was 18 years old. I was interested in Indian culture and thought India is a mysterious country at that time, so I chose to study Hindi and Indian culture. India and China are two of Four Ancient Civilizations. They have similar cultures, customs, values and so on. Two countries should make more cooperation to promote their languages to be internationalized.



Interviewer

Miss Latika Chawda

Ph.D. Research Scholar

Department of Translation

Studies

MGAHV, Wardha

Maharashtra, INDIA BHARAT

Email:

latikac1986@gmail.com

Tel: +91 7620613859

+91 8624854728

Where have you studied/did your Ph.D. or higher studies? What were the topics?

A. I got my Ph.D. degree from School of Literature of MGAHV on the topic of *The Social Reality of Premchand and Lu Xun's Short Stories*. I'm doing Postdoctoral Program on *The History of Yoga* in Beijing Foreign Studies University right now.

As I have heard you in a conference at MGAHV, Wardha insisting about your strong desire of making Hindi to be the global language just as English is and much more. So, What is your opinion regarding Hindi as a language?

- A. Hindi is a great language of India which comes from Sanskrit, is the fourth most-spoken first language in the world, after Standard Mandarin Chinese, Spanish and English. It is also a symbol of Indian cultural. If we want to interpret or express Indian culture, Hindi will be a necessary and important tool.

What difficulties do you face while translating any text/poetry or any genre in Indian context to Chinese context?

- A. Firstly, The language translation is a sort of translation form which is relatively visual and concrete. It not only puts forward high requirements towards me in terms of my Hindi skills and knowledge, but also requires me of having abundant knowledge and understanding of civilization, history, culture and life both in India and China. For example, proper names often make difficulties for me, because each of them may contain a long story which I don't know and need much time to find out. Secondly, sometimes Indian writers create many new words. These words could not be found in any dictionaries and are difficult for a foreigner to understand.

As per your knowledge, what steps are being taken in China regarding technical advancement or Machine Translation from Chinese to Hindi and Hindi to Chinese?

- A. There are plenty online translation websites for computer and apps for mobile. They provide both Hindi to Chinese and Chinese to Hindi translation service. Normally, they translate words and phrases accurately, but the translating of sentences is sometimes ambiguous.

What do you feel is the status of Hindi/Bharat in Chinese language you teach in?

- A. Ten years ago, only one university provided Hindi course. The person who learnt Hindi could hardly find a job by his Hindi skill. Today this number becomes more than ten. Hindi is becoming more and more popular and useful in China now.

I have also learnt that Gujrati language is in great demand in China and hence the demand for Gujarati teachers. What do you think is the reason for the same? Are other Indian languages too similarly popular in China?

- A. Sanskrit, Tamil, Bengali, Urdu, these are more popular in China. Gujarati is only because of Modi. I'm not sure whether it will remain hot or not after Modi's retirement.

Is 'Indology' the subject pursued at University level in China?

A. Sure. There are several India Study Center or South Asia Study Center in some universities. I can not say it is a most hot field, but it is important in academic circle. For example I'm a scholar of Indology.

What is the scope for Hindi translators in China?

A. We have already translated all kinds of works, poetry, novel, drama, prose. Now, we are managing a translation program for about 20 Hindi literary works, both classics and modern.

How do you see 'Translation' on global level?

A. Translation is an important way of cultural exchange and understanding. But nowadays it does not remain a fashion and hot field because it could hardly make money. I hope every government could invest more on translation.

And last but not least, What message would you like to give to Indians and foreign nationals who love India BHARAT ?"

A. I believe India will become a powerful country in this world because of its culture, people, resource, language and development. Let's try our best to push this process forward together. Thank you.

Thank you for giving the interview for "Transframe"



बिशप निकोलाज़ वेलिमिरोविच की पुस्तक “इंडियन लेटर्स” से उद्धृत



अनुदित

Latika Chawda

Ph.D. Research Scholar

Email:

latikac1986@gmail.com

Tel: +91 7620613859

+91 8624854728

“इंडियन लेटर्स” पुस्तक बिशप निकोलाज़ ने सर्बियाई मठ ल्युबोस्तिन्या में द्वितीय विश्व युद्ध (1941से 1942 के बीच) के दौरान लिखी थी। हालाँकि यह पुस्तक उनके मरणोपरांत प्रकाशित हुई और इसके कई संस्करण भी आए। “इंडियन लेटर्स” (भारतीय पत्र) में कुल 60 पत्र हैं और इसमें विशेषतः तौर पर भारतीय परंपरा, धर्म, संस्कृति आदि पर उनकी कई सारी टिप्पणियाँ और विवेचन मिलते हैं। बिशप निकोलाज़ को भारतीय अध्यात्म में काफी रुचि थी, खासकर टैगोर एवं गांधी जी के विचारों को साझा करने में विशेष रुचि थी। 16 नवंबर 1926 को कवि रवींद्रनाथ टैगोर से उनकी आधिकारिक तौर पर भेंट हुई थी। दोनों कवियों एवं दार्शनिकों के बीच इस भेंट के दौरान सर्बियाई एवं भारतीय लोगों के धर्म एवं सांस्कृतिक परंपराओं पर लंबी चर्चा हुई। बिशप निकोलाज़ सबसे अधिक शिक्षित सर्बियाई थे। वे महान दार्शनिक, प्रखर वक्ता, प्रभावी धार्मिक लेखक, धर्मशास्त्री (थेऑलोजियन) एवं सिद्धांतवादी के रूप में जाने जाते हैं। उन्होंने कई पुस्तकें लिखीं जो प्रकाशित भी हुई हैं। सन 2003 में बिशप निकोलाज़ को सर्बियाई ऑर्थोडॉक्स चर्च द्वारा संत का दर्जा प्राप्त हुआ।

पत्र संख्या 24

श्रीमती इंदुमती अपने पति पंडित गौरीशंकर को लिखते हुए-

आशा करती हूँ आप और आपकी मोक्ष अभिलाषा दोनों ही शांति में हों, और मेरी यह कामना अपने से ज्यादा आपके लिए है।

कल हम बंबई के समीप एलीफैंटा गुफा के भ्रमण पर थे। मैं चाहती थी कि हमारा बेटा अनुश्रीवन गुफा में विराजमान त्रिमूर्ति देव की पूजा कर सके। आपको याद होगा कि आज से सालों पहले हम और आप महादेव शिव को श्रद्धा सुमन अर्पित करने के लिए गए थे। इस यात्रा में यजमान सोमदेव और राजकुमार रामचंद्र हमारे साथ थे। वे तो हमारे सम्मान में हर चीज करने के लिए तैयार थे। और जब मैंने उन्हें बताया कि मैं अपने पुत्र रामचंद्र को एलीफैंटा गुहा में ले जाना चाहती हूँ, वे दोनों ही हमारे साथ चलने के लिए व्याकुल हो गए।

गुफा के सामने एक भारी भीड़ खड़ी थी। उत्तर भारत के दस "साधु" भीड़ का ध्यान अपनी ओर खींच रहे थे। वे सचमुच में निराले लोग थे। उनमें से एक का चेहरा भस्म से ढंका हुआ था, और एक झाड़ी के लिबास में था। तीसरा तो हालाँकि पत्तों में ढंका हुआ था, लेकिन दिखने में आदमी से ज्यादा एक घूमता फिरता झाड़ झंकाड़ लग रहा था। चौथा तो पूरा नंगा था जो अपने कंधे पर बाघ का छाल पहना था। अनुश्रीवन इन लोगों को एकटूक निहार रहा था, जिनकी जड़वत दृष्टि या तो अंतहीन दूरी की ओर थी या फिर कहीं नहीं, बल्कि अपने ही अंतर्मन तक, शायद ही कोई पता कर सके! लेकिन वह सबसे ज्यादा उस साधु से आकर्षित था जो कई मालाएँ पहने हुआ था जो उसके पीठ और छाती को ढकी हुई थी। ये मालाएँ तरह तरह के आकार और ध्वनियों की बंधी हुई घंटियों से बनी हुई थीं। जब भी वह आगे की ओर झुक रहा था या चल रहा था तो घंटियाँ बज रही थी और एक ऑर्केस्ट्रा की तरह आवाज कर रही थीं। और अनुश्रीवन इस व्यक्ति को इस तरह देख रहा था मानो किसी देवता को देख रहा था। मैंने उससे प्रत्येक साधु को एक-एक चम्मच पका हुआ चावल दान देने को दिया (कहा)।

गुफा के अन्दर हमने त्रिरूपी देव को तीन तरह का चढ़ावा चावल, दूध और पुष्प अर्पण किया। मैं नहीं जानती लेकिन न जाने कहाँ से, हमारे ही उपस्थिति में सामने दो चूहे पत्थर की मूर्ति पर छलांग लगा रहे थे। उनमें से एक ब्रह्मा के नाक के ऊपर जाकर रुका और दूसरा भगवान शिव के कान पर। यह देख कर अनुश्रीवन मेरे हाथ पकड़ कर चिल्ला पड़ा

“...यहाँ से चले जाओ!”

“...क्यों?” मैंने पूछा

अब तक तो चूहे त्रिमूर्ति पर, महानतम देवताओं पर चल रहे थे, लेकिन अब वे हमारे पास आसानी से आ सकते थे और हमारे नाक या कान को आसानी से काट सकते थे।

यही कारण था कि वह पूरे समय दुखी था। और वह अपने आप से पूछ रहा था कि महादेव स्वयं की रक्षा चूहों से क्यों नहीं कर सकते? वो चूहों, साँप और जंगलियों से हमारी रक्षा कैसे करेंगे? क्या महादेव जीवित हैं? क्या त्रिरूपी (तीन देव) जीवित हैं ?

और उसने एक प्रश्न से मुझे भी उलझा दिया- “देवी सरस्वती अपने पति ब्रह्मा के साथ क्यों नहीं हैं? और विष्णु की पत्नी लक्ष्मी अपनी पति के साथ क्यों नहीं हैं? और शिव की पत्नी काली वो शिव के साथ क्यों नहीं हैं ? यह तो केवल पुरुष त्रिमूर्ति हैं, एलीफैंटा में, स्त्री त्रिमूर्ति कहाँ हैं?”

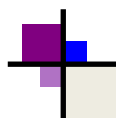
मैं नहीं जानती थी कि उसे क्या उत्तर दिया जाए। मैं उसे राजकुमार रामचंद्र से बातचीत करने के लिए ले गई। और उस राजकुमार ने प्रसन्नता के साथ बात की। मुझे लगा कि वह उसे पसंद है।

अभी के लिए इतना ही। हम आप हैं और आप हम! ॐ

इंदुमती

An extract from the book “Indian Letters” by Serbian Bishop Nikolaj Velimirovitch

(Serbia, 1881 – USA, 1956)



Sanskrit in/and Digital Age



भाषा

This article is for highlighting the antiquity and linguistic heritage of Sanskrit which is very much pertinent in the current times. The article is little lengthy but it contains some interesting quotes as well as features of Sanskrit which might be of interest to readers.

Dr. Jagdish Sharma

Associate Professor

School of Translation
Studies and Training
(SOTST)

Indira Gandhi National
Open University
(IGNOU)

Phone

+919654177491,
011 29571625

अनेकसंशयोच्छेदि, परोक्षार्थस्य दर्शकम् ।

सर्वस्य लोचनं शास्त्रं, यस्य नास्त्यन्ध एव सः ॥

It blasts many doubts, foresees what is not obvious

Science is the eye of everyone, one who hasn't got it, is like a blind .

Hitopadesh: 10

In the contemporary times, when information and information processes determine the advancement made by nation, placing Sanskrit as a strong and purportive language in the present digital age, it would perhaps not be inappropriate to quote Sir William Jones, one of the most influential philologists



of his time. In his address to The Asiatic Society on 2 Feb. 1796 he told:

The Sanskrit language, whatever be its antiquity, is of a wonderful structure, more perfect than the Greek, more copious than Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in roots of verbs and in forms of grammar, than could have been produced by ancient; so strong, indeed that no philologist could believing them to have sprung from some common source which, perhaps, no longer exists.1

Refuting the Sheldon Pollack's argument that 'most observers would agree that in some crucial way Sanskrit is dead, as despite its literary use in India, it was never adapted to express the changing forms of subjectivity and sociality as

embodies and conceptualized in the modern age, Hatcher argues that modern works continue to be produced in Sanskrit.² Hanneder also joins Hatcher and further states:

On a more public level the statement that Sanskrit is a dead language is misleading, for Sanskrit is quite obviously not as dead as other dead languages and the fact that it is spoken, written and read will probably convince most people that it cannot be a dead language in the most common usage of the term. ³

Contrary to popular belief Sanskrit has remained a major language in creative and analytical literature since India's independence with over 3000 works in it⁴ and much of the work created in Sanskrit has been judged of high quality in comparison to both classical Sanskrit literature and modern literature in other Indian languages. Similarly Prajapati has also endorsed this view in his Post Independence Sanskrit literature: A Critical Survey had found that the most of the works that have been created during this period are judged as being of high quality⁵. Literature related to music has been in constant creation for Caranatic and Hindustani branches of classical music. Moreover, publication of over Sanskrit journals and periodicals and Newspapers has been on increase since India's Independence and the daily broadcasts from All India Radio and Doordarshan in Sanskrit are testimony that Sanskrit is very much living languages and is in practice. According to Radhvallabh Tripathi, there has been spate of contemporary literature in Sanskrit. In **Shodashii** he points out:

On the other hand, the number of authors who appear to be very enthusiastic about writing in Sanskrit during these days is not negligible (...). Dr. Ramaji Upadhyaya in his treatise on modern Sanskrit drama has discussed more than 400 Sanskrit plays written and published during the nineteenth and twentieth century's. In a thesis dealing with Sanskrit Mahakavyas written in a single decade, (1961-1971) the researcher has noted 53 Sanskrit mahakavyas (epic poems) produced in that very decade.⁶

In Digital age, Sanskrit is recognized as having a great impact over India thereby shaping their grammar and its categories of verbs and nouns. Though it has a free word order, yet it has a strong tendency towards subject object verb order and thus creating a platform for natural language processing in the use of computers, paving way for substantive machine translation. With a great grammar tradition Sanskrit

has provided a base for modern grammarians such as Bloomfield and Chomsky for their universal grammar that postulates that languages are hard wired into the brain.⁷

The Report of the Sanskrit Commission, set up by the Government of India, submitted in 1957 and the Supreme Court verdict was delivered by Justice Kuldeep Singh and Justice B. L. Hansaria in 1994 in response to a writ petition filed by Shri Santosh Kumar and others in 1989 against the Secretary, Ministry of Human Resources Development, and Government of India are eloquent about the importance of Sanskrit.⁸ In his article 'Relevance of Sanskrit in Modern Age', N C Panda quotes Jawaharlal Nehru who had stated that the past has gone and the present is with us and we work for the future. But I have no doubt that whatever shape that future may take one of the biggest, the strongest and the most powerful and the most valued of our legacies will be Sanskrit language.⁹ The judgment of the learned judges of supreme court further mentions and refer to what was said by the Sanskrit commission and quote the chapter IV 'Sanskrit and National Solidarity'. The commission had stated that Sanskrit is the 'embodiment of Indian culture and civilization.' According to commission's report, Sanskrit has been the binding force and the common heritage of all Indian right from Kerala to Kashmir and Kamrup to Saurashtra.¹⁰

In his first Professor G C Pandey Memorial Lecture 'Cultural Specificities in the History of India Science' at IHC Delhi, Michel Danino paid a befitting tribute to Sanskrit language which made India a knowledge centre, and the tradition according to him continues till now. He pointed out that India a knowledge centre civilization with intellectual traditions untutored for at least three millennia has contributed her fair share of innovations to the field of astronomy, mathematics, medicine and a host of technologies. The numbers which were mentioned in Yajurveda: eka, shat, dash, sahasra, ayuta, niyuta, arbuda, nyarbuda, samudra, Madhya, anta and paraardh, that takes the counting from one to billion is the basis for the calculation and forms the basis of mathematics. Similarly, Valmiki's Ramayan also makes mentions of the army of Rama in koti, shanku, mahashanku, vrinda, chaturanga and so on. All these were known to the sages who wrote the shastras and still continue to be used for digital processes. Thus, making the Sanskrit a language of science and technology. The shunya, kha (space) or void as infinite value digit was the first attempt in the world to propose a mathematical

definition for infinity. Varahamihir, Aryabhata , Bhaskara and other scholars had reached the heights and laid foundations for mathematics, astronomy and chemistry for calculations of space, speed and interactions among the numbers. One to ten numbers also said to be representing many elements which have been used in chemical reactions. The distance from earth to sky and its circumference was said to be first measured in yojanas. The samkhya, vaisheshika and nyaya sutras put the material world in some logical order. The applications of Ayurveda treatises written in Sanskrit have been fascinating the mankind and till continue to guide the medical sciences in a big way. The sphota principle which propels the anu siddhanta as propounded by Kanad (kana ad-particle of atom) reveals more surprisingly the modern notions. Similarly the notion of Mahavedi represents cosmos which indicates that the sacrifice or the yajna has to be at place with real cosmic character.¹¹ According to the Academy Research, the Sanskrit, true to its names is sculpted to perfections and contains the of Sanskrit pure knowledge. It is a rich repository of scientific wisdom that continue to guide the space research even today. Many of our space missions, aviation endeavors and mathematical researches have been named after the great ancient Indian Sanskrit scholars. In the current age this knowledge contained in the Sanskrit works has led to project on Cosmology for ISRO. ¹² Unarguably the Sanskrit works continues to influence the modern scientific research with its relevance and strong knowledge.

Charka and Shushruta were great scholars and vaidyas (physicians) who wrote Samhita on medicine in great details in the 1st century AD. These works deal with anatomy, embryology, dietetics, pathology and many other topics. Modern Ayurveda is based on these works. Many new researches in modern Medical Sciences are based on these works. Patanjali's yoga sutra has become much more relevant and useful today than ever.

Yog sutra and yoga bhashyam have been extensively studied and researched texts, both for their scientific knowledge as well impact on the modern health and hygiene. In recent paper in Reading the Yoga Sutra in the Twenty first entry published by Princeton University, mentions that in United States alone an estimated seventeen million people attend the yoga classes regularly. The mandatory instructions of Yoga Sutra of Patanjali are included in the training programmes. According to the paper the entry yoga is one of the longest entries in the entire dictionary of Monier William Sanskrit English

Dictionary. 72 words describe the use of the term yoga.¹³ In other countries too several million people are receiving the yoga training from yoga treatises written in Sanskrit in 21st century.

In his paper 'The Case for Sanskrit as India's National Language', published in *Sanskrit and Other Indian Languages* ed. Shashiprabha Kumar (DK Print world 2007) PP 173-200, Prof. Makarand Paranjape raises several question as to how not Sanskrit be the national language of India. He has mentioned about the debate in Constituent Assembly of India which resulted in receiving a letter from one of the members saying 'I offer you a language which is the grandest and greatest. Though Hindi emerged as the winner but Sanskrit was unanimously declared to be the main source of enrichment and increasing vocabulary for Hindi.'¹⁴ The Sanskrit commission also highlights the importance of Sanskrit in our national life which is evident and encouraged with progressive use of the language in public and administrative sphere. It mentions the adoption of the Upnishadic dictum 'Satyameva Jayate' as the national motto of India, the Sanskritized Jan Gan Man as the national anthem, the motto of Lok Sabha as 'Dhamchakrparivartnaaya, 'Bahujan Hitaya Bahujan Sukhya' for Akashvani, 'yogkshemamvahamyaham' for Life Insurance Corporation of India. ¹⁵ More recently the National Indian Television also taking a leaf from this tradition adopted the 'satyam shivam sundaram' as its motto. May universities have adopted their mottos from Sanskrit languages 'sa vidya ya vimuktaye', 'yatra vishvam bhavatyek niidam' by Shantiniketan. 'Gyan vigyaan vimuktaye' by Unviersity Grants Commission, 'sanghatam sanjaayte sandhih' for Association of Indian Universities. 'Tamaso ma jyotirgamaya' for Punjab Unviersity. 'Na hi gyanena sadrsham' by university of Mysore. 'Yogah karmasu kaushalam' – IIT Khadagpur, Supreme Court has also taken the motto from sanskit as 'yato dharmastato jayah'. Defense Institutions have their mottos from Sanskrit, 'shamno varuna' for Indian navy, 'nabhah sparshan diiptam' for Indian Air Force, 'vayam rakshamah' by Indian Cost Guard, 'Sva dharma nidhanm shraya' by Madras Regiment of Indian Army, 'Atithi devo bhavah' by ITDC Government of India. 'Shariramadyam khalu dharmshadhanam' by AIIMS, 'dharmo rakshati rakshitah' for RAW, 'Asato ma sadgamaya' for CBSE, 'kosh mulo dandah' by Income Tax Deptment, 'janani janmabhumi chh svargadapi garayasi' – Nepal National motto, 'sarve bhadrani pashyantu ma kashchit dukhbhag bhavet' – government of Goa, 'aharnishan sevamaye' – BSNL. There are other several

hundred Institutions and governments, private organizations which have adopted mottos from Sanskrit. It shows the strength and modern applicability of the language in the current era of science and information also known as digital age.

Here it should not be out of place to mention and quote Dr. A P J Kalam, Former for his affection and respects to Sanskrit. Along with scientists, he used to interact with Sanskrit scholars also and admired the knowledge in Sanskrit and the scholarship still available in traditional and Sanskrit institutions. In one of his interaction with the students of Sree Sarvabhouma Sanskrit Vidyapeetham, Mantralayam on First Feb. 2007, he paid rich tributes to the richness of Sanskrit:

Though I am not an expert in Sanskrit, I have many friends who are proficient in Sanskrit. Sanskrit is a beautiful language. It has enriched our society from time immemorial. Today many nations are trying to research on the Sanskrit writings which are there in our ancient scriptures. I understand that there is a wealth of knowledge available in Sanskrit which the scientists and technologists are finding today. There is a need to carry out research on our Vedas particularly Atharvana Veda for eliciting many valuable information in Science and Technology relating to medicine, flight sciences, material sciences and many other related fields. Cryptology is another area where Sanskrit language is liberally used.'

Paying his respects to his teachers, especially those who taught him science, he said: 'I have come across two great teachers, one in the primary school and another in the St. Joseph's College. My primary school teacher Sri Sivasubramanya Iyer was a great Sanskrit scholar apart from being my science teacher. Every day he used to perform Sandhya Vandanam three times a day and Bhagavatam. My college teacher Prof Thothathri Iyengar who taught me complex numbers and number theory was also a Sanskrit scholar.'

While the base of these two great teachers was science and mathematics, their life was shaped by the ancient wisdom of Sanskrit scholarship. Recently, I have come across a great scholar Dr M A Lakshmi Tathachar of Sanskrit Academy, Melkote, Karnataka who has been carrying out intensive research in Sanskrit including the agriculture using organic farming. Such is the richness of Sanskrit and I am

happy that Sanskrit Vidyapeetam is preserving and nurturing this great language.

In his interactions, he further advocated digitizing the knowledge available in Sanskrit and laid emphasis on going into the details of great scholars: you should go into details of lives of great scholars, poets, epic creators like Valmiki, Veda Vyasa, Kalidasa and Panini.¹⁶

Such is the richness and earnestness of the language that it dominates our lives in number of ways, be it the rich vocabulary, the ancient knowledge being implied in modern research in science and technology (health, physical sciences, life sciences, mathematics or metal or social sciences), as repository of Indian classical music, highly indicative and focuses mottos, grammatical aptness as language and so forth.

Dr Kalam was primarily a scientist but knew the importance of Sanskrit in the present age. In the similar manner, many scientists in India and abroad have underscored this fact. For instance, Nicholas Ostler has expressed his view that Sanskrit can serve as a strong foundation for computational linguistic. He particularly mentioned the Sanskrit corpus and its programme feasibility. He said:

Programming in Sanskritanother aspect of modern computational linguistics that has a precursor in the Sanskrit tradition is the programming of linguistic analysis by synthesis in the form of explicit formal rules. This is not a metaphor, or anachronistic interpretation of Sanskrit grammar, but a straightforward description of the working of sutras in the system of Panini *Ashtadhyayii*. This grammar, when combined with the *Dhatupath* (or list of roots) contains explicit rules adequate to characterize the full phonology and inflexional morphology of Sanskrit, and its application in sentence grammar (e.g. including the case and participant-role of the entire noun-phrases dependent on the main verb). To show how this kind of programming could work in the absence of a computer, consider the application of a single sutra, '*iko yan achi*' (Ashtadhyayi VI.1.77) The three words that constitute the *sutra-s* are not words of Sanskrit itself, but of a technical meta-language that refers tersely to other sutras of the grammar. It is as if they are consonant-stem nouns, with the regular ending for genitive (-as), nominative (zero) and locative (-i). (There is a slight complication, in that both a voiced segments, a final -as is realized phonetically as -o. This is a regular principle of Sanskrit *sandhi*.) The sutra could,

therefore, be analysed functionally as [ik]GEN [yan]NOM [ac]LOC In the context of a sutra, these cases have special interpretation, referring respectively to the input, the output and the right-hand context of a phonological rule. The sutra is therefore to be understood as : [ik]→ [yan•] / _[ac] But what is the reference of the strange words themselves? They are to be understood as applications of another set of sutras (known as the Shiva Sutras), which plays the role of a system for defining natural classes of Sanskrit phones. This begins: 6 a i u n, r *lrik*, *aoung*, *ai auch*, *hayavarat*, *lan*, *yam...hal* There is no distinction of upper or lower case in Sanskrit, nor any semi-colons. But the use of this Roman typographical convenience is simply to show explicitly what a student of Paninian grammar learns by example, namely that the phones here written in upper-case are functioning as control characters. Any term consisting of one of the lower-case letters L followed by one of the control characters M denotes the sequence of phones starting with L and ending just before M. So for example, “aC” denotes the set of vowels, “hath” the set of semi-vowels excluding l. It can be seen then that the sutra being analysed is nothing less than a concise statement of the rule: → before { a, I, u, ri, lri, e ei, o, aou } Terse, indeed, but it should be remembered that this level of concision is only possible because a number of controlling principles can be taken for granted — e.g. the interpretation implicit in the brackets: the first four phones map respectively onto second four phones, but this occurs before any of the nine phones in the environment. Part of the task of the tradition of commentary which followed on from Panini was to make explicit the precise nature of the paribhashas (auxiliary principles) on which the correct interpretation of the sutras rests.¹⁷

Sanskrit being the oldest is also the most scientific and structured language. It has many hidden Algorithms built into it as part of its vast scientific treatises, for analyzing "Meanings" or "Word sense" from many perspectives since time immemorial. ‘It is perhaps our job to discover and convert the scientific methods inherent in Sanskrit into usable Computational models and Tools for Natural Language Processing rather than reinventing the wheel’, as some scientists put it¹⁸. There are some of the hidden intricate tools and methodologies used in Sanskrit for centuries to derive precise meanings of human language, and required to be exposed to a larger audience particularly Computational Linguists

for further study, analysis and deployment in Natural Language processing.

In addition, Sanskrit even though it is flexible as a human language, it is the least ambiguous as the structure of the language is precisely defined from a semantically and syntactical point of view. From a Psycholinguistic perspective this write up could also give us a glimpse of the advanced linguistic capabilities of our forefathers as well their highly disciplined approach towards the structure and usage. Computer Programming is an entirely different thing, as it deals with a human being generating code in a high level computer language, which in-turn translated to a low level code through compilers /linkers, which in-turn translated to operating system instructions, which in-turn translated to microprocessor instructions (based on CPU instruction set) which internally converted into binary instructions which further converted to digital electronic (electrical) signals for flip-flops /counters etc.. Without ambiguity the sentence meaning being conveyed is first and most important thing; because computers don't have intelligence - computer's understanding of language is based on a particular structure (let's say a word (or) phrase and its meaning) and it tries to combine or mix and match to a particular meaning. Again here the computer does not care about the meaning but it responds for a question which has a particular meaning and based on that from a set of answers the most suitable answer is chosen and given - which again based on a particular individual, popularity, number of occurrences, place, time, etc. In natural language for example sentences like:

The committee chair chairs the meetings where the chair is elected as the chair for one more chair-term.

All committees' chairs chair their meetings to elect the chair and the past chair is elected as the new chair for the next chair-term .

Now, we can easily understand the meanings of these sentences, but computer cannot understand. It is here where the language's ambiguities with respect to word meanings and words' declensions, usage, phrase meanings and along with other phrases and within sentences - many such things matter. 19

In his address to the Indian Institute of Science Bangalore, Justice Markandey Katju, apart from lauding

the rich heritage of Sanskrit, spoke at great length about the Sanskrit as a language of science. Firstly he mentions about the synchronized arrangements of Sanskrit alphabets as given by Panini in Shiv-sutras in *Ashtadhyayai*. For example the vowels, a, aa, i, ee, u, oo, ae, ai, o, ou are arranged according to the shape of the mouth when these sounds are emitted, a and aa, are pronounced from the throat, i and ee from the palate, o and oo from the lips, etc. In the same way the consonants have been arranged in a sequence on a scientific pattern. The (ka) *varga* (i.e. *ka, kha, ga, gha, nga*) are emitted from the throat, the (*cha*) *varga* from the palate, the (*ta*) *varga* from the roof of the mouth, the (*ta*) *varga* from the teeth, and the (*pa*) *varga* from the lips²⁰. He further highlights the utility of zero in this arrangements is puts phonemes with a similar manner of articulation just as sibilants in sutras¹³, and nasals in 7 which is a great convenience to design phonetic recognizer. Economy is another major advantage in this organization helping to put similar sound phonemes in group and refer to them using maximum of two sounds (vowels or consonants). The zero may have been invented by Babylonians but its extensive use in Indian Treatises of Science by Aryabhata, Varahamihira, Bhaskara and Brahmagupta puts it under great thrust and this continues to be major utility in the computer science even today. Sanskrit not only has arrangements and terms to denote the higher numbers but uses the numerals so economically that it only takes three digits to denote numbers which otherwise may require 19 zeros followed by 1.

Sanskrit has a great potential and convenience as a programming languages and natural language processing which has ability for developing a dependency parser since it is an unambiguous language. According to Shashank Saxena and Raghav Agrawal, it uses deterministic finite automata (DFA) for morphological analysis and *utsarga apavaad* approach for relation analysis. The concept of *vibhakti* and *karak* relation from Panini framework helps in generating grammatical relationship of nouns and pronouns to other words in a sentence. In any given sentence, computer is supposed to identify the word in word-base-form-relation.²¹ Morphological analyser also works efficiently in Sanskrit. The dependency parser demands flexibility in language structure and Sanskrit is a highly word order free language which allows jumbling the words yet there is higher probability of the original meaning remaining undistorted. Thus the ability of Sanskrit can help develop a successful parser and semantic analyzer which can be useful in generating as NLP.

Sanskrit has since long been recognized as most advantageous language for computers in general and informatics in particular. In his forward to Sanskrit Informatics: Informatics for Sanskrit Studies and Research 22 N K Bhagi, Director ILM Foundation, Ambala Haryana, notes: Scientists as early as 1984 had done researches on the issue of Sanskrit for machine translation. A research paper in the American Journal 'Artificial Intelligence, states that Sanskrit is most suited as intermediate language for machine translation and since then use of Sanskrit as a natural language interface for computers has become exciting application because of structural proprieties of Sanskrit. Sanskrit words are self-expressive (they are the combinations of two or more roots and once the meaning of the roots are known and word is split into its basic roots the meaning of the word becomes derivable and thus is self expressive) as they all are derived from about 4000 basic roots which means the dictionary of Sanskrit can be limited to 400 words.

Here the mention needs to be made of the work by Raman Nair and L Sulochana Devi on Sanskrit Informatics. They have stated:

Sanskrit as a natural language interface for computers is one of the widely discussed areas these days among computer scientists and Sanskrit scholars. It is related to the Grammar of that language and the precise terms. The most striking features of Sanskrit grammar is its objective resolution of speech and languages into their component elements and definition of the function of these elements. Indian study of language was as objective as the dissection of a body by an anatomist. The National Aeronautics and Space Administration (NASA) of USA where interdisciplinary studies on machine language and natural languages are conducted has acknowledged the scientific importance of Sanskrit and was looking at it as a possible computer language of the future since the syntax was perfect with little room for error. 23 In further discussion to computer fundamentals, the authors finds the characteristics of Sanskrit as most suitable for computer application as it has the features of beings processed speedily, and accurately besides beings versatile.'

Today in the age of information and digitization Sanskrit is fast becoming the language of discussion and use among software engineers who are working to provide platforms for interacting in Sanskrit.

Now, one can send and receive and type message and text in Sanskrit on all i-phones and android phones without downloading any extra software. Simple settings as done in case of other MILs can also work for Sanskrit. Under the guidance of Peter Schraf and Malhar Kulkarni (Prof. at IIT Bombay), the meter identifying tools are being developed by Keshav Melund, IIT Bombay, can eliminates all the unnecessary characters such as numbers and symbols if they are typed by mistake.²⁴ Such efforts are bound to make further headway for Sanskrit as future language of computers and informatics. It has provided a meticulous continuum to our ancient civilization to remain intact in its literature which brings laurels to India in the entire world. Richard Gombrich, Head Bolden Chair of Oxford acknowledges this continuum. He said:

The reasons for studying Sanskrit today are the same as they were; that the vast array of Sanskrit texts preserves for us a valuable part of the cultural heritage of mankind, including much beautiful literature and many interesting, even fascinating ideas. Shankar Dayal Sharma, the former president of India said in “Legacy of Sanskrit,” *The Indian Nation*, 11. Jan.1988: It is not surprising that recent empirical studies about the relative suitability of different languages and scripts for use in Computer programming and operation indicated that Sanskrit in Devanagari script was not only the most suitable but also that it perfectly satisfied every requirement as an optimal medium for use...²⁵. In his article on Sanskrit and Artificial Intelligence – NASA Knowledge Representation in Sanskrit and Artificial Intelligence Rick Briggs admits that Sanskrit is not only known for its literacy value but ... there was a long philosophical and grammatical tradition that has continued to exist with undiminished vigor until the present century. Among the accomplishments of the grammarians can be reckoned a method for paraphrasing Sanskrit in a manner that is identical not only in essence but in form with current work in Artificial Intelligence. It demonstrates that a natural language can serve as an artificial language also, and that much work in AI has been reinventing a wheel millennia old. He talks about the Semantic net which has led the scientific community to knowledge representations which can throw light on how research in artificial intelligence may finally solve the natural language understanding and machine translation problems²⁶.

It becomes discernible from the discussion above that Sanskrit has linguistic resource models and frameworks that may be used in the digital age. The pace with which Sanskrit is providing new terms (roots and *pratipadika* and fixing pre-fixes and suffixes etc) to modern Indian languages and administrative languages is amazing and is being acknowledged during the process of making technical terminology for Administrative use of Hindi in government and other offices. The outcome will depend the way Sanskrit linguists combine it with the language of computers, and make Sanskrit cryptology and frameworks compatible with the demands of the present age of computers that have with exponential changes in pace of processing changed the knowledge creation, application and dissemination. One can always bank upon its large word resources and come up with near perfect solutions.

FOOTNOTE :-

1. Vasunia, Phiroze (2013). The Classics and Colonial India.. p. 17
2. Hatcher, B. A. (2007). ["Sanskrit and the morning after: The metaphors and theory of intellectual change"](#). . 44 (3): 333–361.
3. Hanneder, J. (2002). ["On "The Death of Sanskrit""](#). 293–310.
4. Ranganath, S (2009). [Modern Sanskrit Writings in Karnataka](#) . Retrieved 22 Jan. 2017
5. Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-1147
6. Radhavallabh Tripathi, ed. (1992), [Śoḍaśī: An Anthology of Contemporary Sanskrit Poets](#), , accessed on 2017.01.23, at 07.18 am
7. Noam Chomsky. ["Tool Module: Chomsky's Universal Grammar"](#).
8. Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-147
9. Panda N.C. Relevance of Sanskrit in the Modern Age.
10. Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-147
11. I H C Cultural Specificities in the History of Indian Science
12. Science and Technology in India through the Ages. B K Srivathsa and M A Narsimhan. 2003..
13. Reading the Yoga Sutra in the Twenty--First Century Modern Challenges
14. Makrand Paranjape. The case for Sanskrit as India's National language. International forum for India's heritage.
15. *Report of the Sanskrit Commission, 1956-57.*
16. Sanskrit is our Cultural Heritage. "Learning gives creativity" President's Interaction with the Students of Sree Guru Sarvabhouma Sanskrit, Vidyapeetam, Mantralayam.
17. Nicholas Ostler. Sanskrit Studies as a Foundation for Computational Linguistics.
18. <http://sanskritlinguistics.blogspot.in/>
19. <http://sanskritlinguistics.blogspot.in/> Retrieved on 24.1.2017
20. Markandeya Katju. Sanskrit as Languages of Science.

21. Shashank Saxena and Raghav Agrawal. Sanskrit as a Programming Language and Natural Language Processing.
22. Forward to Sanskrit Informatics: Informatics for Sanskrit Studies and Research by Raman Nair and L Sulochana Devi. 2011.
23. Raman Nair and L Sulochana Devi. (Ed.) *Sanskrit Informatics: Informatics for Sanskrit Studies and Research* by Raman Nair and L Sulochana Devi.
24. <http://www.cfilt.iitb.ac.in/mitweb/> retrieved on 30.1.2017
25. <https://nextfuture.aurosociety.org/on-the-importance-of-sanskrit>. **The Wonder that is Sanskrit:**
26. Rick Briggs, NASA Knowledge Representation in Sanskrit and Artificial Intelligence

REFERENCES:-

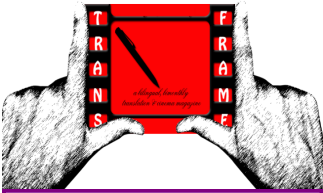
- Vasunia, Phiroze (2013). *The Classics and Colonial India*. Oxford. Oxford University Press. p. 17
- Hatcher, B. A. (2007). ["Sanskrit and the morning after: The metaphors and theory of intellectual change"](#). *Indian Economic*. SAGE. 44 (3): 333–361.
- Hanneder, J. (2002). ["On 'The Death of Sanskrit'"](#). *Indo-Iranian Journal*. Brill Academic Publishers. 45 (4): 293–310. [doi:10.1023/a:1021366131934](#). Retrieved 21 Jan 2017
- Ranganath, S (2009). [Modern Sanskrit Writings in Karnataka](#) (PDF) (1st ed.). New Delhi: Rashtriya Sanskrit Sansthan. p. 7. [ISBN 978-81-86111-21-5](#). Retrieved 22 Jan. 2017
- Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-147
- Radhavallabh Tripathi, ed. (1992), [Śoḍaśī: An Anthology of Contemporary Sanskrit Poets](#), [Sahitya Akademi](#), [ISBN 81-7201-200-4](#), https://en.wikipedia.org/wiki/Vedic_and_Sanskrit_literature, accessed on 2017.01.23, at 07.18 am
- Noam Chomsky. ["Tool Module: Chomsky's Universal Grammar"](#). Retrieved 2010-10-07.
- Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-147
- Panda N.C. *Relevance of Sanskrit in the Modern Age*. SANSKRIT. March 10. 2014. Retrived from <http://www.sanskritimagazine.com/india/relevance-of-sanskrit-in-the-modern-age/>
- Supreme Court Reports (1994) Supp. 4S.C.R Pg 139-147
- I H C Cultural Specificities in the History of Indian Science. Occasional Publications 34. (2011), Sept. 12, 2011 New Delhi
- Science and Technology in India through the Ages. B K Srivathsa and M A Narsimhan. 2003.. Karnataka Melikote Academy of Sanskrit Research
- Reading the Yoga Sutra in the Twenty--First Century Modern Challenges, Ancient Strategies. Princeton Univiersity Press. <http://press.princeton.edu/chapters/s10193.pdf>, Retrieved on Jan 23, 2017
- Makrand Paranjape. The case for Sanskrit as India's National language. International forum for India's heritage. Reproduced with the author's permission, it has been published in Sanskrit and Other

Indian Languages, ed. Shashiprabha Kumar (New Delhi: D. K. Printworld, 2007), pp. 173-200. <http://ifih.org/TheCaseforSanskritasIndiasNationalLanguage.htm>. Retrieved on 21 Jan. 2017

- Report of the Sanskrit Commission, 1956-57. Delhi: Government of India, 1958. Also available online at www.education.nic.in/cd50years/u/45/3Z/Toc.htm. Retrieved on Jan. 23, 2017
- Sanskrit is our Cultural Heritage. "Learning gives creativity" President's Interaction with the Students of Sree Guru Sarvabhouma Sanskrit, Vidyapeetam, Mantralayam. Complete interaction is available on <http://pib.nic.in/archieve/others/2007/feb07/2007020201.pdf>, Retrieved on 23 Jan. 2017.
- Nicholas Ostler. Sanskrit Studies as a Foundation for Computational Linguistics LESAL Workshop, Mumbai 23-25 April 2001 Indo-UK Workshop on Language Engineering for South Asian Languages. Retrieved on 24.1.2017
- <http://sanskritlinguistics.blogspot.in/>
- <http://sanskritlinguistics.blogspot.in/> Retrieved on 24.1.2017
- Markandeya Katju. Sanskrit as Languages of Science. <http://www.outlookindia.com/website/story/sanskrit-as-a-language-of-science/262393>, retrieved on 20.1.2017. For Complete paper please refer to this link
- Shashank Saxena and Raghav Agrawal. Sanskrit as a Programming Language and Natural Language Processing. Global Journal of Management and Business Studies. ISSN 2248-9878 Volume 3, Number 10 (2013), pp. 1135-1142 © Research India Publications <http://www.ripublication.com/gjmbs.htm>. Retrieved on 25.1.2017.
- Forward to Sanskrit Informatics : Informatics for Sanskrit Studies and Research by Raman Nair and L Sulochana Devi. 2011. Trivandrum. Centre for Informatics Research and Development. ISBN 819220300X, 9788192203003
- Raman Nair and L Sulochana Devi. (Ed.) Sanskrit Informatics: Informatics for Sanskrit Studies and Research by Raman Nair and L Sulochana Devi. 2011. Trivandrum: Centre for Informatics Research and Development. ISBN 819220300X, 9788192203003
- <http://www.cfilt.iitb.ac.in/mitweb/> retrieved on 30.1.2017
- <https://nextfuture.aurosociety.org/on-the-importance-of-sanskrit>. The Wonder that is Sanskrit|Oct 19, 2013 4:04 AM| by: [Sampad](#). Retrieved on 30.1.2017 at 9.45.am
- Rick Briggs, NASA Knowledge Representation in Sanskrit and Artificial Intelligence Roacs, NASA Ames Research Center, Moffet Field, California. <http://vedicsciences.net/articles/sanskrit-nasa.html>



Roma Sijam hip-hop band



विशेष

This time in place of Practice column, Dr Ana Stjelja is telling about Roma Sijam hip-hop band- a good example of young artists who are attached to the community they come from and who are trying to preserve their own cultural heritage through their art and social engagement.

TRANSFRAME
SPECIAL

Dr Ana Stjelja
Belgrade, Serbia

Fours years ago, a group of Serbain Roma youngsters came to idea to make a hip-hop band called *Roma Sijam* (which in Romani language has a meaning «We are Roma»). And that is how everything started. These young guys adore music and they are fully dedicated to it. They do all the work by themselves. They write the lyrics, they compose and they perform their songs. The first break through of *Roma Sijam* was the popular talent show **Serbia's Got Talent and X Factor** and since then they haven't stop intriguing the public. For these couple of years that this band has been on Serbian music scene, they have achieved many professional goals, they held many concerts in Serbia, Europe (Prague, Paris, Marseille), Canada and America (New York).



These young people come from the specific background, they are Roma (Gypsies), a people that India is considered to be their homeland. Romani people or popularly called «Gypsies» are the minority in Serbia, with its own culture, customs and language. The members of *Roma Sijam* are famous for perfoming their music in Romani language that is integral part of their culture and tradition and that eventually resembles Hindi language most. What is so special about these guys is that they are not only the musicians. As they have significant influence on young people, they are playing an important role in Serbian society, especially within Romani community. This role is far beyond the musical art. They are tending to be the educators as well, to help the children and other youngsters from Romani community to develop various skills. The members of *Roma Sijam* are teaching school children how to sing

and dance in order to move these kids from the street life. As the music is an universal language so by making and performing their own music, they are trying to reach the young people from Romani community, so they could build themselves in a good way, finding their own expression and creating right life path. Beside that, the members of *Roma Sijam* use the music to fight against the prejudices about Roma. They also created a project called *Sare Sar Jek* («All As One») whose initial idea is to conduct different educational programs for Roma children. They talk to these children, they play with these children and they are to involve these children into something creative. Their main goal is to be creative, educative and human. Furthermore, the members of this very interesting hip-hop band are actually the promoters of Romani culture. By time, the *Roma Sijam* hip-hop band has grown into the organization named after the band Roma Sijam. The members of *Roma Sijam Organization* are the members of *Roma Sijam* band: Ibrahim Gaši (Bibi) Goran Demirović (Kris), Ašmet Ibraimović, Senad Sulimanović, Danijel Rašitović (Dača), Šenol Ragipi (Šeki) and one lady, their friend and great supporter who is not Roma, but who is giving great contribution to this organization - Jelena Nikolić (Dalia).

Roma Sijam hip-hop band is a good example of young artists who are attached to the community they come from and who are trying to preserve their own cultural heritage through their art and social engagement.



www.transframe.in

ISSN 2455-0310



9 772455 031007