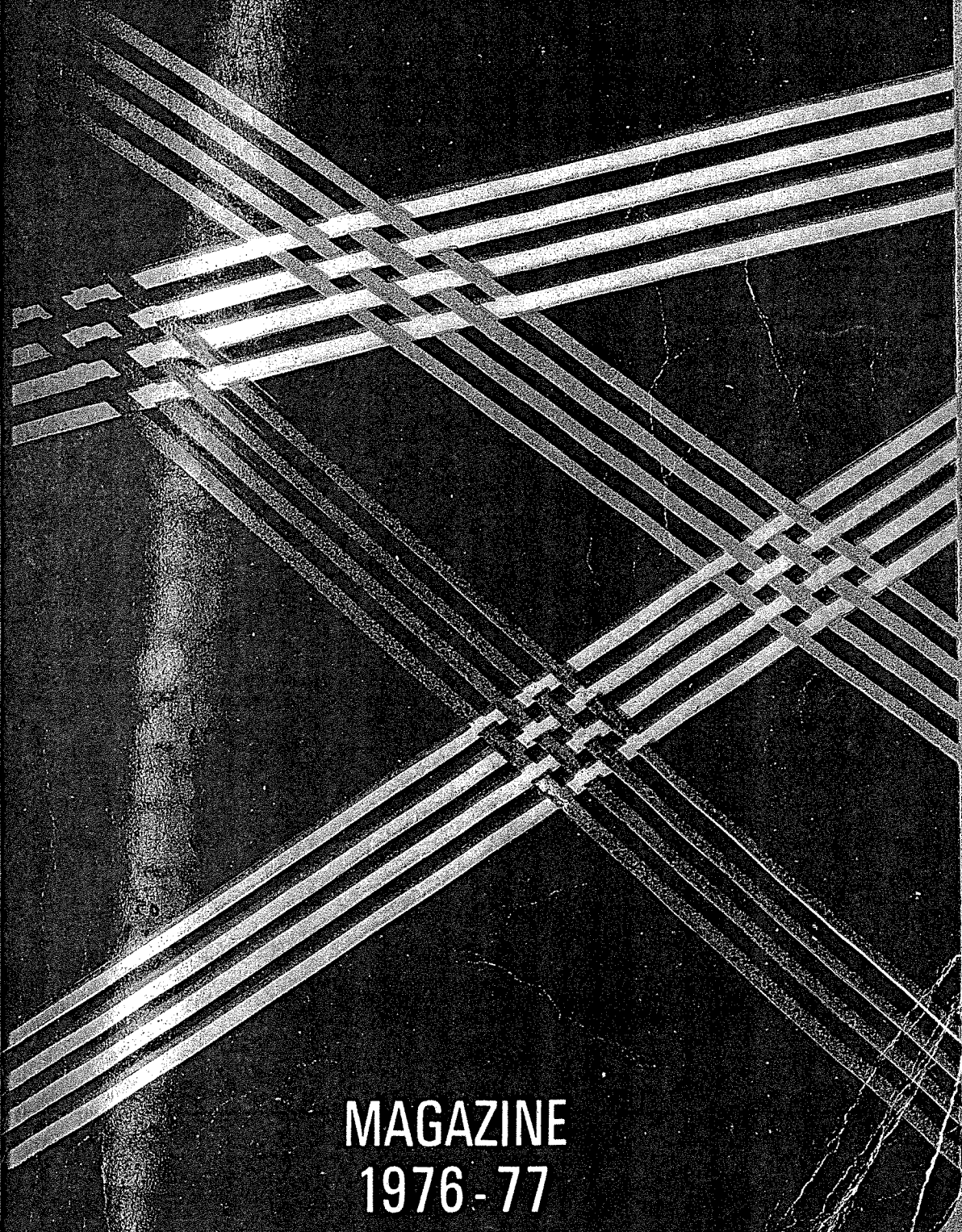


**PRAHLADRAI DALMIA LIONS
COLLEGE OF
COMMERCE & ECONOMICS**



**MAGAZINE
1976-77**

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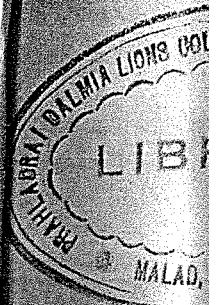
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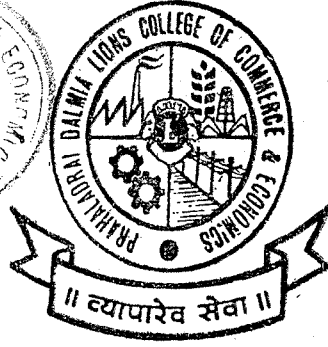
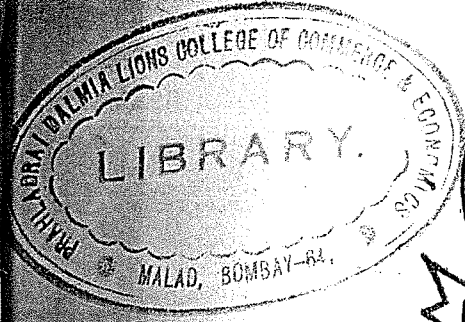
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MAGAZINE

1976-77

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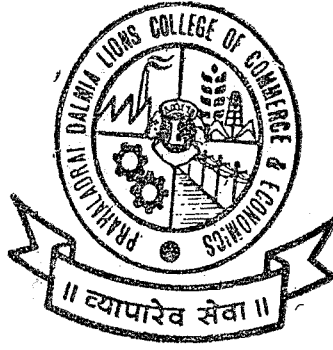
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1976-77

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to the best of my knowledge.

Sd/- P. B. Govekar
Signature of the Principal.

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Editorial

The editor of a college magazine is handicapped vis-a-vis his counterpart in the journalistic world in as much as the latter puts his writing 'to bed' in the night and it sees the light of publication in the morning. We, of the slower pen have to wait several weeks before what we have written wears the garb of the printed word. In the interval much may happen that may render our news stale and our prophecies ridiculous. By the time this editorial appears the country will have passed through one of its most exciting political elections. For once the battle of the hustings will be attracting more attention from young and old alike than the bat-and-ball international skirmishes that take place at the Wankhede Stadium.

Since owing to the time lag speculation on the political front is futile the college editor turns with evident relief to speculate and chronicle on events in the educational world of which he or she is, after all, an integral part.

We are already on the threshold of a momentuous change in the educational set up. And yet for sometime the old and dying must perforce rub shoulders with the young and vigorous. For the next two or three years our colleges will house the students of the old course along with the students of the new. The first year of the new Three Year Degree Course will commence from June and the educational grapevine has it that the 11th Std. is likely to be given to the Higher Secondary Sections of the colleges, so that the Junior College is housed under one roof and not split between schools and colleges. All this augurs well for our Junior Colleagues in the profession who have been in these last two years haunted by the spectre of retrenchment. The summer of 1977 is therefore a vacation characterised by much optimism and hectic activity for the teaching fraternity. New syllabi are being framed, authors and publishers are racing against time, orientation courses for teachers are being framed and college principals and their assistants are frantically planning class-room arrangements for the next term.

Caught up in this vacation rush the teachers of P.D.L.C. are understandably tired for this year has been a year of hard work on the academic front and increased activity on the extra-curricular front. With 3000 students on the rolls - 800 on the Junior College and 2200 on the Senior College - the college hummed with activity from 6.30 in morning to 5.30 in the evening. The library and extra-curricular facilities were thrown open to the Junior College students and it was gratifying to note that they were taken full advantage of. The Literary and Debating Society the Punjabi, Hindi, Marathi, Gujarati, English Associations, the Planning Forum, Gymkhana, N.S.S. - were all exceptionally active this year and under their banner a stream of distinguished personages visited the college.

The publication of this college magazine, in point of fact, is the grand finale to all the activities of this year and for the success of this issue. I must express my heartfelt thanks to Principal Govekar and my student assistants Mahendra Hathi and S. Kamdar.

- R. A. Dector

Principal's Report

President Lion Sitaramji Singhania, Mrs. Singhania Hon. Chief Guest Shri Ramrao Adik, Trustees, Shri Bajranglalji Dalmia, Lion Ratanlal Saraf, Dr. Suchak, Chairman Governing Council, Lion Shankarlal Jain, Hon. Secretary, Lion K. F. Jhunjhunwala, Hon. Treasurer, Lion Rajendra Chokshi, Lion S. M. Jhunjhunwala, Members of the Governing Council, invited Guests, members of the staff and my friends.

The academic year 1976-77 marks yet another milestone in the short but impressive history of the college. Within just five years, the College has not only grown in strength and stature but has developed a nucleus of staff and students to look to the future with greater courage and confidence.

The student strength has reached the enviable figure of almost 3000, including more than 800 in the second year of the Junior College. The increase in the student strength has co-incided with an improvement in the tone and content of education, and the University results for the last year - 75% at the B. Com. Part-II and 54% at the B. Com. Part-I Examinations, clearly bear out an academic advance.

The year's activities commenced with the elections to the Students' Council. With this, the College continued the democratic traditions built up over the years. The elections were

not only keenly fought out but proved to be very educative. The students union was inaugurated at the hands of one of the Trustees of our College, Lion Shri Sitaramji Singhania.

The activities of various Associations in the College were many and varied which has made 1976-77 look extremely short. To the Gujarati, Marathi and Hindi Associations, two more were added, namely the Punjabi and English Associations, providing greater scope and variety to the college activities.

The Second Year of the Higher Secondary was attached to the College this year marking a smooth switch over to the new pattern of education 10+2+3. The Junior College activities were inaugurated at the hands of Shri Raju Bharatan of the Times of India.

The Gujarati Sahitya Mandal was inaugurated by Prof. Chandrakant Baxi, a noted Gujarati Novelist, and Principal Pannaben Mody was the Guest of Honour. The Mandal organised a "Kavi Sammelan" in which Prof. Sitanshu Yashaschandra, Prof. Prabodh Parikh, Prof. Nitin Mehta and Shri Kailash Pandit participated. The Mandal concluded its activities with an Annual Get-Together at the Navinbhai Thakkar Auditorium.

The Hindi Parishad was inaugurated with a "Kavi-Sammelan" in which four Poets, Shri

Hari Ram Acharya (Bikaner) and (Jodhpur) and recited their poems.

The activities of the Gujarati Sahitya Mandal commenced with the inauguration of Shri Vasant Saraf. The Mandal also organised a Planning Competition, Garibadi, and Down with Down.

The Punjabi Association was inaugurated by Shri Baldev K. and naturally attracted a large number of students. The Association will hold its annual meeting on Eve.

The English Association will hold its annual meeting, and conduct a competition on "What's the Good of Education?"

The Planning Commission was inaugurated by Principal Bharat. The Commission will hold its annual meeting on Commerce and Industry and conducted a General Knowledge Quiz for B. Com. students. Their parting gift was a General Knowledge Quiz.

The Drama Society will hold its annual meeting and active all through the year. "Talent Contest" will be held in the Junior College. A Music Programme will be held and a Music Programme will be held. The society will hold its annual meeting.

ari Ram Acharya (Jaipur), Prof. Ramdev Acharya (Bikaner), Shri Tara Prakash Joshi (Dhampur) and Shri Rajendra Reddy (Jaipur) recited their poems.

The activities of the Marathi Vangmaya Mandal commenced with "Kathakathan" by Shri Vasant Sabnis, noted Marathi dramatist. The Mandal also organized Posters and Painting Competition on such subjects as Family Planning, Garibi Hatao, Tree Plantation and Dowry.

The Punjabi Association activities were inaugurated by Mr. Macmohan, Brahmchary and Baldev Khosa, three cine stars, which naturally attracted large enthusiastic crowd. The Association also organised a "Musical Eve".

The English Association organised a gathering, and conducted an educative and popular "What's the Good Word" competition.

The Planning Forum was inaugurated by Principal Bhanage of Chinai College of Commerce and Economics. The Forum arranged an Industrial Visit to Parle Glucose Factory and conducted, for the first time in the College, a General Knowledge contest. The Senior B. Com. students of 1975-76, have donated as their parting gift a Rotating Trophy for the General Knowledge contest.

The Dramatics and Cultural Society was active all through the year, conducting the "Talent Contest" for the Senior College and Junior College students, Elocution Competition and a Music programme in aid of a blindman. The society arranged a Group Discussion on

Dowry which turned out to be interesting and instructive. The Society prepared the students for one-act plays in Marathi, Gujarati and Hindi, and participated at the Indian National Theatre, Unmesh and Jagriti competition. The Marathi and Hindi plays reached upto the finals. All the items that are presented today at the Annual Day are the results of hard work, dedication and devotion of the students and teachers under the dramatics society.

The Debating and Literary Society also kept up its activities. A staff versus students debate was organized on "Students alone can evaluate teachers" which aroused interest and all round enthusiasm. The A. D. Shroff Memorial Elocution Competition was conducted in the College under the auspices of the Forum of Free Enterprise by the Society. A lively group discussion on "Should attendance be compulsory" was also arranged. The Society also sent up students to the Inter-Collegiate debating and elocution competitions and one of our students, who also happens to be one of our employees, Shri Shyambihari Pandey won the First Prize at Inter-Collegiate Hindi Elocution Competition organized by Lala Lajpatrai College. The Society activities concluded with the holding of the college all-language elocution competition.

The college Annual Sports was conducted at the Government College of Physical Education ground at Kandivali. Nearly 200 students participated and made it a grand success. The Junior College students performed as well as the senior college athletes. A Cricket match between the Staff and Students was arranged which attracted enthusiastic spectators. The tug-of-war between the Junior College and

Senior College students and between the winners and the staff turned out to be overwhelmingly entertaining. The college students participated at the Inter-Collegiate, Zonal and Inter-zonal sports meets. Nayan Shetty of B. Com. Part-I won the Second Prize in the Inter-collegiate Best Physique Competition. The Indoor Tournaments also aroused popular enthusiasm.

Under the National Service Scheme the College continued its social activities also. A large number of students participated in the Fund-raising activities of Children's Aid Society, Hospital project at S. K. Patil Arogyadam, Bhagwati Hospital, Savings Project under the National Service Organization, School project at Malad-and-Borivli, and Malavani Slum Clearance Project.

With the introduction of the new pattern of education, Junior College become a part

of our Institution. The students of the Junior College also contributed immensely to the success of the activities during the year. There was good co-ordination between the two wings. The Junior College students were found to be as talented as their seniors, and this augurs well for the future of our institution.

The Staff room was more academic than in the past and there was an intellectual climate all the year round, with the members of staff from the senior and junior college as well as students participating in curricular, extra-curricular and extra-mural activities.

Thank you



NOVEL

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NOVELS FROM THE BATTLE FIELD

C. K. Anandan

The battle field, its transient triumph and tragedy, has been a potential subject for writers of all ages. Homer's 'The Illiad' and 'The Odyassey', Valmiki's 'The Ramayan' glorified war. To the ancients, war was a driving force, something inevitable. They considered it a noble profession necessary to establish peace, righteousness and tranquility. It does not mean that they were impervious to its destructive aspects. If the idea of peace did not occupy a prominent place in the mind, it was because peace was never disrupted in a serious manner. War had not degenerated into the vilest thing in life as it is today. It caused only a slight flutter in society. War started spreading large scale misery and death only in the 20th century. This change of attitude is visible in literature, especially in novel-literature. Writers started their relentless battle against our delirious swimming of the brain and intellect and squandering of resources for war, for preparation for war. They entered the battlefield, not to wound but to heal, not to destroy but to create. Count Leo Nikdayevich Tolstoy's 'War and Peace' visualises this new trend of thought among writers.

Olden Literature originated in the form of stories. War was its life giving element. It did not consider war detestable. So the inalienable quest for peace was not reflected in their writings.

The age of Napoleon witnessed war raising a ugly head, escalating misery and destruc-

tion everywhere. His thirst for personal glory set an example to other blood thirsty Generals. The globe started to quiver in the agitating, deafening din of the war-drums. War degenerated into 'mass murder in cold blood'. Humanity watched helplessly the callous forces driving men against their will to murder their kind. Exclamations of horror and aversion were heard from writers all over the world., Tolstoy's immortal novel 'War and Peace' speaks vividly of the gigantic crimes and miseries inflicted by man on man. What is its message? 'Its message is that the only fundamental obligation of man is to be in tune with life.' The individual spark of heroism displayed in the battlefield commands our praise. But it sinks into insignificance when it is compared to a complete picture of human life. The most marvellous scene in the novel is the soliloquy of Prince Andrei. In their commotion to save the Russian Flags, he is shot at and fell on his back. This brave soldier, who fell, looks at the sky—the lofty sky, not clear and yet still immeasurably lofty with grey clouds creeping across it. He thinks, forgetting the intolerable pain. 'How quiet, peaceful and solemn! thought Prince Andrei. 'Quite different from us running and shouting and fighting. Not at all like the gunner and the Frenchman dragging the mop from one another with frightened frantic faces. How differently do these clouds float across that lofty limitless sky! How was it I did not see that sky before? And how happy I am to have found it at last! Yes, all is vanity, all is delusion except these infinite heavens. There is nothing, nothing but that. But even

If it does not exist, there is nothing but peace and stillness.'

What is the sky that this righteous soldier has seen? It is a beautiful symbol of man's undying quest for peace. Earnest Hemingway also, in a similar circumstance, presents the sky in his novel 'For Whom the Bell Tolls.' Victor Hugo and Emile Zola followed the footprints of Tolstoy. They did not glorify war. They did not consider it a polite recreation.

Tolstoy's portrayal of events instills compassion in the minds of the readers. Here is another scene from the novel. It shows how man loses his sensibility in war. Pierre told the officer about the sick man.

'He can walk, damn him!' said the captain.

.....
No, he is dying.....' Pierre was beginning.

'Be so good.....' shouted the captain, frowning angrily.

The pathetic scene of the old Countess whose husband and son died in rapid succession evokes pity in us. 'She wanted nothing from life but peace, and peace only death could give her.....she spoke only because it was a physical necessity to use her tongue and lungs. She cried as a child cries.' Tolstoy's words vividly project the destructive experiences of war. 'Why everything is going

to pieces. Larceny in the law-courts, army nothing but flogging, drill and labour in military settlements. Civilian life is being crushed. Anything that is noble and honourable persecuted.'

Heroism dominated the war-stories of the past. But Tolstoy and other modern writers deal with the pity of war. They reveal the dignity hidden in the human soul. The war-stories of today, neither accept the classic style of Valmiki or Homer, nor do they adopt the romantic style of Tolstoy. They describe the horrors of war in a realistic manner. Take for instance, the greatest German novelist of the present century-Erich Remarque. His novel, 'All Quiet on the Western Front' has been recognised as the finest novel to emerge on either side of the First World War. It describes the fate of a generation and true comradeship. The naked realities of the horrible atmosphere is presented through conversations and realistic descriptions-the explosion of shells, the smoking splinters, lumps of flesh, the walls reeling, machine-guns rattling, files, helmets, mud and dust flying everywhere. 'We have become wild beasts. War turns us into thugs, into murderers, into beasts seeking and fighting for nothing but deliverance. If your father came over to us, they would not hesitate to fly a bullet at him,' says the novelist. The torture

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outs from his neck like a fountain; and the
nvulsed and dead soldiers who lie there
no cry and clutch at other soldiers who
agger forward and spring over them, pierce
e shattered souls of the readers and make
em uncomfortable and restless. They have
st all feelings for one another. 'We bayonet
e others before they have time to get
eir bombs. Then thirstly we drink the
ater they have for cooling their gun.'

Insensible men, blood flowing like a stream,
inning skulls, the pain and agony and
auseating odour in hospitals, and the poverty-
riken prostitutes who sell their bodies for a
abaf of bread-there is hardly anything to
rovide us with a little happiness. Yet the
ovelist amidst the bizzare background of
his restless, gloomy world of automatons,
creates a ray of hope. He points out that
man, even in the most cruel material
urroundings, with the help of his imaginat-
on can seek and derive consolation. Remark's
oldier also sees the blue sky. He sees the
wo brimstone butterflies, with red spots
on their trench. 'What can they be looking
or here? There is not a plant nor flower for
miles. They settle on the teeth of a skull.'

Remarque, through this symbol, points out that there is something deep, unfathomable, which cannot be destroyed by fire. This butterfly of Remarque-This sweet symbol of peace created a flutter in the world Literature.

The haunting terror of the destructive experiences of the two World Wars gave birth to a series of war novels in Japanese Literature. The Japanese novelists went a step further than the French novelists. When compared to French, Japanese and Russian, English literature does not have much to claim.

But the war novels of Earnest Hemingway, William Faulkner and Norman Mailer can keep the level with any of the war novels of world literature.

Perhaps efforts made by our novelists and poets to make war a thing of the past will materialise. The writers with their pen will have to prove that they are mightier than any of the destructive weapons the war mongers have invented. Humanity will not survive if this noble war against war does not succeed.



DOWRY

Sudhir Kumar Menon

Dowry has become a household word. Although people have different ideas about dowry, the fact remains that it has developed a strong base in the Indian society. We take it so much for granted, but if we were inquisitive we would question, 'How did this phenomenon of Dowry emerge?' 'What gave it a fillip in the days gone by that it should be reckoned today as an accepted norm of society?' These and other questions can only be answered if one takes a look at the emergence of dowry.

Dowry, it is said, has its origin in the erstwhile Patriarchal family. Here, only the head of the family, known as the karta, and other male members were entitled to a share in the family property. Women, whether married or unmarried, were denied this privilege. This was considered an injustice towards the Hindu women and subsequently Kanya Dan, i. e. giving away the girl and certain portion of the family property to the girl at the time of her marriage, was introduced. This was the first known instance of dowry. Later, when marriages came to be accepted as a sacred institution, where the whole family was concerned about its success, dowry was given and taken in order to maintain the sanctity of the marriage.

Moreover, marriages took place within the same joint family and with every marriage

a separate family was formed. There people were not against the giving and of dowry because the money or property involved remained within the joint family.

Also, it was popularly held that, marriage bestowed a certain economic status on the couple. Hence, the bride had to be furnished with property in cash and kind to enable her to settle down in life.

Another reason for the patronage of dowry system was that very often those who were deformed or mentally retarded could be brought into wedlock only through the medium of dowry. As such, dowry proved to be a delicate compensating balance for achieving marital bliss.

The dowry system also came to be popular because it afforded a show of wealth among the privileged sections of society. In short, dowry was linked with marriage and any marriage was regarded as completely successful only if dowry was involved.

Legally speaking, 'Dowry' is described as any property or valuable security given or agreed to be given, directly or indirectly by the parents of either party to a marriage or by any other person at or after the marriage. Dowry, therefore, may be cash or property

like flats, motor cars, furniture, utensils, jewellery, T. V., clothing, etc.

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life.

While dowry is generally given at the time of marriage, it is sometimes given after the marriage has taken place especially during ceremonial occasions in the family. More often than not, the bride's parents give dowry directly to the bridegroom's parents but there have been instances where dowry has been given indirectly by allowing the bride to take her cash and household articles to her home. Also, there have been occasions in some parts of India and in certain Arab countries 'where reverse' dowry has taken place — i.e. the bridegroom's parents giving dowry to the parents of the bride.

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It has been said earlier that marriage and dowry are interlinked and a marriage without dowry is often regarded as incomplete. This is mainly because the Indian society is by and large tradition bound. Religious adherence to all the norms and codes of conduct of past generations forms the basis of the cultural life of most Indians and since the dowry system has been practised for ages, people continue to give credence and respect towards the giving and taking of dowry. Moreover, parents are concerned about the 'feed-back' of their actions and often wonder what other people would say if they did not give dowry when getting their daughters married.

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And they are not wrong; for it is not uncommon that we hear of cases where the young bride has been harassed, tortured and exploited by her in-laws for non-payment of dowry, so much so that she is often driven to the point of suicide or divorce. Not only this, but the parents who are unable to fall in line

with this age-old system are subjected to insults and unreasonable demands from the relatives of the bridegroom. Consequently, to avoid friction and disharmony in future, parents uphold the dowry system.

Although the practice of giving and taking of dowry was sacred in earlier times, it has degenerated into a wretched social evil which has created deep inroads into our socio-economic system. What was once a dakshina to the bridegroom has now become a yardstick for attracting eligible bachelors. Just as in any bargain a commodity is sold to the person who pays a handsome price, so also young bachelors are brought into wedlock with those girls whose parents are capable of paying a substantial dowry.

By and large, the present society has been affected to a great extent by the practice of dowry. While the dowry system is the sorrow of those parents who fail to pay the premium it has become a prestige symbol to the affluent class. Consequently, class consciousness has arisen which in turn has given way to imbalances in society. This is evidently a very serious situation and can jeopardise the effort to establish an egalitarian society. One fervently hopes that the privileged sections of society would abstain from the giving and taking of dowry. In so doing, they will not only reduce status inequality and boost national integration but will also be making a positive step towards eradicating the scourge of dowry from our society.

Dowry has also proved to be an effective outlet for black money. Substantial portions of wealth and income, accumulated over the years by the evasion of tax, change hands at

the time of marriage in the form of dowry and it is rather difficult to detect this malpractice.

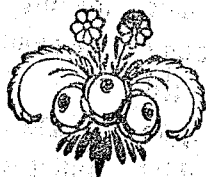
Thus, in short, dowry may be looked upon as something which gives rise to several evils and often mars harmonious relations in the society. It is something which must be ejected out of the social system lock, stock and barrel, for it is a mighty waste and a costly one at that.

For such an obvious evil, it is but natural to discover remedies and no efforts must be spared in trying to find a solution to this plague. Legislation has often been an effective weapon to curb social evils and with this view in mind, a historic joint session of Parliament enacted the Dowry Prohibition Act in 1961. However, the same may be described as a remedy which has aggravated the malady for it does not make the practice of dowry a cognizable offence which is indeed distressing, for since the giving and taking of dowry is a mutual transaction, none of the parties to it would ever make any representation against it for fear of spoiling the felicity of the new marital ties. Meanwhile, it is heartening to note that Bihar, Orissa, Haryana,

Punjab, Himachal Pradesh and West Bengal have passed legislation to curb this evil and that the centre is also seriously thinking along these lines.

However, to my mind, effective education at an early age, on the evil effects of the system, would go a long way in uprooting this established evil from our society. Only a new social awareness and a complete reorientation in the attitudes of the supporters of dowry towards it, would check this evil. A cultural revolution wherein inter-caste marriages, civil marriages and mass marriages will have free play is very much the need of the hour and one observes with some relief the steps taken by the Govt. in this direction.

While pledges against dowry are a common feature today, the people of India will have brought about greater equality among themselves only when that last crusade for dowry abstains from giving or taking it.



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MEERA

A leaf between erotic and mysterious poetry of Rajasthan :

Prof. S. P. Joshi

particular significance are the devotional Meera. She was the daughter of a and was married to a Prince of Udaipur. I roughly place her between 1550 and Indian Vikram years. It is said that her expired during the early years of her and she accepted Lord Krishna as her husband. As the remarriage of a widow is conceivable in Indian society of 16th century, it can safely be assumed that Meera accepted Lord Krishna as her husband even after her marriage with the Prince of Udaipur. Lord Krishna is worshipped in India, in human form and in the dress of a man. His romances or playful flirtations with milkmaids is a permanent subject of Indian poets symbolising God and souls. Meera describes him, he wears a crown adorned by jewels and an unstitched upper garment. "The one with a crown of peacock feathers on his head is my hubby" she sings.

I find Meera as the only poetess in India who addressed songs to a God as her husband in flesh and bones, giving us a single instance in which she describes the enjoyment of sex with him. She is a husband in separation and

Meera sings that she can be cured of her ailment only when the Lord becomes her doctor. Meera is the only poetess amongst the whole lot, who seems to be nearest to the moment of sexual ejaculation when she sings about God as her husband. All the male and female poets, earlier or later, look play acting when they channelise their devotion to marital state whether depicting God as pure consciousness or in human form. They all fail to feel and convey the conjugal bliss.

My study of Meera brings me nearer to an interesting fact. She has two distinct sets of songs—one to be sung privately in front of her God with doors closed and the other in open temples with devotees around. In the later set of songs she challenges the authority of the world, especially the rulers of Mewar to stop her from worshipping the God of her choice. Her revolutionary character is manifest in these songs. "Who can stop me? I shall not desist. If the king be angry he can prevent me from his country but if the Lord is angry where shall one go?" is the refrain of her songs, she sang for public consumption.

But in a few songs which I put in a different bracket, Meera, as if, comes face to face with her husband even in absentia and these songs have a different character altogether "Oh Mother, I was frightened by the clouds today. Wherever I glanced I found it raining around me. The one whose husband is away from home drenches herself standing in the open. O my eternal God, love me truly, says Meera. or when she sings, "I lost my sleep. I passed the whole night by looking for my lover on the home-coming path. All my friends advised me but I never cared. I lost my sense and became uneasy as a fish without water." In another song Meera says, "Without seeing him my eyes pain. Whom can I tell the sad tale of my separation. It is like a saw tearing me in two parts. I go to rooftops and look for him on the path. Each night that I pass is as long as of six months duration. Meera asks when are you going to meet me, oh giver of happiness?" The same is the case in the following song which Meera sings, 'The spring has but four days, oh my heart ! play with colours. I hear the divine music without instruments. It is red colour of Gulal which has filled the sky. I have opened all the curtains of my body defying public opinion.'

These songs as well as some others of the same category have absolutely no ambiguity about them, although the modesty of an Indian wife is not much in evidence in any of them. Others, who posed as females and worshipped Him as male in the form of a husband or a lover had to juxtapose themselves as milkmaids or Radha. Being a woman Meera had the advantage of being in the position of a natural wife of the Supreme Being, who is a male in the form of Lord

Krishna This is one of the psychological reasons why other poets and devotees Krishna did not like Meera and abused her.

To understand the true significance of Meera, the poetic atmosphere of her time literature should be visualised. The poet Nath Sect were very popular in the community. They were the ones who practised Hath and always kept their religious practices closely guarded secret. Their poetry used jargons which hardly communicated meaning to the one who was not initiated in their Sect. Stories of their supernatural powers were much in circulation. It was said that Nath could disappear or could appear at any place or time in history and geography. Naths had their own monasteries which were usually away from the populace or were the cremation grounds. They used to wear ear-rings of bones or shining stones. They practised Tantra and were much respected by the people, more with awe than love. Their poetry was mostly for their own to practise their kind of Yoga. Here is an example :- 'Rubbed the tip of your nose with a bag of eatables, the gutter of hell, living mind is strange. An ordinary reader cannot make head or tail of their poetry. Yet this kind of poetry was much in vogue in Rajasthan before the advent of Meera.

The devotional poetry in relation to Lord Krishna was another powerful influence on the literary scene of the time. It produced some of the finest poets in their respective languages throughout the country—such as Jaidev in Sanskrit. Soordas in Brij and Vidyapati in Maithil. All of them worshipped

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lover-image got the better part of this
ry and many a exotic scencs and situat-
were created around his lovetales. This
poetry has however one common feature.
poet dedicates himself entirely to Lord
hna and feels his need as a saviour. The
is in distress because it is fed up with the
dfulness and wants enancipation at the
ds of Lord Krishna. Jaidev even blends
erotic visions with this devotion. In Geet-
ind he sings—'May the one save me, who
n both his hands cupped the round breasts
'Kamla' Soordas worshipped him as a
nd and established the thesis that God can
approached through love and not through
ga. His milkmaids love Krishna and when
shna goes to Mathura leaving them behind,
y keep the flame of love alive, not only by
remembering him but recreating all their love
nes as if he was present. A philosopher
by Lord Krishna to convince them that
d is not a creature of flesh and bones, gets
the ridicule at the hands of the lovelorn
kmaids and returns with the conviction
at one can achieve God by loving him

The third current of devotional poetry
me from the Indian philosophy of Vedant.
concieves God as pure conciousness, the
use and root of the Universe, yet beyond it,
omnipotent, the omniscient and the one

and only reality. The soul is eternal and a
part of the Supreme Being. Due to darkness
of ignorance the soul does not see the true
reality and identifies itself with the world. By
worshipping God or by practising Yoga the
soul sheds its wrong knowledge and under-
stands the true nature of the Universe. Then
it knows that God is within him. The attitude
of separation with God now takes the place
of realising one's own self. A devotee than
sees God in each particle of the Universe and
comes to know the true reality.

This is a layman's basic understanding of
Indian philosophy by which he can under-
stand the devotional poetry of a large number
of poets of that age. Some of them had
propounded the thesis of duality of God and
soul and others considered both as one.
Kabir in all his poems exhorts the devotees to
remove the notion of duality from their minds.
God lives in you as fragrance lives in a flower.
It is a strange travesty that man searches God
outside of himself as the deer searches Kasturi
in the grass. This devotion of the Supereme
Being and the poetry thereof was also very
popular in Rajasthan at the time Meera started
writing. This writing was also quite ambiguous
and only the wise or the followers could
explain the poems. Here is an example :

I stood in front of me and hid the lover.
Love lane is so narrow that two cannot be
accommodated in it together.

Meera did not accept philosophical God of Indian poetry as her object of devotion and although the Noth Sect was very articulate at her time she rejected its secretiveness. She saved herself from the ambiguity of both these types and concentrated on Lord Krishna in human form for her devotion and poetry. She described the dress of her divine husband and expressed her need in relation to him. This saved her from describing the love acts of Lord Krishna with the milkmaids or with Radha gave her a full chance of expressing herself and her feelings as a love lorn wife.

Thus from the point of view of pure poetry Meera excelled all other poets of her time and has unique place among the poets who sang devotional songs addressed to Lord Krishna. The following song gives a fair idea of Meera's range of devotion :



To me it is Girdhar Gopal and none
The one with a crown of peacock
is my husband.

I have left the fair name of the family
can anybody do?

By sitting with saints I foresook
honours.

Now it is well known and widespread
I have watered love-creeper by my tears
says Meera, Oh Girdhar Nagar, meet me
at earliest.

A portion of the paper read by Prof.
Joshi at Delawer University. U. S. A.



Impact of Emergency on our Economy.

Shailendra Kamdar

Events leading to the proclamation of emergency are too familiar to bear repetition and have virtually transformed the political landscape. The firmness with which the drift towards chaos has been checked in our economy is a measure of our Prime Minister Mrs. Indira Gandhi's rare statesmanship. Emergency has led to general, social and economic discipline.

In spite of many hopeful signs on the economic horizon, the prevailing mood of the business community betrays a sense of unease. This is not surprising. For, beyond the very short term projections, the crystal ball remains cloudy. Indeed, seldom has the economic landscape been dotted with so many question marks. While rejecting the proposal of Mr. P. S. Sathé, M. P. on the need for restructuring the economy and creating a national sector Mrs. Gandhi admitted that the present system had led to certain distortions. The Government was deeply concerned over them. She said that the Government had chosen the middle path of mixed economy because India did not have the sort of regimentation which came with greater social control.

Agricultural Sector :-

A good south west monsoon not only promotes a good kharif crop but paves the way

for extensive rabi sowing in most parts of the country. The target for Kharif crops has been set at 68 million tonnes and the rabi crop is expected to be over 44 million tonnes. It is a new record which breaks the previous height of 1973 which was 55 million tonnes for kharif crops and 42 million, for rabi crops. This record increase in agricultural production is due to the government's efforts in swift implementation of positive policies. Government's enactment of land ceiling and acquiring surplus land from rich farmers and distributing it among the landless labourers has given a new outlook to the agricultural sector. The Abolition of bonded labour and absentee landlord system has provided an extra energy to the marginal farmers. Government has considered the need for improving the standard of living of the farmers and has decided to provide the basic needs of life to them. Many state governments have already taken steps in this direction by constructing homes and providing them to the farmers, Government has also passed a law to provide minimum wages to the farmers. These measures of the Government have given a 'new deal' to the farmers and provided incentives to the farmers to increase the productivity.

Striking progress has been made in recent months in harnessing surface water and the

country cannot get a rich harvest from its vast water resources if the pending river disputes are speedily resolved. The Godavri pact which was arrived at among five state chief ministers is one of the most remarkable achievements which brings an end to more than 15 years of controversy among the states. The atmosphere of peace and discipline ushered in by the emergency has helped in reaching the accord.

The Government has provided hybrid varieties of seeds for cultivation which has resulted in doubling the food productivity in certain parts of our country. The Government has educated the farmers in the use of pesticides and insecticides so that it can bring down the losses which account for about 18 percent of our total yield.

Last but not the least important step of the government is the liquidation of rural indebtedness. It is said that the Indian farmer is born in debt, lives in debt and dies in debt. The Government has brought an end to this vicious circle of indebtedness by passing legislation of compulsory scrapping of the debts, of poor farmers. The government has set up 5 rural banks out of 50. It has also contemplated the setting up of the remaining banks in a year or so. This will remove hindrances in getting institutional credit for farmers. These measures of the government have stopped the exploitation of the poor and marginal farmers at the hands of powerful money lenders.

With agriculture accounting for nearly half of the gross national product, the implications of a good agricultural year can scarcely be over emphasised. Despite the bumper Kharif harvest and the excellent rabi crops in pros-

pect the government is planning massive imports. It perhaps feels that it must build up large buffer stocks to be able to cope with possible shortages and consequent inflation in the unforeseeable future.

The yearly average of the wholesale index for the year ending 8th January, as published in the "Economic Times" shown a negative sign. The figures for index are Rice minus 10.4 percent, sugar minus 10 percent while the indices of wheat increased by the thin margin of 9.6 percent.

The improvement in the price situation is essentially the outcome of a series of anti-inflationary measures designed to bring about a better balance between demand and supply. While strict fiscal and monetary discipline had a significant impact on demand, destocking of commodities due to the imposition of MISA and the change in market expectations have led to an appreciable improvement in market supplies. However, because of the gross inadequacies of the marketing and distribution system, the fall in wholesale prices has not percolated to the retail level which is what really matters.

Despite the record agricultural production and availability of food grains at cheap rates people are unable to purchase the required commodities. They have lost their purchasing power which is also a result of the governments anti-inflationary measures. There are certain companies who had not declared bonus for the Diwali festival under the New Bonus Act. After due consideration government has rightly decided to provide Rs. 100/- as minimum bonus to each worker irrespective

profit. This is said to be the first time in its earlier years.

Indi

India has had a number of such calamities. We have seen with resounding success in the current year. Inflation—the chief enemy of the nation—has now been brought under control. The choice between the two evils now is to pronounce a preference for the former. Dr. Johnson pointed out that establishing a policy of a house and a flea.

There was quite a number of corridors, reflecting the recession over the recession of the economy. Subramaniam, the Minister, announced a package for the revival of the industry. The import policy also means that an extraordinary does not mean

Apparently, inflation has long since been a thing of the past. Profits in sheltered industries are now feeling the change in the market from a seller's market to a buyer's market. Improving extremely, it is essentially to fact that it is temporary.

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aid to be the government's rectification
of its earlier error.

Industrial Sector :

India has had its fair share of the global
crises. We have conquered one of them
with resounding success. Our finest feat during
the current year has been the containment of
inflation—the chenghis Khan of the seventies.
Now we have the other problem of
inflation-cum-unemployment. It is difficult to
distinguish the evil we have vanquished
from the evil now at the door. When asked to
pronounce a preference between two bad poets,
Johnson pointed out the difficulty of
establishing a point of precedence between a
horse and a flea.

There was quite a bustle in New Delhi's
corridors, reflecting the government's anxiety
over the recessionary trends in certain sectors
of the economy. In the connection, Mr. C.
Subramaniam, the Union Finance Minister,
announced a package of measures for the
revival of industries and the liberalisation of
the import policy is a laudable gesture. It
does mean that an appeal to economic recy-
clery does not necessarily fall on deaf ears.

Apparently, industry and trade which have
long since been accustomed to making fat
profits in sheltered and inflationary environ-
ments are now feeling uneasy at even a small
change in the market weather. The transition
from a seller's market to a buyers' market is
becoming extremely painful. The change is due
essentially to factors—temporary and not so
temporary.

I would be naive to anticipate a revival of
demand for many commodities since the
industries affected, range from steel, aluminium
and machine tools to trucks, tyres and textiles.
All the hope is now pinned on a good kharif
harvest coming to the rescue. Credit restrictions
have begun to bite and a second look at it is
needed. Many in the Government have come
to accept the need for liberalisation of credit
for industry. Will Mr. Subramaniam act before
it is too late?

On the face of it, the recession is playing
havoc with the economy. A pharmaceutical
company is reportedly buying glass ampoules
at 30 percent of the price it was paying in
January, 1974. The output and offtake of
room conditioners has fallen by as much as
60 per cent in the course of the last 12 months.
The state-owned National Textile Corporation
is selling at least 25 percent of its production
at around 20 percent below cost merely to find
the money to pay its wage bills. Nor can it
make up on the swings what it loses on the
roundabouts. Over all, it was in the red to the
extent of Rs. 50 crores during 1974-75 but in
recent months it has been incurring losses at
almost twice that rate. Curbs by various state
governments on the construction of public
buildings and the drive against the generation
of black money have dealt a severe blow to
the housing industry. Nearly 2,00,000 carpen-
ters, plumbers, electricians and unskilled
workers are said to be jobless in Bombay
alone!

Even to-day, retrenchments, lay offs and
voluntary retirement schemes are not entirely
unknown to industry. But to insist, that a mis-
cellany of inefficient, unwanted or losing con-

cerns are kept going just to safeguard the jobs of their workers is, without doubt, socially the most expensive way of providing unemployment relief.

Policy makers have taken hard decisions in the last 25 months to cleanse the economy of the evil of black money, to generate more savings in the community for productive investment, to improve the management of state owned enterprises and divert real resources from the production of luxury goods to those of essential items. The revenue of the railways, both from goods and passenger traffic, has exceeded budget estimates by a comfortable margin.

Social justice can not be ensured unless the production pattern is suitably geared to satisfy and the essential needs of the common man in the urban and rural areas and simultaneously the growth of non essential expenditure is strictly checked.

Despite the emergency of a number of favourable factors—record agricultural production, price stability, easier availability of many key industrial inputs, liberalisation of licensing, relaxation of price control etc. business confidence continues to be at a rather low ebb.

Prosperity does not just happen, it has to be created. The 20 point economic programme is a preliminary step towards a better economic and social order for the weaker sections. It has created a new new hope for the masses. The economy can not improve much unless workers feel a sense of participation and personal investment in production in factories and firms become owners of the means of production. Legislation alone, howsoever comprehensive, will not do. What matters is its effective implementation which will call for holding in check the exercise of political authority.

The harsh facts of the economic situation can neither be concealed nor wished away. The sooner we accept our troubles for what they are, the sooner will we be on the road to recovery. Unquestionably, the Emergency has provided a new opportunity for going ahead with economic tasks. Tremendous efforts have been made by the government against almost insuperable odds to improve the lot of average citizen.



EXAMINATION

Text of the speech by Mr. Menon at the competition held on...

The examination... a student, had... at number and the... the numerologist... handed him... the numerologist studied the... book, and finally... said, "Fear not my... redeemed by LU... who is about to a... what would you... Wish you the best...

Yes, Mr. Cha... which call the... rigmorole of this... which is the chi... recipe.

To prove my... into those few cru... nation commenc... who is mentally... tension within or...

And luck in... there, for it is...

EXAMINATIONS—

A MATTER OF LUCK

Text of the speech delivered by Mr. Sudhir
Kumar Menon at the All Language Elocution
Competition held on 15th December, 1976.

The examinations were fast approaching. A student, had obtained his examination number and then what did he do? He ran to the numerologist and, with an expectant look, handed him his seat number. The numerologist studied the number, consulted his books, and finally, with a twinkle in his eyes, said, "Fear not my boy, for thou shalt be blessed by LUCK." If you have a friend who is about to appear for an examination, what would you tell him? Why, of course, wish you the best of luck?"

★
Yes, Mr. Chairman, Sir, it is indeed luck which calls the tune throughout the entire gamut of this examination system - Luck, which is the chief ingredient of the success recipe.

To prove my point, let us first peep back to those few crucial days before any examination commences. Lucky is the candidate who is mentally at peace, devoid of any tension within or without.

And luck in examinations does not end here, for it is not everybody who gets an

examination centre only a trekking distance from his home. A candidate who stays at Goregaon, for instance, will be lucky to get his centre at Malad, while another who stays at Borivli, coupled with examination fever, has to undergo an unnerving ordeal in a jam packed train to reach his centre at Vile Parle in a state of near total exhaustion. And, you will agree, Mr. Chairman, Sir, this does have a bearing on the performance at the examination.

Let us now proceed into the examination hall. X, our imaginary candidate, who is also there, has no pretensions of doing well, for he has studied only half of the subject matter and that too, partially. But then he glances at the question paper, and what does he find? Dame Luck smiling at him! Out of the six questions that he has to answer, he knows the answers to four, and he decides with a grin that thirty five marks are safely in his pocket.

Then, there is the possibility of printing mistakes appearing in the question paper and even here, luck has its say. While it may be bad luck for those bright students who realize the mistake and refrain from attempting the question, it is indeed very good luck for those, shall I say 'innocent' candidates who attempt the question and are often compensated with almost full marks for their wasted labour.

But this is only a part of the story. Just imagine the luck of a real duffer who gets a back seat and has clever and willing students around him in the examination hall! What a treat for him! And does not require a stretch of one's imagination to realize the joy of the lucky examinee if the supervisors, themselves, are most liberal and encouraging. Even a bright student has to be born under a lucky star, for if he has an idiot sitting behind him, who keep on tapping his back hopefully every now and then, he is bound to be disturbed.

The papers reach the examiners, and mind you, examiners are human beings—and human beings are varied in nature—some lenient, sympathetic and jolly while others are strict, merciless and short-tempered. And will it not be sheer good luck, Sir, that a lenient examiner? And woe betide that unlucky candidate, whose script is to be examined by one who is in a terribly bad mood after having had a fiery exchange of words, perhaps, with his wife.

Also, Dame Luck can still deal a few cards in a candidate's favour by making his script appear somewhere in the middle of the allotted batch rather than at the beginning or at the end, for it is common knowledge that an examiner views the initial and the ending scripts with a very critical eye. And again, as luck would have it, a candidate's script may be examined in the peaceful atmosphere of the home rather than while travelling tension-ridden in a train.

When assessment of answer scripts is delayed, which is a common feature today, and strictures are passed by the examining body for the speedy submission of papers, we hear of new records being set up by the erring examiners. It is said, that in a couple of days

they assess hundreds of papers and the body's guess as to what sort of justice Sir, it does require luck to prevent one from being included in the cursed lot for it is most probable that the marks allotted without the papers even being

Also, there have been occasions because of computer errors, the lucky have emerged successful in their examination.

In short, therefore, the lucky ones asked the very questions that they have red, luckier are they who get lenient examination while the luckiest of all are those who thanks to the erring computer.

So, Sir, it is indeed luck which leads the way, all the way Luck, which rides high decides the fate of so many candidates examination.



Gods, I am told, when in mood,
Created the Earth and everything in
It for man to learn Life, Love and Joy : (1)
So I wandered along roads tradden and
taken

With What - only to know Life?
And find it in the end, end at Naught? (2)
Alone amidst despairing shocks and surpr
I muse

And why? - searching for evergreen Love?
But see the mirage vanish - why? (2)
Thro' bursting boughs and withering leav
I seek

With How-to visualise hopes unrealized?
And know everything amounts to Nothing!
At last being swayed thro' sum and shade
Of Life, Love and Joy I found
The true finds in What, Why and How.

Prof. Mukun

WANT NEIGHBOURS :

By C. R. Sadasivan

... was getting darker and with it life was settling down. Lyna moved towards the man's end by the side of the river.

There was silence and all appeared still but the whispers of insects hovering about the trees, the gurgling music of the path-flowing river and the sonorous chiming of the church bell.

A flash of lightning brightened her face as she looked up towards the sky. She stood and then walked in opening the door leading into the compound. The dog came running out and ran back, barking, leading her in towards the visitors' parlour.

It was past 7.30. She knew she would have to wait an hour and a half with Jos. Too short for a waiting after so long!

'Hello, good evening', she said leaving her books on the table.

'Jos is in', replied the servant, half smiling, half fearing.

'It is a long time since I could come over... I was laid up with pleurisy for three weeks and moved out just today. Walking all the way, I felt I shouldn't have risked it so soon'.

'Pleurisy?', he asked in doubt.

'Yes, that is it. Neglect it and you've consumption, the say. Pleurisy, yes... that's the world', She stopped and looked round.

Jos stayed in the most picturesque, peaceful villa for 29 years, right from his birth, as it were. He had lost his mother under the same roof, well over twenty years and his father two and a half years ago.

Lyna moved across and walked up and down, stretching her hands left and then right, alternatively, shoulder high, obviously in pain.

'My goodness. What a lovely artistic piece this ash-tray is'. There's nothing that can equal the china clay.....its colour, its design, its gloss....., its finish... oh, marvellous! Men live too short to enjoy Nature's bounty". She was looking up in reverence towards the life-size colour portrait of Brown, Jos' father. Poor thing, he died; what a fall he had in his compound, never never to live again. Must be over two years now". Silvery drops fell from her eyes as if Brown had died just that moment.

She was still walking, passing the portrait of Mr. and Mrs. Brown. She knew nothing of

the poor lady. She sat back putting the ash-tray in position, dropping the ash and cigarette end all over the carpet.

'Oh what a lovely thing!', she exclaimed, 'but to what a silly use it's put. A thing of beauty is not a joy for ever, after all. What a place to deposit ash and cigarette bits?'

The servant was back with a bottle of beer and a glass of cold orange. He laughed.

'Yes, madam, it's lovely. But you know, everything has a place in this world. A slipper has to be on feet, not carried in the hand just because it's new or beautiful'.

'Yes, that's right, of course. But, Martin, why should men make such artistic things, if they are only for such silly use?'

'Madam', he said, placing the glasses forcefully on the table. 'It should be a welcome change to have these cold served at this time of summer'.

'Martin, take them back; cold things are barred to me for ever, you know.'

'A sip of two won't do any harm.....men get sick even without cold drinks'.

'Where's your master? it is nearly eight.'

'Master?', he asked in a loud tone. 'I told you, he's in. There', he said pointing to the study room. 'Hasn't been out since twelve days now. I think.....I even forget the days that he's been in for it's too long. Hasn't been out of it anytime.'

'What, for twelve days?'

'Perhaps more, madam'.

'Yes, that's what I have been telling visitor; that's what I have to tell you. I hide anything not in the least my whereabouts, madam. You can see it. He can go and talk to him, if you like. He hasn't opened his room. That's what I guess hasn't opened it for other visitors. No, no ladies either. For you ladies, he has a corner, I know'.

'What, he does not open the door must be dead by now, stinking.'

'No madam, not in the least. He's as good as any of us. Perhaps more.'

'Men don't live without food and drink and Jos can't without drink and cigars, many of them!'

'But he eats, drinks, and smokes. I eat food, twice everyday; eggs and bread twice; cigars, cartons of them, whenever I shout. Look, madam, these are his bottles emptied all alone, the whole lot of them leave them here', he said loudly, pointing towards the spot.

'My goodness, that means he must be living. Thank God, I can meet him yet. Not this evening, some other day..... What must he be doing, Martin, and for so long?'

'Heaven knows, madam'.

'Perhaps not even.....'

'Martin... Martin', came the shout. 'Who are you talking to? I have told you, I can't meet no one.... for many more days'.

'There, listen, madam. You fear he's dead, he's alive. He shuts. Hungrymen can't do that'.

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... he called out. 'It is your friend Lyna
one whom you always talk about to your
... Yes... it's she...'
Will you open a minute, Jos? I am Lyna.'
... I am Lyna', she shouted again.
Oh Lyna, you've got to wait for me. I
be out. Yet... believe my words. I am in
st. Do come another day... after two
or so, and take a chance'.
What's wrong with him, Martin? I think
I better call the psychiatrist, or, go to the
e, or do whatever you like'.
No, madam, it is not for me to report...
at my master. I won't till he orders me.
ve been faithful, so many years now, and
to be so'.
That's alright you and your master...
bye... Goodnight to you both.
She walked back home.
It was a lovely morning. Lyna sat back in
arm chair reading. There was a knock.
owed by an incessant ring. Almost startled,
stood up and opened the door.
Good morning, madam'.
Good morning, Martin What brings you
at this hour?'
Nothing, he said with a long breath. 'But
master summons you... he send for you.'
No, not now', she replied. 'I am no
chiatrist, nor any police investigator. No,
rtin, I can't visit him now, much less alone.

It is dangerous, if he be mad; may be he may
turn violent'.

'Not in the least. Come, for my master's
sake, or for my sake, or for God's sake. He's
in high spirits'.

'Is he out of the study room?'
No, not yet. But he's in high spirits. He
laughed, madam. Believe me. I saw him. He
shouted for me... 'Martin, Martin'... I ran
towards the door. There was silence, and all
of a sudden the door opened partly and out
came the head. It was indeed my master's.
I was frightened but he said 'Martin' don't be
frightened, I am in high spirits. Summon
Lyna'.."

'And then? she asked half frightened.
'And then what? The door closed.'
'I believe my master is coming out soon.
May be he's out already when I came over.
Come home, don't fail me.'

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Jos was sitting in the parlour looking tired.
He nodded welcoming Lyna as she came.

She stood at the gate a moment, looked
at him and moved in.

'Good morning, Jos... I thought, I would
never see you'.

Jos said nothing but looked.

'Good mornig. I am sorry for the trouble.
But I knew you would come over'.

'What's wrong with you Jos?'

He laughed awkwardly.

'Jos, why did you lock yourself in your
study for so long?'

He laughed.

'Nothing, Lyna... I was painting.'

'Painting? The same old scenerios and country folks? Those that you had learned from your father?'

'He was a great painter, I know', she said after a pause.

'That lovely ash-tray has the touch of his brush. Marvellous art, that ash-tray is!'

Yes, I was painting, Lyna, I was painting'.

There was a long pause as he struggled for words.

'Painting what?'

'Painting...' He struggled. 'Painting... you... yes, believe me, painting your life-size portrait, portrait of my Lyna. It took me long. I had vowed not to leave the study till I had done with it. And now I am out of it.'

There was silence as she looked askingly.

'Painting, my portrait? Mine?'

He laughed. 'Yes. There it is.'

As she lifted the table cover, half the huge table was covered with the portrait.

She stood up, observing the art from every angle.

'My God, what a marvellous one! Worth more than twenty two days. A great piece of art!' she said.

'Beautiful, exquisitely beautiful. It's a mirror view'.

'No, the artist's view of his dream... He was silent,

She was still looking at the portrait, a long pause, she asked.

'Do I look so beautiful? Are my eyes so long and brown? My nose, my lips, hair... ah, my cheeks! Oh what a portrait is much better than me, Jos. I think I am ever so beautiful.....oh, even were half as beautiful as in the portrait Jos, you ought not to have painted Lyna very beautiful.'

'Lyna, that because the portrait is two days younger than you today, every moment of your limbs, every expression of your face, every twinkling of your eyes, every throbbing of your heart, every shiver of your lips, every curve that forms you; in every life and every mood of you is in the portrait.'

He stopped for breath, you perhaps words... 'Lyna, you may grow old, time may stale you, customs may transform you, Nature may ugly you..... but this portrait, Lyna shall ever remain young, fresh and beautiful. It is ageless and stale-proof, for it is an art among the arts.....the art of the artist.'

'Lyna, I had never wanted the portrait to be painted so soon in my life. I wanted it to be the last of my art work. I knew your beauty was indelible to an inexperienced hand. But.....'

The striking sound of twelve from the clock, emanating from the spires of the church frightened him.

'Why are you so sad and after such a great piece of art?'

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'But why? What's the reason, Jos?'
There was silence. She raised her voice and
said,
'I have an inalienable right to know your
reasons. Ought I not to know what concerns
me? Tell me, Jos.'
He was silent, still looking into her eyes,
'If you don't wish to marry me, Jos, it is a
different matter altogether. But....'
The window panes rattled and the dog
barked as a warm wind struck through the
by-lanes.
'Look. My fingers', he said putting his left
hand across the table.
She screamed.
'Horrible, horrible is the way of the world.'
'How of all the diseases leprosy got hold
of you, Jos... you, of all! Oh, your fingers
grow smaller hour by hour!
She was weeping with her hands over her
face.
'Lyna..... Lyna..... my dear, life is like
that.... Man proposes, God disposes. We are
all transitory in this world. We play our part
and go off, whether good or bad actors we be.
I think, I have played my part.....'
She was still weeping.
'Lyna..... Lyna... look up, let's be just
the distant neighbours; look up, Lyna.. Lyna.'
She raised her head, looked up at his hand,
held it firmly with both her hands, and
kissed it.
She still holding it.
'You may go off, Lyna, I still have the
portrait to look at and remember.' ★

POPULATION POLICY FOR INDIA



Miss Genevieve

One can hardly walk a mile in India without being confronted by the red triangle symbol of a small happy family. Ours was the first country in the world to make population planning a part of National Policy. We were also the first to make sterilization compulsory in a number of states.

In spite of the massive programme launched this problem continues to assume alarming proportions. In the fifth 5 year plan, an outlay of Rs. 516 crores has been set aside for the Family Planning Programme. One of the highlights of the 1976-77 strategy is a stress on sterilization. The performance by states in this respect has been spectacular since the National Population Policy was set forth in 1976. Six states have already exceeded their annual sterilization targets.

While the birth rate is lowest in Delhi, the capital of the country, the highest target in terms of sterilization has been assigned to Maharashtra.

As things stand, the main family planning methods in order of popularity are sterilization (permanent) condoms, IUD'S and oral pills.

A large number of couples in the fertility age groups are afraid to adopt family planning methods and in particular go in for sterilization

because of doubts concerning the after effects of the operation, Success has also been limited because of a number of other factors such as religious and sometimes, cultural objections. The high rate of infant mortality and the lack of important disincentives, ignorance and indifference.

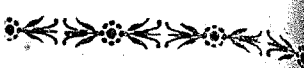
Our family planning campaign must therefore, necessarily be a composite one if we are to achieve the targets we are aiming at. Merely setting up clinics like mushrooming sticking posters in every possible place is not going to take us very far. A multisided approach is essential. Our population policy must therefore comprise of a stricter enforcement of legislation relating not only to a limitation of family size, but also to the age of marriage. A large number of couples in our country marry at an age not permissible under the law. Early marriages mean more births.

Since infant mortality is also extremely high among the lower and the rural classes, the parents in these classes decide in favour of a large family, because who knows when God will take away one of their members? To change this attitude, maternity and child care centres must be set up in far greater number than presently the case.

Similarly, a number of people are waiting for the day when they are inclined to give up their children. This is still unfavourable attitude and it is necessary to work with the twin strategy. So, too, various sections. In this connection, the Youth Congress under, Sanjay Gandhi have given the programme.

According to the Health Minister, our 5 years have shown a special place among the people. With sterilization, money is being saved to Rs. 150/- for each child. Among the

FOR INDIA



Miss Genevieve

doubts concerning the operation, Success has been the cause of a number of other and sometimes, cultural rate of infant mortality disincentives, ignore

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t mortality is also extremely ver and the rural classes es classess decide in favour because who knows when of their members? To maternity and child care in far greater number use.

Similarly, a number of couples go through frustrating experience of having child after waiting for the boy that God does not inclined to give them. This "craze for" is still unfortunately, a part of the attitude and tradition and can be fought with the twin weapons of education and So, too, with moral and religious tions. In this connection, the efforts of youth Congress and the charisma of its r, Sanjay Gandhi must be mentioned for have given the necessary impetus to the programme.

According to Dr. Karan Singh, Union Health Minister, our experience over the last years have shown that money incentives do especially among the poorer sections of the le. With sterilization assuming the most important place among the methods of family planning, money incentives are going to be d to Rs. 150/- if performed with two living ren. Among the disincentives, besides

legislation, there is also the proposed denial of housing and other facilities.

Finally, a greater awareness of the importance of small families is needed not only among married couples but also, as importantly among the younger people. Sex education is something that everybody talks about but nobody bothers to do anything about it. If and when this important subject becomes a part of every school curriculum, family planning must be made an important aspect of it. It is vital that the young are brought into the vorte of the programme and their co-operation obtained in its implementation. After all, it is they who will have to bear the consequences if our population planning fails. If we have their co-operation, we can make the programme work. Otherwise, nor even God will help.



The Diary

MAHENDRA HATHI
SHAIENDRA KAN

LEADING RELIGIOUS LEADER FOUND DEAD

Bombay, March 11

The dead body of a leading religious leader of 32 was found in suspicious circumstances in his own room at 6 a. m. The body was discovered only when one of the follower in the morning rang the bell but failed to get any inquiries and after fruitless efforts the police were

summoned.

The police broke open the door. In search of evidence they found his handwritten diary in the room. The matter is under further investigation.

"Life Sketch"

He was born on 13 March, 1945 at Gorakhpur Village in U. P. His father was a leading Panda in a temple of Rushikesh. At the age of 4 he was presented to a leading G. There he learned the principles of Hinduism and devoted his life to his guru. He taught the principles of Brahmacharya. At the age of 21 he left the ashram. In the search of the true meaning of life, he read books by great thinkers and tried to follow their philosophy. He toured all over the country to study the life of normal human beings and tried to relate it with the principles of philosophy and the ideals of his guru.

At the age of 27 he started using his life for the upliftment of his fellow human beings. He started spreading the light of true knowledge amongst the people. He was highly respected in society and many people devoted their lives as his followers. His intellectualism attracted people from all walks of life. He wrote many books and followed the principles taught to him.

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After completing the formalities the dead body was sent for a post-mortem. In the diary in his brief case the inspector left for the police station which was flooded with telephone calls from leading personalities and followers inquiring about the death. He was asking for a through investigation. The inspector was unable to give any answer till he read the diary because it was the only possible clue which could throw some light on this mysterious death.

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20th December, 197

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17th January, 1977

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MAHENDRA HANU
SHAIENDRA RA

It was almost midnight when lying in his favourite armchair with a half burnt cigarette in his hand and a cup of tea on the table the inspector found the time to read the diary.

MY CLOSE COMPANION IN LONELINESS."

11 November, 1976 :

Though I am the guru of millions sometimes I just don't understand myself; this is my philosophy; these principles and the divine power. Sometimes I ask myself am I right in what I am telling others? am I doing the right thing? This confusion has taken root in my heart and mind. Why is this conflict torturing my sense of peace?

12 December, 1976 :

Suddenly I find life monotonous; uninteresting, meaningless. Get up, pray, preach, eat, rest, pray, preach, move and sleep. How futile it all seems!

WHAT MAKES PEOPLE LOVE LIFE?

13 December, 1976 :

Why do I feel uneasy? I am looking for something, a thing which can bring something to my life. Something different from this routine life, which can... but I don't know what it is.....I am looking for it. But it is like being in a maze.

14 December, 1976 :

Today during the course of discussion a man asked me the question :

WAS GOD MAKE WOMAN ONLY FOR THE PURPOSE OF BEARING CHILDREN?"

AND WHAT HER ONLY FUNCTION IN LIFE?"

I tried to answer him, but even to my own ears, my answers were not satisfactory. My principles and ideals fail to solve these questions. I could not go on further. My thoughts began to run away with me towards other directions.

15 January, 1977 :

Today I had some curious stirrings which I could not understand or interpret. I saw a woman this morning bathing in the river while I was on my way for my prayers in Rishikesh Ashram in early morning. Unaware of my presence, she came out of the river. Water drops were glistening on her saffron body. Her long silky hair clung over her back. Her deer eyes and pink tiny lips were attracting me. Her face was beautiful. Her wet sari clinging to her body outlining the shape of her soft body. The picture of her wet body, well loved and inviting seemed imprinted in my mind. She seemed desirable. I could not concentrate on my prayers, the scene kept coming into my mind and excited me. It is the most night but I am still upset.

18th January, 1977 :

Last night I could not sleep, I was thinking about my own ideals and principles. The scene influenced me so much that it has started a revolution in mind. The conflict between the principle of Brahmcharya and worldly life. To live with a woman is a waste of energy and a life without a woman is deprivation of God given enjoyment. I can't resolve this conflict but decided to see that scene once again. To my dismay I could not find her again. For a few moments I became nervous but suddenly my consciousness awoke in me. I felt ashamed of myself. I felt guilty and moved towards the Ashram.

15th February, 1977 :

I am afraid that maid servant might put me again in a peculiar position. It reminded me today of my absurd feelings in the Rushikesh Ashram. While sweeping the floor in the morning I saw her—she was in a position which I found strongly attractive. I tried to hold her in my arms—I took a cold water bath but how long can a man control his emotions? I was feeling uneasy. I immediately ordered my assistant to replace that woman by a male servant.

1st March, 1977 :

In spite of many difficulties in concentrating over the lecture, I tried to give my best on the topic "LIFE BEHIND THE MIRROR." After I concluded my lecture a beautiful girl came up with the question—
"WHY DOES MAN HAVE TWO TYPES OF CHARACTER?"

I replied to her question. She felt very happy and delighted with my answer. She kissed me and left me with frightening emotions.

9th March, 1977 :

A week has passed, we discuss the different aspects of life, it is of course a pleasure to talk to her, she is beautiful, attractive, charming and intelligent. Her nearness affects me. I desire her, want to possess her - I love her - I must talk to her tomorrow.

10th March 1977 :

Disgusting, degrading, dangerous. How will I be able to face my followers? They will definitely tell the people that I tried to molest her, that I have lost my spiritual value. I am no more a Guru but a Demon. I have mentally collapsed and collapsed in such a way that I can not recover.

The inspector closed the diary and went to sleep. The next morning he reached the police station and found the post-mortem report on the table. It said :

"DEATH DUE TO OVERDOSE OF SLEEPING PILLS."

HUMOUR II

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HUMOUR IN LIFE

Philomena Rodrigues

Humour is the spice of life, that spice, if missing in life would render it joyless. It would be next to impossible to imagine this without Humour, its redeeming factor. With all its trials and tribulations life presents a glomy picture but it is Humour which illuminates an otherwise drab world. I would go a step further to say that life would be meaningless, if people did not appreciate or look forward to humorous situations or if the element of Humour itself did not exist.

Thinking about Humour and its importance brings to one's mind wise old thoughts "Laughter is the best Medicine" or "Humour is the lighter side of Life." If Humour had no place in life, then how would we explain the popularity of Charlie Chaplin or Lucille Ball? They are doted upon by the masses who know about and understand the value of laughter, if life is to be lived to its

From times immemorial one has heard of jesters who were employed for the purpose of making their masters laugh. For taking decisions framing laws and giving judgements can be very fatiguing. An audience at the circus can be robbed of its

entertainment value if there are no clowns to bring tears of joy into one's eyes.

Humour is thus a part of life, an inseparable part, ask the young, the old, the strong, they will answer unanimously that life minus Humour would be incomplete. Even the most difficult and trying situations can be seen through, with the help of Humour. Here, the story of the harassed guide is worth narrating. A guide, showing an inquisitive lady around the snow-capped splendour of the Swiss Mountains, politely answered her numerous questions, but after sometime he began to get tired and bored. At that moment, the lady, pointing to a heap of rocks at the base of a mountain, wanted to know where they had come from. The guide explained that they had been brought down the mountains by glaciers. She then wanted to know where the glaciers had gone to, at the moment. The guide promptly told her, "They have gone back up the mountains to get some more rocks."

Many a dull, rainy day has been enlivened by a copy of Pickwick papers, or by a scintillating comedy by Oscar Wilde. The great masters of humorous works all firmly believed that just as tragedy purges and purifies emotions, as also comedy restores the balance

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by cleansing the emotions, and thus makes man better equipped to face life. This explains the presence of comic relief in the midst of a tense, tragic scene in a play or a movie.

Humour can arise out of various situations. Humour arising out of the witty use of language; humour arising out of a farcial situation like the case of a writer who makes a character sit on a drawing pin to make him jump up in horror and, in the process, plunge headlong into a table, to emerge with a lemon-like swelling on his forehead. Humour can also be created by the quick use of one's intelligence to make another look foolish. The irritable professor in the midst of an uninteresting lecture, stopped to vent his anger on the four students sitting on the last bench, who had, of course, goaded him into losing his temper. Angrily, the professor said, "Last bench, get out!" The four of them got up very meekly, lifted up the bench, placed it outside the class and then walked right back into the class.

Nicknames also give rise to Humour and it very often happens that nicknames may admirably sum-up the essence of a person's character rendering his name superfluous.

Humour can also arise out of the people are able to see the funnier side that side which can make even a judge kindly upon an accused. A judge questioned a pick-pocket asked him the question "Just what good have you done to humanity?" The man answered, "What kept there or four detective working full

Humour can also arise out of the cities and the idiosyncracies of people. When we talk of dictionaries it is inevitable to remember Samuel Johnson who was immortalized by Boswell's biography, but even the faithful Boswell brightens up the image by giving various strange traits to his character, one of them being his habit of touching every lamp-post that he passed as he walked down the road. If he forgot to touch one, he would go back, touch the lamp-post and then proceed on his way. This does not harm Johnson's image in any way; instead it makes this famous personality more human and lovable. Thus, whenever humour comes, humour never lets one down. The cup of wine that is Life gets its sparkle from the vineyards of Humour.

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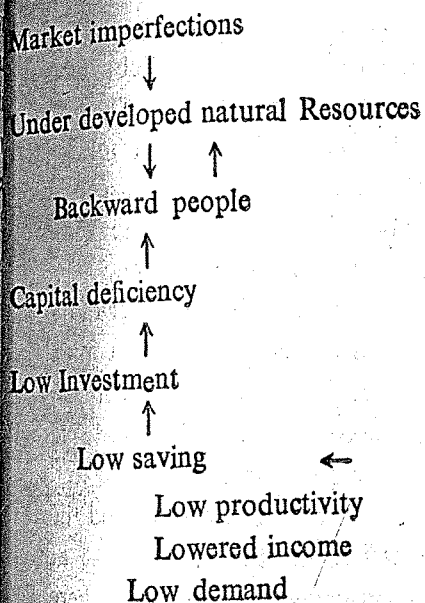
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A New Strategy For Economic Development

Prof. (Smt) Latha Venkata Krishnan Development of Economics;

To-day a study of the poverty of nations is even more urgency than a study of the "Death of Nations". Indian economy has not developed because we have all the potentialities for development. But there are many vicious circles of poverty that co-act so as to inhibit economic growth :



From this it is clear that underdeveloped and unutilised resources are both a cause and a consequence of backward people and hence act and react upon each other. We have been made painfully realise that it is not a curse to be

poor - (poverty could be explained somehow) but to allow poverty to perpetuate itself is a greater curse. Perhaps the developing (and not underdeveloped) nations have realised this malady so well that they have been making herculean efforts to pull their economics by the bootstraps to generate conditions conducive to growth. The UNCTAD meetings and the consequent discussions, the SDR schemes focussing their attention on possibilities of helping the less fortunate nations are a testimony that we no longer set at naught the problem of development. No country prefers to have her neighbour a beggar and as such so many systems have been evolved towards levelling up the poor and levelling down the rich.

Prof. Herman Finer believes that "Economic development requires laws and a constitution to give direction and assure men of the benefits commensurate with efforts and sacrifices the development programme promises to entail ...rewards commensurate with ability and application in production ...the assurance that the provision of standards of weights, measures and currency and stability of the Governmental system itself to maintain the sense of order and future calculability of expectations and duties." A careful study of these

views invariably makes us compare today's economic conditions in India to the attempts so earnestly made by the Government too. There is little wonder that the fruits of the Emergency have started flooding the economy; the number of steps like use of Green Revolution and HYV seeds, introduction of discipline in all walks of life to guarantee development, the introduction of fundamental duties in the constitution reminding the citizens of what is expected of them are all but a few of the milestones we have covered.

Still the alarming rate of growth of population, the lethargy of people in some quarters, intractable nature of Indian agriculture to price fluctuations the ever increasing problems of the sick industrial units, our limitations to the extensive use of machinery; the large man power available per capita unit - are all features of our limping progress. We have not yet reached the self sufficiency stage through we have been able to build up a large buffer stock of food-grains to the tune of 19 million tons. The paradox of poverty amidst plenty - with a large stock of foodgrains accumulated in the Government godowns while a large mass of people go without food - is not uncommon.

Our continued co-existence with a multitude of problems have left behind indelible imprints in our minds and we have come to realise, without any pretensions, that the main objective of planning should be to raise the standard of living, per capita income and the level of employment through rapid industrialisation.

The Development of the agricultural sector has to be kried with an eye to the future

demand for food and raw materials for... rries. While rapid industrialisation is... to keep on par with the more advanced... we ought not to be content with a few... development of a few giant sized... here and there. Quick industrial... calls for an expansion of the capital... sector where investment becomes "lump

"Planning has to be a continuous... and forward looking effort sustained... decades' and it will be beneficial if... number of small enterprises are start... absord the rural man power. In short... new strategy for development, in my... is to be seen in the mushroom grow... cottage and village industries, small... organisations which call for a moderate... ment. We have burnt our fingers in the... large scale enterprises we started in the... of the second plan and we are still gro... under the weight of public debt incur... finance such huge industries. The Indus... isation of a country becomes wholesome... if it penetrates into the remotest corner... country. Small enterprises alone can pro... a panacea for all our economic ills. It... been the clarion call of the Father of the Na... that where labour is available in plenty... futile to attempt to use more machines and... all out for automation. Increased mechan... tion is a technique which is likened to a se... ing which cannot be transplanted in fore... soil. But left to the soil of the fast advan... matured economies of the West where lab... is scarce this seeding is a healthy thing wh... promises both fruits and shade.

Thanks to the Swadeshi movement, it pro... ided the much needed political ground for

... food and raw materials...
... rapid industrialisation...
... par with the more advanced...
... to be content with a few...
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... there. Quick industrial...
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... shing of and the climate for the develop-
... of small scale enterprises one of the special
... res of small scale industries is that they
... the potentiality of producing goods in
... amounts with varied designs without
... ering their quality. The specialised skill
... which they make it possible to produce
... s (-variety of goods to be tailored to the
... umer needs) deserves special appreciation.

... t is very welcome that SSIDO and NISC
... risen to the needs of the small scale
... rprises. Under the cover of the protective
... rella held over them by the governmental
... es we can look forward to greater achieve-
... ts from these industries. The new strategy
... evelopment is not in starting magnificent
... stries that increase our dependence on the
... volence of donor countries but in spreading
... ndustrial net wide enough to start small
... ndustrial units in large number. Even if the
... yment generated may not be manifold in
... cottage and village industries and small
... rprises, from the long run point of view in
... nterest of the nation, these are welcome.
... greatest advantage of these enterprises is
... they generate more employment, create
... ditions for suitable self employment, more

... eduitable distribution of wealth and income,
... prevent concentration of economic power in
... the hands of a few and the growth of money
... bags and help increase production.

... The new strategy for economic development
... should be to minimise the problems faced by
... the small scale business-technical, financial and
... administrative. It would be a good augury if
... we can start quick-yielding projects in right
... earnest and avoid projects that involve a long
... gestation period. Result-oriented, quick
... yielding, projects would meet the demands of
... the teening millions thereby help solve the
... problem of excess demand.

... The time is now for us to pause a minute
... and look forward to the course of action to be
... taken and not to get trapped inadvertently.
... Atleast in the VIth plan we should concentrate
... on more agro-based industries, to start more
... feeder and complementary industries, to solve
... the severity of the unemployment problem-
... This is because unemployment can pose a great
... threat to the moral standards of a Nation.



HYPNOTISM

Vrajesh N. Vyas

It is said, "you can fool some people for all the times, all the people for sometime but not all the time", but I am going to fool you all, everafter and most successfully. I know your curiosity will make you ask me 'HOW?' should I tell you? on, no | I won't | — —, okay, I will tell it—through Hypnotism. Why? then read further.

Hypnotism is one of the most ancient sciences mankind has known and through it man has controlled the masses. It is not an art but a 'Science' with immense power and great potentialities if explored and perfected. Oh! How I wish I could be one of the great hypnotists! How I envy P. C. Sarkar, though I feign a smile when ever he is mentioned (only I know the depth of my envy and jealousy) His great feats :- Once in the Royal presence of Her Majesty. The Queen of England, he, not only changed the time in everyone's wrist watch, but was able to hypnotise over the phone the men at Westminster's Abbey and Greenwich. A great

hypnotist no doubt! Owen, another hypnotist, hypnotised people from his plane and doctors who were not quite surgeons were able to perform operations on patients through his magnificent power. I wish I could possess that strong will. I wish I had all these powers to control the working of other people's minds and wills.

If I had this most precious knowledge (I say) I would, then, unlike other hypnotists use (not abuse) my knowledge much more profitably, judiciously and, of course humbly. I have aspired for two things in my life WEALTH AND HUMOUR. As an hypnotist of some eminence I would employ my knowledge for amassing wealth and creating humour.

My dear readers, I know you have what you call some grey matter in you, (brain mean). Just imagine, how I would use this science! Won't I be a 'wonder boy' of some college, talking away all honours and bagging

Vrajesh N. Vyas

prizes! While playing table-tennis I hypnotise the opponent, then he would the ball in my court when in fact it was Great fun it will be for a person who never held a table-tennis bat, becoming a champion, a national champion and then "World-Champion". I know, you'd say. VYAS is blowing bubbles in the air", and I well, feel that, "If wishes were horses, I'd be first to ride".

psychological test really upset me. Their hypnotist had to test me. While waiting for my turn, I saw a culprit being examined by their hypnotist. By sheer chance this culprit was a greater hypnotist than the policeman. It was a treat to watch them engaged in an intellectual battle and especially, when a culprit fools and belittles a police hypnotist, and comes out unscathed. This drew my interest towards the learning of this science and also of becoming a hypnotist, yes—a HYPNOTIST.

My DEAR FRIENDS, wait till your DEAREST VYAS has mastered this science and returns with a surprise. Guess what... — 'A Miss Universe by his side' to prove to you the marvels and achievements this knowledge can lead you too. Till then.... Bye-o!



THE ROLE OF STUDENTS IN INDIA



Devadas Nair

(S. Y.

It has been rightly remarked that the children of today are the leaders of tomorrow.

How true! As we move towards the threshold of our responsibility to lead India, these words ring in our ears. The shaping of a leader begins as early as his schooldays and continues till he completes his education in the universities.

As a student, one has the golden opportunity of acquiring knowledge and later assure himself of a good independent future life and direct this knowledge towards the prosperity of the country. By student life is meant that period of life in which one learns and digests facts, the energy derived from which later on lifts him to a position from where he can scale new heights and lead the nation to a better tomorrow.

The very fact that the students have to lead the nation tomorrow demands that they be disciplined. But student indiscipline is no uncommon sight in our country. A close look at student unrests and agitations show that they are politically motivated. Students agitations in India began as early as the freedom struggle, when our great national leaders took into their stride the student community as well to take part in the freedom struggle.

These struggles were successful and now India is a free nation. The students have played a very responsible role in our development and economy.

Instead of realising the responsibility resting on their shoulders, and being disciplined, they have turned agitators, agitating for any cause. The political leaders, on the present track, are guiding the students, lead them on the wrong track. They call upon the students to agitate against the ruling government and abandon their studies.

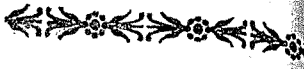
The students of today are the leaders of tomorrow, no doubt, but agitating and turning violent, destroying public property, are not ways of bringing up a leader. By destroying public property, they are wasting national resources and wrecking the economy. Moreover, by abandoning their studies, they are letting the opportunity of education go down the drain. And opportunity does not knock at the same door twice.

By wasting this opportunity, they prove to be a burden to their fellow citizens and the society at large. Such burdens on the Society do no good to the country but instead

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'S IN INDIA



Devadas Nair

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its progress. The role of students in should not be that of a seasoned agitator but that of a responsible citizen. They should take part in social work for the uplift of the downtrdden rather than involve themselves in destructive activities.

a political party and working against some other party.

The student community should or can take part in social work, schemes for eradicating illiteracy, the drive against black-marketing and so on.

The need of the hour is good, disciplined and responsible leaders and responsible leaders and citizens to develop citizens and help develop India. This need can only be met by the student community. Thus students have a very important role play in free and developing India.



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WHY THIS APATHY ?



(Prof.) A. A.

After the introduction of the long felt, much discussed and highly criticised "New educational System" in an enlightened manner, though schools, Colleges, teachers and parents in the whole country are already in the midst of the change over to the three tier (10=2+3) educational structure, the most important problem of the uncertainties of teaching English in a uniform manner is yet to be resolved. Why has the Central Government so far not announced a specific policy for the uniform pattern of teaching English in all the faculties and disciplines in all the Universities of the country ?

On paper, the new 10+2+3 system of education, a boon to the student community, holds out the promise of a qualitative break but in practice, however, things are different and becoming more troublesome. Instead of any improvement, more doubts and confusion have been created in the minds of students, teachers and parents. The purpose of the new system is professedly to raise educational standards and not to debase them but the ill-thought move to remove English from the curriculum of commerce and science is to ensure that this declared objective of the central government is frustrated in advance.

Even our national leaders like Dr. Karan Singh and the Union President Shri Fakhrud-

din Ali Ahmed have spoken of the importance that this country must attach to the use of English, which is no way, incompatible with a vigorous promotion of Hindi and Indian languages. Any attempt to devalue English or its deliberate devaluation is an untold harm, as it evidently did in Gujarat and Bihar. It will lead to an acute shortage of trained man-power, good doctors, successful engineers, efficient executives and able administrators and businessmen. English occupies an important place, as a window on the world and a medium of acquiring and assimilating knowledge, especially in the fields of science, technology and commerce. However, to realise this reality is one thing and adopting sound policies for the teaching of English is quite another.

The task of defining the objective of devising a suitable curriculum that will ensure uniformity of standards is easier because education has been made a concurrent subject and is no longer an exclusive property of the states. It goes without saying that Indian students can get good grounding in English, only if all the Universities adopt a sound policy and ensure uniformity.

On the one hand, the importance of systematic and intensive knowledge of English has been realised by the authorities, in ch-

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(Prof.) A. A.

medical, engineering, I. I. Ts. and other national institutions and the Maharashtra Government has taken a wise, laudable timely step to have mathematics and the subjects taught in English at the Secondary School level but on the other hand. The teaching of English, whatever has been recommended by the "Special Committee", is intended for the specific purpose of recommending "Subjects" for the 3 year degree course, is the most depressing aspect of the rapid deterioration of educational standards in the University. ("English" subject has been removed and the medium of instruction in Economics, Commerce, foundation subjects, Special subjects (English). It will affect adversely the prospects of many promising YOUTHS of the middle lower middle classes, (the weaker section of society), so dear to our beloved Premier and the Youth Leader Shri Gandhi, seriously damage their prospects of good employment.

of defining the objectives of a suitable curriculum that uniformity of standards is essential. It goes without saying that students can get good ground if all the Universities and ensure uniformity.

On the one hand, the importance of intensive knowledge of the subject is stressed by the authorities, in

subject and faced them with the prospects of retrenchment or demotion but also it has created "APATHY" in general. The University authorities, examiners and students, all have become indifferent to the importance of a sound knowledge of this subject. Now there is no "need" of attending either lectures or tutorials because under one or the other "pressure" or "pretext", even those students are sent up for the University (final) examinations who never attend College throughout the year and even never write their terminal and preliminary examinations. Added to this, the present system of liberal assessment, bumper grading and mass-condoning for "Clearing the back-log" has further deteriorated the standard of education. All this has spoiled the status of teachers. Teachers and even principals have become "helpless observers". It has given birth to problems of negligence, indiscipline and lethargy. Consequently, students take everything, including examinations, very lightly. There is no seriousness or a will to work hard. The objects of education are losing honour and credit today. Most students now crave for "degree", cheaply available.

An appropriate solution to the present complex and confused problem would help remove one of the greatest impediments to our progress as a nation. The time has come for a rational approach and a farsighted look

at the problem. The issue needs to be resolved in the open. The retention of our prejudices over the issue would cause great harm to our present and future generations. The teaching of English for administrative, research and international purposes should be given its due importance. If we are honest about our ideal of having a socialist, democratic, secular and progressive state, English will have to be made compulsory for all secondary, higher secondary and University education.

Considering the vital role played by the English language in the world of science, technology, Commerce and industry, it would be very short sighted on our part not to make the study of English Compulsory in the 3 year degree courses. What is more necessary is to provide in the syllabi for a more intensive and effective instruction in reading, comprehending and writing English because atleast in the near future, English is going to continue as

the language of administration, international relations, trade, Commerce and the professions. It is the only language all nations be used in public and competitive nations.

It is better that we, who have strong in the culture and development of our nation, should realise this now rather than realise it five or ten years after and produce (as it is done in Gujarat and English after incalculable harm has been done to a generation of young students. It is time for the Central Government to realise this truth and to take bold steps in the field of education in particular and student community in general because every thing is sacrificed for truth but truth cannot be sacrificed for everything.



GREAT PAINTER

O father of the world
Thou art best artist of all.
There is glow in the east
And vibgyor in the sky.
Valleys and hills, dawn and evening.
Mountains covered with the trees
Are wonders of thine art.
Science says, "I am great."
But I say, 'Thou art great.'
O almighty painter thou art
Greatest in the world.

Vinod N. Bhavsar

LIFE =

The very word
picture; a picture
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What is Drama
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Dramas can be
1. Folk Art plays

LIFE = ART +

Bakul Thakkar

The very word Dramatics conjures a picture, a picture which is before the human eye from times immemorial. The folk art of drama came into existence due to fondness and needs of society for entertainment. The invention of dramas was one of the earliest forms of entertainment, for the kings as well as men.

What is Dramatics? Dramatics is a depiction of a series of events which reflects the present, past or the future coupled with the inspiration of the human beings. The presentation is brought out in larger than life form. This exaggeration brings out the various aspects of human nature and society and appeals to the aesthetic sense of the human being by its portrayal of comedy, tragedy, satire, romance, and such histrionics.

People are interested in dramatics mainly because of its entertainment value. Human beings are always burdened with the usual humdrum ways of life and the human instinct always wants an escape from routine and this escape is provided by dramatics. Much, much before the cinema came into existence the importance of drama had been realised.

Dramas can be basically divided into two. 1. Folk Art plays. 2. Classical Art plays.

The folk art development took place to cater to the needs of the local popularity who were not capable of travelling very far. This folk art is based mainly on folk lore, mythology and legends. The art of "Bhavai" and "Ram-leela" are surviving examples today. Classical art developed mainly due to the patronage of the state and well established institutions in the towns and cities. The state fully realised the potential of moulding the behaviour of society by means of entertainment and the kings fully respected these artists. Due to this patronage of the state the artists had sufficient time and means to develop dramatics to its highest potential thereby developing the classical art to its maximum. This patronage brought out the now famous author "Kalidas" and "Baan." Living examples of classical art are "Kathakkali" and "Bharat Nattiyam."

The existence of drama came into being because it is highly entertaining as well as educative, since it can be of help to mould society and the country without any forceful or compulsory means. Present day educationists have come to the conclusion that the audio-visual system is the best method of education. But this dramatic art of audio-visual is based on the same principle. Since ancient times the religious institutions supported the artists to propagate their views before the masses in a very simple form. This enlightened the people.

about the fundamentals of life. Similarly in the West noted authors like "Shakespeare," "Bernard Shaw" dramatized to enlighten the people on the drawbacks of human nature and society. Shakespeare said that the world is a stage and we are all actors. This sentence was effectively brought out by the portrayal of Greed, Jealousy, Craving for power, Love and Fantasy in his various plays. Bernard Shaw projected the ills of Society. This helped the people to realise their hypocrisy.

In our country dramatics is not fully developed and is mostly in the hands of amateurs; while in the West it is well organised and forms

an important cultural landmark in the our of society. Plays run for months at the Broadway in Newyork and London the artists are continuously employed frustrated.

In India dramatics can play a vital development, as even the illiterate can follow the theme. Folk art line "Bhavai" "Ramleela" are popular for their humour and valour. These folk arts by their simple presentation can educate the masses in rural areas.



'DETOURS' (Distractions) YOU ARE ONE SIMPLE "HELLO."

WHEN WRINKLED EYES, FADING CHEEKS DULL CHIN I MEET
ONE SIMPLE "HELLO" I SHALL WISH YOU.

STONE HAS NOW KNOCKED MY TENDER HEART
INNOCENT MIND CRUSHED WITH STUDIES
PRESSING WITH BLOWS OF HIDDEN KNOWLEDGE,
"LIFE" HOW TINY TO SEE YOU
IT FLOATS, CHANGES WITH MIND THAT SWAYS
WISH I LEAVE FOOT PRINTS TENDER INSPIRING.
WISH I REACH SOON SO TO SERVE
BEFORE DEATH STRIKES ME ANY MOMENT
"HELLO DEATH?" ACCOMPANY ME, YOU INSPIRE ME TO LIVE.

"HELLO" I MOVE, "HELLO" I RUN,
JUST ONE SIMPLE "HELLO" I CLIMB
"SHAME! DETOURS," YOU COULD NOT DISTRACT ME.

WHEN GLOWING EYES, DIMPLE CHEEKS, SPARKLING TEETH
OH MY! THOSE ROSY BLOOMING LIPS I MEET
ONLY ONE SIMPLE "HELLO!" I WILL BE WISHING YOU.

RAVI NARAYAN

War (To be Horr Yet t
Oh, W Lakhs A few All at
Fertile Green Dwelli None
An ag With n Oh, w Causec
ould By the When And b
Oh, Al Hely, c So tha Enablir

BITTER THOUGHTS

War Clouds are once again threatening,
To break at any moment like lightning,
Horrors of the two world wars are still haunting,
Yet the world is not in a mood of relenting.

Oh, War ! What are your rewards to the mooted?
Lakhs and crores worth of silver and gold looted,
A few miles of land here and there gained,
All at the cost of those who lay maimed.

Fertile fields have become parched places,
Green wood turned to grey ashes,
Dwelling places tumbled down to ground,
None having any shelter all around.

An aged mother has lost her sole son,
With none to care for her under the sun,
Oh, who can bear her feeble cry and quench her hunger,
Caused at the cruel hands of merciless war-monger.

Should the victor think of the ravage,
By the thoughtless act he has committed like a savage,
When will the world get rid of fear, hatred and enmity,
And become an abode of love, gaiety and amity ?

Oh, Almighty ! Let mankind ever abhor,
Holy, civil, private or any other kind of war,
So that man can live as a man and not as a devil,
Enabling peace, happiness, prosperity in the world for ever to prevail.

Miss Sarada Venkataraman

A Day In the Life of an Indian Farmer

When the full moon sets in the western sky,
And the early birds make a universal cry,
It is time for Ramu to begin his day,
And resolve to work hard, come what may.

Having gulped a morsel of food,
And bowed to the Almighty for a minute or two,
He sets off towards the nearby field,
Towards his tiny world, while the world sleeps.

The veil of darkness slowly fades,
As a ray of light signals the break of day,
The sun will soon wake a sleeping world.
But Ramu is already slogging away.

He guides the bullocks down the field,
And while perspiration clouds his face,
He thinks of the hundreds whom he feeds,
Says he "work to the utmost, I will, for my Countrymen".

And as the day grows older,
He has given new life to the ground under him,
And the land has been tilled as he best thought fit,
For he is the master of the soil.

He breaks off for another crumb of food,
Count one to ten, he is again at his plough,
For what know he of working on the sky,
Or playing games or having a 'shut-eye'.

It is noon the sun shines bright,
Yet he toils with all his might,
Heedless of the strain that snaps his bones,
Oblivious of family, friends and foes,

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While people work in sheltered building,
Cosy and close to their fellow-beings,
Ramu toils under the open sky,
Unsheltered from cold and heat and rain.

The sun sinks low in the western sky,
It is well nigh darkness now,
The world over, people stop their work,
But not Ramu, oh no!

And when darkness has descended upon the earth,
He is still to be seen to work at his plough,
Tilling the soil with no less vigour,
India is proud of this dutiful son.

He labours till late at night,
Nobody knows exactly till when,
Setting aside feelings of exhaustion and
thoughts of rest,
Urged by the thought that many depend on him.

But human beings must rest,
And so must Ramu.

And from the field,
He limps back home,
A picture of fatigue,
A reduced man.

A meagre meal and then to bed,
A few hours now his bones will rest,
Then rise he must, and make to the field,
As the new day dawns.

Sudhir Kumar Menon

DOWRY

When one gives a little thought to one of the firmly rooted monsters of society, namely, Dowry, apart from the anger its ugliness usually arouses, one also wonders how exactly it came in existence. Leaving aside (for a moment) all social, political and other reasons was it perhaps just because there were more women than men in the early days? For surely, in a marriage a woman is as much a necessity as man. It is not as if he could get married without one! So perhaps, since the number of women was more, the man could by choosy and pick one who could give more than just herself in marriage.

Kanya dan which is a self explanatory word also gives us a clue to the beginnings of dowry. But then, in those days perhaps it was not so great an evil as it is now. It was just a benign gesture on the part of the bride's father to endow the couple with a few generous gifts to start their married life, without any struggles and if we look back upon our ancient legends we also find that the groom was never so ungallant as to demand specific luxuries and other goods from his poor father-in-law. In those days we had strong brave males who often married a poor maiden solely for her virtues, which is a far cry from today's young hero who reaches the age of manhood and acquires a degree (all with the support of his parents) and proceeds to spend the

remaining part of his life on his bride's support and all the time Struts about with a smug expression as if it was all his. It's amusing when you come to think of it but not so amusing for either his bride or her father.

Then of course there are series of circumstances which nourished the rapid growth of the monster. There are and always will be men in society who like to display their wealth, and dowry was an excellent means by which to attract attention to their financial status and to acquire lucre in the form of gleaming cars, jewels and what not. In a slightly amusing way dowry was also a means for ugly girls to attract husbands for themselves. If they were not rich enough to give a dowry as a compensation for their lack of other charms.

There was the case of the youth who had fallen in love with a girl of another caste whose wealthy parents had fondly decided to give the young couple a flat after the wedding. As luck would have it the prospective bride's father lost his wealth in a financial disaster and could no longer give the couple the promised flat. The vanished wealth had a contagious effect on the so far ardent lover who vanished accordingly.

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In many cases the poor parents have even to give a furnished flat though those who can afford this are not to be pitied for they who feed the monster. It is the stupid, thick headed richmen who follow in their riches and delight in showing them off that do the most harm. They arouse envy and greed which act as fuel to the fire.

After the girl is married, her life can often depend on the size of her dowry. If it has been large (and large depends on her in-laws estimate of the word) she may be happy but otherwise she will be miserable indeed. Taunts, criticisms and bitter insults—these are only the minor things of her lot but after that come harassment, beating, starving and other nameless atrocities. Fiendish cruelty from greedy in-laws has forced many a young bride to kill herself and usually in the most horrible manner and all this for the sake of a creature on two legs, probably weak kneed, spindly bones, for no real man could stand by and let his bride suffer. But there are many callow youths who, if not greedy themselves, succumb to the grinding pressure of their parent's domination. Old ladies oppose dowry at the time of payment but they themselves accept it with smiling faces. There should be nothing but contempt for such people who marry solely for financial gains.

Marriage is a sacred meeting of the bodies as well as the souls of the two concerned but it has been mutilated beyond recognition into a gross vulgar business transaction with all the crude disgusting haggling and bargaining which goes with it. There is no dignity left and no respect. Nothing but cold-blooded calculation, speculation and finally a closure

of the deal, with no regard for the hearts, emotions, and finer feelings of the two most important figures in the deal the bride and her groom, who both enter this new phase of life with conflicting emotions. The bride with anger and resentment against her husband and his people and an intolerable burden of grief and guilt at the bleeding of her poor parents for which she has been responsible through the dictates of society, the groom with a little guilt of course at the size of the dowry. How can this shaky ground be the foundation on which a marriage can be built? All that is tender and sweet and gentle in a woman is dried up sooner than the 'mehndi' on her palms. Can it be wondered then that there are so many tragic and shocking imbalances in Society, so many murders, suicides bitter feuds which flourish like rank weeds and multiply like the hideous ten headed monster that Rama killed? Side effects like corruption, bribery, use of black money too arise out of sheer desperation and a foolishly fatal desire to conform to the dictates of society whether they be right or wrong.

So where does this leave us? Most of us just sit back and read about the latest victims of the dowry monster with false sympathy and a clicking of the tongue. What is needed is action, the passing of firm laws and their strict execution and severe punishment in case of law breakers. Social awareness and education are required though there are many perpetrators of this evil who are educated (after all is n't it the doctors and the lawyers and the engineers who demand the highest sums? A cultural revolution is a very optimistic expectation. There can be no cultural revolution unless the people involved

strive towards that goal with fierce determination. In some rare but definitely hopeful cases there have been determined parents who have not given in to the demands of the groom's side. A most heartening and glorious fact is that even girls have started protesting and some have even dared to forego a husband if it meant rebelling against this cruel injustice. All hats off to them for their courageous rebellion, for it can even mean having to do without a husband. On the other hand there are some boys too who have bravely resisted their parent's command and married without accepting dowry. Such men are a rarity of course but it is to be hoped that in time they will increase like the stars in the evening sky with as much brightness and speed! The government too has been taking decisive steps

towards stamping out this rotten system. All changes, as history tells us, take time. This too will take its own time.

Old habits die hard but once they are gone for ever. In by gone days when a certain town called upon God to help them from a snake poisoned pool. He helped them by removing the poison and freed the people from the menace of the multiple-headed snake. In those days were fortunate for God to help them directly but we who are not fortunate must call upon Him to give us strength and courage to fight this multiple-headed snake, the monster of dowry, with many evil tentacles.



"UNKNOWN"

When we two were young
Our nearest and dearest ones,
Did sing sad songs to us,
Of miseries and troubles they had borne.
They unburdened them on us,
Killing the pleasures and the dreams of love,
They wished to love, but never loved,
They spoke of goodness but never worked good.
All spoke that we were happy,
But, in fact, they were happy,
With their miseries suffocating us,
Will our dreams of love and goodness,
Be ever realised?
Have they ever loved?
Whom have they ever loved?
Or will they ever love?

Sharad N. Shah

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OUR SMALL SCALE INDUSTRIES

CHARACTER, RATIONALE AND PROBLEMS

Prof. Arun M. Bhende

The Industrial Policy Resolutions of 1948 and 1956 laid down the broad pattern in which different sectors of the economy were required to develop. Certain spheres were reserved for the State and areas were reserved exclusively for the public and private sectors. These spheres were identified and delineated. This pattern is known as a "mixed economy."

Distinct Organizational Character.

Small Scale Industries are an integral and a permanent part of a developing economy. Because of their peculiar organizational character they however stand on a different footing compared with the large scale sector. Their problems vary and even the common problems of the industries in general affect them quite differently. But on the whole they present a picture of relative weakness, calling for State help for origin, protection, sustenance and development. Hence a general study of small scale industries may be usually prefaced with a brief account of the peculiarities of their organisational character seldom recognized in economic literature.

Primarily small scale industries are mostly proprietary or partnership concerns. This is the basic limitation the consequences of which pervade in several forms a great part of its

operational sphere. It imposes the most severe restraint on the elasticity of size as it sets a limit on the investment resources particularly in the form of venture capital. Even loan capital may be difficult to secure from financial agencies as the assets that could be offered as security and the standing reputation of the individuals is often inadequate for securing large amount of loans. The Individualistic character of the proprietors, coupled with the usual mistrust of new entrants prohibits expansion to large scales either in initiation or in subsequent stages. Lack of specialization in managerial function may impede substantial expansion or cause lower efficiency. Therefore such an ownership pattern may be appropriate if for any reason the optimum size of the industry itself is small. In all other cases it would be a valid presumption to start with that an industry so organized does not bear the work of maximum attainable efficiency.

The small industries sector is intended to be used as a lever for dispersal of industries. Quite a number of measures have already been taken for the dispersal of industries to areas lagging behind industrially. These include identification of areas, setting up of rural industrial estates, development of agro-industries, conducting of district intensive campaigns, provisions of technical assistance

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to Rural Industrial Projects and such other schemes, The economy has not benefitted significantly from the agricultural revolution and suffers from low productivity and low income especially found in underdeveloped areas. The entrepreneurs as a matter of reality are generally weak both in regard to financial resources and entrepreneurial and managerial ability. Irrespective of the business climate, they often may have to face rough weather of their own making. This has led to the growing migration of the rural unemployed from the poorer districts to the already congested cities, a trend likely to create social stresses and conflicts.

Most of the small scale industries are in an anachronistic state. They have come into being either before the emergence of large scale firms turning out superior substitutes on highly competitive terms or possibility their market might have been gradually conquered by the sustained invasion of the large producers whose sphere is widening now. Maybe, left to themselves, the only chance of survival for most of them would be in changing to larger competitive scales. If that opportunity is not taken advantage of they may have to be protected either by the state or legislation.

Most of these small scale industries are located in smaller cities or isolated localities where the industrial infra-structure is not adequately fabricated. Unless they are satisfactorily served by these essential prerequisites their productivity indicators may not reach even the subsistence mark not to speak of the high water marks of efficiency. In a large number of cases small scale units are operated by the owners along with their other occupations like trading, farming, wage earning etc.

Basic Principles of development.

The basic principles of development of small scale sectors directly emerge from the analysis. Primarily it is inevitable that the identity of the small units may be maintained. They cannot be merged, or through any other measure liquidated and transferred into large scale industries violating their basic identity. All developmental policies may have to be in unison with this basic premise. It does not mean that they should not be encouraged to grow. But when their growth exceeds the optimum mark, they automatically cease to be small and conditions for small industries no longer hold good. Many a time such a transformation is not only undesirable but infeasible. The matter of interest for the analysis is the assumption that they are small and are likely to remain small.

The first five year plan was mainly directed towards agricultural development. Huge projects were undertaken for providing an adequate structure of irrigation facilities and other needs. It was really in the second five year plan that gigantic projects were undertaken in the public sector with the object of attaining self sufficiency in steel, aluminium, fertilizers, oil etc. The importance of small scale industries was also recognized for ensuring equitable distribution of national income and for providing large scale employment.

The first International Planning Commission which visited the country in 1953-54 made positive recommendations on the organizational set up necessary for the growth of small industry. These recommendations

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basic principles of development factors directly emerge from. Primarily it is inevitable of the small units may ed. They cannot be merged gh any other measure ed into large scale industries their basic identity. ental policies may have ith this basic premise. they should not be enc it when their growth man, they automatically conditions for small ld good. Many a time is not only undesirable. The matter of interest for the assumption that they ely to remain small.

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t International Planning the country in 1953. ommendations on the up necessary for the y. These recommenda

ed by the Government of India and two ations viz the National Small Industries ation Limited and the Development sion for small scale industries were the former was to render marketing ce by organizing production in the small ector for meeting the requirements of ment purchase programmes and the was to provide technical and managerial ancy services through its network of Industries Service Institutes and Extension es to bring about a continuous improve- in the growth and productivity of small enterprises.

ter setting up these two organizations all Industries Assistance Programme was up to offer facilities of supply of nes on liberal hire purchase terms, parti- on in government store purchases by ng preferential treatment provision of ry sheds in Industrial Estates, availability credit on easy terms besides raising the nical and managerial competence of small industries and motivating entrepreneurs.

It is too apparent that the small scale industries labour under the pressure of various oblems. Therefore the changes in the inten- of the problems along with the size of the industry may present a complex situation.

(i) Financial Problem.

By far the most important concern of the small scale industries is the problem of finance. As noted above small scale industries are generally organized on proprietary or partnership business, sources of venture capital being limited to entrepreneur owned resources or borrowings from friends and relatives; seldom is there access to organized capital market either to sell equities or debentures; there is a compulsion of circumstances to turn to merely convenient but costly courses of finance; the bargaining provision is weak due to smaller amounts demanded; products are rarely standardized. More often than not their credit-worthiness is dubious or severely circumscribed. The problem of credit and finances being inter-related to production, management and market peculiarities of these functions in the small scale industries will tend therefore, to present new aspects of the problem.

(ii) Problem of raw materials.

This problem has assumed the shape of (1) absolute scarcity (2) poor quality of the materials and (3) high cost.

The scarcity situation is very acute in regard to light engineering industries which employ scarce ferrous metals as their raw materials. The scarcity of the latter is likely to continue for a long time to come as India is poorly

endowed with non-ferrous minerals and her requirements are to be met substantially from delicate imports.

Scarcity has also caused due to the deterioration in the quality of the supplies. Weaker competitors as they are, the small units are all the more compelled to go for them.

There is a general clamour that the cost of the raw materials is high. Though it is partly due to scarcity and high production cost the small scale industries particularly, had to pay still higher cost due to their weak bargaining position. Encouragement of the industrial co-operatives and the establishment of greater number of raw material depots may go a long way in solving this special handicap.

(iii) Power Problem :-

Power situation is affecting the small scale industries as a technological and commercial phenomenon. Power is totally absent in several areas, particularly rural areas where there is already an urgent need to change the technique of production by using electricity to reach higher productivity. Secondly alternative sources have been either costlier or lead to low productivity techniques. The problem has been so widespread that for the last few years, it has been among the most glaring and telling problems of the economy. But its impact is decidedly fatal on the small producers who cannot afford

to pay the higher cost of alternatives. They install the thermal generators for the as the investment required and the capacity of the minimum economic unit, are always less than their capacity.

(iv) Training of workers and management

Scarcity of trained hands is keenly felt in light engineering and other sections of small scale units where higher standard for workers is called for. They are also faced with the problem of labour turnover. The rate of labour turnover is considered to be the highest for skilled category and in small units. The supply of trained personnel is improving and the smaller units are also enabled to pay higher wages, this deplorable situation hardly be altered.

Management and administrative training have been acquired by very few in the small industrial sector.

(v) Marketing Problems :-

These problems arise out of the small quantity offered for sale and the pressure of finance to realise quickly the sale proceeds. Lack of standardization has also rendered sales an embarrassing function. Further there are neither specialized agencies nor are there sufficient resources for the study of the market

(vi) Problem of agencies :-

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The Fateful Day of the 26th January.

Babar died on 26th January, 1530.

Shershah defeated Humayun on 26th January, 1534.

Jehangir was born on 26th January, 1554.

Tipu Sultan began the battle with the English on 26th January 1799.

The sale of woman in India was declared illegal on 26th January 1818.

The English captured Kabul on 26th January, 1832.

The first Railway from Calcutta to Bombay was started on 26th January, 1853.

The telephone system in Bombay, Madras and Calcutta was started on 26th January, 1861.

The Law of taxation came into force on 26th January, 1868.

The Bombay High Court founded on 26th January, 1869.

Our Country took the pledge of complete Independence on 26th January, 1930.

The Indian Republic came into being on 26th January, 1950.

Yogesh Patel

Problem of dealing with government agencies :-

planned and mixed economy government and private enterprises are virtual partners. Large establishments have resorted to a system of maintaining a liaison office in the headquarters or regional offices of central and state administration. It is obvious that the government can hardly follow suit though their efforts in this direction is perhaps more intense and more variegated. The conventional red-tape, corruption and unnecessary delay may be drastically reduced if the services of government on the one hand and that of human resources at large on the other be put to problem use in the operational

measure : The current economic conditions are well for broadening the small scale enterprise. The climate in the country is favouring the decentralization of the industrial structure to bring the fruits of independence to the living in remote places and backward areas. Therefore changes contemplated in the economic policy of the country have brought new hope in the small scale sector. Government institutions are giving all out to provide assistance and facilities for setting up industries and it is for the entrepreneurs to come forward enthusiastically and prove the optimism of those responsible for planning and implementation.



Report of the University Employment Information and Guidance Bureau :

The "Bureau" is meant for meeting the problems of unemployment, confronting college unemployed and underemployed students. Honorary Liaison Officers guide the students in the following matters :

- (1) What sort of a job to try for ?
- (2) How to try for a job ?
- (3) How to select the career of employment ?

For serving the cause of the students and assisting them to make a choice of courses of studies or enabling them to take up part time, full time or vacation jobs, a continuous need to co-ordinate the activities of all the agencies which are serving the students is agreed by all that in our present educational system, guidance continues to remain the neglected areas and hence more emphasis should be given on counselling so that our students should get proper guidance about the different careers which lie open to them.

On the 20th November, 1976, the University Bureau held an orientation seminar. Hon. Liaison Officers and I represented our college.

A career talk was arranged in our college on "Insurance Agency as a Career". Shri Inamdar (Branch Manager, L.I.C. Andheri, Branch) explained to a number of students the importance and advantages of this career. Ten students of our college got themselves registered as Insurance Agents. I thank Mr. Inamdar.

Out of the students of our college, registered with the Bureau, some students have been given vacation jobs in Canara Bank and Bank of India. My personal and humble efforts helped a few in getting jobs in the private organizations.

Ours is a Commerce College and students of Commerce Colleges have ample opportunities. I hope our students will give up their lethargic attitude and will come forward to avail themselves of job opportunities. They are also advised to contact The Institute of Vocational Guidance and Selection (3, Mahapalika Marg, Bombay-1) for occupational information, training and prospect of employment.

On behalf of the Bureau, I thank the employers who have given job opportunities to our students. I also thank Principal P. B. Govekar for his keen interest and valuable cooperation. Finally I appeal to the Lions Clubs, Junior Chambers, other social organizations, well-wishers and industrialists of Malad-Borivli area to come forward and help us in this noble and humanitarian activity.

A. N. Rangparia

Professor-in-charge and Hon. Liaison Officer

WORLD UNIVERSITY SERVICE

The need for a unifying centre for bringing together the students of the world belonging to different nationalities need be hardly emphasised. For a world that saw two wars which arose due to petty differences of race and nationality the springing of world university services is a happy feature.

In our country with its rich heritage of learning centres like Nalanda even centuries back attracted students train all over the world it is but natural that W.U.S. has taken deep roots.

With the friendly guidance of giant world organizations such as FAO, WHO, ILO and UNHCR which are doing Yeoman service to humanity, WUS has come to stay in the world community.

In the context of malnutrition and its accompanying maladies, lack of proper housing, unequal availability of educational facilities, lack of proper atmosphere for the flowering of cultural activities, more than that poverty which calls for individual and collective aid particularly in the Third World Countries WUS has taken upon itself the task of implementing various programmes to combat the above mentioned evils. Further the growing impoverisation of rural areas and the increasing disparities between the cities and villages was noticed by WUS long back and suitable programmes have been undertaken for rural reconstruction.

About eleven years have elapsed since the Local Committee of WUS was found in Bombay. An humble attempt is made to sketch some of our activities.

The foremost among them is the promotion of university Health Scheme covering university students and teachers with particular stress on eye and Dental Care and Counselling. The working funds for the project is increasing rapidly. Help has been extended for setting up and consolidating co-operative stores and canteens in local colleges.

Regarding the cultural scene, the activities to name a few, such as Elocution Competitions, promotion of singing have received wide response.

Cultural exchanges between various centres of WUS throughout the world has been going on. Our representatives have taken part in various International Work Camps held in places such as Sudan, and Budapest.

In a similar way we have also hosted Workshops and felicitated groups such as Red Indian Students, delegation from Japan and Canada to name a few.

It is our blessing that stalwarts and luminaries such as Shri C. D. Deshmukh, Dr. Zakir Hussain and Prof. Ramalinganswamy, a renowned expert in Social medicine, have adorned the chairs of WUS.

However we have a long way to go. Vigorous efforts are being made for social service in slums and for the implementation of twenty point programme.

We are guided by the sound advice of our Vice-Chancellor Shri Tope in all our activities, without which the achievements enumerated above would have been impossible.

We can say with confidence—students of the world Units—Tomorrow is ours.

G. A. Karande
B. Com. Part-I
Executive Committee Member
World University Service
Bombay Committee.



ANNUAL REPORTS



PUNJABI ASSOCIATION

To the existing cultural associations in the college, Punjabi Association was added during the year 1976-77. A handful of students ventured to form an association to bring together the Punjabi Speaking students and to provide more and varied 'Social Cultural' activities in the college.

It is gratifying to report that within a year the Punjabi association has grown itself into a very large and active association. The association was inaugurated at the hands of Shri Baldev Khosa, a well known film artist. The association was fortunate in having Shri Bramchari and Shri Mac Mohan as Guests of Honour, on the occasion. The function was so largely attended that even the library hall was found small. The response of the students, both of the college and S.Y.J.C., was overwhelming.

The association kept up its activities by conducting a grand Musical Eve which aroused considerable enthusiasm and active participation among students. The Eve provided an opportunity to spot out latent talents among the up-coming artistes. To name only a few, Kumari Shobha Gupta, Shri Bhagwan Pushkarna, Shri Shekar Tanjorkar and Kumari Jyoti. Shri Arun Verma, adviser of Punjabi Association had done a great job to make the Musical Eve a grand success.

The association encouraged by the students response and participation, organized a 'Cartoon Drawing Competition' and two of the best Cartoons by Kumari Versha Powle and Kajal Kejariwal were selected.

The Punjabi Association also brought within a very short time, a number of boys and

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girls for the presentation of 'BHANGDA DANCE' at college annual day, which was colourful and entertaining. The dance was staged a second time later at the 'HINDI PARISHAD' Annual Day Function.

The association expresses its grateful thanks to the President of the association, Principal Shri P. B. Govekar, for guidance. The Association is also thankful to the members of the staff, more particularly Prof. Sadasivan, Prof. Ranveria and Prof. Bhende. The association also thanks all its members particularly Shri Arun Verma (Adviser) Shri Sudesh Berry, Shri Gurpreet Singh, Kumari Kejariwal Kajal, Kumari Varsha Powle, Kumari Sunita Wadhvani and Shri Bharat Shroff for active cooperation.

Sudhir C. Thukral
(Secretary)
Rajkumar Mehra
(Jt. Secretary)

Prof. S. P. Joshi
Professor-in-charge

THE ENGLISH ASSOCIATION

It was due to the keen interest of the students that an English association was formed in the college this year. The activities of the association began with a social get-together, Principal B. P. Govekar was the Chief Guest.

The association held two rounds of the popular 'what's the good word' game. In the first round R. Ramesh and Vinod Chhatpar bagged the first prize, with Indira Kalra and V. P. Roopakumari a close second. In the second round of the game it was Avinash Chitnis and V. P. Roopakumart who got the first prize. Chandrika Iyer and Ashok Palau got the second prize. The Audience during both the rounds, it must be said, was so enthusiastic, that they had to be warned several times to keep a control on their spontaneous answers.

Vijay Ranglani
Secretary

THE FINE ARTS ASSOCIATION

This year as in the past two years there was a good response from students, who brought their paintings, sketchings and drawings to be displayed on the fine arts board. Some of the pieces showed fine promise indeed.

In the first term the association held a drawing competition. Mr. Chandu Daftary was invited to be the Judge. Mr. Nitin Arun's, drawing on 'Fishermen caught in a storm' was adjudged the best piece. Mr. Vinod Laher and Miss Kumud Vasu got the second and the third prizes respectively.

Miss Usha Thomas
Professor-in-charge.

Report of Literary and Debating Society

The Literary and debating society completed its 5th year by organising several competitions in the college and taking part in the Inter-collegiate competitions.

The Society inaugurated its activities by organizing a novel, "staff V/s. students debate" for the first time in the college. There were six participants on each side to debate on 'Students Alone Can Evaluate Their Teachers'. The staff side was led by Prof. C. R. Sadasivan and the other participants were Prof. S. P. Joshi, Prof. A. M. Bhende, Prof. M. B. Ranveria, Prof. (Miss) U. Thomas and Prof. (Miss) N. Nand. The student side was led by Shailendra Kamdar and the other participants were Sudhir Menon, Philomena Rodrigues, Indira Kalra, Prabhakar Shetty and Purohit Shantilal. The debate was very lively and enjoyable.

The Society also organized a staff-student Group Discussion on the subject "Whether Attendance should be Compulsory". Along with Principal P. B. Govekar, the other participants from the staff were Prof. (Mrs.) P. S. Baleri, (Miss) U. Thomas, Prof. (Miss) N. Nand, Prof. (Mrs.) Lata Krtshnan Iyer and Prof. Bhagat. The student side included Shailendra Kamdar, Sudhir Kumar Menon, Yatin Nanavati, Mahendra Hathi, Prabhakar Shetty and Vijay Ranglani. The discussion could not be very interesting as all the participants could not express their views due to lack of time.

As usual the society, this year, also organized the 12th A. D. Shroff Memorial Elocution

Competition on economic subjects. Miss Gerrievve Ferrao and Mr. Shailendra Kamdar won the First and Second prizes respectively.

The Society for the first time organized "an on the spot all language essay competition" in which 22 students participated. The essays in English, Gujarati and Hindi were sent to Professors of different colleges for assessment. The following are the winners :

English :

- (1) Mr. Sudhirkumar Menon
- (2) Miss Lata Ramchandran

Hindi :

- (1) Verma Ramchandra
- (2) Tibrewala A.B.

Gujarati :

- (1) Pandya Chandrakant
- (2) Shah Mahesh

An all language elocution competition was also organized on various topics. Panday Shyambihari K. won the first prize and Sudhir Kumar Menon and Mahesh Shah shared the Second Prize with equal number of marks. The third prize went to Mahendra Hathi.

Lion Shyamsunder Ruia Shield for the best Hindi Debator for the year 1976-77 was awarded to Pandey Shyambihari K.

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INTER-COLLEGIATE ACTIVITIES

In the field of inter-collegiate competitions, Pandey Shyambihari K. with his eloquent speech secured the first place in the Hindi debate organized by the Lala Lajpatrai College of College and Economics. Purohit Shantilal was the second participant in the said competition. The College also participated in the English and Gujarati debates, organized by the same College. In English, the college was represented by Prabhakar Shetty and Miss Phelomena Rodrigues and in Gujarati the College was represented by Vrajesh Vyas and Mahesh Shah.

The Society also sent four speakers to participate in the inter-collegiate elocution competition, held by the Shri Satya Sai Seva Trust. They were Vrajesh Vyas in Gujarati, Pandey Shyam and Purohit Shantilal in Hindi and Prabhakar Shetty in English. Sudhir Kumar Menon represented our college at the Elocution Competition, held by the World University Service.

The wall paper and the 'words of wisdom' were regularly maintained by Vrajesh Vyas.

The Society thanks Principal P. B. Govekar who has always taken a keen interest in the activities of the Society. The Society also thanks its co-chairman Prof. (Miss) U. Thomas and all the members of the staff who

have always given their whole hearted co-operation in the promotion of the activities of this society. Lastly, the society feels that there is a greater need of creating more interest in literary and debating activities so that a greater number of students participate in the years to come.

Shailendra Kumar
Secretary

Prof. A. A. Menon
Chairman

STAFF COMMON ROOM

The Staff Common Room was academically as vociferous as in the past. There was a lively discussion on the new pattern of education with its likely impact on the students, teachers, the educational institutions and the standard of education.

Prof. S. P. Joshi recited Rajasthani poetry. In the middle of the term he was given a bon voyage on his short lecture trip to the State. He gave an illuminating talk on his impressions abroad.

The members of the staff arranged a felicitation to Leela Kuriakose on her getting married.

Prof. C. R. Sadasivan attained yet another milestone in his educational career when he passed his LLM examination. He, along with Prof. M. N. Bhaise got engaged to the emerging + 3 new course in the Commerce faculty.

Bombay 64.
14th March, 1977.

The staff room arranged a meeting with Dr. L. B. Keny, President and Shri K. K. Thekedath, Secretary of Bombay University Teachers' Union on "THE NEW PATTERN OF EDUCATION" with particular reference

Prof. Arun M. Bhende
Staff Common Room Secretary

★ ★ ★

DRAMATIC SOCIETY

This year dramatic activities of the college were at the peak of the height. It started with participation in I.N.T. Dramatic competition. We staged Gujarati as well as Marathi Drama. The Marathi drama 'UDGHATAN' was also staged at 'Unmesh' where it came upto finals.

After participating in Inter Collegiate competition we sponsored Talents' contest for the Junior and Senior College in search of talent. We arranged a group discussion on Dowry and we had a lively discussion and all students expressed their different An Elocution Competition was held for Junior College to give them training in Public Speaking

In the Inter-collegiate competition we successively, bagged the SHAHID BHAGAT SINGH TROPHY for the singing competition. Our entry of Hindi Play in Competition reached to the final stage and was appreciated by all.

Our Annual Day was admired and appreciated by all, We were even short of time in finishing our lengthy programme. Our programmes had variety of items. After accommodating usual items of Marathi, Gujarati Plays and Bhangra, we presented the unusual and the most attractive item 'Bhavai' a Gujarati Folkdance, which was highly acclaimed. Girls from S.Y.J.C. presented to the audience an item of Assamese dance. Miss Geeta Govekar presented a Kathak classical dance. We had an orchestra by the students, which was also charming.

Lastly, we will be failing in our duty if we do not thank our Principal P. B. Govekar for his kind guidance and co-operation. We also thank the members of the staff for their worthy advice and to all students for their whole hearted co-operation.

Sudesh Berry
Secretary
Dramatics Society



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M. Bhende
m Secretary

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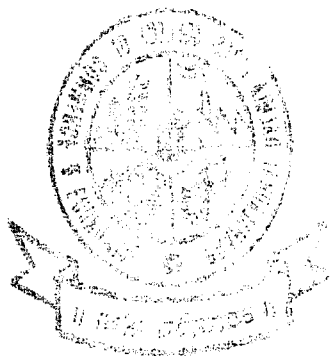
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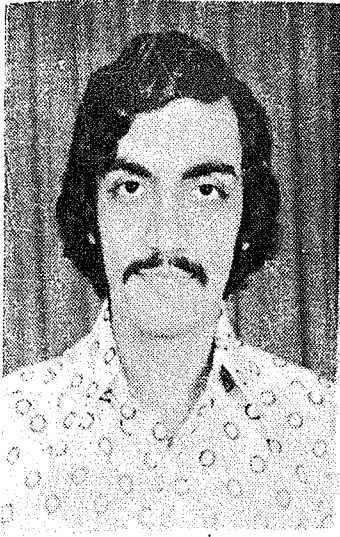
ALBUM

1976-77

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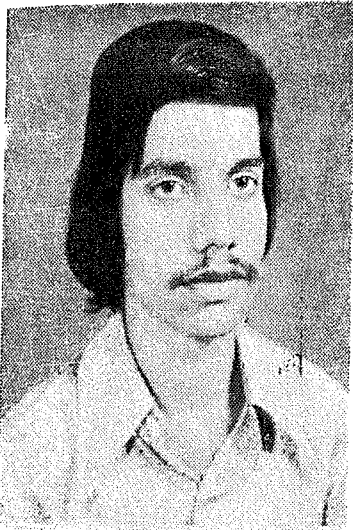
ALBUM
TODAY



Shri Mahendra Hathi winner
of Shri Jhunjhunwala Best
Student Gold Medal

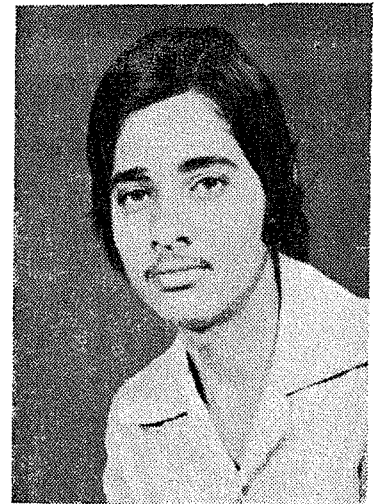


Miss. Indira Kalra
Winner of Shri. Singhania's
Best girl Student
Gold Medal

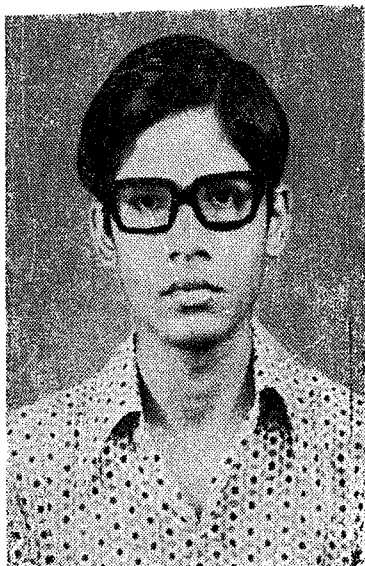


Shri. Shailendra Kamdar
Principal's Special Prize
For General Activities

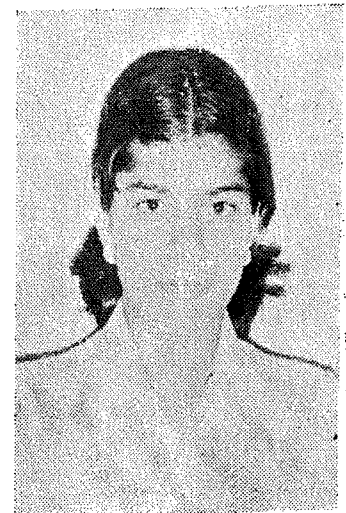
Winners All



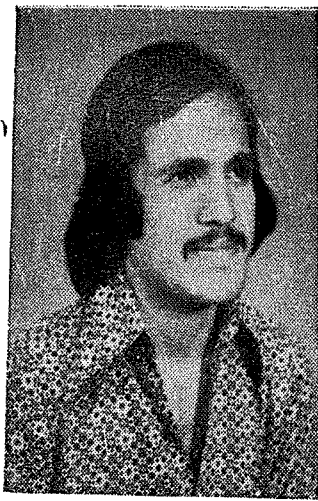
Shri. Vrajesh Vyas
Principal's Special Prize
For General Activities



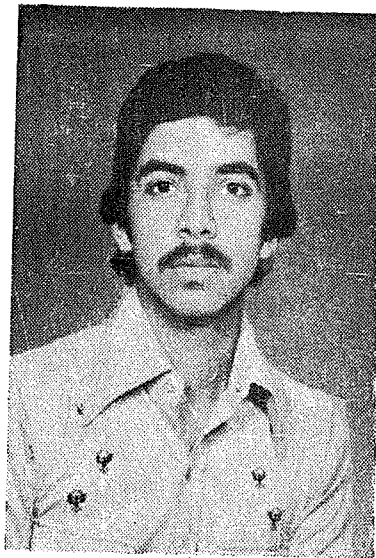
Shri. Devadas Nair
Best Boy Student
(S. Y. J. C.)



Miss. Kajal Kejriwal
Best girl student & Winner
of Athletic Championship
(S. Y. J. C.)



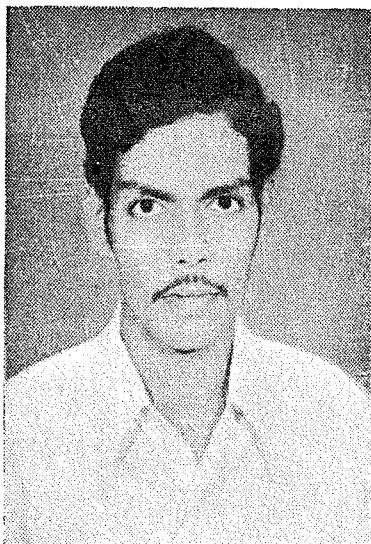
Shri. Bharat Shroff
Principal's Special Prize
For Dramatics



Shri. Bakul Thakker
Special prize for best acting
in "Bhavai"

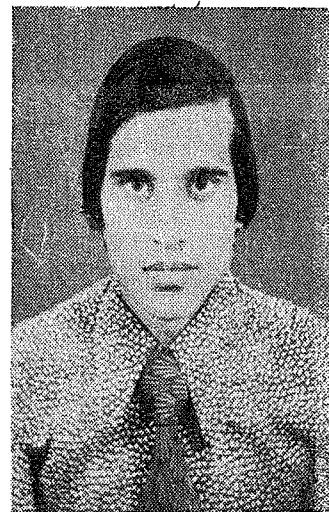


Miss. Varsha Powle
Principal's Special Prize
For Dramatics



Shri. Ashok Palav
Principal's Special Prize
for Tenni—Coit

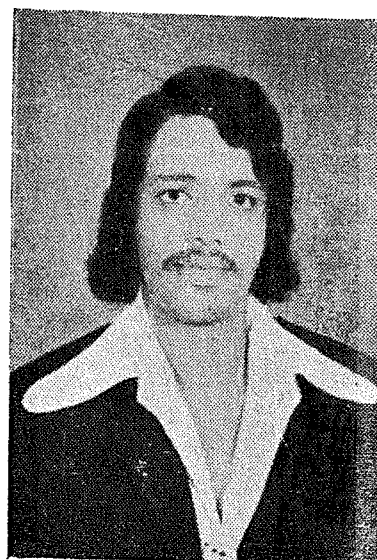
Winners All



Shri. Pandey Shyam
Principal's Special Prizes for
Inter-collegiate Hindi Debate
and N. S. S. work



Miss. Shubhadu Gupte
Principal's Special Prize
for Tenni—Coit.

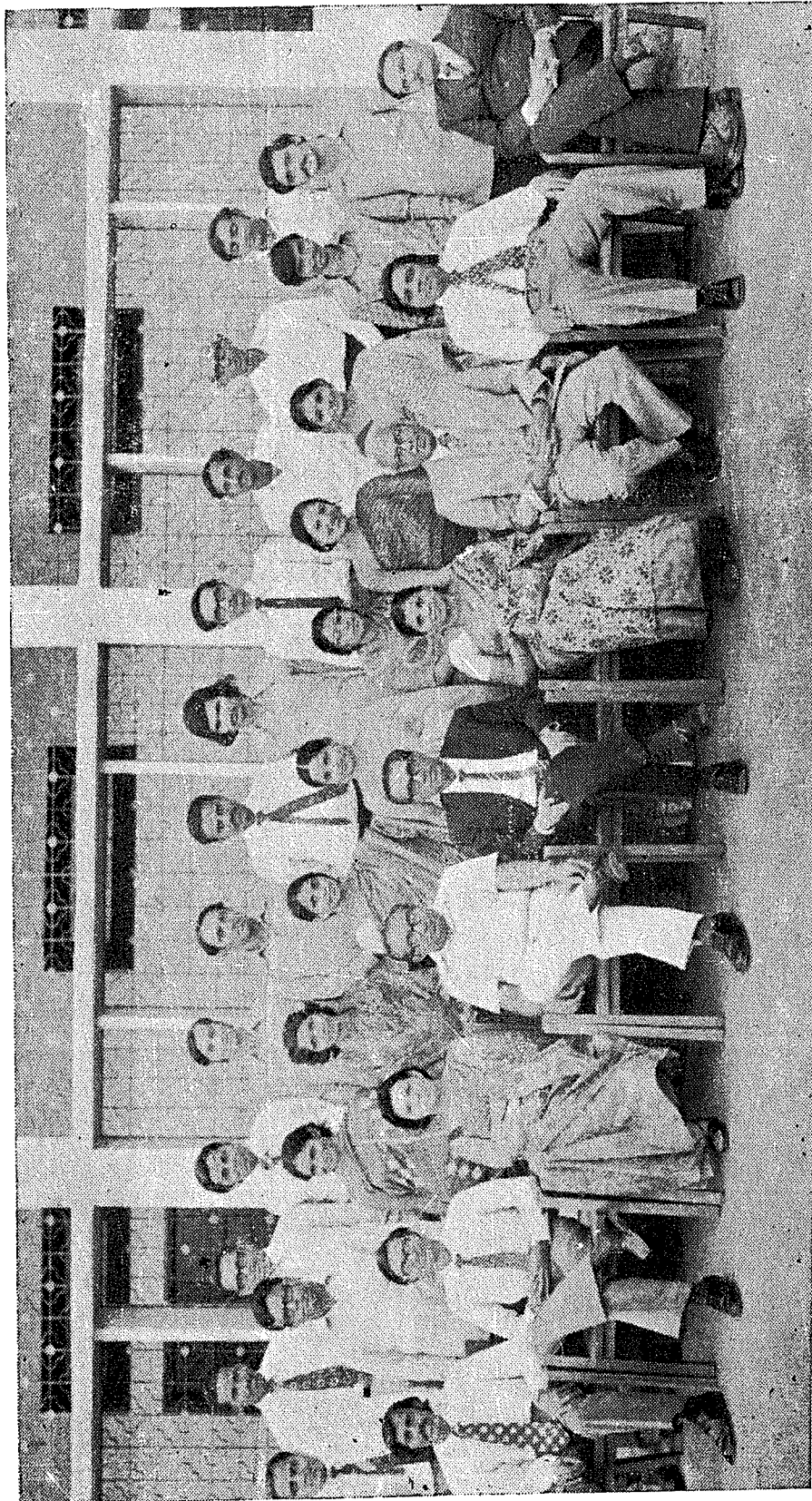


Shri. Nayan Shetty
Principal's Special Prize for
second in Inter-Collegiate
Best—Physique contest.

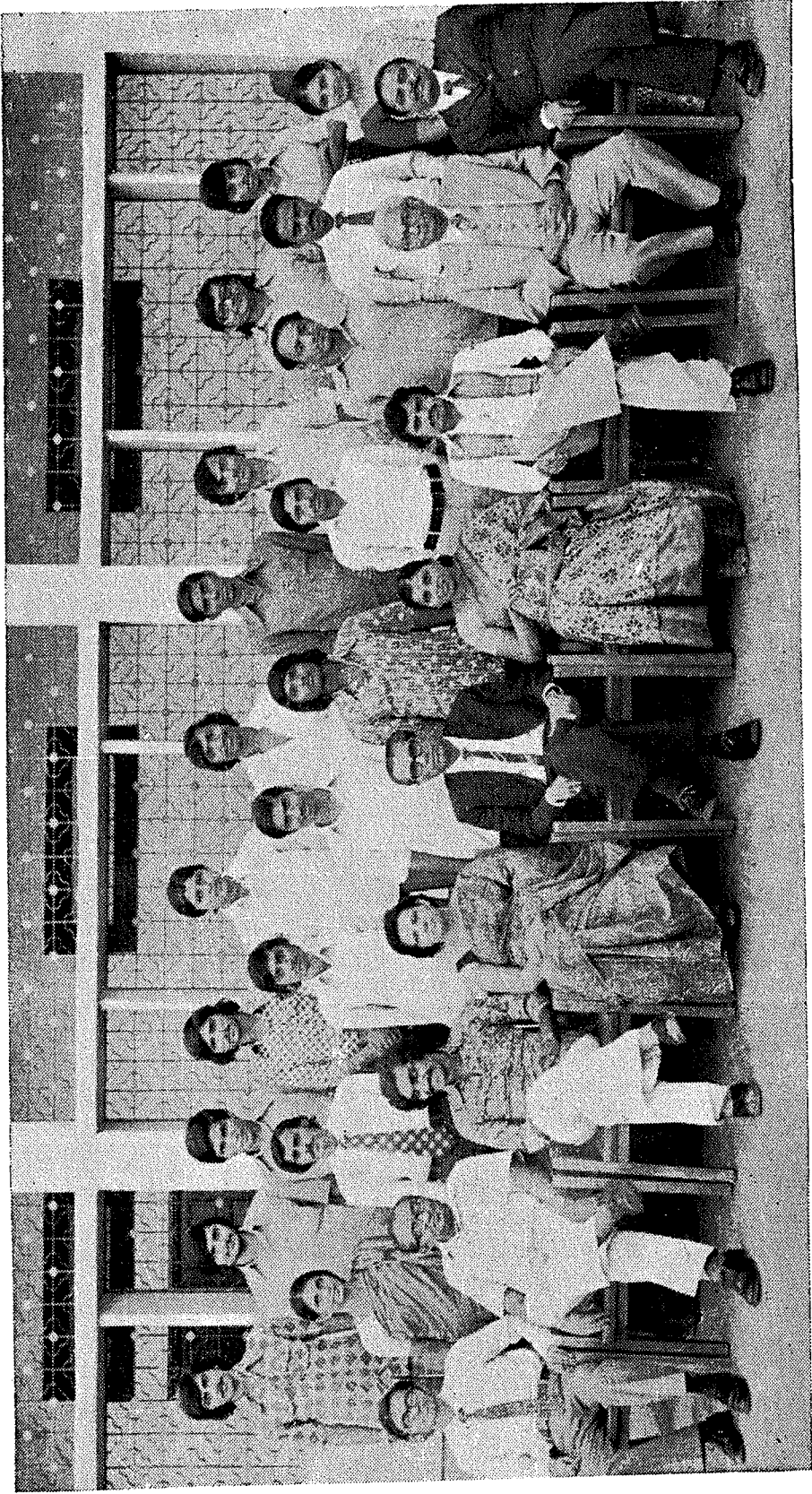
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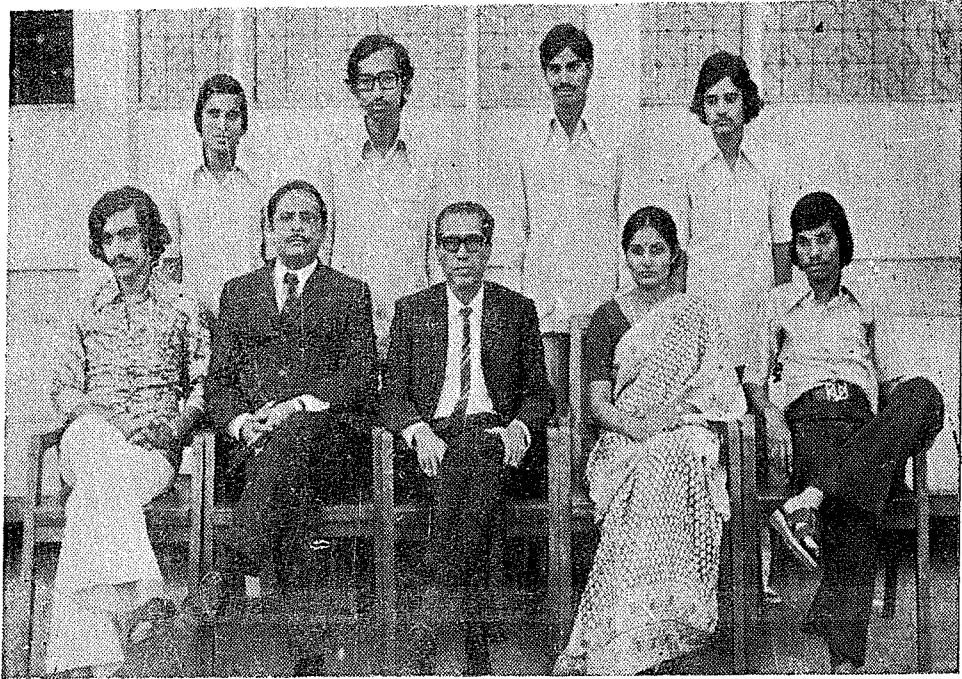
Shetty
l Prize for
Collegiate
e contest



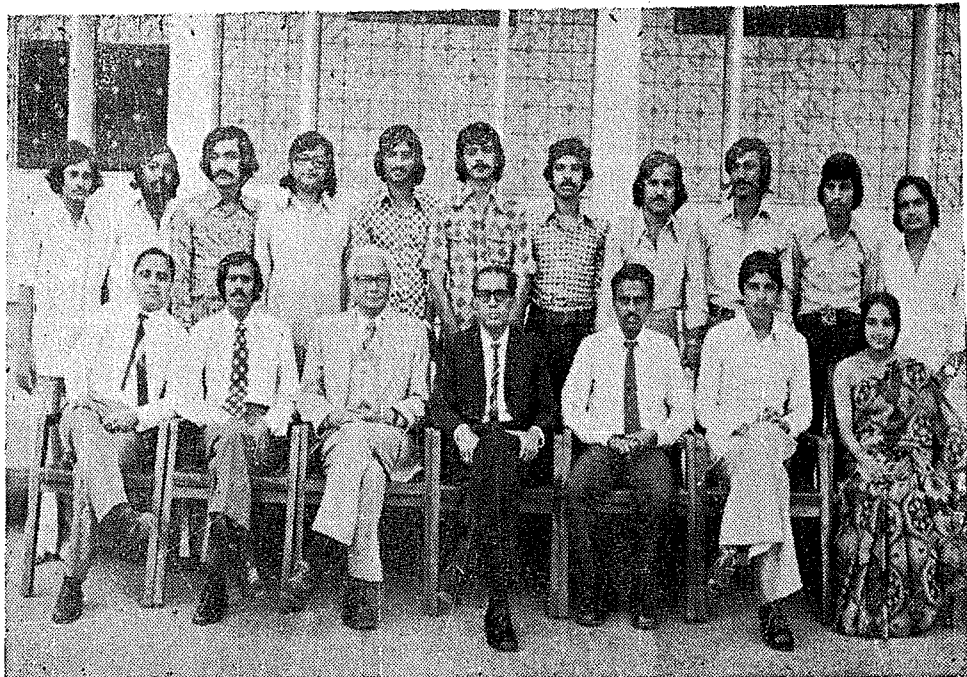
TEACHING STAFF



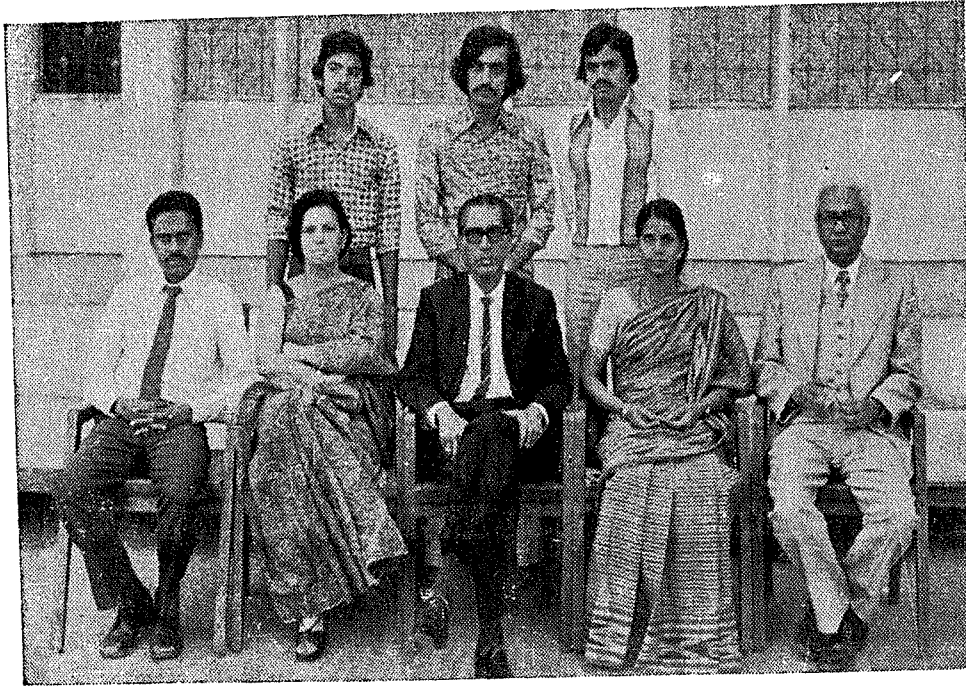
THE STUDENT--TEACHER COUNCIL. 1976-77



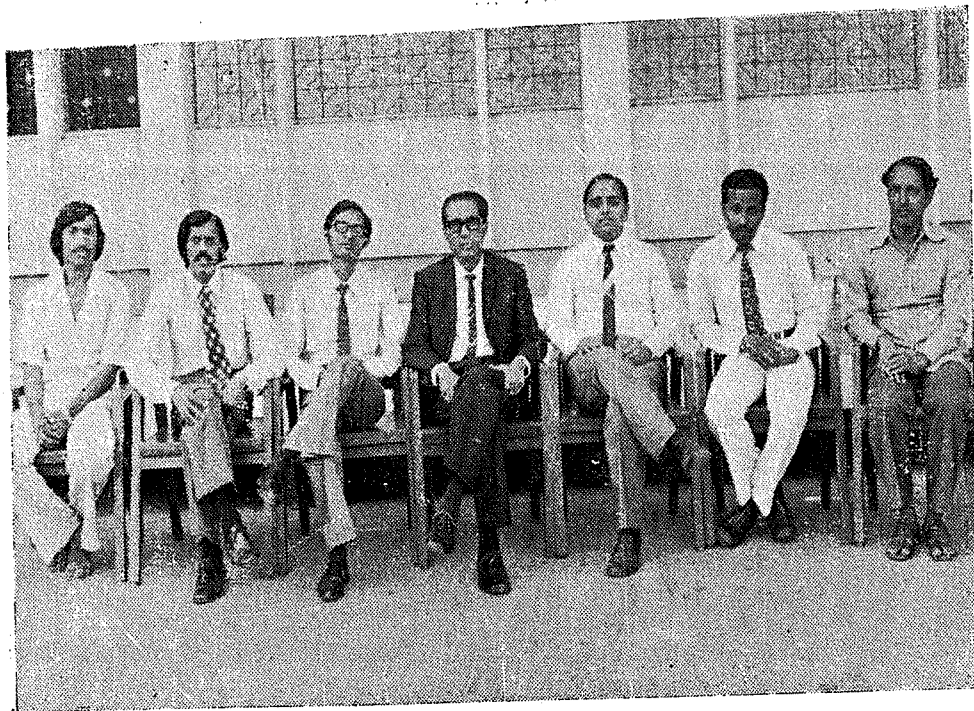
THE LITERARY AND DEBATING SOCIETY



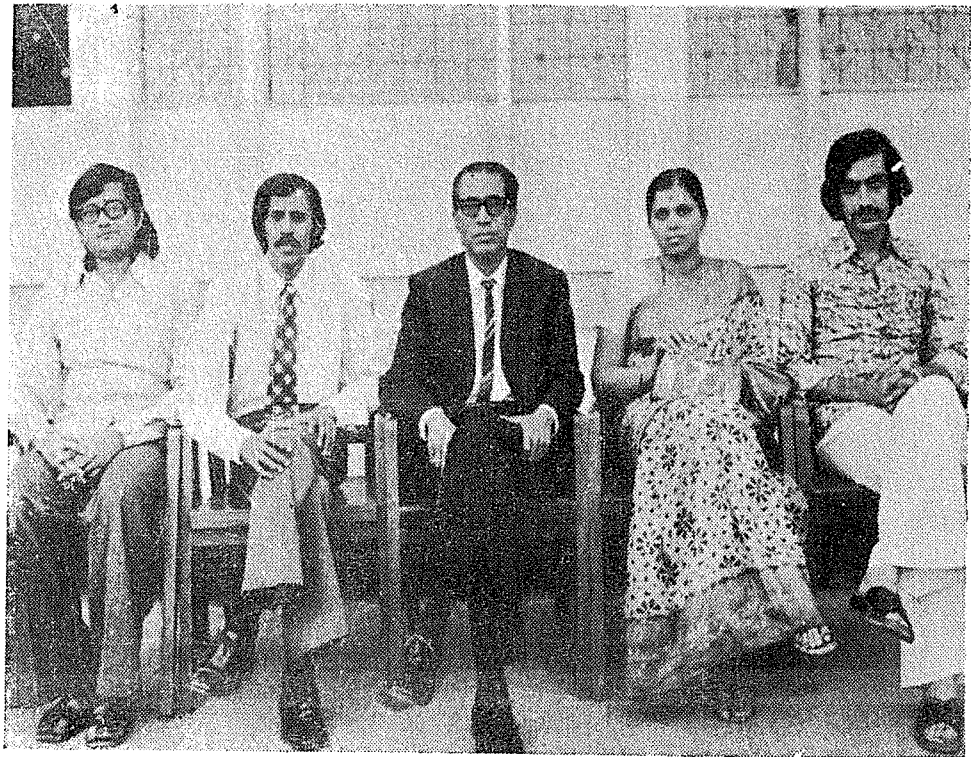
DRAMATICS AND CULTURAL SOCIETY



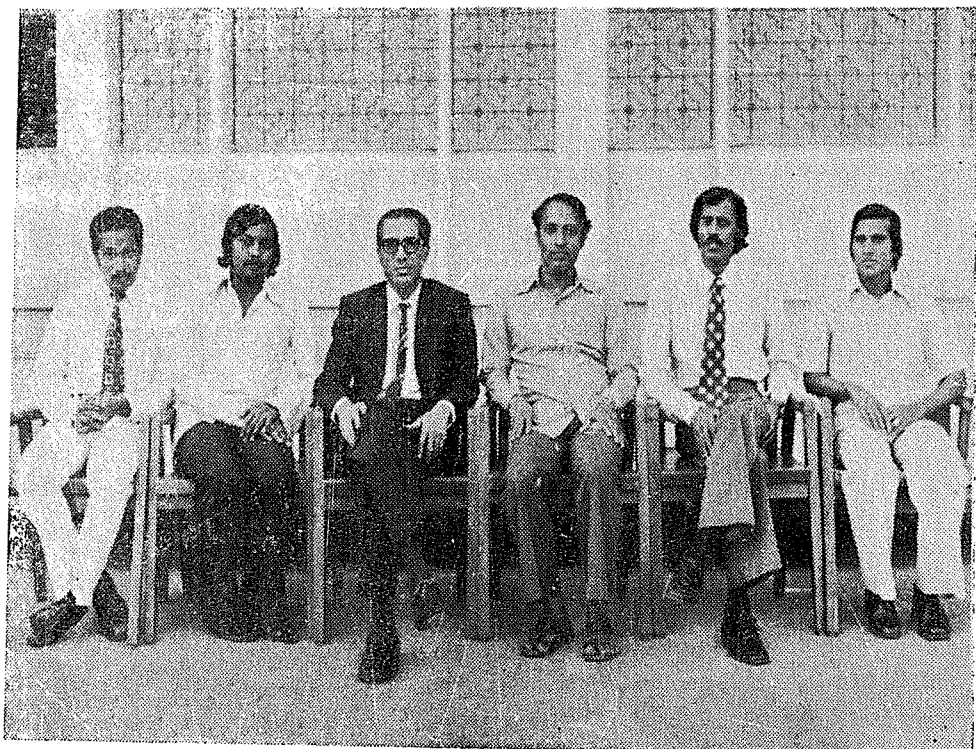
MAGAZINE COMMITTEE



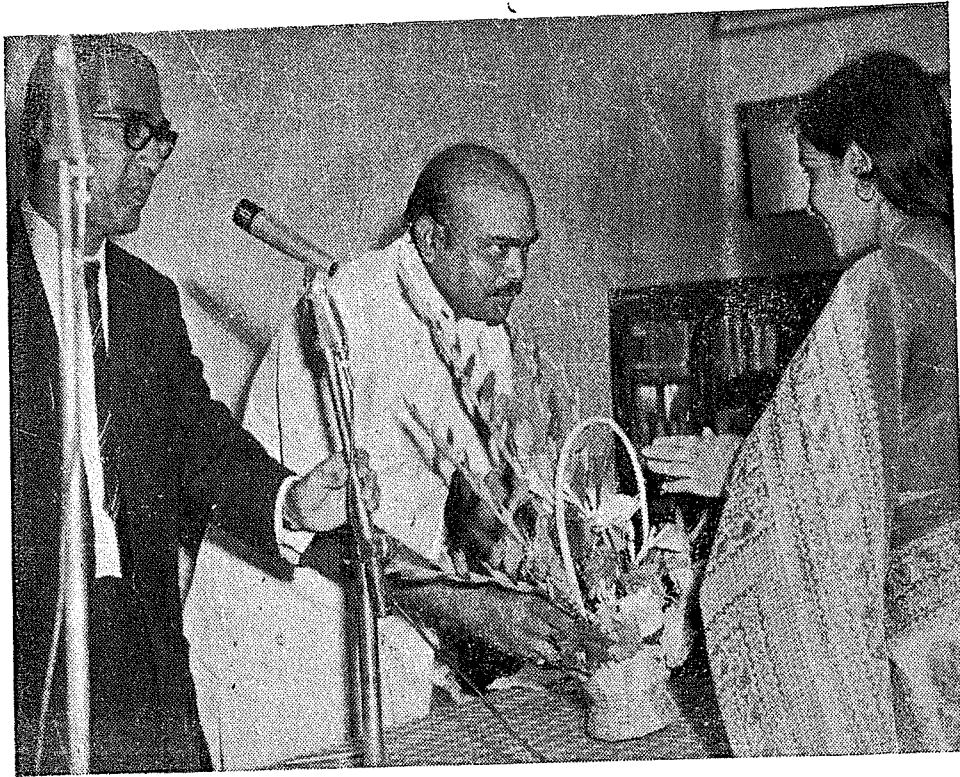
GYMKHANA COMMITTEE



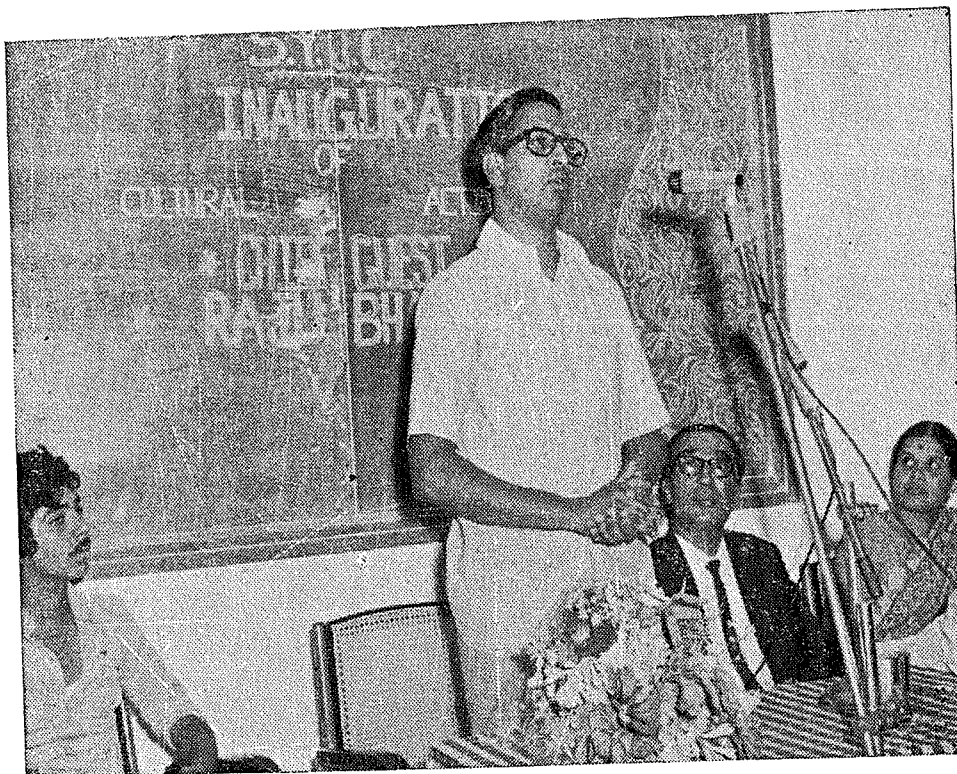
PLANNING FORUM



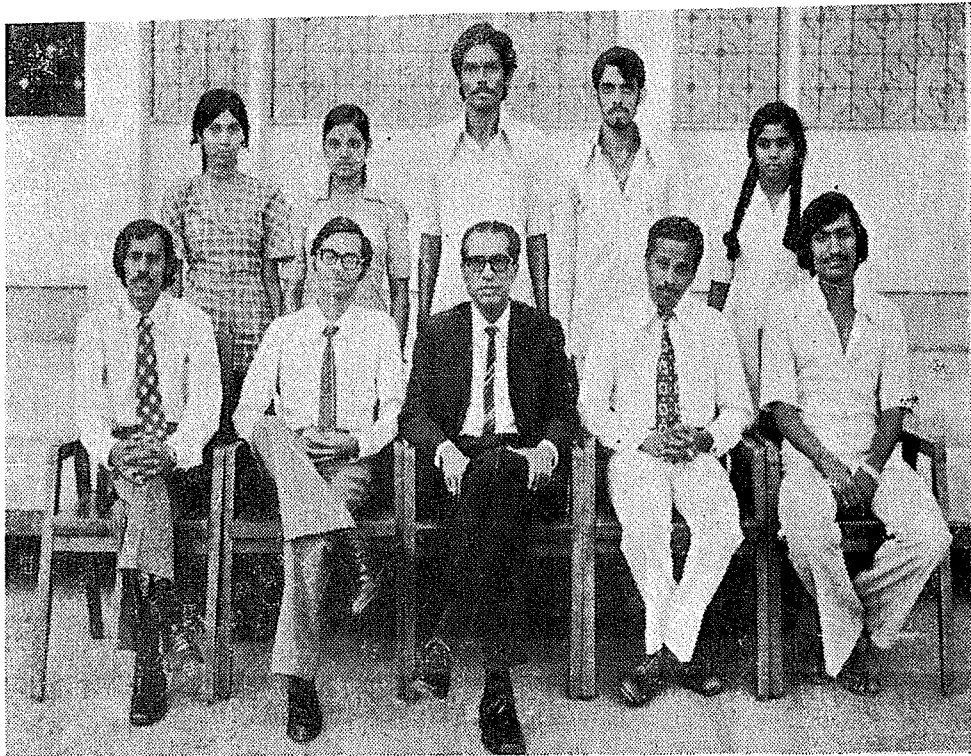
NATIONAL SERVICE SCHEME



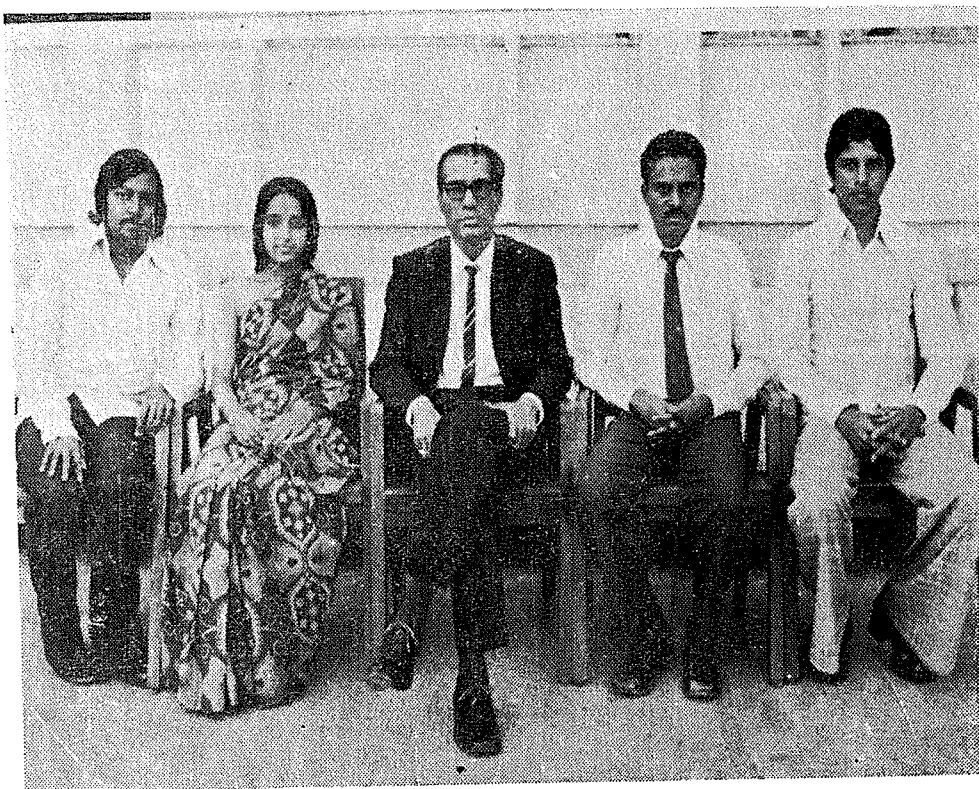
**Lion Sitaram Sighania inaugurating the
Student's Council**



**Inagation of Cultural Activities of S. Y. J. C.
Chief Guest : Raju Bharatan**



TENNI-COIT TEAM

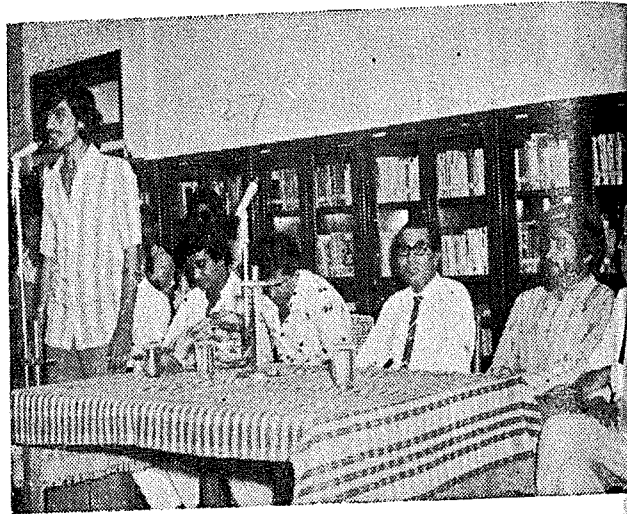


WINNERS OF BHAGHAT SINGH TROPHY
Second year in Succession



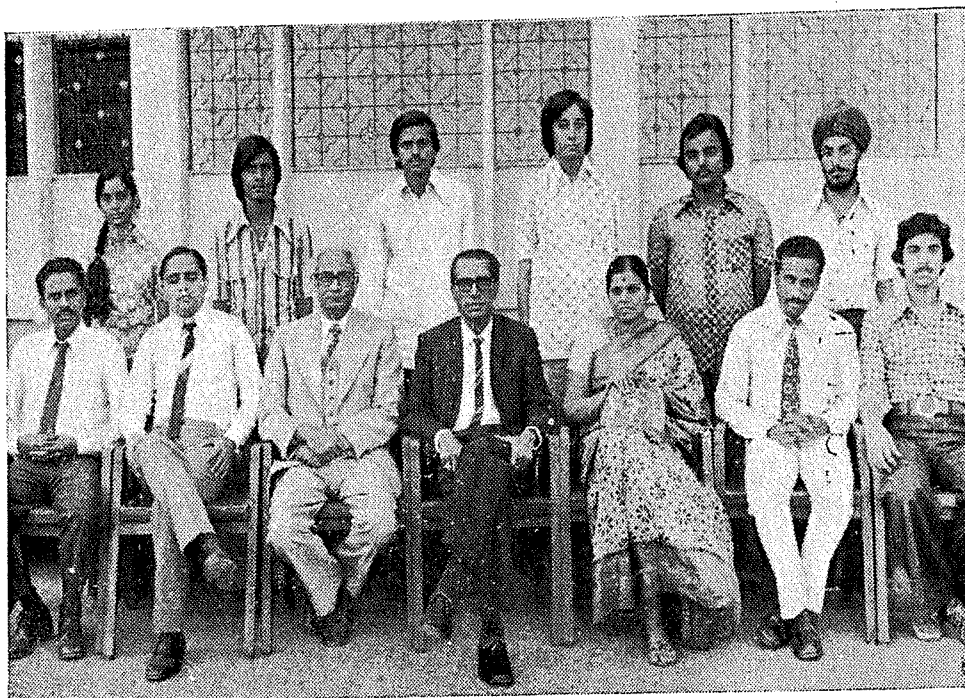
Principal P.B. Govekar welcomes Principal B.S. Bhang
at the inauguration function of the Planning Forum.

Punjabi Association Inauguration Function Chief Guest
1) Mr. Baldev Khosa 2) Mr. Brahmchari and
3) Mr. Mac Mohan.

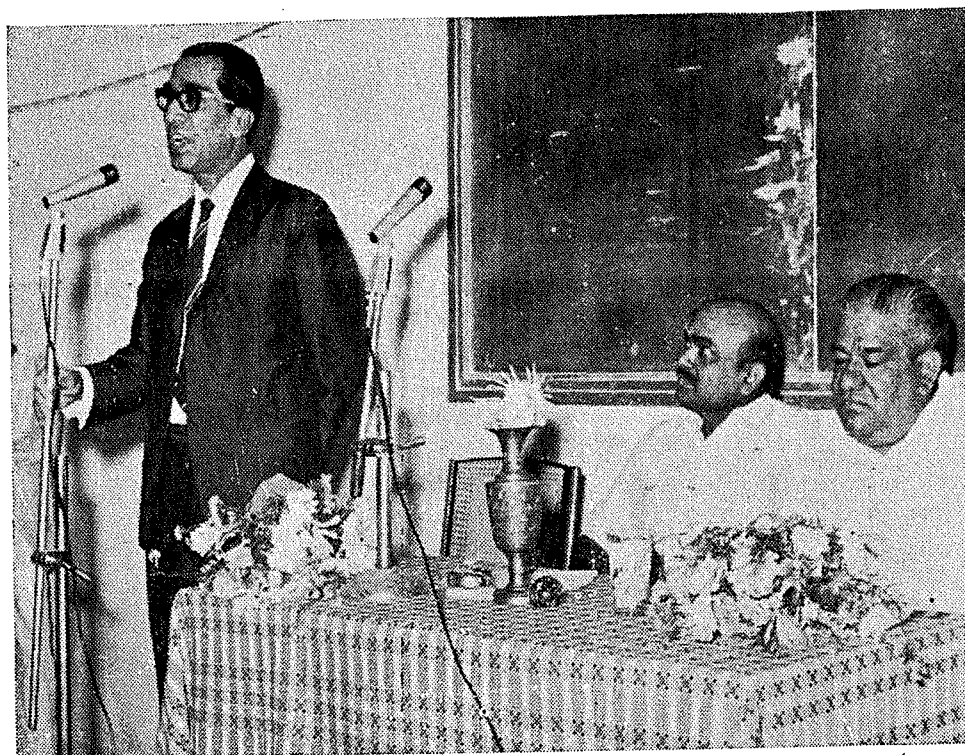


Inauguration of Marathi Literary Association—
Prof. Mrs. Kulkarni introducing the Chief Guest
Mr. Vasant Sabnish.

al B.S. Bhang
ing Forum.



S. Y. J. C. Student-Teacher Council, 1976-77.

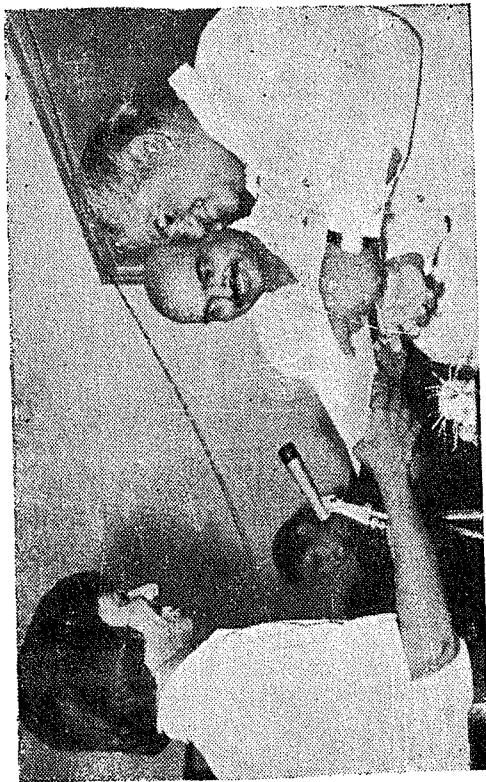


Principal P. B. Govekar welcomes chief guest Lion Ratanlal Sharaff.
Lion Sitaram Singhania presided over the function.

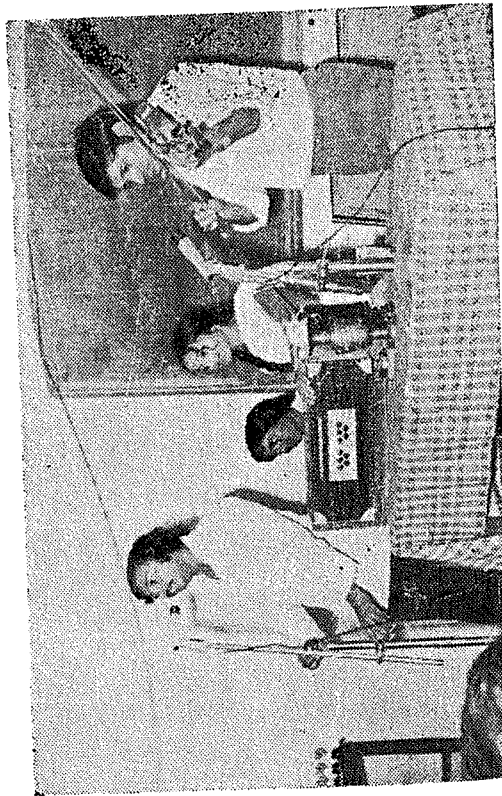
ociation—
he Chief Guest

Prize Distribution Function

26th January 1977



I shall come back with a vengeance for a bigger Prize.



We are the music makers And we are the dreamers of dreams.

We are the music makers And we are the dreamers of dreams.

ANNUAL DAY



The Chief Guest, Mr. Ramrao Adik addressing the gathering

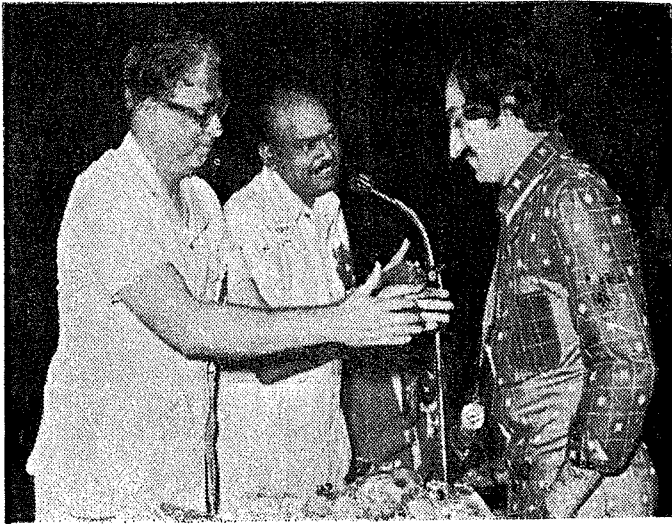


The Tea Party that followed



Principal P. B. Govekar delivering the Annual Report.

ANNUAL DAY



Mirror, Mirror, on the wall
Who is the fairest prize-winner
of all ?



Any g

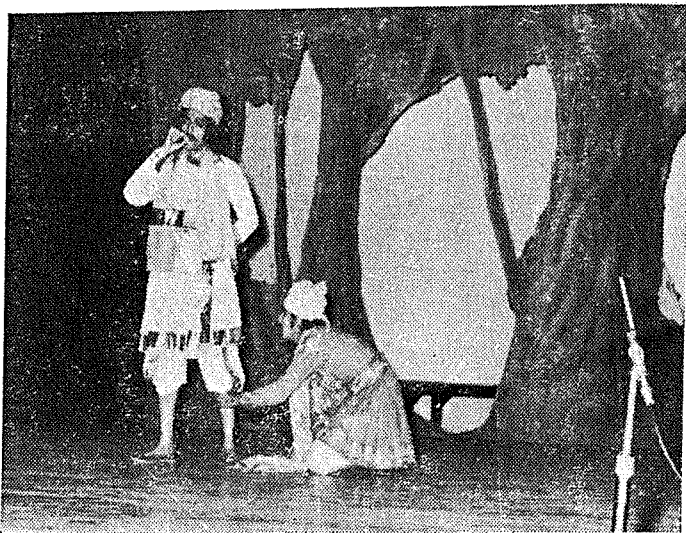
ANNUAL DAY



Any guesses ? He's none other than Vijay Kamelar.



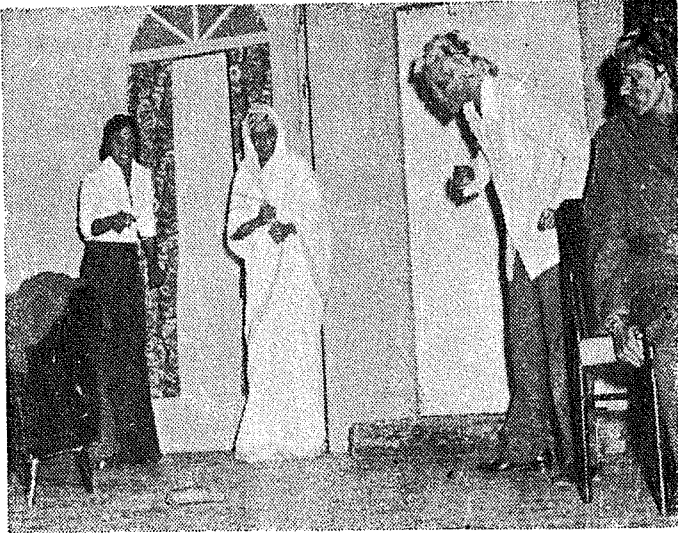
We could dance all night.....



"Forgive & forget"

ANNUAL DAY

The strange hand of a man !
Looking at it are Hindi one-act players.



My heart is beating
Keeps on repeating.



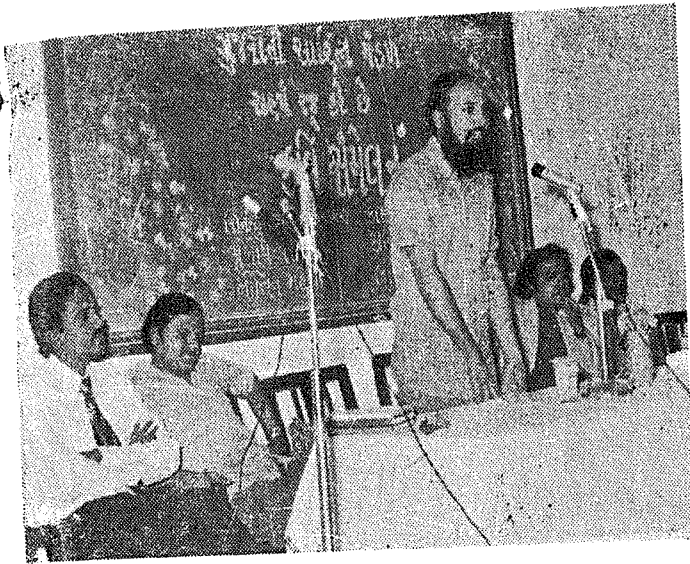
Marathi one-act players in a dramatic scene.



Prof. S



Prof. Har



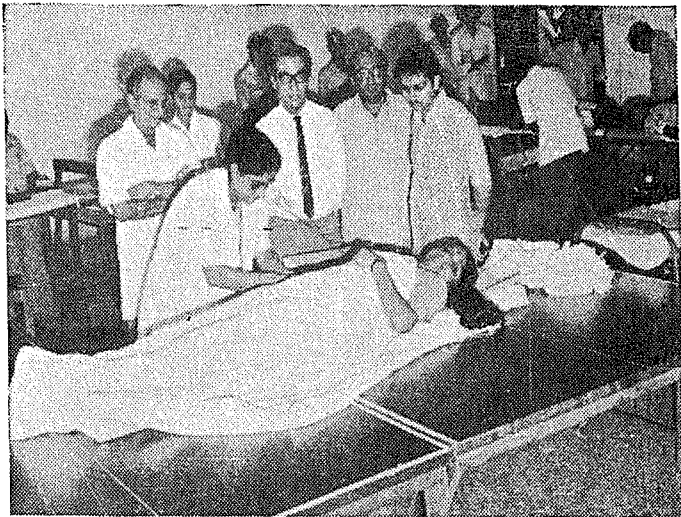
Prof. Shitanshu Yashashchandra reciting his Poem
at Kavi-Sammelan.



Prof. Ramveria introducing Chief Guest
Chandrakant Bakshi and Pannaben Modi.

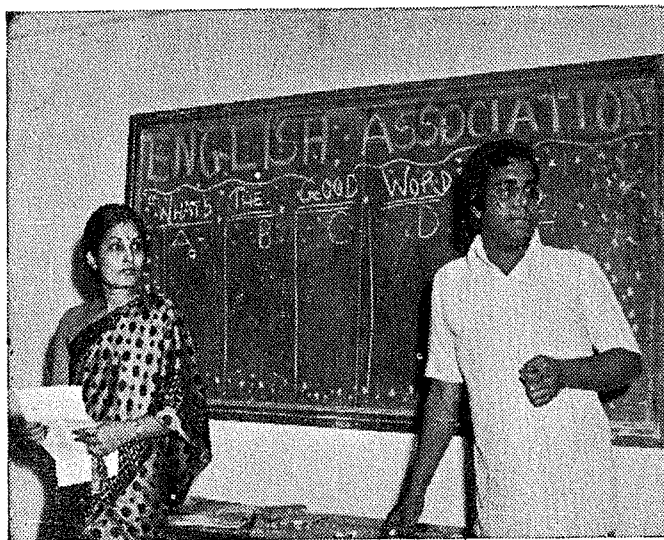


Prof. Hariram Acharya reciting a Poem at inauguration
Function of Hindi Parishad.

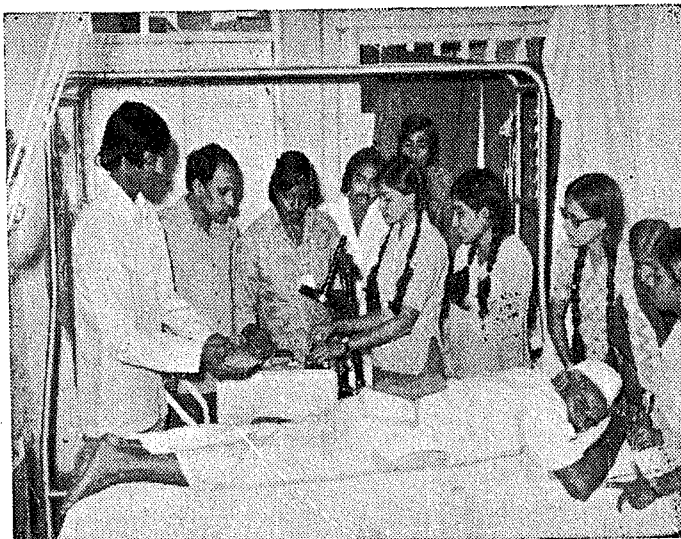


Their need is greater than yours—Donate your blood and Save a life

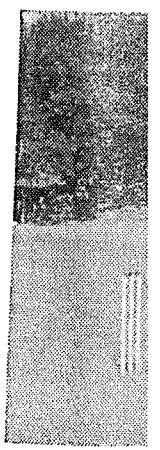
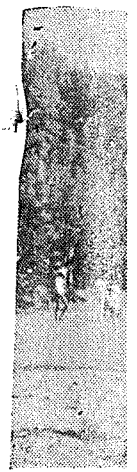
**Activities
in
Action**



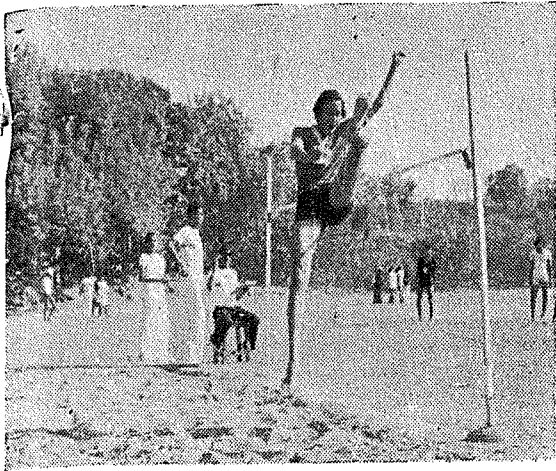
Vijay Ranglani stumped in search of the word:



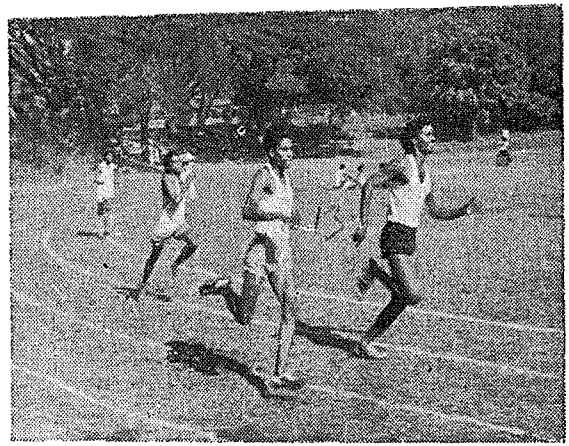
Service with a Smile.....



Prof. Vaic

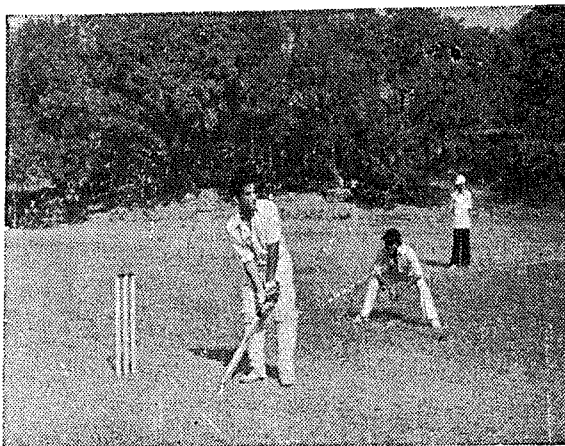


Daddy— long legs

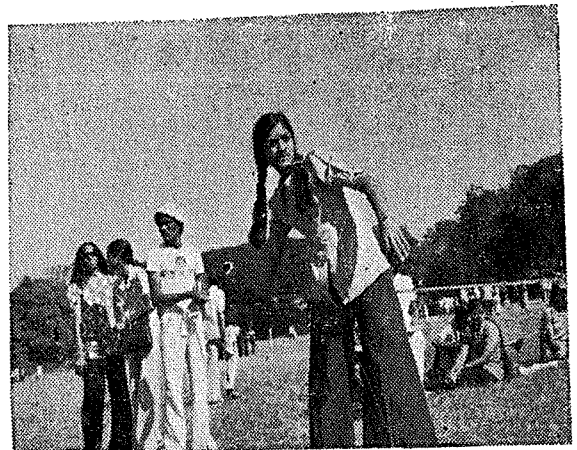


And they also ran.....

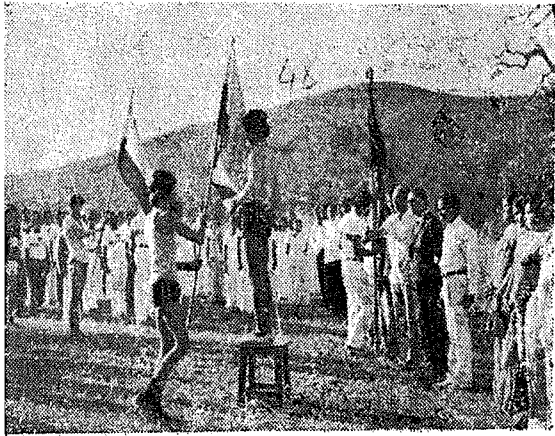
Annual Sports and its glimpses



Prof. Vaidya wielding the willow



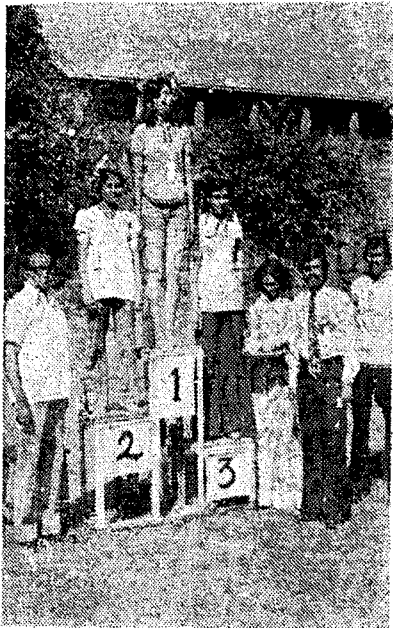
Discuss Throw—How far will it go?



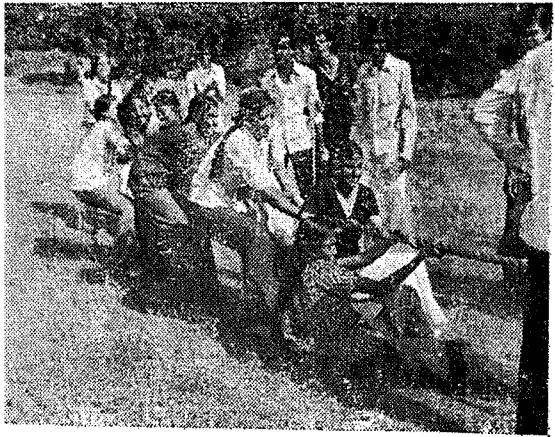
Oath taking ceremony--Preparation for
their tremendous display of strength & skills



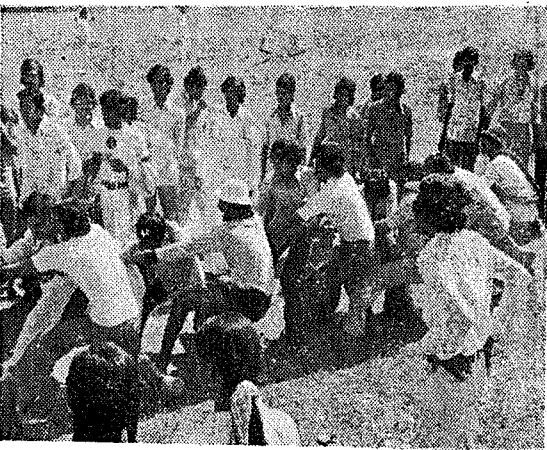
I would rather have the world in my pocket
than in my hand.



WINNERS ALL



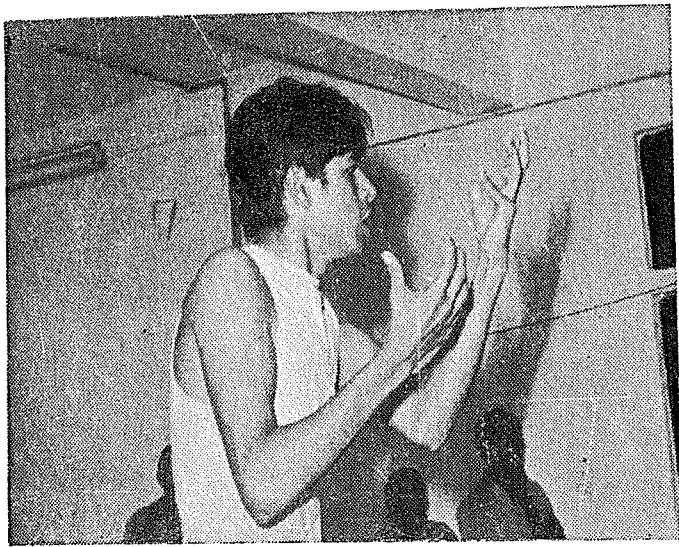
That's Easy



Never done anything so difficult



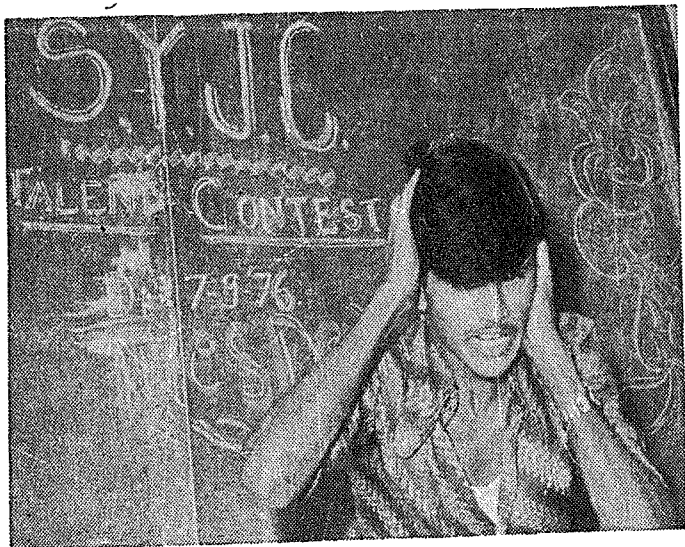
ly pocket



In Search of Talent



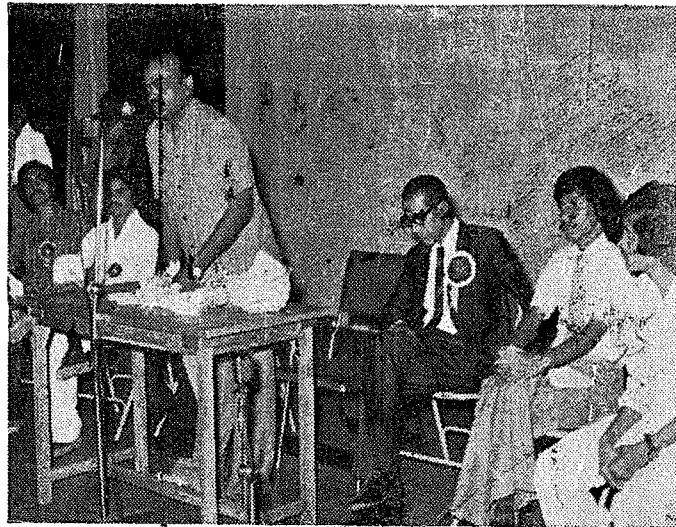
ncult



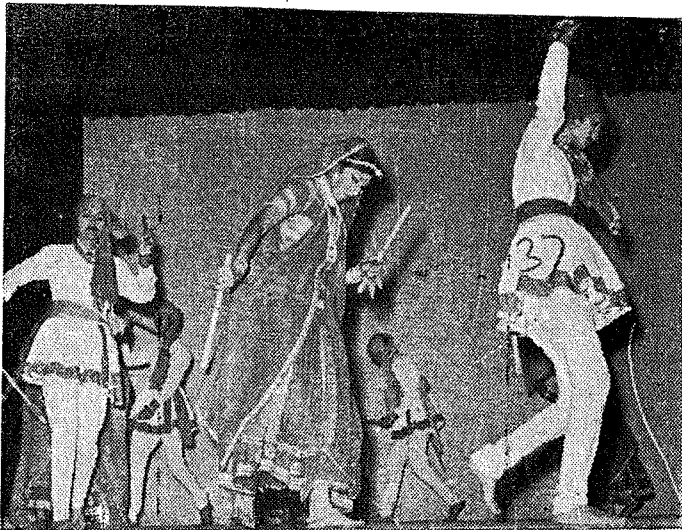


Flutist : Yatin Nanavati

**Annual Day
of
Gujrati Sahitya Mandal.**



Chief Guest : Lion Shri. S. Singhania.



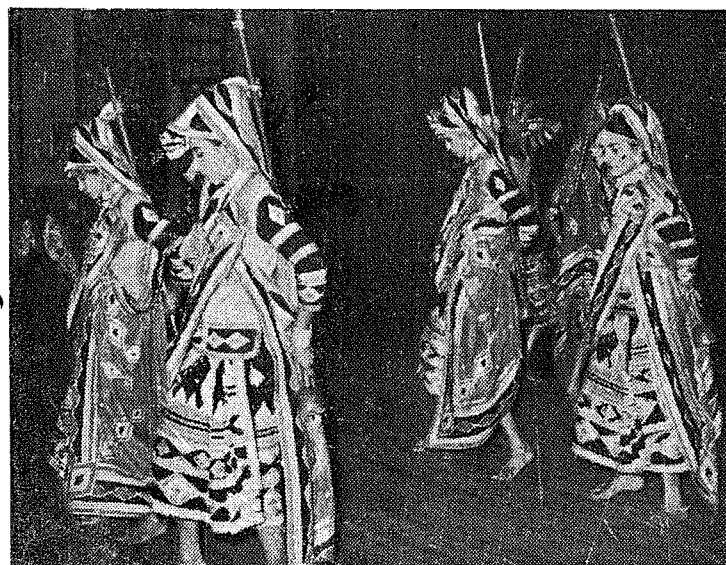
Raa



Bhangara Dance on the Annual Day function of Hindi Parishad.

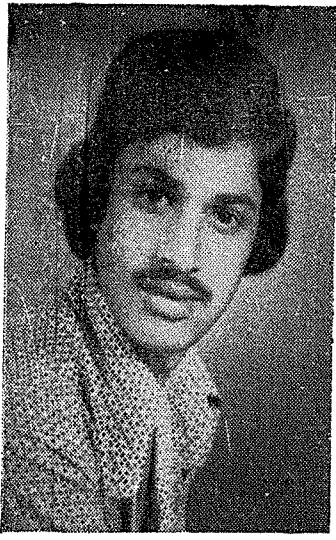


Principal P. B. Govekar welcoming guests on the Annual Day of Hindi Parishad

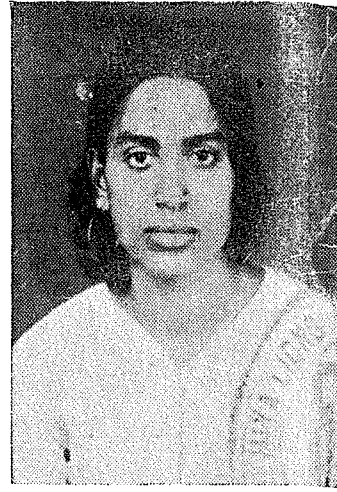


Tippni Dance by S. Y. J. C. damers on the Annual Day of Hindi Parishad

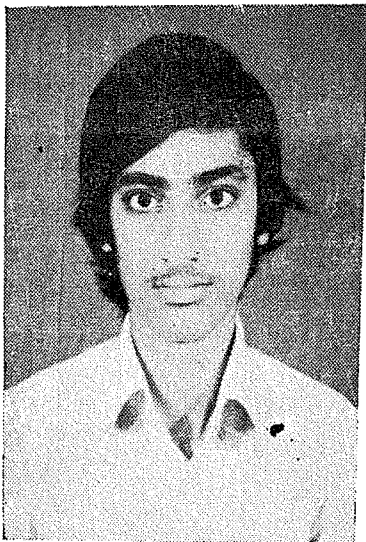
Winners All



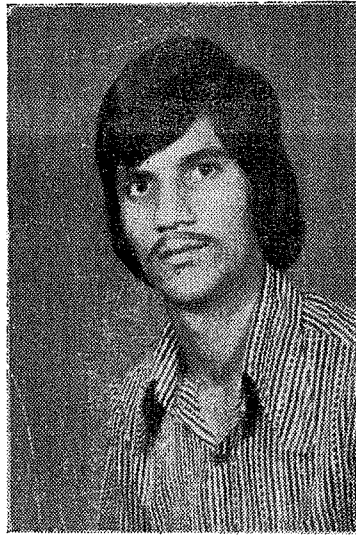
Shri Satish Kurup
Atheletic Champion—Men



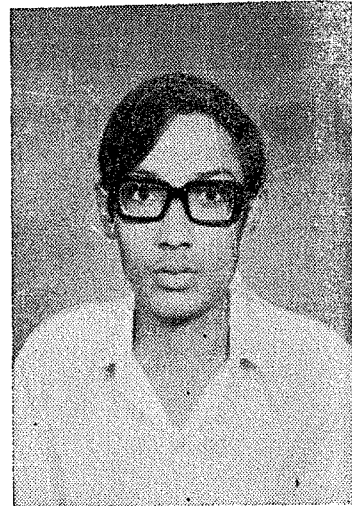
Miss V. P. Roopakumari
Atheletic Champion—Women.



Shri Sanjay Kabra, First in
F. Y. Commerce, Winner of
National Merit Scholarship.



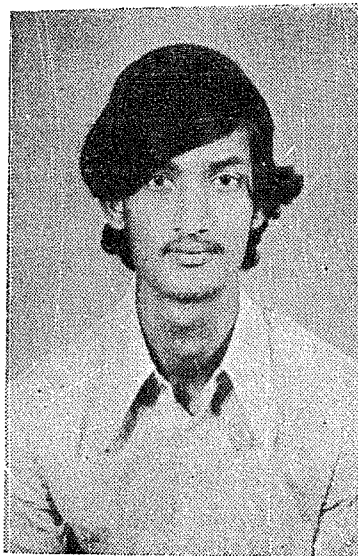
Shri Vikram Masalia, First
In Inter Com.



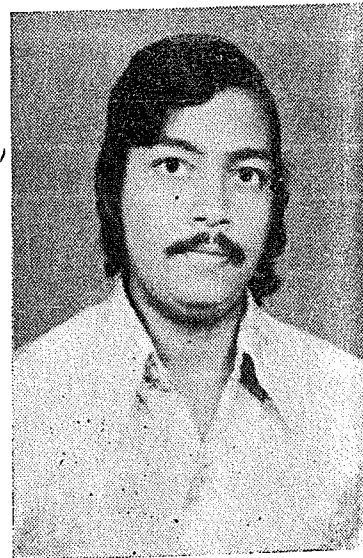
Shri Shailesh Shah, First in
B. Com. I.



Shri Shyam Sunder Gupta,
First in B. Com. II



Shri Thakur Jai Prakash
Principal's Special Prize for
N. S. S. work.



Shri Arun Varma, Principal's
Special Prize for N. S. S. work

यह
रही।
अपनी ह
ने भी
इज्जत :
कर में
नहीं होते
नहीं बलि
आइये
किया जाय
हैं, और
से लगाव
घर से क
किसी सिने
है या फि
की बजाय
सुनता हुआ
पहले और
हैं—'रोटी
भारत की
का सवाल
जमाने में
आजाद हो
आबादी भी
चीजें बहुत
दूसरे देशों व
तुलना करें
है कि दूसरे

“आज के नवजवानों में बेचैनी का कारण”

दिनेश भट्ट — द्वितीय वर्ष वाणिज्य

यह समस्या दुनियां के लिए हमेशा सिरदर्द बनी रही। हर युग में और हर दौर में बड़े-बूढ़ों ने अपनी ही नई नसल को बुरा-भला कहा है। मुकरात ने भी शिकायत की है कि नवजवान बड़ों की वह इज्जत नहीं करते जो करनी चाहिए। जब हम उनके कमरे में दाखिल होते हैं तो वे हमें देखकर खड़े नहीं होते। इससे साबित होता है कि आज ही कि नहीं बल्कि हजारों साल पहले भी यह बात थी।

आइये, अब सिर्फ भारत की नई नसल का सर्वेक्षण किया जाये—कि हिन्दुस्तान का नवजवान बेचैन क्यों है, और आज उन्हें अपने वतन और अपनी सभ्यता से लगाव क्यों नहीं रहा? क्या कारण है कि वह घर से कालेज या स्कूल के लिये निकलता है लेकिन किसी सिनेमा हॉल या किसी बगीचे में नजर आता है या फिर अगर कॉलेज पहुँच ही गया तो कक्षा की बजाय कैन्टीन या किसी हॉटल में फिल्मी गीत सुनता हुआ पाया जाता है। भारत में आजादी से पहले और आजादी के बाद तीन बड़ी समस्याएँ रही हैं—‘रोटी कपड़ा और मकान’। आजादी से पहले भारत की आबादी बहुत कम थी, इसीलिए मकान का सवाल ज्यादा महत्वपूर्ण नहीं था। अंग्रेजों के जमाने में महँगाई बहुत कम थी। अब जब हम आजाद हो गए हैं और साथ ही साथ महँगाई और आबादी भी बहुत बढ़ गई है, इसीलिए ये तीन चीजें बहुत मुश्किल से हासिल होती हैं। अगर हम दूसरे देशों की महँगाई से अपने देश की महँगाई की तुलना करें तो हमें यह जानकर बड़ा आश्चर्य होता है कि दूसरे देशों में भारत की अपेक्षा महँगाई

चार गुना ज्यादा है। परन्तु वहाँ बेकारी और बेरोजगारी नहीं है। हमारे यहाँ लाखों बुराइयों की एक जड़ मौजूद है और वह है बेकारी। अंग्रेजी की मशहूर कहावत है, **An idle mind is the devil's workshop.** अब जब कि बेकारी का लोहा तपकर रह गया है, तब फिल्में, राजकीय दल, नाकामी, मायूसी और कुण्ठा मिलजुलकर भरपूर बार करते हैं। और यह कच्चा लोहा (नवजवान) अपनी असली शकल और सूरत खो देता है। अब वह एक विद्यार्थी नहीं वरन् एक हीरो बनना चाहता है ताकि करोड़ों रुपये कमा सके। परन्तु इसे अपनी मंजिल नहीं मिलती और इसका पागलपन उसे अंधकार में ढकेल देता है। अब वह मायूस होकर उसी अंधकार में ठोकरें खाता बेचैन फिर रहा है।

वह एक नेता बनना चाहता है ताकि खुद कानून अपने हाथ में ले सके और अपने अहं को संतुष्ट कर सके, और जिनके हाथों उसे रुस्वाई और बेईज्जती उठानी पड़ी है, उनसे बदला ले सके। और जब यह बदले का जजबा हृद से ज्यादा बढ़ जाता है तब वह तमाम सीमाएँ तोड़ देता है और कानून अपने हाथ में ले ही लेता है। इसके बाद इसकी मृत्यु का समाचार, समाचार पत्रों में इस तरह पाया जाता है। —“पुलिस और विद्यार्थियों के बीच जंग।” ५६ विद्यार्थी जखमी और ६ की मृत्यु—आँसू गैस का प्रयोग—विश्वविद्यालय में आग। यह अक्सर हमारे देश के राजनैतिक दलों की वजह से होता आया है। सबसे पहले गांधी जी ने विद्यार्थियों से अपील की थी कि वे पढ़ाई छोड़कर स्वतंत्रता युद्ध में उतर

आयें और भारत को आजाद करने में मदद करें— और जब देश आजाद हो गया तब उन्होंने 'यंग इंडिया' में विद्यार्थियों को राजनैतिक दलों से दूर रहने की सलाह दी। परन्तु आज का नेता अपने फायदे की खातिर विद्यार्थी का जैसा चाहे वैसा प्रयोग करता है। विद्यार्थी इनके जाल से निकलना चाहता है परन्तु निकल नहीं पाता क्योंकि बेकारी उसे अंधा किए हुए है और पापी पेट के खातिर वह ऐसे काम कर बैठता है जो उसे नहीं करने चाहिए। ऐसे युवक से उसके घर वाले भी प्रसन्न नहीं और जो अपने घरवालों को खुश नहीं कर पाता वह अपने देश को कैसे खुश कर पायेगा। गरीबी—किसी ने कहा है, एक बीमारी है, एक कमजोरी है, एक लानत है—अब बड़े अफसोस की बात है, भारत के १५% घरों में पल पल बढ़-रही है और बच्चा अपने बचपन के आखिरी दिनों को विदा करते हुए जवानी की सीमा में कदम रखता है तो इसके शरीर में ज्यादा शक्ति पैदा हो जाती है, उसके कदम बहुत तेजी से बढ़ने लगते हैं—नया खून, नया जोश, नई जवानी—वह अपने आप को बहुत महत्वपूर्ण समझने लगता है। परन्तु गरीबी के कारण इसका खून इसकी नसों में ठंडा पड़ जाता है, जजबात सर्द हो जाते हैं, हौसले पस्त हो जाते हैं, और अब वह अपने आपको हीन समझने लगता है और यही हीनता इसके दिलोदिमाग में तनाव पैदा किये हुए है और वह बहुत ज्यादा बेचैन है। बेचैनी का और एक कारण यह है कि अगर वह काम करता है, तो इसकी मेहनत का पूरा फल नहीं मिलता।

भारत का नवजवान पश्चिमी सभ्यता को अपनाना चाहता है। फैशन, चरस, गांजा, अफीम, हशीश और शराब, जिनसे बड़े डरा करते हैं और अपने छोटों को रोकते हैं, छोटे उतना ही इन चीजों को अपना हमराह बनाना चाहते हैं। छोटे बड़ों में यह टकराव यह नाइत्तेफाकी, यह जंग, उलझनें पैदा कर देती हैं और यही उलझनें नवजवानों को बेचैन किए हुए हैं। असल में आजकल के नवजवानों को जो सबसे बड़ी चीज बेचैन और परेशान किए हुए हैं, वह है बगावत का एहसास। वह अपने माहौल, अपनी सभ्यता और हद यह है कि

वह अपने माँ-बाप और गुरु के खिलाफ भी आवाज उठा रहा है। शुरू से दुनियाँ ने इस हकीकत को मान लिया है कि दुनियाँ में सबसे बड़ा हथियार मुहब्बत ही है जो खुद बहुत नमों-नाजुक है लेकिन सख्त से सख्त चीज भी काट सकता है। जो काम अक्सर तलवारों से नहीं हो पाया है वह प्यार के दो मीठे बोल से हो सका है। अगर आप इतिहास के पन्ने उलट कर देखें तो पता चलेगा कि बादशाह हुमायूँ ने इस बात की बहुत अच्छी मिसाल पेश की है। कहते हैं कि जो दिल को जीत ले उसने सारी दुनियाँ को जीत लिया। इसीलिए नवजवानों के दिलों से बगावत का जजबा और बेचैनी की आग दूर करने के लिये इन्हें इनके बड़ों का, माँ-बाप और उस्तादों का प्यार ही काफी है।



अज्ञाना पत्ता

कु० रेखा अप्रवाल
S. Y. J. C.

“हे डालमिया कहीं, रह न जाये तेरी डाल
उसके पत्ते कहीं कर न जाये हड़ताल,
और तुम उसको देखते रह जाओ
और वे कर जाये तेरे नाम का कमाल।
विश्व की डाल कहीं कर न जाए
कलियुग में कोई महाकाल
बना के रौद्र रूप जब पत्ता आये
उसे देख तुरंत डाल झुक जाये।
फल को देखकर पत्ता मुस्कराये,
जब फल अपना रौद्र रूप दिखाये।
तब पत्ता अपनी भूल पर पछताये
याद कर के नौ नौ आँसू बहाये।
है पत्ते कर न तू कभी हड़ताल
और हर डालमिया की रहने दे उसमें डाल।
और जग में कर दे तू
अपने नाम का कमाल!



इतिहास होता है कि युवा-पीढ़ी : भगति हूँ उ हंसते अपनी लिये फाँसी देश का जी का नागरिक हैं। युवा : कर्तव्य निभ निभा सकते

दहेज-प्र आ रही है। देना प्राचीन खूनी दास्तान के का बारा चली जाती हस्ताक्षर करवे और न देंगे। सम्बन्धित रूढ़ के सहयोग से स्थिति में कर में जितना आ पर जो कदुता

अशिक्षा-भ शिक्षा का प्रच

युवा-पीढ़ी समाज के लिये क्या कर सकती है ?



रामचन्द्र वर्मा 'मनहूस' — इन्टर कामर्स

(महाविद्यालय हिन्दी निबन्ध प्रतियोगिता में प्रथम पुरस्कार प्राप्त निबन्ध रचना)

इतिहास के पन्नों को उलट कर देखें तो ज्ञात होता है कि देश की आजादी हासिल करने में युवा-पीढ़ी का कितना हाथ था। मदनलाल धींगरा और भगतसिंह जैसे युवा लोगों ने आजादी के लिये हँसते हँसते अपनी मातृ-भूमि की बेड़ियों को तोड़ने के लिये फाँसी का फन्दा चूम लिया। युवा-पीढ़ी अपने देश का जीवन होती है। आज का युवा कल देश का नागरिक होता है। युवक देश के कर्णधार होते हैं। युवा लोग अपनी जिम्मेदारी के साथ अपना कर्तव्य निभा सकते हैं उतना शायद ही बूढ़े व बच्चे निभा सकते हैं।

दहेज-प्रथा प्राचीन काल से अपने देश में चली आ रही है। विवाह के उपलक्ष में दहेज लेना व देना प्राचीन प्रथा है जिसके अभाव में अखबारों में खूनी दास्तानों की खबरें मिलती हैं। दहेज नहीं देने के कारण बारात घर की देहलीज से बिना विवाह किये चली जाती थी मगर अब युवा लोग अपने खून से हस्ताक्षर करके कसमें खाते हैं कि हम दहेज न लेंगे और न देंगे। युवा लोग समाज में जाकर दहेज सम्बन्धित रूढ़ी की हानियाँ समझाते हैं। युवा लोगों के सहयोग से इस प्रथा को बिना डोर के पतंग जैसी स्थिति में कर दी है। अब बिना दहेज विवाह-शादी में जितना आनन्द आता है, उतना दहेज कम देने पर जो कटुता आ जाती थी, नहीं आयेगी।

अशिक्षा-भारत गाँवों का देश होने के कारण शिक्षा का प्रचार बहुत कम था लेकिन अब पढ़े-लिखे

युवक गाँवों में जाकर शिक्षा का प्रचार कर रहे हैं। समय निकाल कर गाँवों के युवक बड़े-बूढ़ों को भी शिक्षा दे रहे हैं। आपातकालीन समय में शिक्षा सम्बन्धित सबसे ज्यादा प्रचार राजस्थान में हुआ है जहाँ शाम के वक्त बड़े-बूढ़े-बच्चे पढ़ाई करके अपना नाम तो अवश्य लिखने की कोशिश में लगे हैं। इसी प्रकार देश के अन्य प्रान्तों में हो रहा है और इसके पीछे युवा-पीढ़ी का बहुत बड़ा हाथ है।

जाति-भेद-देश में प्राचीन काल से जातिवाद, भेद-भाव चला आ रहा है, जो देश की उन्नति में बहुत बड़ा रोड़ा है। बहुत से बड़े-बड़े झगड़े-फसाद जाति को लेकर हो जाते हैं, युवा-पीढ़ी नये विचारों की होने से धीरे-धीरे जाति-भेद का नाश हो रहा है। सरकारी कार्यालयों, विद्यालय-महाविद्यालय जैसे स्थानों पर तो जाति-भेद का नामों-निशान ही नहीं है जिसमें नवजवानों का पूरा सहयोग व साथ है। इस प्रकार युवा-पीढ़ी जाति-भेद को दूर करने में लगी हुई है। अपने देश की सबसे बड़ी कमजोरी ही जाति भेद रही है जो अब युवा-पीढ़ी के सहयोग से दूर हट रहा है।

अन्तर्जातीय-विवाह-हिन्दुस्तान में विवाह अपनी जाति में ही करने की प्रथा प्राचीन काल से चली आ रही है जिसके कारण कभी-कभी सुयोग्य वर अपनी जाति में नहीं मिलने से दाम्पत्य जीवन दुर्लभ हो जाता है। युवा-पीढ़ी अन्तर्जातीय विवाह करके एक नयी प्रथा डाल रही है जो कि देश व समाज की उन्नति में

सहायक हो सकती है। युवा-पीढ़ी के सहयोग में सरकार भी उत्साह दिखा रही है। जैसे अन्तर्जातीय विवाह के लिये न्यायालय की सहायता ले रही है जिससे प्राचीन प्रथाओं को दूर करने में पूरा सहयोग मिल रहा है।

परिवार-नियोजन—अपने देश की जनसंख्या इतनी तेजी से बढ़ रही है कि एक वर्ष में एक आस्ट्रेलिया पैदा हो जाता है। बढ़ती जनसंख्या देश को खतरा पैदा करती है। जनता की हर जहरत पूरी नहीं हो सकती। बढ़ती जनसंख्या को रोकने लिये सरकार ने १९५४ में परिवार-नियोजन नामक बाँध बनाया है, जो बहुत हद तक लाभदायक सिद्ध हुआ है। मगर गाँवों में इसका प्रचार कम है। युवा-पीढ़ी गाँवों में जाकर इस काम को पूरा कर रही है। गाँव-गाँव, शहर-शहर में युवा-पीढ़ी सर्वेक्षण व परिवार नियोजन के लाभ जनता में प्रचारित कर रही है। इस प्रकार युवा-पीढ़ी नव भारत के निर्माण में अपना सहयोग दे रही है।

वृक्षारोपण—प्राकृतिक सौंदर्य से देश उन्नति कर सकता है। स्वच्छ हवा का सेवन प्राणी कर सकता है। मगर अपने देश में गाँवों में आबादी ज्यादा है वहाँ पर शिक्षा का अभाव होने के कारण पेड़-पौधों को काटकर ईंधन के रूप में नष्ट कर डालते हैं जिससे प्राकृतिक सौंदर्य का हनन होता है और वायु दूषित हो जाती है। आजकल युवा-पीढ़ी गाँवों के लोगों को पेड़-पौधों का महत्व समझाने में लगी हुई है और वृक्षारोपण में भी युवा लोग अपना पूरा सहयोग दे रहे हैं।

कृषि-शिक्षा—भारत कृषि प्रधान देश होने के बावजूद भी तकनीकी ज्ञान किसानों के पास नहीं है, जिससे पैदावार अधिक मात्रा में नहीं होती है। इसलिये युवा लोगों को कृषि सम्बन्धी ज्ञान हासिल करने के बाद गाँवों में जाकर नया तकनीकी ज्ञान किसानों को देना चाहिये जिससे पैदावार बढ़ेगी और देश में खुशहाली हो जायेगी।

इतिहास साक्षी है कि कोई भी देश उन्नति के शिखर पर पहुँचा है उसमें युवा-पीढ़ी की बहुत बड़ी और निराली भूमिका रही है। इसलिये तो नेहरूजी ने कहा था कि युवा-पीढ़ी के कंधों पर ही देश का पूरा वजन रहता है। युवक आने वाले समय के भावी नागरिक हैं। युवा-पीढ़ी ही देश का नव-निर्माण कर सकती है।



मुझे जीना है !

कु० सुनीता वाघवानी

S. Y. J. C.

मुझे जीना है,
मगर जी नहीं सकती,
मुझे मरना है,
मगर मर नहीं सकती,
क्या जीने देंगे,
और क्या मरने देंगे,
ये लोग, यह समाज,
ये धर्म, ये रीति रिवाज।
मैं वह मधुमक्खी हूँ,
जो मधु के बिना तो जी सकती हूँ,
मगर मक्खी के बिना नहीं !

मैं वह ज्योति हूँ,
जो तेल के बिना तो जी सकती हूँ,
मगर बाती के बिना नहीं !

मुझे जीने दो,
क्योंकि मैं जीना चाहती हूँ,

अगर नहीं,
तो मर जाने दो,

लेकिन—

फिर न कभी याद करना,

और—

फिर न आँखों में लाना पानी !

ला
आगत

सार
हैं जब
लिए हुए
हो सकते
सौमनस्य
खेल प्रतियो
इस स्पर्वा
के देशों के
होते, बल्कि
और प्रराक्र
मिलते हैं।
सकता है !

वि
इस अन्तर्राष्ट्र
वैमनस्य को
वैमनस्य है
और सामाजि
ओलम्पिक हे
नीच प्रवृत्ति
नहीं, पर यह
खेलों द्वारा रा
तो हर देश
जाति-भाषा
होते हैं। अ

के
बड़ी
रुजो
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लाला लाजपतराय महाविद्यालय में हुई भोलानाथ मित्तल ट्रफ़ी
आन्तर महाविद्यालय भाषण प्रतियोगिता में प्रथम पुरस्कार विजेता

श्याम के० पाण्डेय — बी० काम० भाग १

अन्तर्राष्ट्रीय खेल-कूद प्रति स्पर्द्धायें सौमनस्य
के बजाय वैमनस्य पैदा करती हैं ?

संसार के इतिहास में ऐसे अवसर बहुत कम आते हैं जब इस विभाजित संसार के अपने अपने झंडे लिए हुए सभी देशों के लोग एक स्थान पर इकट्ठे हो सकते हैं। ये अवसर संसार के देशों के बीच सौमनस्य पैदा करने के लिए होते हैं। ओलम्पिक खेल प्रतियोगिता भी ऐसा ही एक पावन पर्व है। इस स्पर्द्धा का एक महत्व और है कि इसमें संसार के देशों के राजनीतिक और स्वार्थी गुण्डे इकट्ठे नहीं होते, बल्कि प्रत्येक देश के सुन्दरतम् पुष्प मानव प्रगति और प्रराक्रम के इतिहास का निर्माण करने के लिए मिलते हैं। भला ऐसा आयोजन वैमनस्य कैसे बढ़ा सकता है !

मेरे विरोधी वक्ताओं की पहली भूल यह है कि वे इस अन्तर्राष्ट्रीय सद्भाव महोत्सव में दिखाई देने वाले वैमनस्य को ओलम्पिक की उपज समझते हैं। संसार में वैमनस्य है और वह हर रोज हर राजनैतिक, आर्थिक और सामाजिक क्षेत्र में खुलकर व्यक्त हो रहा है। ओलम्पिक खेल-कूद स्पर्द्धा भी मानव जाति की इस नीच प्रवृत्ति का शिकार हो जाती है तो कोई आश्चर्य नहीं, पर यह मैं निश्चय पूर्वक कह सकता हूँ कि इन खेलों द्वारा राष्ट्रों में वैमनस्य नहीं पैदा होता। इसमें तो हर देश के सुन्दरतम् पुष्प जो अपना राष्ट्र-धर्म जाति-भाषा की सीमा तोड़कर एक जगह एकत्र होते हैं। और उस समय उनकी अनेकता में एकता

का जो सुमन खिलता है भला वह कैसे वैमनस्य का द्योतक हो सकता है।

यह तो एक ऐसा उत्सव है जिसमें मनुष्य का पराक्रम और जीवट देखकर संसार भर के मनुष्यों का हृदय गर्व से फूल जाता है। इससे मनुष्य मात्र के प्रति मोह और सम्मान उत्पन्न होता है। जब नादिया कामेनाचों अपने जिमनाष्टिक के करतब दिखाकर पूर्णता की सीमा को छू लेती है और उसे दस में से दस अंक प्राप्त होते हैं तो हम एक वारगी यह भूलकर कि वह रूमनिया की लड़की हैं उसे ठगे से देखते रह जाते हैं। उस समय वह केवल रूमनिया की लड़की न रह कर सारे संसार के सामने एक अद्वितीय आदर्श लड़की के रूप में आती है। जब वेस्ट इंडिज का कोई दौड़ाक दस सेकंड से कम समय में १०० मीटर की दौड़ लगा लेता है तब हम काल और स्थान पर मानव जाति की इस विजय पर फूले नहीं समाते। जब जमाईका का कोई दौड़ाक ४ मिनट से कम समय में एक मील का फासला दौड़कर दिखा देता है तो हम मानव प्रगति के विजय इतिहास के सौभाग्यशाली दर्शक बन जाते हैं। कम से कम मुझे तो उस समय अपने मनुष्य होने के नाते गर्व होता है और मैं अपने आपको राष्ट्रीयता वर्णभेद और वर्गभेद से ऊपर उठा हुआ एक प्रेरित उज्ज्वल पिण्ड महसूस करता हूँ। मुझे मनुष्य मात्र से सौमनस्यता पैदा होती है।

ओलम्पिक खेलों के स्थान से हजायें, लाखों, मील दूर बैठे हम लोग जब इतना आनन्द और सुख का अनुभव करते हैं तो कला प्रदर्श देखने वाले और खेलों के प्रदर्शन करने वाले को कितना आनन्द आता होगा।

मेरे विरोधी वक्ता जो पिछले एक दो ओलम्पिक खेलों में तनातनी का सहाग लेकर यह फलवा देते हैं कि इन खेलों में वैमनस्य पैदा हुआ है। लेकिन वे इसी राजनीति के उज्वल पक्ष को देखना भूल जाते हैं। क्या यह सही नहीं है कि रूस, अमरीका जैसे दो अलग-अलग राजनैतिक प्रणालियों के निवासी ओलम्पिक खेलों के बहाने एक स्थान पर इकट्ठे होते हैं और खेल की विचित्र उमंग में एक दूसरे के साथ कंधे से कंधा लगाते हैं? क्या यह सही नहीं है कि पूर्व जर्मनी और पश्चिमी जर्मनी के एक दूसरे के सनातन विरोधी विचार वाले दो खिलाड़ी एक स्थान पर मिलते हैं और एक दूसरे से हाथ मिलाते हैं। क्या काले और गोरे, भूरे और पीठे सभी रंगों के लोग प्रेम पूर्वक साथ साथ नहीं रहते? क्या भारत को आस्ट्रेलिया के साथ दूसरी बार हाकी खेलने का अवसर मिलने पर पाकिस्तान की पूरी टीम ईश्वर से प्रार्थना नहीं करती कि भारत जीत जाय? तब उनका आपसी वैमनस्य कहाँ चला जाता है? मैं तो जितनी अधिक गहराई से देखता हूँ, एवं सोचता हूँ, यही पाता हूँ कि आपस में वैर रखने वाले दो देशों के बीच

ओलम्पिक खेल कूद में विचित्र सौमनस्य पैदा हो जाता है जो न राजनैतिक कार्नाकों में हो पाता है न और कोई जगह।

मैं अपने विरोधी वक्ता से पूछता हूँ कि यदि ओलम्पिक से वैमनस्य बढ़ता तो मोंट्रियल ओलम्पिक समाप्त होने पर सभी देशों के खिलाड़ी एक दूसरे के गले मिल कर चार वर्ष बाद १९७० ई० में माँ को में मिलने की कसम इतनी उमंग से नहीं खाते। क्या यह सौमनस्य का ही फल नहीं है कि मास्को जैसी बंद नगरी संसार के सभी नागरिकों के लिए १९८० ई० में खोल दी जायेगी। हमें भी उन खिलाड़ियों के साथ इसी सौमनस्य का नारा लगाना चाहिए—चलो मास्को—चलो मास्को—चलो मास्को।

मेरे विपक्षियों की सूचना के लिए मैं यह बता देना चाहता हूँ कि ओलम्पिक के नियमों में सबसे अधिक महत्व पूर्ण नियम यह है कि जब कभी संसार में विग्रह या युद्ध होगा तब ओलम्पिक खेलों का आयोजन नहीं किया जायेगा। और आज दिन तक इस नियम का पालन होता रहा है। जिससे ओलम्पिक खेल-कूद संसार में सौमनस्यता ही फैलाते रहें।



पंडितजी के घर के बिल्कुल सामने ही खच्चर ने प्राण त्याग दिये। उन्होंने फोन द्वारा नगर के सफाई विभाग को इसकी सूचना दी।

सफाई विभाग के अधिकारी को कुछ मजाक सूझा। वे बोले, “पंडितजी मृत्यु के बाद के सारे संस्कार तो आपके ही जिम्मे होते हैं।”

पंडित जी ऐसा मौका कब चूकने वाले थे, वे बोले यह तो ठीक है भाई, मगर मृतक के सम्बन्धियों को सूचना देना भी तो हमारा कर्तव्य है।

— कु० शशि मसकरा S. Y. J. C.

हिन्दी
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हिन्दी परिषद

वार्षिक वृत्तांत १९७६-७७

प्रह्लादराय डालमिया लायन्स कॉलेज सदा से ही हिन्दी के विद्यार्थियों का केन्द्र बिन्दु रहा है। हिन्दी परिषद महाविद्यालय के सांस्कृतिक मंच पर सदा से अग्रणी रही है। महाविद्यालय की स्थापना के साथ साथ ही हिन्दी परिषद का विकास हुआ और सभी के सहयोग से परिषद अपने पांच वर्ष पूरे करने में सफल हुई।

इस वर्ष हिन्दी परिषद ने अन्य वर्षों की अपेक्षा बहुत अधिक क्रियाशीलता दिखाई। वर्ष का आरम्भ होते ही परिषद के कार्यकर्ताओं ने सदस्यता अभियान आरम्भ कर दिया। तथा लगभग ३०० सदस्यों से (१९५०) रु. संग्रहीत कर लिए गये जो अपने आप में एक कीर्तिमान था। परिषद ने मतदान द्वारा निम्नलिखित सदस्यों को निर्वाचित कर कार्यकारिणी समिति का संगठन किया :-

श्री भगवती प्रसाद टिबड़ेवाल	मंत्री
श्री शिवकुमार अड्डकिया	सहायक मंत्री
श्री विनोद कुमार देवड़ा	कोषाध्यक्ष
श्री सन्तोष कुमार टिबड़ेवाल	सदस्य
श्री रघुनाथ प्रसाद देवड़ा	"
श्री रामचन्द्र वर्मा	"
श्री अनिल भण्डारी	"
श्री सुनील जोशी	"

उद्घाटन समारोह :

परिषद का उद्घाटन ६ सितम्बर १९७६ को राजस्थान विश्व-विद्यालय के प्राध्यापक श्री हरिराम आचार्य द्वारा सम्पन्न हुआ। इस अवसर पर बीकानेर से प्रो० रामदेव आचार्य, जोधपुर से तारा प्रकाश जोशी जयपुर से राजेन्द्र रेड्डी तथा बूंदी से लक्ष्मीवांकर दाबीच ने अपने कविता पाठ से श्रोताओं को मंत्र मुग्ध कर दिया। हिन्दी की इतनी सुन्दर और स्तरीय कविताएं पिछले बीस वर्षों में बम्बई में नहीं सुनी गईं। यह हमारा सौभाग्य है कि हम इन सिद्ध कवियों को अपने बीच ला सके।

लेखन प्रतियोगिता :

प्रतिवर्ष की तरह इस वर्ष भी निबंध लेखन प्रतियोगिता आयोजित की गई जिसमें हिन्दी, गुजराती मराठी तथा अंग्रेजी भाषा में अनेक निबंध प्राप्त हुए। निबंध का विषय था, 'प्रधान मंत्री श्रीमती-इन्दिरा गांधी के बीस सुत्रीय कार्यक्रम में मेरा इक्कीसवाँ सूत्र'।

निम्नलिखित विद्यार्थियों को पुरस्कार प्राप्त हुए :-

श्री श्याम बिहारी पाण्डे	हिन्दी
श्री महेश शाह	गुजराती
श्री० कमला राजन	अंग्रेजी
श्री दिलप लाड़	मराठी.

पर्यटन :

इस वर्ष परिषद की ओर से पर्व झील पर पिकनिक का कार्यक्रम आयोजित किया गया। पूरे दिन एक साथ सामूहिक जीवन बिताने का यह आयोजन इतना अधिक सफल सिद्ध हुआ कि कुछ ही दिनों में दूसरे कार्यक्रम का आयोजन करना पड़ा। इस पिकनिक में प्रो० सदाशिवन, प्रो० बीना श्रोफ तथा प्रो० शकुन्तला यादव ने भाग लेकर विद्यार्थियों का उत्साह बढ़ाया। दूसरी बार लगभग ८० विद्यार्थियों का एक-दल एलीफेंटा गुफाओं में पिकनिक के लिए गया तथा उन्हें प्रो० सदाशिवन तथा प्रो० स्नेहिल कुलकर्णी का साथ प्राप्त हुआ। ये दोनों पर्यटन विद्यार्थियों को व्यवस्था करना, सीखने तथा सामूहिक जीवन बिताने की दिशा में सही कदम थे।

वार्षिकोत्सव :

हिन्दी परिषद ने पहली बार इस वर्ष वार्षिक उत्सव का आयोजन दिनांक ३० जनवरी १९७७ को बिड़ला क्रीडा केन्द्र, चौपाटी में किया। महाविद्यालय के ट्रस्टी श्री बजरंगलाल जी डालमिया इस अवसर पर मुख्य अतिथि थे। हिन्दी परिषद की ओर से रंगमंचीय कौशल की व्यापक शोध का परिणाम यह निकला कि कुमारी कृष्णा कुमारी पिल्ले ने भारत-नाट्यम् नृत्य द्वारा, कुमारी सुषमा श्रीवास्तव ने रनालेला के गीत द्वारा तथा बारहवी कक्षा की हिन्दी भाषी विद्यार्थिनियों ने टिप्पणी नृत्य द्वारा दर्शकों को अपनी श्रेष्ठ कला से अभिभूत कर लिया। इस अवसर पर हिन्दी एकांकी भाँगड़ा नृत्य और गीत संगीत का अत्यन्त सफल कार्यक्रम प्रस्तुत किया गया। निबंध प्रतियोगिता में विजयी विद्यार्थियों को तथा श्री अरुण कुमार टिबडेवाला को प्रथम वर्ष वाणिज्य में तथा कुमारी सुधा जालान को द्वितीय वर्ष वाणिज्य में हिन्दी में सर्वाधिक अंक प्राप्त करने पर तथा कार्यक्रम में भाग लेनेवाले सभी कलाकारों को मुख्य अतिथि के हाथों पुरस्कार प्रदान किये गये। प्रि० श्री पी० बी० गोवेकर ने आगन्तुक अतिथियों का स्वागत किया। प्रो० श्री सत्य प्रकाश जोशी ने मुख्य अतिथि का परिचय दिया। परिषद के मंत्री श्री भगवती प्रसाद टिबडेवाला ने परिषद की वार्षिक रिपोर्ट प्रस्तुत की तथा सहायक मंत्री श्री शिवकुमार अड्डकिया ने धन्यवाद ज्ञापन किया। इस अवसर पर एक स्मारिका का प्रकाशन किया गया जिसमें परिषद के सदस्यों ने अत्यन्त उत्साह पूर्वक लगभग ३५००) २० के विज्ञापन एकत्र किये। संगीत के कार्यक्रम में कुमारी चन्द्रिका अय्यर, श्री अरुणवर्मा, श्री भगवान तथा श्री नरेन्द्र सेठ ने अपने गीतों से तथा श्री शेखर तंजोरकर ने वायलिन से और कुमारी डीमा शाह ने विषुत यंत्र से श्रोताओं को मंत्रमुग्ध कर दिया।

परिषद के सभी कार्यक्रमों की सफलता में परिषद के पदाधिकारियों, कार्यकारिणी के सदस्यों तथा कार्यकर्ताओं के अलावा हमें प्रो० सदाशिवन्, प्रो० रणवेरिया, प्रो० भेण्डे, प्रो० श्रीमती कुलकर्णी आदि का जो सहयोग प्राप्त हुआ उसके लिए हम उनके अमारी हैं। विद्यार्थियों में बारहवी कक्षा की 'डी' डिविजन की छात्रा कुमारी शशि मसकरा ने हिन्दी परिषद के लिए सर्वाधिक कार्य किया, जिसके लिए हम कुमारी शशि मसकरा की विशेष धन्यवाद देते हैं।

वर्ष की समाप्त से पूर्व परिषद द्वारा सीनियर बी० कॉम् के हिन्दी विद्यार्थियों के लिए विदाई समारोह का आयोजन करने की परिषद की योजना है।

धन्यवाद.

प्रो० श्री सत्यप्रकाश जोशी

समापति ।

श्री भगवती प्रसाद टिबडेवाला

मंत्री

जो

खजुराहो दर्शन



अनिल बी. भिन्दे



महेन्द्र डी. हाथी

आओ प्रिय
आज मिले
अतनु वेग
आप धरें, बाँधे मन
छोड़ो सब अलंकार
वस्त्र-वेश
आओ तुम अपने हाथों
बस कर दो गुम्फत सुकेश
पद्मासन बाँधो तुम
आसन दो
भर लें हम प्राण शेष
चक्रों का भेदन कर
जागें वे जागें हम
परमेश्वरी आदि शक्ति
अपलक हम तुम हैं
अभिन्न तन
कायातीत
हम दोनों
सकल
ज्ञान, कर्म, योग
कहता है
तत्व रूप उदय हैं
ऐसा ही केवल एक
(योग में, भोग में दोनों में)
कथनी और करनी में
अन्तर क्यों
जो कुछ तुम कहते हो
आओ हम कर जावें

दिवाली की छुट्टियाँ करीब आ रही थीं। मैंने इस बार बम्बई से कहीं बाहर जाने का निश्चय किया। मैंने अपने दोस्तों से इसके बारे में बात की। उन सब को मेरा विचार पसंद आया। अब हमारे सामने सवाल यह था कि जायें कहाँ? सब की अपनी-अपनी पसंद थी और सब के अपने-अपने ह्याल थे। अन्त में हम सब ने मिल कर खजुराहो के मन्दिर देखने जाने का निश्चय किया। हम सब वहाँ जाने के लिए उत्सुक थे। शैलेन्द्र की दृष्टि में यह एक अमूल्य ऐतिहासिक स्थान था। महेन्द्र भी वहाँ की कला का अभ्यास करने के लिए उत्सुक था। अश्विन और ब्रजेश भी वहाँ की स्थापत्य कला को देखना चाहते थे। हम बम्बई से रेल द्वारा झांसी गए और झांसी से हरयालपुर गये। हरयालपुर से खजुराहो का प्रवास हमने बस द्वारा किया। वहाँ पहुँचकर पहले हमने पर्यटक बंगले में ठहरने का प्रबन्ध किया। कमरे में सामान रखकर एक मार्गदर्शक के साथ बात करके अगले दिन सुबह खजुराहो का मन्दिर देखने जाने का निश्चित किया।

खजुराहो के मध्ययुगीन मन्दिर अपनी अप्रतिम कला के लिए विश्व के सर्वश्रेष्ठ पर्यटक आकर्षण केन्द्रों में से हैं। उसके मूलनाम की उत्पत्ति के सम्बन्ध में कहा जाता है कि पहले नगर के द्वार पर दो स्वर्ण-वर्ण के खजूर के वृक्ष थे, जो द्वार को अलंकृत करते थे। एक और

सम्भावना है कि नगर खजूर के पेड़ों के मध्य स्थित रहा और इस कारण नगर का नाम खर्जूरवाहक और फिर खजुराहा हो गया ।

खजुराहो के मन्दिर अपनी सजावट की सजीवता के कारण विश्व प्रसिद्ध हैं । मन्दिर के सभी भाग मिल कर तत्कालीन स्थापत्य कला का एक परिपूर्ण सम्मिश्रण प्रस्तुत करते हैं । बहुत से मन्दिरों में गर्भ-गृह के बाहर तथा मन्दिर की बाहरी दीवारों पर मूर्तियों की दो या तीन पंक्तियाँ हैं । इसमें मुख्य देवी-देवताओं की मूर्तियाँ अलौकिक सौन्दर्य की प्रतिमायें, आर्लिगनबद्ध युगल, नागा, शार्दूल और शाल भाखिका की आकृतियाँ उत्कीर्ण हैं । खजुराहो नारी सौन्दर्य के लिए प्रसिद्ध है । यहां नारी अपने सर्वोत्तम रूप में मूर्तिमान हैं । तत्कालीन समाज में नारी का क्या स्थान था, इस तथ्य का स्पष्ट प्रतिबिम्ब खजुराहो देवालय-समूह के मूर्ति भण्डार में मिलता है । उस समय की नारियों की रुचियाँ तथा शृंगार प्रसाधन भी रोचक हैं । विभिन्न प्रकार से अपने जूड़ों को संवारना, ललाट पर तिलक लगाना, नेत्रों में अंजन लगाना, होठों पर लाली लगाना और पैरों पर मेहदी रचाना तत्कालीन नारियों को विशेष प्रिय था ।

खजुराहो के अधिकांश मन्दिरों के लिए क्रीड़ा अंकित हैं, जिससे ज्ञात होता है कि उस काल में इस भावना को अंकित करने में राज्य की ओर से कोई प्रतिबन्ध नहीं था । वहाँ के मन्दिर में नारी के अंग प्रत्यंग ऐसे भावों के साथ अंकित किए गए हैं कि आधुनिक यूरोप व अमेरिका के चित्र उनके सामने फीके और रसहीन लगते हैं । ये प्रतिमाएँ पाँच प्रकार की हैं । पहले प्रकार की प्रतिमाएँ सम्प्रदाय विशेष के आराध्य देवताओं की हैं । दूसरे प्रकार

की प्रतिमाओं में देवता, पार्श्व देवता, आवहण देवता आदि सम्मिलित हैं । तीसरे प्रकार की मूर्तियाँ अप्सराओं और सुर-सुन्दरियों की हैं जो खजुराहो कला की जान हैं । चौथे प्रकार की मूर्तियों में धार्मिकता का प्रभाव नहीं है । उसमें घरेलू दृष्य, नर्तक और वादक, गुरु और शिष्य आदि प्रतिमाएँ सम्मिलित हैं । पाँचवे प्रकार की प्रतिमाएँ व्या शार्दूल तथा अन्य पशुपक्षियों की हैं ।

संगीत और नृत्य ईश्वरोपासना के मुख्य अंग हैं । खजुराहो देवालयों में नारी-पुरुषों के साथ नृत्य में तथा सामूहिक संगीत में सम्मिलित हैं । जन मन्दिर में एक नारी अपने पैरों में घुंघरू बाँधती हुई मूर्तित है । वह नाचने के लिए तत्पर है । उसके पैरों से चंचलता टपक रही है । वह सभी नृत्यों-समारोहों में पुरुषों के कंधे से कंधा मिलाए उपस्थित हैं । पत्र लिखती, पत्र पढ़ती और विचार-मग्न नारी का यहाँ अनेक स्थानों पर अंकन हुआ है । वे अपनी निरक्षर बहनों पर मुस्कुराती हुई सी लगती है ! एक नारी तो बगल में मृगचर्म और हाथ में पुस्तक लेकर जाती हुई अंकित है । वीणा-वादन में रत और इकतारा बजाती नारी का भी यहाँ अंकन हुआ है । वृक्ष के नीचे खड़ी बाँसुरी पर तान छेड़ती और शंख फूँकती नारी भी यहाँ उपस्थित है । यहाँ की नारी सुशिक्षित है, नृत्य एवं संगीत की पंडिता है, विभिन्न वाद्ययम बजाने में कुशल है । साथ साथ खेल-कूद में भी रुचि रखती है ।

स्तन और नितम्ब में खजुराहो का कलाकार सौन्दर्य का विशेष अनुभव करता है । प्रत्येक मुद्रा में वक्ष या नितम्बों को उसने प्रधानता दी है । नितम्ब भाग को सामने लाने के लिए उसने शरीर को इतना मरोड़ दिया है कि कहीं कहीं पर वह प्रकृति के विपरीत हो गये हैं ।

कटि इतना
सम्हाल है
अधिक क
प्रत्येक अ
नजर आत
विषय-पि
पुरुष लम्प
प्रसंग को
है । उसव
रोग नहीं
दण का ३

खजुर
प्रिय थी ।
का उपयोग
कहीं मयूर
गए हैं ।

खजुरा
थे, जिनमें
सब लुटेरों
मनि कल

चौसठ
यह खजुराहं

कंदारि
यह सब से
सच्चा नमून
पूर्ण समानता

कटि इतनी कोमल और लचीली है कि वह यौवन भार को सम्हाल ही नहीं सकती। उसने स्त्री को पुरुष से भी अधिक कामुक और विषय तृपित दिखाया है। वह अपनी प्रत्येक अवस्था में पुरुष को रिझाने में षड्यंत्र सी करती नजर आती हैं। उसकी प्रत्येक मुद्रा में अनन्त यौवन विषय-पिपासा और स्वास्थ्य की चाह है। खजुराहो का पुरुष लम्पट और व्यभिचारी नहीं है। वह प्रेम और स्त्री प्रसंग को एक पवित्र कर्म सा समझता हुआ प्रतीत होता है। उसका हृदय शुद्ध है तथा लक्ष्य भी उसका विषय का रोग नहीं है यद्यपि खजुराहो के पत्थर-पत्थर में काम की दशा का आविभाव होता है।

खजुराहो के कलाकार को शार्दूल की आकृति सर्वाधिक प्रिय थी। शार्दूल के चित्रण में कलाकारों ने प्रचुर कल्पना का उपयोग किया है। शार्दूल के मुख कहीं तोता के जैसे कहीं मयूर के जैसे तो कहीं अश्व के जैसे बना दिए गए हैं।

खजुराहों में ८५ विशालकाय वैष्णव तथा जैन मन्दिर थे, जिनमें से २० मन्दिर आज भी देखने लायक हैं। बाकी सब लुटेरों द्वारा नष्ट कर दिये गये हैं। निम्नलिखित मन्दिर कला सौन्दर्य के लिए अवशिष्ट है।

चौसठ योगिनी मन्दिर :- पुरानवेताओं के मतानुसार यह खजुराहो का सबसे पुराना मन्दिर है।

कंदारिया महादेव मन्दिर :- खजुराहो के मन्दिरों में यह सब से बड़ा है और स्थानीय गृह-निर्माण कला का सच्चा नमूना है। यह अपनी विशालता और अंगों की पूर्ण समानता से प्रभावित करता है।

चित्रगुप्त या भरतजी का मन्दिर :- यह सूर्य भगवान का मन्दिर है। इस मन्दिर के मुख्य कमरे की बनावट भिन्न है।

विश्वनाथ और नन्दी मन्दिर :- ये दो मन्दिर एक ही चबूतरे पर आमने-सामने बने हैं। विश्वनाथ मन्दिर में बनी चित्रित देवियां बहुत आकर्षक है।

लक्ष्मण मन्दिर :- यह मन्दिर खजुराहो में अधिकांश पंचायतन शैली के बने मन्दिरों में से है। इस मन्दिर की विशेषता उसका बहुत सुसज्जित प्रवेशद्वार है।

मातगेश्वर मन्दिर :- खजुराहो के मन्दिरों में पूज्यतम माना जाता है।

वराह मन्दिर :- यह छतविहीन मन्दिर में वराह की एक महाकाय मूर्ति प्रतिष्ठित है।

वामन मन्दिर :- यह मन्दिर बाहरी दीवारों पर खुदे अनेकों चित्रों के लिए प्रसिद्ध है।

जैन मन्दिर समूह :- यह समूह प्राचीन मूर्तियों तथा जैन मन्दिरों की सामग्री से नवीन बने हुए हैं।

घंटाई मन्दिर :- यह मन्दिर उच्च कोटि की कला का अद्वितीय नमूना है जो प्रायः अन्य मन्दिरों में देखने को नहीं मिलता।

पादर्वनाथ मन्दिर :- यह मन्दिर पुरातन्त्रवेत्ताओं द्वारा यहाँ के समस्त मन्दिरों में सुन्दरतम और अद्वितीय माना गया है।

आदिनाथ मन्दिर :- इस मन्दिर में नयन आंजती हुई सुनयना और चुम्बन के ब्याज से बालक पर ममता उँडेलती हुई जननी का चित्रण बहुत सुन्दर और अविस्मरणीय हैं ।

दुलादेवो मन्दिर :- यह मन्दिर नारी के अंग-प्रत्यंग और सबसे ऊपर के बाँध में बने हुए विद्याधर अपने मोहक हाव एवं भवोतरे के कारण दर्शकों का ध्यान अपनी ओर केन्द्रित करता है ।

उपरोक्त मन्दिरों के सिवा लाल गुआन महादेव मन्दिर, जगदम्बी देवी का मन्दिर, चोपड़ा तालाब, पार्वती मन्दिर, ब्रह्मा मन्दिर, ककड़ा मर्ह, जवेरी मन्दिर, शान्तिनाथ मन्दिर, और जतकारी मन्दिर अपनी अप्रतिम कला से आज भी कला-प्रेमियों के लिए आकर्षण का केन्द्र बना हुआ है ।

खजुराहो में एक पुरातत्व-संग्रहालय भी है । इसमें खजुराहो तथा आस-पास के क्षेत्रों से संग्रहीत, दशवीं और

ग्यारहवीं शताब्दी के काल की हिन्दू तथा जैन मूर्तियों का सुन्दर संग्रह है । खजुराहो के पास में बनी सागर झील स्थित है । यह आनंद प्रमोद के लिए बड़ा ही रमणीय स्थान है ।

खजुराहो के सौन्दर्य को देखने में एक सप्ताह कहीं बीत गया कुछ मालूम नहीं पड़ा । हम में से किसी का भी मन लौटने के लिए मानता नहीं था । फिर भी हमें मजबूरन बम्बई की ओर जाती गाड़ी पकड़नी पड़ी । गाड़ी में बैठे-बैठे मेरी आँखों के सामने एक-एक करके मूर्तियाँ जीवित स्वरूप में आने लगी । दैनंदिन मानवीय जीवन के आनन्दोल्लास, पीड़ा, व्यथा, संगीत-गायन एवं नृत्य की मुद्राओं में वे पाषाण प्रतिमायें तथा मुखर माँसल लावण्य की स्पन्दनमयी चरम सीमाओं को मूर्त करते हुए खजुराहो के पाषाणी उभार जो भारतीय संस्कृति के नए पल्ले पर प्रकाश डाल रहे हैं उसे मैं कभी विस्मृत नहीं कर पाऊँगा ।



प्र
युवराज
विद्यार्थी
विद्यार्थी
माटे वि

प्र
पुस्तक
मंत्री, ३
कामदारने
लविष्यने
नुभते २
ये पक्ष

★ मं
ता. ३०-
आव्युं. :
प्रा. यं
डालेणना
२. 1.
दरमियान
माध्यभो ६
दरी शकार
माटे शुभे

★ इपि
ता. ६-१
मागशीने
यशश्चंद्र, :
लोडप्रिय :
अश्वाभां

ગુજરાતી સાહિત્ય મંડળ : વાર્ષિક અહેવાલ

વર્ષ ૧૯૭૬-૭૭.

પ્રહલાદરાય દાલમિયા લાયન્સ કોલેજના હૈયા સમું ગુજરાતી સાહિત્ય મંડળ ૧૯૭૬-૭૭ માં ફરીથી વિદ્યાર્થીઓના સહકારથી પ્રવૃત્તિઓ કરવા ઊભું થયું. વિદ્યાર્થીઓના હૈયામાં વસી ગયેલા આ મંડળના સભ્યપદ માટે વિદ્યાર્થીઓ સામે ચડી સભ્યો પન્યા.

પ્રવૃત્તિઓના કાળેજ રચાયેલા આ મંડળે પોતાની પહેલીજ સભામાં શ્રી મહેન્દ્ર હાથીને તેમની ગેરહાજરીમાં મંત્રી, શ્રી પ્રજ્ઞેશ વ્યાસને સહમંત્રી અને શ્રી શૈલેન્દ્ર કામદારને ખજનચી તરીકે સર્વાનુમતે વરણી કર્યાં. ભવિષ્યનો વિચાર કરતાં સાર પાદની સભામાં સર્વાનુમતે આખા વર્ષ દરમ્યાન શું શું કાર્યક્રમ કરવો એ પણ નક્કી કરી નાંખવામાં આવ્યો.

★ મંગલાચરણ :- મંડળની પ્રવૃત્તિઓનું મંગલાચરણ તા. ૩૦-૮-૭૬ નાં રોજ ઉદ્ઘાટન સમારંભથી કરવામાં આવ્યું. મુખ્ય મહેમાન તરીકે નદીના એ છેડા જેવા પ્રા. ચંદ્રકાન્ત બક્ષી (નવલિકાકાર) અને મલાડ મહિલા કોલેજના પ્રાચાર્ય શ્રી પન્નાબેન મોદીને આવકારવામાં આવ્યા. શ્રી ચંદ્રકાન્ત બક્ષીએ ઉદ્ઘાટન પ્રવચન દરમિયાન વિદ્યાર્થીઓને ટી. વી. અને લોકશિક્ષણના માધ્યમો દ્વારા લોકોનાં સામાજિક જીવન પર શું ફેરફાર કરી શકાય એ સમજાવ્યું, તેમજ મંડળની પ્રવૃત્તિઓ માટે શુભેચ્છાઓ પ્રગટ કરી.

★ કવિ સંમેલન :- એ શુભેચ્છાને સહારે મંડળે તા. ૯-૧૧-૭૬નાં રોજ કવિ સંમેલન વિદ્યાર્થીઓની માગણીને માન આપીને યોજ્યું તેમાં કવિ શ્રી સિતાંબુ યશશ્વંદ, શ્રી પ્રબોધ પરીખ, શ્રી નીતિન મહેતા અને લોકપ્રિય એવા એ ગજલકાર શ્રી કૈલાસ પંડિતને આવકારવામાં આવ્યા. શ્રી સિતાંબુ યશશ્વંદએ આ કવિ

સંમેલનનું સંચાલન કુશળતા અને કુનેહપૂર્વક કયું અને વિદ્યાર્થીઓને એક બોધ આપ્યો કે,

“હસતાં રમતાં થઈએ,
ધર આગળજે જઈએ.”

શ્રી પ્રબોધ પરીખ પોતાની લાક્ષણિક શૈલીમાં રસળતી કવિતાઓ રજુ કરી. શ્રી નીતિન મહેતા, આજે પણ આપણા વિદ્યાર્થીઓની વચ્ચે ‘ટૂન’ આ હુલામણા નાંમથી વિખ્યાત છે. એમને ટૂન અને જિંદગી કઈ રીતે સંકળાયેલાં છે એ કવિતા દ્વારા દર્શાવ્યું. ગજલકાર શ્રી કૈલાસ પંડિતે પોતાની થોડી ઘણી ગઝલો વિદ્યાર્થીઓને પીરસી જેનો સ્વાદ હજી પણ વિદ્યાર્થીઓની દાહમા રહી ગયો છે. વિદ્યાર્થીઓના વનસમોરને માન આપતાં શ્રી યશશ્વંદએ આ સંમેલનનો ખીજો દોર પણ ચલાવ્યો. મંડળના મંત્રી મહેન્દ્ર હાથીએ લોકચાહતાને માન આપી ‘એ બહુ એવા છે’ એવી રમૂજી કવિતા રજુ કરી. કવિ સંમેલનનાં અંતનું વિશિષ્ટ આકર્ષણ એ રહ્યું કે આવા મહાન મોઢિરા કવિઓનું આભારદર્શન પણ મંડળના સહમંત્રી પ્રજ્ઞેશ વ્યાસે કવિતામાંજ કયું. આટલો બધો વિદ્યાર્થીઓનો કવિતા પ્રત્યેનો કામળ સ્નેહ જેવો પછી સચાલક શ્રી સિતાંબુ યશશ્વંદે આપણી કોલેજનું નામ પ્રહલાદરાય દાલમિયા લાયન્સ કોલેજ ઓફ કોમર્સ અને આર્ટ્સ રાખવું જેણે એવું સંવિધાન કયું.

વાર્ષિકોત્સવ :- મંડળે આ વર્ષે કોલેજની પાંચ વર્ષની કારકીર્દિમાં પહેલીજ વાર વાર્ષિકોત્સવનું આયોજન કયું. તા. ૨૦-૧૨-૧૯૭૬નાં રોજ નવીનભાઈ ઠક્કર ઓડીટોરીયમમાં મંડળે પોતાનો વાર્ષિકોત્સવ ઉજવ્યો. સાંજના ૬-૩૦ વાગે રંગબેરંગી વસ્ત્રોમાં મંડળના

સભ્યો વાર્ષિકાત્સવ માણવા બેગા થયા. પ્રાર્થના પસા પછી, કાર્યક્રમની શરૂઆત ચતીન નાણાવટીના માર્ગ-દર્શન હેઠળ કોલેજની ઓરકેસ્ટ્રાથી કરવામાં આવી. રસતરખોળ કરતી ઓરકેસ્ટ્રા પ્રેક્ષકોના દીલને જીતી ગઈ. વાર્ષિકાત્સવમાં સુદર્શન અધિકારીને આમંત્રણ આપવામાં આવ્યું હતું અને એકપાત્રી હેમલેટ નાટક શ્રી પંચાએ રજૂ કરેલ એક સીમા ચિહ્ન રૂપ હતું. સભ્યોના આનંદ ઉલ્લાસની સીમા શોધતા મુખ્ય મહેમાન શ્રી સીતારામ સીંધાનિયા પ્રાયઃ નક્કી કરેલા ત્રણ લકી નંબરના ઈનામોને બદલે વધુમાં બીજા પાંચ કુલે આઠ ઈનામો જાહેર કર્યાં. અંતમાં ગુજરાતી સંસ્કૃતિની ઝલક દેખાડતા મંડળના આગેવાન સભ્ય શ્રી ભરત શ્રોફે દિગ્દર્શન કરેલો રાસ એસ. વાય. જી. સી.ની વિદ્યાર્થીઓની મદદથી રજૂ કર્યો જે વખાણવા લાયક હતો.

સાથે સાથે અમને જણાવતાં હર્ષ થાય છે કે મોટા ભાગની કોલેજની મુખ્ય પ્રવૃત્તિઓ જેવી કે ડીપેટીંગ, વર્ડ્સ એન્ડ વીસડમ, કાર્પન આર્ટ્સ, મ્યુઝિકલ ઈવનીંગ અને એન્યુઅલ ડેમાં પણ મંડળના સભ્યોનો આગળ પડતો ભાગ હતો.

આભાર :- મંડળની વર્ષ દરમિયાનની પ્રવૃત્તિઓમાં અનેક મિત્રોએ અમને સાથ સહકાર આપ્યો છે જેમાં, પ્રા. ચંદ્રકાન્ત બક્ષી, પ્રાચાર્યા પન્નાએન મોદી, પ્રા. સર્વશ્રી સિતાંશુ યશશ્વંદ્ર, પ્રબોધ પરીખ, નીતિન મહેતા અને કૈલાસ પંડિત જેવા મહાનુભાવો અમારે આંગણે અતિથિ તરીકે પધાર્યા જ્યારે અમારી કોલેજના ટ્રસ્ટી શ્રી સીતારામજી સીંધાનિયાએ અમારા વાર્ષિકાત્સવના અતિથિ વિશેષ બની સમારંભને દીપાળ્યો. એ સૌના અમે આભારી છીએ. પણ અમારી પ્રવૃત્તિઓમાં વખતો વખત માર્ગદર્શન, સલાહસૂચન કરી અમારા સૌના રાહબર બનનાર પ્રાચાર્યા શ્રી ગોવેકર સાહેબનો ત્રણ સ્વીકાર અમારે કરવોજ જોઈએ. કિંતુ આ સૌ કરતાંય વધારે સહકારતો અમને પ્રા. સદાસીવન અને સહધ્યાથીઓ નો મળ્યો છે. ૬૦૦ જેટલા સભાસદો મેળવવાનું સદ્ભાગ્ય અમને પ્રાપ્ત થયું તે અમારા મિત્રોના સહકાર થકીજ! મંડળના મંત્રી મહેન્દ્ર હાથીને કોલેજની સ્ટુડન્ટ ટીચર કાઉન્સિલના ચેરમેન તરીકે ચૂંટવા બદલ સ્ટુડન્ટ ટીચર કાઉન્સિલના સભાસદોના અમે આભારી છીએ. આ ઉપરાંત બીજા અનેક અનામી નામી સ્વજનોએ અમને સહકાર આપ્યો છે તે સૌ પ્રત્યે અંતરની સાચી જાગણી પ્રગટ કરી વીરમીએ છીએ.

વ્રજેશ વ્યાસ
(સહમંત્રી)

શૈલેન્દ્ર કામદાર
(ખજાનચી)

મહેન્દ્ર હાથી
(મંત્રી)



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“એક કાવ્ય”

—મહેન્દ્ર હાથી

આદર્શ પુરુષ રામે
 ન્યારથી રાવણને પરકારતી ઘોષણા કરી
 સારથી એ વિદ્યુર્યો છે.
 મંગળની સપાટીએ લગ્ન મારતા માનવ સાથે
 અહાસ્ત્રથી લડવું—
 એ કદાચ તેને મુખર્તા ભયુ' કાવ્યું હશે એટલે જ
 હવે તેણે ધુપણખોરી શરૂ કરી છે ઘરે ઘર માં
Var 69, ક્રાફ્ટીન અને સ્પીડ ટેબલેટસ સાથે
 ને ખીજ પણ કેટલાએ કાંધીયાએને લઈને ફરે છે ગળવામાં.
 સંસ્કૃતિના શિખરે તાકી ને ઊંડે છે ગોફણ
 ને વિધાતા જય છે ઉજળા ખોળિયાં—
 એ અર્ધ' મેલા - અર્ધ' ઘેલા ને ઉઘાડ-પગા ખળતા જય છે આપોઆપ
 આ માદક હવાના અભાવથી
 ને ખડતું જય છે પાયાનું ચણતર
 સુપણખા—રાવણની અંગરક્ષિકાએ
 ખળવે શરૂ કર્યો છે Women's Lib, નો
 ને શબ્દકોષમાંનો મહાન શબ્દ 'મા'
 અલોપ થઈ ગયો—ધીમે રહીને,
 ને છતાંય હજીએ તેના પગેટું આઠાં-આઠાં વર્તાય છે ખરાં
 એ પણ શક્ય છે કે એ શબ્દ કાઠ ખીજ શબ્દમાં
 રૂપાંતર પામ્યો હોય.
 ધટોત્કચની માયાવી લીલાનું નવું રૂપાણું નામ છે વિજ્ઞાન
 વિ + જ્ઞાન.
 વિ નો વિસ્તાર મોડર્ન સોસાયટી થી મંગળ સુધીનો
 ને સિક્કાની ખીજ ખાળુઓ છે મેડીકલ સાયન્સ, એન્યુકેશન વિગેરે,
 રામ ને તો સીતા મળી ગઈ 'કટોકટી' ની પરિસ્થિતિ દરમ્યાન
 ને રાવણે ય થોડો વખત છૂપાઈ રહ્યો—પણ એ ખહુરૂપી ફરી દે છે દેખા
 સીતા સ્વયંવરની દંતકથા હવે લુલાવા લાગી છે;
 કદાચ એટલેજ લોકોએ મનોરંજન ખાતર—
 પત્નીઓ ખદલવાનું
 શરૂ કરી દીધું છે.
 રાવણના ખાણથી ધવાયેલ લક્ષ્મણ હવે એકો થઈ શકે તેમ નથી—સંજીવનીથી.
 ને એકલો પડેલ રામ પણ ક્યા સુધી લડી શકે ?
 વાનર-સેના અજ્ઞાન છે હજી એટમ-ઓમ્પ-મિસાઈલથી.
 વિભીષણ સાથેની સંધીના કરારે પછી હવે
 દારૂખંધી પરનો પ્રતિબંધ ઉઠાવી લેવાયો છે.

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ભારતીય રમતગમતો વિકેટ માર્ગે

—શૈલેન્દ્ર કામદાર

સત્ય પણ વિચિત્ર—સત્ય હંમેશા કલ્પના કરતાં વિચિત્ર હોય છે. હું જેની વાત કરું છું તે ભારતની હોકી ટીમની મોન્ટ્રીયલમાં થયેલી નામોશી ભરી હારની છે. ક્રેકેટલા સ્વપનાં લઇને ભારતની ટીમ હોકીમાં ભાગ લેવા ઉતરી હતી! પરંતુ જે ટીમ પ્રથમ આવવી જોઈએ તે સીડીની ઉપરથી ઉતરતી સાતમાં સ્થાન પર પહોંચી ગઈ. આ ફક્ત હોકીની વસ્તુ નથી પરંતુ ક્રિકેટમાં પણ ભારતની ટીમની આ પ્રકારની શરૂઆત થઈ છે. ન્યારે ફૂટબેલ, ટેબલટેનીસ, લોનટેનીસ, અને એથલેટીકસ વગેરેમાં તો હજી સીડી ચઢવાની શરૂઆત કરવાની પાકી છે.

આ બધી વસ્તુઓ આપણને સ્પષ્ટ દર્શાવે છે કે ભારતીય રમતગમત વિકેટ માર્ગે છે. શું આપણે આને ફક્ત જોતાજ રહેવાનું છે? કે સમિતિ અને પંચો નીમી તેનું ફક્ત પોસ્ટમોર્ટમ જ કરવાનું છે? ભારતની રમતગમત શા માટે વિકેટ માર્ગે છે તે પ્રશ્નની ખૂબજ ઊંડી રીતે છણાવટ કરતા જણાશે કે ભારતની રમતગમત વિકેટ માર્ગે આવવાની જવાબદારી મુખ્ય ત્રણ જણા પર છે. પ્રથમ ભારતના રમતગમતના ખેલાડીઓ પર બીજા સ્થાને ભારતની રમતગમતની સંસ્થાઓ પર અને ત્રીજા છેલ્લા મહત્વના સ્થાન પર સરકાર આવે છે.

પહેલી જ નજરમાં આપણને ભારતના ખેલાડીઓમાં રમતગમત પ્રત્યેના અભિગમનો અભાવ દેખાય છે. ક્રાઈપિય વસ્તુઓમાં જે આપણને સફળતા જોઈતી હોય તો આપણે તેમાં રૂચિ દાખવવી જોઈએ અને ઊંડા રસ લઈ તેની પાછળ મહેનત કરવી જોઈએ. આપણા દેશ માં ખેલાડીઓ માત્ર મોટી મેચો માં જ રસ લે છે. અમુક ખેલાડીઓ જેઓનું સ્થાન ટીમમાં અચળ હોય છે. તે લોકો તો નાની નાની મેચોમાં રમવાનું પસંદ પણ કરતા

નથી. ડા. ત. સુનીલ ગાવસકર કાંગાલીગની મેચમાં ફક્ત થોડા બોલ રમીને પોતાની વિકેટ આપી દે છે અથવા રમતમાંથી નીકળી જાય છે. હમણાં હમણાં તો આ દેખાય તેણે રણજી ટ્રોફી અને દુલીપ ટ્રોફીમાં પણ કુર્ચો છે. અને તેથી જ દેવધર ટ્રોફીની સેમીફાઈનલમાં પશ્ચિમ વિભાગે દક્ષિણ વિભાગ સામે સખખત હાર ખાધી હતી. આજ ખેલાડીઓ ને ન્યારે મેચમાં સ્થાન મળ્યું ન હતું સારે આવી મેચોમાં તે લોકો સખખત મહેનત કરી ઉપર આવવા માંગતા હતા અને આજે આ લોકો એકરકાર થઈ ગયા છે. શા માટે? શું તેમને કાઈ પૂછવા વાળું નથી? બીજા દેશોમાં આપણે જોઈશું તો આપણને માલુમ પડશે કે તે લોકોના ખેલાડીઓ સખખત મહેનત કરી પોતાની રમતને હંમેશા ઉપર લાવવાની કાશિષ કરે છે. બીજા વસ્તુ આપણને ભારતના ખેલાડીમાં દેખાશે કે ન્યારે પણ એ લોકોની હાર થાય છે સારે આ ખેલાડીઓ દોષનો ટોપલો મેનેજર, પસંદગીકારો, સામેવાળી ટીમ, આખોહવા કે રમતગમતના સાધનો પર ઠાળી દે છે. આપણા રાષ્ટ્રપતિ ફકરુદ્દીન અહમદના અવસાનના દિવસે સાંજે ટી. વી. પર શ્રધ્ધાંજલી વ્યક્ત કરતાં શ્રી વિજય મરચન્ટે કહ્યું હતું કે એક વખત રાષ્ટ્રપતિ ભવનમાં ભારતીય ટીમ અને વિઝીટર્સ ટીમ ને શ્રી ફકરુદ્દીન અહમદે રીસેપ્શન આપ્યું હતું અને અને તે વખતે એમણે વાતવાતમાં પૂછ્યું હતું કે ભારતની ક્રિકેટ ટીમ શા માટે ગયા વખતે ઇંગ્લેન્ડમાં હારી ગઈ હતી? આ વખતે એક ખેલાડીએ આખોહવા તેમજ વિકેટને દોષ આપ્યો હતો તે વખતે રાષ્ટ્રપતિએ કહ્યું હતું કે ક્રાઈપિય દિવસ પહાના ક્રાઈપિય ખેલાડીએ જીતે ન કાઢવા જોઈએ ભલે બીજા લોકો પહાના કાઢે. સાચો ખેલાડી એજ કહેવાય જે ખામીઓ કમ્પલ કરી તેને દૂર કરવાની પૂરતી કાશિષ કરે. આવા ખેલાડી

ખેલાડીએ એક મત ગમતની તો સ્વસ્થાન સખખત તે લોકો ખૂબ જ માટે આ રમત તો ભારત શરૂ થશે તેની અને છે સંસ્થા કાળે કાઈ એવી છે તેટલી તે સંસ્થાઓ અંદર ખૂબ જાય છે. પણ આ હવે ફેર કે જોઈએ તે સમિતિ જે થણા પસંદ Indian પાકિસ્તાનમ કરવા માટે કારોએ હા પોતાના વ્ય લોકો સર્મિ અને આવે છે અને મો.

ખેલાડીઓનો આપણા દેશમાં અભાવ છે અને આ પણ એક મહત્વનું કારણ છે જેને લીધે ભારતની રમત-ગમતની અધોગતિ થઈ છે. ભારતના કેટલાક ખેલાડીઓનો સ્વભાવ પણ સુધરવો જોઈએ તેમાં કોઈ શંકાને સ્થાન નથી. ભારતના ખેલાડીઓમાં શિસ્ત અને સજ્જત પરિશ્રમનો ખૂબ જ અભાવ છે જેને કારણે તે લોકોમાં રહેલી કળ દીપી ઉઠતી નથી તેની આપણે ખૂબ જ ગંભીર નોંધ લેવી જોઈએ અને તેને દૂર કરવા માટે આપણે જરૂરી પગલાં ભરવા જોઈએ.

રમતગમતની સંસ્થાઓ:—રમતગમતની સંસ્થાઓ નો ભારતમાં કંઈ તોટો નથી. એક રમતમાં એક સંસ્થા શરૂ થશે અને સારખાદ તેના ટુકડા ટુકડા થઈ અને તેની અનેક સંસ્થાઓ ઊભી થશે આનું મુખ્ય કારણ છે સંસ્થાઓના મેમ્બરોની સતા ભૂખ જેને કોઈપણ કાળે કોઈનાથી પણ મટાડી શકાય એવી નથી આ ભૂખ એવી છે કે જેને તમે જેટલી સંતોષવાની કાશિષ કરશો તેટલી તે વધારે પ્રમળતાથી વધશે. આ નાની નાની સંસ્થાઓ રમતગમતને ઉપર લાવવાને બદલે અંદરને અંદર ડૂબાડતી જાય છે અને તેનું પ્રાથમિક કાર્ય ભૂલી જાય છે. નવાઈની વાત તો એ છે કે ભારત સરકાર પણ આ નાની સંસ્થાઓને ઉત્તેજન આપે છે.

હવે આપણે આપણી નજર પસંદગીકારો તરફ ફેરવીએ કે પસંદગીકારો માં રમતગમત તરફની લાગણી જોઈએ તેવી હોતી નથી. ત્યારે પસંદગીકારોની સમિતિ ખેલાડીઓની પસંદગી કરવા મળે છે ત્યારે ઘણા પસંદગીકારો એમાં હાજરી આપતા નથી. દા. ત. Indian Hockey Federation ની મીટીંગ પાકિસ્તાનમાં મોકલવા માટે હોઈ ટીમની પસંદગી કરવા માટે મળી હતી ત્યારે પાંચમાંથી એ પસંદગીકારોએ હાજરી જ આપી ન હતી. આમ પસંદગીકારો પોતાના વ્યવસાયમાં એટલા બધા ડૂબેલા હોય છે કે તે લોકો સમિતિની મીટીંગમાં હાજરી આપી શકતા નથી અને આવે છે તો તે પણ છેલ્લી ઘડીએ દોડતા આવે છે અને મોટા ભાગની ટીમોની જાહેરાતો જૂની ટીમને

ધ્યાનમાં રાખીને કરવામાં આવે છે. આ પસંદગીકારોના હોદ્દા માટે અનેક માણસો દોડદોડી કરે છે તેનું કારણ એટલું જ છે કે તે લોકોને પોતાનું નામ આગળ લાવવાની હોંશ હોય છે, અને પારકે પૈસે દુનિયાના દેશોની સફર કરવા મળે તે ખરું જ. ભારતના પસંદગીકારો જે હમેશા એયરકન્ડિશન દેખીનોમાં બેસીને જ પોતાનો નિર્ણય લે છે અને તે લોકો કોઈપણ દિવસ બહાર નજર નાખવાની તસ્દી લેતા નથી અને એવા કારણો ખેલાડીઓ છે જે ભારતના ગામડાઓમાં વસેલા છે તેમને આપણે ઉપર લાવવાની કાશિષ કરવી જોઈએ દુઃખની વાત તો એ છે કે પાંદુરગ સલગાંવકર જે પોતાની સજ્જત મહેનત ને લીધે ઉપર આવેલો તેને પણ આપણે પૂરતું ઉત્તેજન આપવામાં નિષ્ફળ ગયા અને આપણે એનું સ્થાન ટીમમાંથી કાઢી નાખ્યું ભારતની ક્રિકેટ ટીમના પસંદગીકાર શ્રી ગોપીનાથને એક વખત કહ્યું હતું કે પોતે પોતાના વ્યવસાયમાં ખૂબ જ વ્યસ્ત છે. ભારત અને ન્યૂઝીલેન્ડ વચ્ચેની ટેસ્ટ સીરીઝ ૧૦ નવેમ્બર ૧૯૭૬ થી શરૂ થતી હતી અને તેને માટે ટીમની પસંદગી ખેલાડીઓના ઈરાની કપ અને દુલીપટ્રોફી ની મેચોમાં ના દેખાવ પરથી થવાની હતી પરંતુ દુઃખદ વાત તો એ છે કે આ મેચોમાં અમુક ખેલાડીઓ જેમણે ખૂબજ સુંદર દેખાવ કર્યો તે જોવા માટે ત્યાં કોઈપણ પસંદગીકાર હાજર નહોતો. શ્રી ગોપીનાથ તો તા. ૬ નવેમ્બરે સવારે પરદેશથી આવી અને થોડીવાર મેચ જોઈ અને તેજ દિવસે સાંજે મદ્રાસ જવા રવાના થઈ ગયા હતા. જો આ પ્રમાણે પસંદગીકારો કાર્ય કરવાના હોય તો રમતગમત કંઈ રીતે ઉપર આવી શકે જે તે લોકોની પાસે સમય ન હોય તો તે લોકો રાજીનામું શા માટે આપી દેતા નથી ?

દરેક પસંદગીકાર પોતાના વિભાગમાંથી ખેલાડીઓ ને ટીમમાં સ્થાન મળે એટલા માટે ખૂબ જ કાશિષ કરતા હોય છે અને તેને માટે તે લોકો ખેલાડીની આવડત તરફ જરા પણ ધ્યાન આપતા નથી. ત્યારે પણ કેપ્ટનની પસંદગી કરવામાં આવે છે ત્યારે અનેક જાતના પ્રશ્નો ઊભા કરવામાં આવે છે. આ પસંદગીકારો

પરદેશમાં ટીમ સાથે જવા માટે એક ખેલાડીને ઓછા પસંદ કરશે પરંતુ પોતાની સીટ રીઝર્વ રાખે છે. પસંદગીકારે એટલે સુધી પોતાના કાર્યો તરફ એકદરકાર હોય છે કે એક વખત ઓલમ્પિક માં ભારતે જે ઓક્સરને મોકલવાનું નક્કી કર્યું હતું તે ઓક્સર પેરીસ પહોંચતા માલૂમ પડ્યું કે તેના પગમાં જ ખામી છે જેથી એ ઓક્સીંગ કરીશ કે એમ નથી. આમ પસંદગીકારે અને તેમની સંસ્થાઓ ભારતની રમતગમતને ઉપર લાવવામાં જરા પણ ક્ષણો બંજવતી નથી પણ સત્તાનો ગેરઉપયોગ કરે છે.

આપણે જોઈશું કે મોટી મોટી રમતગમતોનું ઉદ્દઘાટન હમેશા રાષ્ટ્રપતિ, વડાપ્રધાન કે ખીજા પ્રધાનો દ્વારા થાય છે પરંતુ તે લોકોનું કાર્ય ઉદ્દઘાટન કરવા થી પૂરું થઈ જતું નથી. તે લોકોની જવાબદારી ખેલાડીઓ અને સંસ્થા કરતાં વધુ હોય છે. જ્યારે પણ આપણો દેશ ખીજા દેશ સામે હારે છે ત્યારે સૌથી મોટી નામોશી હમેશા સરકારની થાય છે. જે સરકાર રમતગમત તરફ જોઈએ તેટલું ધ્યાન ન આપે તો તે દેશની હાર નિશ્ચિત જ હોય છે. માટે સરકારની એ પ્રાથમિક ફરજ છે કે એણે ખેલાડીઓ અને સંસ્થાઓ તરફ ખૂબજ ઝીણવટ ભરી નજર રાખવી જોઈએ અને એણે જોવું જોઈએ કે સંસ્થાઓ પોતાની ફરજો પળવવામાં નિષ્ફળ ન જાય અને ખેલાડીઓ શિસ્ત અને ખંતથી રમતગમતમાં આગળ વધે અને આ માટે સરકારે કોઈપણ જાતના કડક પગલાં લેતાં અચકાવું ન જોઈએ અને આમાં પોતાની કે પોતાની પાર્ટીના પોલીટીકસમાં અસર થશે તેવો ખ્યાલ કરકારે કાઢી નાખવો જોઈએ.

શ્રી સુરેશ સરૈયાના મત પ્રમાણે સંસ્થા અને સરકાર વચ્ચે કોઈપણ જાતનો સંબંધ નથી પરંતુ આની સાથે હું સંમત થઈ શકતો નથી કારણ કે સરકાર જ મુખ્યત્વે રમતગમતની સંસ્થાઓ ચકાવે છે. ભારત સરકારનું શિક્ષણ ખાતું બંધી સંસ્થાઓની દેખરેખ રાખે છે અને કોઈપણ સંસ્થા સરકારની રજા વગર મનસ્વીપણે કાર્ય કરી શકતી નથી. ભારતની ટીમને

પરદેશમાં ભાગ લેવા માટે પણ સરકાર તરફથી લીલી ઝંડીની જરૂર પડે છે અને આ કલીયરન્સ ન મળવાને કારણે જ ભારતના એથલેટીકસના જે રમતવીરો શીવનાથસીંઘ અને શ્રીરામ સીંઘ આંતરરાષ્ટ્રીય સ્પર્ધા માં ભાગ લઈ શક્યા ન હતા જે ખૂબજ દુઃખદ વસ્તુ છે. સરકારનો રમતગમતની સંસ્થાઓ સાથે કોઈ જ સંબંધ નથી કહીને સરકારના દોષને ઢાંકવાની કોશિષ કરવામાં મને કંઈ ઔચિત્ય દેખાતું નથી. સરકાર આ સંસ્થાઓ પર પોતાનો અંકુશ ખચિત જ રાખી શકે.

સંસ્થાઓ અને ખેલાડીઓ પર ધ્યાન રાખવાથી સરકારનું કાર્ય પૂરું થઈ જતું નથી કારણ કે શરૂઆત માં કહ્યું તેમ સરકાર રમતગમતોમાં ખૂબ જ મહત્વનો ભાગ ભજવે છે અને સૌ પ્રથમ તો સરકારે રમતગમતનો વિકાસ થાય એ જાતનું વાતાવરણ ઊભું કરવું જોઈએ. સરકાર રાજકારણમાં ગમે તેટલી હોશિયાર હોય પણ તે કોઈપણ દેશને આગળ વધારવા માટે પુરતું નથી અને સરકારે અનેક ક્ષેત્રોમાં હોશિયારી રાખવી જોઈએ જેમાં રમતગમત પણ એક ક્ષેત્ર છે. સરકારની રમતગમત આગળ વધારવાની નિષ્ફળતા સરકારની નિષ્ફળતા સિવાય કશું જ બતાવતી નથી. આપણા દેશની સરકાર રમતગમતો માટે અનુકૂળ સંજોગો ઊભા કરવામાં સરિયામ નિષ્ફળ ગઈ છે. પ્રથમ તો રમતગમત માટે દરેક ભાગ લેનારને શારીરિક ખડતલની જરૂર હોય છે જેનો ભારતમાં ૧૦ માંથી ૭ જણામાં અભાવ છે. જે આપણે ૧૪ વર્ષની ઉંમરની છોકરીઓનો ખ્યાલ કરીશું તો જણાશે કે પશ્ચિમના દેશોની છોકરીઓ અને આપણા દેશની છોકરીઓમાં આસમાન જમીનનો ફરક છે. આપણા દેશની છોકરીઓ શારીરિક તેમજ માનસિક રીતે ખૂબ જ પછાત છે જ્યારે પશ્ચિમના દેશોની છોકરીઓ ધણી આગળ પડતી છે અને આજ વસ્તુ છોકરાઓને પણ લાગુ પડે છે. માટે જ ભારત સ્વીમીંગ, એથલેટીકસ, જ'પીંગ, ર્નીંગ વગેરે માં ખૂબ જ પાછળ છે. આ શારીરિક ખડતલતાના ફરકનું મુખ્ય કારણ આપણું ને મળતો ખોરાક છે. રેશનમાં મળતું સડેલું અનાજ તેમજ આપણા ખોરાકમાં

વધારે
યોગ્ય
એટલે
દિવસ
આથિ
છોકરી
ર
સાધનો
કાર્ય
હોય
કાલેજને
જોઈશું
પ્રે
તો તે
ખહુ
આપણી
જોઈશું
જોઈએ
મુખ્ય
હોવાને
તેટલી
કાલેજને
ભાડેથી
દેખાવ
રમતગમ
કે કાલેજ
પ્રમુખ
એસોસીએ
એ જ શ
આગળ
આપણે
જોઈ શક

વધારે પડતા મરી મસાલાનો ઉપયોગ જેને આપણે યોગ્ય રીતે સુધારવો જોઈએ. આપણા દેશની હાલત તો એટલે સુધી પહોંચી છે કે અનેક માણસોને બે ટાઈમ દિવસમાં ખાવાનું મળતું નથી. આવી આપણા દેશની આર્થિક સ્થિતિમાં આપણે કઈ રીતે ખડતલ છોકરા-છોકરીઓની આશા રાખી શકીએ ?

રમતગમત ને ઉપર લાવવા માટે સરકારે પૂરતા સાધનોની સગવડ કરી આપવી એ એક ખીજું મહત્વનું કાર્ય છે. સૌ પ્રથમ રમતગમતો માટે મેદાનની જરૂર હોય છે અને સરકારના કાર્યકર્તા દરેક સ્કૂલ તથા કોલેજને પાસે મેદાન હોવું આવશ્યક છે. પરંતુ આપણે જોશું કે એવી અનેક સ્કૂલો તથા કોલેજો છે જેની પાસે મેદાન જ નથી અને મેદાન છે આપણે તો તે પણ પૂરતું નથી અને આના ઉદાહરણ માટે બહુ દૂર જવાની જરૂર નથી અને આપણે આપણી કોલેજનું જ ઉદાહરણ લઈ શકીએ આપણે જોશું તો જણાશે કે આપણી કોલેજની રમતગમતો જોઈએ તેટલા ઉચ્ચ સ્થળે આવી શકી નથી તેનું એક મુખ્ય કારણ છે મેદાનની અછત. કોલેજમાં મેદાન ન હોવાને કારણે આપણી કોલેજના વિદ્યાર્થીઓ જોઈએ તેટલી પ્રેક્ટીસ મેળવી શકતા નથી અને ફક્ત આંતર કોલેજીયેટ સ્પર્ધાની પહેલાં થોડા દિવસ માટે મેદાન ભાડેથી લઈ પ્રેક્ટીસ કરે છે જે સારી રમતગમતના દેખાવ માટે પૂરતું નથી. અને માટે જ આપણી કોલેજ રમતગમતમાં હંમેશા પાછળ રહી છે. આ ફક્ત શાળા કે કોલેજનો સવાલ નથી પરંતુ જે હું I. H. F. ના પ્રમુખ શ્રી રામાસ્વામી ના શબ્દોમાં કહું તો આ એસોસિએશન ને લગભગ ૩૦ શાખાઓ છે જેમાં ફક્ત એ જ શાખાઓ પાસે પોતાનું મેદાન છે. જે આવા આગળ પડતા એસોસિએશનની આ હાલત છે તો આપણે રમતગમતને ઊંચે લાવવાનું સ્વપ્ન કઈ રીતે જોઈ શકીએ.

સરકારે રમતગમત માટે પૂરતા ભંડોળ ની સગવડ કરી આપવી જોઈએ જેથી કરીને દરેક રમતગમત માટે પૂરતા સાધનો પર્યાપ્ત કરી શકાય અને તેનો ઉપયોગ દરેક સામાન્ય માનવી પણ કરી શકે. મુખ્ય શહેરની અંદર આપણે જોશું તો માલુમ પડશે કે એમાં ગણતરી ના જ સ્ત્રીમીંગ પુલો આવેલાં છે અને તે પણ મોટા ભાગના સામાન્ય માનવીની પહેંચ ખહાર આવેલા છે જેથી ઘણા ગરીબ માણસો જે તરવામાં ખૂબ જ કુશળ હોય છે તે લોકોને પૂરતી સગવડો મળતી નથી અને તેમની પાસેથી આપણે તળાવમાં કે સમુદ્રમાં તરવાની આશ રાખીએ તો તે આપણી મુખર્મી છે અને સરકાર ની પોતાની જવાબદારી પ્રત્યે નિષ્ક્રિયતા છે.

સૌથી લયંકર વસ્તુ તો એ છે કે આપણી સરકારે અને સમાજે રમતગમતને વિદ્યાર્થીના જીવનમાં કોઈપણ સ્થાન આપ્યું નથી. રમતગમતને વિદ્યાર્થીના જીવનમાં હંમેશા લાલવા કરતાં ઉતરતું સ્થાન આપવામાં આવે છે અને ન્યારે કોઈપણ વિદ્યાર્થી અમુક રમતમાં કાબેલ નીકળે ત્યારે તેમાં તેને ઉત્તેજન કરવાને બદલે હંમેશા તેનો તેના કુટુંબ તરફથી વિરોધ કરવામાં આવે છે અને આ બાબતમાં હું કુટુંબ વાળાનો કોઈપણ દોષ જોતો નથી કારણ કે આપણો સમાજ એ રીતે રચાયેલો છે કે કોઈપણ માણસ આ સમાજમાં ફક્ત કોઈપણ રમતની કળા ઉપર જીવી શકતો નથી. આ ભારતીય સમાજનું દુર્ભાગ્ય જ લેખાવું જોઈએ.

આ બધા કારણો કોઈપણ સામાન્ય માનવી ના ખ્યાલમાં આવી શકે છે. પરંતુ તે લોકો તેને પૂરતું લક્ષ આપતા નથી અથવા સરકાર અને સમાજના ડરે તેને બંદોસ્ત કરતા નથી પરંતુ એમ ચૂપ રહેવાથી આપણા દેશની રમતગમતો હજી અધોગતિના માર્ગે જશે અને તેમાં દેશનું જ અહિંત સમાયેલું છે.



કરું સ્મૃતિ પણ.....

રાત્રિ તિમિરે તવ સ્મરણ કરી
કાંડી ગહન ગુફામાં સૂતેલો-
ત્યાં તો તવ ઇષિ મુજ
હૃદય આરસાં માં દેખાયા
ને થયું મન પુલકિત
આનંદ-તરંગની એ અસરે.
હતો વિનોદ સરે ઈજ વિનોદ
રહશે હૃષ્ ને પરમ શાંતિ
પણ અરે! આશુ? જ્યાં થયું
આગમન પ્રધુલ્લ પ્રભાતનું
પડી કાળ મુજ હૃદયે દર્શાવે
જ્યાં થવા લાગી તુજ ઇષિ દૂર.
કરી વિનવણી થોભવા તને ત્યાં
ગર્ભ મિન્દાસ; હા, તું આભારી!
છતો રહ્યો વિનોદ વિચારે એ
કે હશે મુજ જીવન પ્રભાત
એ મંગલકારી.....

વિનોદ એન. ભાવસાર

૨૭૭, જી. બી. કોમ.

*

આજે.....

અડગ નાખુદો ડૂબી મરીને ડગમગતી નૈયા તરી જાય છે.
સમન્વતું નથી એજ મુજને કે આ ખહોત કર્મરીતે વહી જાય છે.
ક્યાંકે જવનીકા, ક્યાંકે મિછાનાં, ક્યાંકે વસ્ત્રો પડ્યાં પડ્યાં ઉપાય છે.
તો ક્યાંકે લગ્નચુંદડીને કફન કાળે, પણ પટાણે પટાણે લપટાય છે.
દર્શાવવા પ્રીતિ મૃત પથ્થર પુતળે, છપ્પન ભોગ ધરાવાય છે.
દરવાળે કણકણનાં કાળે, દરિદ્રોની લાશનાં થર ખડકાય છે.
ઈન્દ્રપુરીશા મહેલો, અન્ન કોઠારો ખાલી સુરક્ષિત અવનિ પર રહી જાય છે.
ગરીબડાની કિલ્લોલતી ઝૂંપડી ભૂખમાં સળગી 'અસ્ક'માં વહી જાય છે.

ભરત શ્રોફ 'અસ્ક'

બી. કોમ. ભાગ-૧

“સિતારાઓ જરૂરી છે.”

નયનમાં નીરની સાથે નિસાસાઓ જરૂરી છે...

કદાપિ હોય ખોટા પણ દિલાસાઓ જરૂરી છે...

મળે હરદમ સફળતાઓ, મળ એમાં નથી હોતી

જીવનમાં જીતની સાથે નિરાશાઓ જરૂરી છે...

પ્રણાલિમાં ત્યાગ છે દીપીકા, સમજી શકો માટે...

બળી નીજ પ્રાણ દેનારા, પતંગાઓ જરૂરી છે.

જીવનનો કાફૂલો, રસ્તે વિસામો ક્યાં જઈ લેશે...

સદા મંજિલનાં રસ્તા પર ઉતારાઓ જરૂરી છે.

સમય છે રંગ દેખાડે છતાં ના લેશ ગભરાઓ...

જીવનને ખેલ માની ખેલનારાઓ જરૂરી છે.

બરોસો તો મને છે આત્મશ્રદ્ધા પર, અથ ‘યોગેશ’

છતાં પણ ભાગ્યનાં ઊંચા સિતારાઓ જરૂરી છે.

—યે:એશ બક્ષી



“ગુલાબ રાતું કેમ બન્યું ?”

—યોગેશ બક્ષી,



એ એક સુંદર બગીચો હતો. એ બગીચામાં રંગબેરંગી ફૂલો હતાં—વસંતઋતુમાં એ ફૂલોની ખુશ્ખોથી વાતાવરણ મહેકી ઉઠતું. બગીચામાં જાતજાતનાં, ભાતભાતનાં વૃક્ષો હતાં. મયૂરનું નૃત્ય, કોયલનો ટહુકાર, પપૈયાના પીયુ પીયુનો પોકાર, બુલબુલતુ કર્ણમધુર સંગીત અને પૂર્ણિમાના ચંદ્રની શીતળ ચાંદની વાતાવરણને અદ્ભુત અને અલૌકિક બનાવી મુકતાં, ત્યાં જનારને એમજ લાગતું કે સ્વર્ગ અહીંજ ઉતર્યું છે...

વસંતઋતુમાં પૂર્ણિમાની રાગીએ એક પ્રેમી યુગલ આનતું—પ્રેમી અને પ્રેમિકા પણ એવા હતાં કે જોનારને એમજ લાગે કે સ્વર્ગમાંથી દેવ-દેવી અહીં ફરવાને ઉતરી આવ્યાં છે. તેઓ અહીં આવતા ને! વાતાવરણ વધુ મહેકી ઉઠતું, તેમના આગમનથી બગીચો વધુ પ્રયુક્તતા; ફૂલો તો મહેકીજ ઉઠતાં...

આ વાત પણ ત્યારનીજ છે, ન્યારે ગુલાબ સફેદ હતું. ગુલાબી ન હતું. એક દિવસની વાત છે ન્યારે બુલબુલ હજી તો ગીત ગાઇને પરવાયું હતું. તે દિવસે પ્રેમી એકલોજ આવ્યો હતો. તેની સાથે તેની પ્રેમિકા આવી ન હતી. તેનું મુખ મ્હાન હતું. તેનાં મુખપર ઉદાસીનતાં, વ્યગ્રતા, વેદનાનાં નિશાનો અંકિત થયાં હતાં. બગીચો ખળભળી ઉઠ્યો, ફળ-ફૂલ ઝાડ ખળભળી ઉઠ્યાં, પવનની લહેરીઆ મંદ બની ગઈ, પંખીઓનો કક્કરવ નિરવ શાંતિમાં ફેરવાઈ ગયો હતો અને પેલો પ્રેમી ઘુસકે ઘુસકે રડી રહ્યો હતો. તેનાં આ રૂદનથી બુલબુલ ખિન્ન થયું—ખળભળી ઉઠ્યું. પંખીઓ-ફળો-ફૂલો અને વૃક્ષો એકબીજા સામે પ્રશ્નાર્થ દૃષ્ટિએ જોવા

લાગ્યાં. બગીચાનું વાતાવરણ મ્હાન બની ગયું. ઉદાસીન બની ગયું બુલબુલથી ન રહેવાયું. બુલબુલ પ્રેમી પાસે ગયું ને પૂછા કરવા લાગ્યું. યુવાન પ્રેમીએ પોતાના દુઃખની કથા વર્ણવતા કહ્યું કે, “મારી પ્રેમિકાએ ગુલાબનું રાતું ફૂલ માંગ્યું છે.

“આ.....જ મારા દુઃખનું કારણ છે.” બુલબુલે આશ્વાસન આપતાં કહ્યું, “બહારાઈશ નહિ—આવતી કાલે રાતુ ગુલાબનું ફૂલ લઈ જજે” યુવાન ગયો, પોતાની પ્રેમિકાને ખુશખબર આપવાને.....

બુલબુલ ગુલાબના છોડ પર બેઠું. પોતાનું હૃદય કાંટા પર મુક્યું. તેણે પોતાના ગાનનો પ્રારંભ કર્યો. તે જેમ જેમ ગાન ગાતું ગયું, તેમ તેમ તેના હૃદયમાં કાંટા ઊંડો ને ઊંડો ઉતરતો ગયો, તેનું લોહી શોષતો ગયો. જેમ જેમ બુલબુલનાં હૃદયનું લોહી શોષાતું ગયું, તેમ તેમ ગુલાબનું ફૂલ સફેદ હતું તે રાતું થતું ગયું. છેવટે બધું લોહી શોષાઈ ગયું,—બુલબુલ ઢળી પડ્યું—તેનું ગાન બંદ થઈ ગયું..... અને.....એ.....એએ.....પેલું સફેદ ગુલાબ રાતું થઈ ગયું.

બીજે દિવસે પ્રેમી આવ્યો અને તેણે રાતું ગુલાબ જોયું. રાતા ગુલાબનું એ ફૂલ તેણે તેની પ્રિયતમાને ભેટ આપ્યું. બુલબુલના આ આત્મભોગથી બગીચો, બગીચાની સૃષ્ટિ વધુ પરિપ્લાવિત થઈ. એ પ્રેમી યુગલે બુલબુલના આ આત્મભોગ માટે ભાવભીની અંજલી આપી.....



એક
ચીસ પાં
એક
ઠંડીથી ર
ખીજ સા
અ. ત શ
કણસવાનો
ખાળક...

થોડી
નો આવા
ખાળક કણ
વહેલું ઊઠ
સવારે ઊઠ
ઓડી લઉં

ઝીણો-
વચ્ચે વચ્ચે
ગયા મહીને
આવ્યા છે
શનિવારે રા
વાગે તો આ

સોમવા
માદું છે. લા
ગઈ કાલે સ
દવાખાને ઉલ

આ વખ



શિષ્ટાચાર

બ્રજેશ વ્યાસ

એક ઝાટકો લાગ્યો અને આંખ ખુલી ગઈ. કાઈકે ચીસ પાડેલી... કદાચ સ્વપ્ન પણ હોય.....

એક હાથ રળઈની અંદર હતો, ને ખીન્ને બહાર- ઠંડીથી અકડાઈ ગયેલો. ગરમ અને ઠંડા હાથને એક ખીન્ન સાથે મિલાવું છું તો અણુઅણુ થાય છે ને આખા શરીરમાં ફેલાઈ જાય છે. એટલામાં કાઈકના કણસવાનો અવાજ સંભળાય છે; કદાચ પાડોશીનું બાળક.....

થોડીવાર કણસાટ થયા કરે છે ને સાથે હં...હં... નો અવાજ પણ આવે છે; બંધ નથી આવતી. બાળક કણશે છે એટલે બંધ આવશે પણ નહિ. સવારે વહેલું બંધવું છે; આવી રીતે જાગતો પડી રહીશ તો સવારે બહાર કઈ રીતે ? રળઈને ઉંપર ખેંચીને માથે ઓઢી લઉં છું.

ઝીણો-ઝીણો અવાજનો હજીયે સંભળાયા કરે છે. વચ્ચે વચ્ચે ઉધરસના ઠંડેકા પણ-પાડોશી નવા છે. ગયા મહીને અહીં એક ઓરડી ભાડે રાખી એ રહેવા આવ્યા છે; પુરુષ ક્યાંક બહારગામ નોકરી કરે છે શનિવારે રાત્રે આવે છે અને સોમવારે સવારે ચાર વાગે તો ચાલ્યો પણ જાય છે.

સોમવાર ગઈ કાલે હતો, બાળક પરમહિવસનું માહું છે. લાગે છે કે જરા વધારે ઠંડી લાગી ગઈ છે. ગઈ કાલે સાંજે મા-દીકરી બાળકને લઈને ડોક્ટરના દવાખાને ઉભાં હતાં.

આ વખતે બાળક જોરથી રડી પડ્યું. મા-દીકરી

ફરીથી વાતો કરવા લાગ્યાં છે. બાળક ફરીથી કણસે છે હં...હં...નો અવાજ ફરીથી ઉધામો કરવા લાગ્યો છે.

બહાર વરંડામાં કાઈના ચાલવાનો અવાજ આવે છે- અટકી જાય છે, થોડી સ્તબ્ધતા-અને ફરી ચીસ.

આજે આલોકો બંધવા નહિ દે, બહીને ખત્તી કરુ છું ને દરવાજો ખોલવા હાથ લખાવું છું; પણ કંઈક વિચારીને હાથ રોકી દઉં છું. રળઈ ઠંડીથી ખચવા ફરીથી મને વળગી પડે છે.

અવાજ પરથી લાગે છે મા-દીકરી ખૂબ ચિંતામાં છે. બાળકની છાતીના ધરધરાટ પરથી લાગે છે કે ફેફસાં સારી પેટે જકડાઈ ગયાં છે.

‘ડોક્ટરને ખોલાવવા જોઈએ’, એક અવાજ.

‘આ સમયે ડોક્ટર ક્યાંથી આવશે ?’ ખીન્ને અવાજ.

‘ખોલાવવા પણ કોણ જાય ?’

‘હું જઈ ?... ?’

‘ના, ના, અત્યારે તું એકલી...’

ખન્ને થોડી વાર ચુપ રહે છે. બાળક ધીમે ધીમે કણશે છે; બંધ નથી આવતી. વિચારુ છું. બહો થાઉંને જઈને ડોક્ટરને ખોલાવી લાવું... ખાન્ડી છે તેજ આપી આવું ? માલિશ માટેનું થોડું તેલ પણ ક્યાંક છે ખરું.

‘મા ડોક્ટરો ખોલાવવા જોઈએ. આની આંખો ’

‘ચૈસાયે નથી’. માએ મોટો નિસાસો નાખ્યો.

હાથ જળવામાં ગયો-ચાલીસ રૂપિયા તો હજી છે; વીસ ખર્ચાઈ જાય તો બાકીના વીસ એક અઠવાડિયા માટે પૂરતા છે.

ભિભો થવા જાઉં છું. અભારાઈ પરના મારા ફોટા પર નજર પડે છે. હું..... મંચ પર ભિભો રહીને ભાષણ આપું છું; માઇક સામે બેઠેલા લોકો ફટલી શ્રદ્ધાથી સાંભળી રહ્યા છે! હું? દરરોજ ફટલા પોતાની સમસ્યાઓ લઇને ચાલ્યા આવે છે. આ લોકોએ પણ જાતેજ આવવું જોઈએ, હું બાજુમાંજ તો રહું છું.

બાળક જેવેથી ખરાડીને ચુપ થઈ જાય છે. થોડી ગુસ્સુસ થાય છે. જાઉં.....? પરંતુ રાત્રી ...લોકો... પાડોશી ...એમના ધરમાં કોઈ પુરુષ પણ નથી. હજી ઓળખાણ પણ નથી થઈ, સાધારણ વાતચીત પણ કોઈ વાર કરી નથી; પહેંચી જાઉં અને એ વખતેજ કોઈ અચાનક આવી પહેંચેતો? અથવા દરવાજેજ ન ખુલે અને બહાર બિલા બિલા જ અપમાન થઈ જાય તો? થોડીક મૌન ક્ષણો.....ઠંડીના આવરણથી ઢંકાયેલી અંધ પાંચણો થીઝી ગઈ ફટલાક સમય માટે—કદાચ એક ઝોકું પણ—

ફરીથી એક ઝાટકો લાગ્યો. ફરીથી ચીસ.

ખારીના કાંચમાંથી પારણાંમાં ઝુલતો પ્રકાશ અંદર

આવવા પ્રયત્નો કરે છે. હિંમત કરીને ભિભો થાઉં છું, પગમાં ચંપલ પહેરીને કડી ખોલું છું, વરંડો ઓળંગીને ખીજા વરંડામાં પહેંચી જાઉં છું અને દરલાજે ખખડાવું છું. સ્તબ્ધતા છવાઈ રહે છે.....

ખારણું ઠેલીને અંદર જાઉં છું.

‘બાળકની તબિયત કદાચ ખરાબર નથી..... મારી મદદની જરૂર હોય તો.....હું પડોશમાંજ રહું છું?’

છોકરી સામે જુએ છે અને મા ચૂપચાપ બાજુની ઓરડીમાં ચાલી જાય છે.

છોકરી એકીટશે જોયા કરે છે.

ને એક ડુસકું.....

મારા ભાષણના પડાઓ ચોતરફથી ધસી આવી મારી સાથે અથડાયા કરે છે.



‘મદન શર્માની હિન્દી ટૂંકી વાર્તાને આધારે’.



અંતિમ શબ્દો

- ૧) મહાત્મા ગાંધી :- હે રામ.
- ૨) ઉમરે ખ્યામ :- હે ખુદા મેં મારી શક્તિ પ્રમાણે તને પિંછાણવાનો પ્રયત્ન કર્યો છે, માફ કરજે!
- ૩) ઇશુ ખ્રિસ્ત :- પ્રભુ! તેઓને માફ કર, કારણ કે તેઓ જાણતા નથી કે પીતે શું કરે છે!
- ૪) સોક્રેટીસ :- ફીટો, મારા પર ઇસ્કુલેપિયસનું એક કુકડાનું દેવું છે તે ચુકવી દેજે!
- ૫) સર વોલ્ટર સ્કોટ:-ઈશ્વર તમારા રક્ષણ કરે! હું
- ફરીથી કદાચ ખોતાંમાં આવી રહ્યો છું.
- ૬) રોબર્ટ લુઈ સ્ટીવન્સન :- ગભરાશો નહિ, જે આનું નામ જ મૃત્યુ હોય તો, તે બહુજ સરળ છે.
- ૭) કૌલ્સ :- હવે હું મારી અંતિમ યાત્રા સર કરું છું.
- ૮) જ્યોર્જ બનાડ શો :- હું થાકી ગયો છું. હવે હું સ્થિર રહેવા માંગુ છું.

સંપ્રાહક
વિનોદ ભિસ્ત્રી

પગથિયાં

આશાના અરમાનોને વાગોળતો વાગોળતો,

નીચે ઉતરતા પગથિયાં હું ચડતો હતો.

હતી આશા કે -

રણકાવતાં ધંટડી,

ખોલી પારણું,

આવકારશે મને સ્મિત તમારું.

કિંતુ -

રણકાવતાં ધંટડી,

આવ્યો અણળણ્યો વિકરાળ ચહેરો સામે.

પૂંછ્યું મેં- 'છે એ ?'

'એ નથી-

ધડમ

ધરપાઈ ગયો દેહ દરવાજાનો નાનકડા ઢોંકમાં.

ને-

એજ આશાના અરમાનોને ઓકતો-ઉતારતો-હું,

ઉપર ચડતા પગથિયાં-નીચે ઉતર્યો.

— પ્રજેશ વ્યાસ



કયા મુખ દેખું દર્પણ મેં ?

આજના માનવીને આપણે “માનવ” કહેવા કરતા એક “હરતુ-કરતુ” યંત્ર કહીશું તો વધારે યોગ્ય રહેશે. યંત્રો મનુષ્યના જીવનમાં પોતાનું પ્રમાણ વધારતા ગયા અને આજે એ સમય આવ્યો કે મનુષ્ય પોતીકા પહુ ભૂલીને યંત્ર જેવો થઈ ગયો. ધડિયાળના કાંટાની સાથે પોતાના જીવનને પાંધીને મનુષ્ય કાંટાની સાથે સાથે ફર્યા કરે છે. આવા યંત્રવત જીવનથી મનુષ્ય જ્યારે થોડો સમય મુક્ત થાય છે ત્યારે તેના સ્વભાવ પ્રમાણે એને થોડા આનંદ એને મનોરંજનની જરૂર પડે છે. અનાદિકાળથી મનુષ્યના જીવનમાં મનોરંજનનું સ્થાન આગવું રહ્યું છે. પોતાનો શારીરિક અને માનસિક થાક ઉતારવા માટે મનુષ્ય મનોરંજનનું શરણું લે છે. આજના યંત્ર યુગમાં મનુષ્ય ધણી રીતે મનોરંજન મેળવી શકે છે. જેમ કે, ચલચિત્રો, રેડિયો, ટેપ, ટી. વી. નાટકો વિગેરે. પરંતુ આ સાધનોમાં ચલચિત્રનું સ્થાન મોખરે છે. અડવાળિયા સુધી સખખત કામ કરીને થાકેલો માનવી ચલચિત્રની અનેરી દુનિયામાં ત્રણ કલાક માટે ખોવાઈ જાય છે. પોતાનો બધો થાક, ચિંતા દુઃખો, વિટંબણાઓ, મુશ્કેલીઓ ને ભૂલી, ચલચિત્રની કાલ્પનિક દુનિયામાં એ ડૂબી જાય છે. ઓછા ખર્ચે વધુ મનોરંજન પીરસતા હોવાથી ચલચિત્રો મનોરંજન માટે વધારે પ્રચલિત છે.

સિકકાની જેમ દરેક વસ્તુની બે બાજુઓ હોય છે. સારી અને નરસી—અને એ એના ઉપયોગ પરથી નક્કી કરી શકાય છે. ગુલાબની સાથે કાંટા પ્રણ હોય છે. ગુલાબ અને કાંટા બંનેનો જો યોગ્ય રીતે, યોગ્ય સ્થાને અને યોગ્ય સમયે ઉપયોગ કરવામાં આવે તો બંને

સારી વસ્તુ છે. પરંતુ કોઈ પણ વસ્તુના અયોગ્ય રીતે અયોગ્ય સ્થાને અને અયોગ્ય સમયે ઉપયોગ થાય તો એ ખરાબ બની જાય છે. તદુપરાંત વસ્તુઓનો ઉપયોગ—સારો કે નરસો—કરવો એ મનુષ્ય પર અવલંબે છે. ચલચિત્રોનું પણ આ પ્રમાણે છે. જો એનો સદુપયોગ કરવામાં આવે તો સમાજની ઉન્નતિ થઈ શકે અને દુરુપયોગ થાય તો એ મનુષ્યને અધોગતિની ઊંડી ગર્તામાં ધકેલી દે છે. આમ જોઈએ તો ચલચિત્રોનો ફાળો દરેક ક્ષેત્રમાં, ખાસ કરીને, સામાજિક અને શૈક્ષણિક ક્ષેત્રે ધણો મોટો છે. ગામડાઓની પ્રગતિમાં, ભારતનાં પનાવૌથી જનતાને સદા જગૃત રાખવા ભારત સરકારનાં માહિતી અને પ્રસારણ ખાતા તરફથી ઉતરતા દસ્તાવેજ ચલચિત્રોએ ધણો સારા ફાળો આપ્યો છે. ચલચિત્રની સાથે નૃત્ય, સંગીત, અભિનવ ફોટોગ્રાફી જેવી બીજી અનેક કળાઓ વિકાસ પામી છે.

પરંતુ આપણા કમનસીબે ચલચિત્રોથી મળતું મનોરંજન તંદુરસ્ત રહ્યું નથી. એની સમાજ પર ખરાબ અસર પડી છે. કર્ણધારો માટે રણકતી ટિકિટખારી એ જ અંતિમ લક્ષ્ય બની ગઈ છે. વધારે નફાને નજરમાં રાખીને બનાવાતા ચિત્રો પ્રજાને હલકું અને નિમ્નકોટિનું મનોરંજન પીરસતા થઈ ગયા છે. વાસ્તવિકતાને તિલાંજલી મળી છે. અમુક ચલચિત્રોને બાજુએ મુકતાં બાકીનાં બધાં ચિત્રો એક સરખાં ચિલાચાલું વાર્તાઓથી ભરેલાં હોય છે. કોઈપણ જાતની નવિનતા વગર હલકા અને ખિલતસ ચિત્રો એ સમાજ પર ખરાબ અસર પાડી છે. આજનો યુવાન વર્ગ ચિત્રોમાં ના કાલ્પનિક પ્રણયદ્રશ્યોને વાસ્તવિક જીવનમાં

મુકના-
વ્યવહાર
નથી ર
શં

કર્મ
આજના
છડ્યોદ્ધે
ચલચિત્ર
અને યુ
વિકાસ
ની નવી
'ફિલ્મફેર'
ઉગતા ન
ખિલતસ
છે ત્યારે
પડેલાં,
જીવનચરિ:
આંસુ સા:

આજ
સમાજ ઉ
જેઓ બિ
વિટ યુએ
આ પધું

મુકવાના પ્રયત્નો કરે છે. ત્યારે તેને કલ્પના-સ્વપ્નો અને વ્યવહાર-સૃષ્ટિ અને વાસ્તવિકતાના તફાવતનો ખ્યાલ નથી રહેતો.

“નગ્નકતતા જમાનાની હવે હદપાર લાગે છે.
શરીરને ઢાંકવું એ પણ હવે તો ભાર લાગે છે”

કવિએ ઉપરોક્ત પંક્તિમાં સત્યને ઉઘાડું પાડ્યું છે. આજના લગ્નલહીન પોશાકો અને પહેરવેશો નગ્નતાનું છડ્યોદ્ધે પ્રદર્શન કરનારા છે. આ વસ્તુઓ, આ ફેશનો, ચલચિત્રો અભિનેત્રા-અભિનેત્રીઓ પાસેથી જન્મ લે છે. અને યુવા-પેઢી એનું સ્વાગત માન-યાન અને ઘણા ઉમંગકાથી કરે છે. લોકોમાં ચોરી, મારફાડ, ખૂતામરકી ની નવી તરફીઓ ચલચિત્રો થી જ આવી છે. ‘જી’, ‘ફિલ્મફેર’, જેના અનેક ફિલ્મીમાસિકો રોજ સૂરજ ઉગતા નવા નામે બહાર પડી લોકોમાં હલકું અને બિભક્ષ સાહિલ્ય પૂરું પાડવામાં પોતાનો ફાળો વધારે છે ત્યારે પુસ્તકાલયમાં કાચના કબ્બાટમાં કેદી બનીને પડેલાં, ધૂળથી ખરડાયેલાં મેઘાણી અને ધૂમકેતુ ના જીવનચરિત્રો અને એમના પુસ્તકો યુવાપેઢીના પતન પર આંસુ સારતા હોય છે.

આજના મુશાયરાઓમાં, કવિસંમેલનમાં, ખીજ સમાજ ઉપયોગી કાર્યક્રમોમાં, એઓ નજરે પડે છે જેઓ જિંદગીની ચડતી પડતી, આડખીલીઓ, વિટખણાઓ, તડકા, છાયા નોઈ ચૂક્યા છે. જેમણે આ બધું શિખવાનું છે, સમજવાનું છે તેઓ તો

છેલખટાઉ બનીને, ફરવામાં, ફેશન-પરેડ સ્પર્ધામાં ઉતરવામાં અને સિનેમા-હોટેલોમાં સ્વેચ્છેવિહાર કરવામાં પ્રગતિ શીલતા સમજે છે. આજની શાળાઓ અને કોલેજોમાં સરસ્વતીના સ્તવનો અને પાઠ્યપુસ્તકોના પાઠનો બદલે ચલચિત્રોની વાતો અને ગીતોજ સંભળવા મળે છે. ચિત્રોના વાસનાત્મક દ્રશ્યો, શૃંગારમય ગીતો સંવાદો અને ફેશનોની કારમી અસર આજે જોવા મળે છે.

ચલચિત્રોએ ફક્ત યુવાપેઢીને જ નહીં પરંતુ સમાજની દરેક વ્યક્તિને એક યા ખીજ રીત પોતાની યુગાલમાં ફસાવી છે. આજના સમાજનું નૈતિક ધોરણ દિન-પ્રતિદિન નીચું ઉતરતું જાય છે. આજનો સમાજ એ વ્યક્તિઓ બનેલો છે જેમનામાં વિનય-વિવેક નથી, શિસ્ત ને કોઈ સ્થાન નથી અને માનવતાનું નામ નથી રહ્યું. આ રીતે આજે હલકા ચલચિત્રોથી કલાનું ખૂન થઈ રહ્યું છે. કલા પોતે કકળાટ કરી રહી છે. કારણ કે આજે એની પવિત્રતાને ઝાઘ લાગી રહ્યા છે. કલક લાગી રહ્યું છે. કલાકારો કલાને છોડીને ધનની પાછળ ઘેન્ના થયા છે. જે તેઓને વહોલી તકે રોકવામાં નહીં આવે તો કલા ટિકિટ ખારીની ખાંદી બની જશે અને સમાજનાં સડાની સૂરંગ ચપાઈ જશે. તેથી લોકોના જીવનને અધોગતિની જગ્યાએ પ્રગતિ તરફ સમાજને વાળે એવા ચિત્રોના સર્જનની જરૂર છે. મનોરંજનના આ મુકુટ મણિનો ઉપયોગ સમાજને નિર્દોષ અને સાત્વિક મનોરંજન ખીરસવામાં થાય એ આશા આપણે રાખીશું ???

—મહેશ શાહ



આંખો

બળી રહું છે દિલ ને અશ્રુઓ વહાવી રહી છે આંખો.
અશ્રુમાં વહી જતી યાદને, પાપણાથી રોકી રહી છે આંખો.

પ્રેમના પખીડાએ પાલવની બનાવી છે પાંખો,
એ પાલવમાં સંતાય છે એમની મદભરી આંખો.

પ્રેમમાં પડદા નથી છતાં ચહેરા તમે ભલે ઢાંકો,
પડદાને પેલે પાર કંઈક નિરખી લે છે આંખો.

મયખાનાઓ હવે અમને શરાબ ના આપો,
મદહોશ કરે છે અમને એમની નશીલી આંખો.

મને મારી ગઝલથી, તમે બહુ દૂર ના રાખો,
ગઝલ માટે છે બહાનું એમની કાવ્યમય આંખો.

હે દિલ ! દુનિયાના જખોને હવે તો સાખો ?
ક્યાંક દિલની જ્વાળાથી અંધ ન બની જાય આંખો.

મરણને જીવનથી તમે બહુ દૂર ના રાખો,
મૃત્યુમાં પણ ક્યારેક ઉઘાડી રહી જાય છે આંખો.

—મહેશ 'અનામ'



વહેલી
નજરે
ઢાઈ સુઃ
અને....
વહી ઉઠે
કે
નકકી દિ
તો વળી
કહી ભઠં
કે વસ
પણ
કહેનારાએ
નથી જરે
દહાડો, વ
છતાંય બ
પોતાનાં
સુકન્યાનાં
ભાખતા
શા માટે

શા માટે ?

‘ચક્ષુ’

વહેલી પરોઠે ખસનાં ઇન્તઝારમાં
 નજરે પડી જાય છે રહેરો,
 કાઠી સુકન્યાનો
 અને.....
 વદી ઉઠે છે કાઠ
 કે
 નકકી દિવસ આજ સારો જવાનો.
 તો વળી
 કહી ઊઠશે બીજો
 કે દિવસ આજનો જરૂર ખગડવાનો.
 પણ
 કહેનારાઓમાંથી એકયનો
 નથી જતો હોતો
 દહાડો, વધુ સારો કે વધુ ખરાબ,
 છતાંય ખન્ને
 પોતાનાં એક દહાડાનું ભવિષ્ય
 સુકન્યાનાં રહેરા પરથી,
 ભાખતા હશે
 શા માટે ?

અધિની જેઠવા



નધી મળે તે દુઃખ એનું કે નિઃસ્તેજ છે મારા ચર્મ ચક્ષુ
 ગર્વ છે મને એનેજ કે સતેજ છે મારા દિવ્ય ચક્ષુ
 પૂનમ ને સરખી છે મારે માટે હર અમાસ
 હજી ધણે લાખો છે મારો આ જીવન પ્રવાસ
 જો કાઠી ધુતકારી પણ કાઠે મને સમજી આંધળો
 પરંતુ, રહે ખ્યાલ, કે નથી હું કંઈ પાંગળો
 મળ્યુંજ ભોગવવાનું છે આપણે આ અવતારમાં
 સકળ સૃષ્ટીની લીલા છે હાથમાં કરતાર નાં
 ચાહતા છે મારી પાસે, દરેક ચાહનારા માટે
 પસાર કરુ છું જીંદગી મારી ખસ ચાહતની વાટે.

અમીત પરીખ



હોત જો ખખર....

ન ખનાવત ખૂબ સુગંધી નિજ તન ને તરુ ચંદન
 વીંટાઈ વળશે ઝેરી નાગ એવી હોત જો ખખર
 ન માગત છોડવા પ્રભુ પાસે કદી ફૂલો તણો શણગાર
 કાંટા સહેવાનો વારો આવશે એવી હોત જો ખખર
 આંસુ ન કરતા દોસ્તી નયનની સાથે કદી
 ધિરહતી વેદના આવી વહાવી મૂકશે એવી હોત જો ખખર
 તરવર આનંદ ન પામત જોષ ને વસંત ને
 પાછળ આવી રહી છે પાનખર એવી હોત જો ખખર
 સાગર તો પંકાયો તેની ઊંઝાઈ ને લીધે
 ન મળવા દોડતી નદીઓ ખારાશની હોતજો ખખર
 કલમની સાથે પ્રેમ કદી ન ખાંધત ‘બ્રહ્મભટ્ટ’
 કવિતા લખતાં નહી આવડે એવી હોતજો ખખર.

—નરેન્દ્ર એસ. બ્રહ્મભટ્ટ

સંગેમરમરની તોડ દિવાલ

પ્રભુ ! તારી બેદરકારીથી દુનિયાના શા થયા છે હાલ
તોયે તું તો સુખથી સૂતો તેથી મને લાગે છે કમાલ
પાપાણુ ના મંદિરમાં બિરાજી જાણુ તું તો થઈ ગયો ન્યાલ
પણુ, હાલ નીરખવા દુનિયાના સંગેમરમરની તોડ દિવાલ
દેવ, તેં આ દુનિયા સજી મૂક્યો માનવ મહેરામણુ
કોઈકને ઘેર ભર્યા કોહારો નથી મળતો કોઈને કણુ
દીધા કોઈકને ગાદી તકિયા કોઈકને ન આરામ એક ક્ષણુ
ભેદભાવ છોડી દે પ્રભુ તું કર સરખુ સૌતું પોષણુ
સ્વર્ગે સંચરવું છોડીને એકવાર ધરતી પર ચાલ
હાલ નીરખવા દુનિયાના સંગેમરમરની તોડ દિવાલ
હાલ સુણી પૃથ્વીના, બહેરા થઈ જવાના તારા કાન
હજુ વેળા વીતી ચૂકી નથી, એકવાર મારું કહ્યું માન
ખસ, છેલ્લો જન્મ ધરીલે લોકો ગારો તારાં ભક્તિગાન
કર દુઃખોને દૂર માનવતું ભલુ કરવામાં ખન ગુલતાન
ભક્તોની શ્રધ્ધા તૂટે તે પહેલાં છેલ્લી વાર કરીલે ખ્યાલ
હાલ નીરખવા દુનિયાના સંગેમરમરની તોડ દિવાલ

—નરેન્દ્ર એસ. બ્રહ્મભટ્ટ

‘યાદ’

ન સ્વપ્ને મેઝ્યું હતું, મિત્ર તું જશે મારા વચ્ચેથી
કરતો જશે ફક્ત ધુમાડો, તું દીપ એલવી મારા વચ્ચેથી
નથી સમક્ષ તું મારી આંખની
છતાંય છે તસ્વીર તારી પ્રીતની.
ભુલીશ નહિ મિત્ર, જ્યાં સુધી હશે પ્રાણુ આ દેહમાં,
પ્રાણુ ગયા પછીએ, મળીશ તને ફરીથી પ્રીત પાંધવા,
તારો દેહ નથી મારી પાસમાં
છતાંયે છે તારી યાદ મારા શ્વાસમાં
મિત્રાઈ ગઈ આંખોં તારી, જ્યોતિ ચાલી ગઈ,
હતી એક ચાસ્થા દિલમાં, તે પણ કાશ ! ચાલી ગઈ.
હજી તને શાંતિ જ્યાં તું હોય સાં.
ફરી મળીશ ક્યારેક જ્યાં તું હોય સાં

—ખુશાલચંદ જૈન

તે
ત ક
રિ
માં એ
સાથ :
પરિવત
એ ન
ભરખા
મિત્રતા
સમય
એકલે
મિત્રો
અ
છ....
પૂઠે ધા
સ્વાર્થ
જે
બદલા
લોકો
કરતાં
કોઈ સ
પરતું..
એને રે

મિત્રતા....મારે માટે તો.....

શાહ નીતીન

(પ્રથમ પુરસ્કાર વિજેતા)

S. Y. J. C. Elocution Competition

તો ચાલો મિત્રતાના માધ્યમની મિત્રો વચ્ચે
વાત કરું—

મિત્રતા મધ્યમમાંથી પસાર થતા થતાં આપણા
માં એક કહેવત પ્રચલિત થઈ ગઈ કે “સંકટ સમયમાં
સાથ આપે એજ ખરો મિત્ર”. પરંતુ...દુનિયા તો
પરિવર્તનશીલ છે. હંમેશા નવું કરવામાં માનનારી. અને
એ નવું કરવાની ઘેલણના જ્ઞાનામુખીમાં મિત્રતા પણ
ભરખાઈ ચૂકી. પ્રકૃત પછીના શાંત વાતાવરણમાંથી
મિત્રતાની આધુનિક વ્યાખ્યા બહાર પડી. “સંકટ
સમયમાં સાથ આપે એ સંકટ સમયનોજ મિત્ર”.
એકલે કે મિત્રોને પોતાના સ્વાર્થમાં રસ હોય છે.
મિત્રોમાં નહીં.

આવા ઉપરછલ્લા મિત્રો માટે ગોવર્ધનરામ લખે
છે.....‘લક્ષ્મીને કીર્તિ’ જ્યાં જ્યાં જાય, છાયા જેવા
પૂઠે ધાય. મને મિત્રતામાં એ ન કાંઈ, એતો છે
સ્વાર્થની જ સગાઈ.

જે કે દુનિયા બદલાઈ છે પણ દિલવાળા નથી
બદલાયાં. આજે પણ આપણી વચ્ચે એવા કેટલાય
લોકો વસે છે જેમની વચ્ચેતો સંબંધ લોહીના સંબંધ
કરતાં પણ ચઢિયાતો છે. અને એમનામાં સ્વાર્થ ને
કોઈ સ્થાન નથી. જે માનવ વચ્ચેતો સંબંધ નહીં
પરંતુ...જે આત્મા વચ્ચે તો સંબંધ એજ મિત્રતા.
એને એજ સાચી મિત્રતાના પ્રતિકરૂપ છે.

સંબંધોની સાંકડી જાળમાં સમસ્ત દુનિયા એવી
તો જકડાઈ ગઈ છે કે દરેક માનવી તે જાળ તોડીને
સ્વતંત્ર વાતાવરણમાં સ્વસ્થ રીતે જીવવા પ્રયત્ન કરે છે.
પરંતુ આશ્ચર્યજનક બાબત એ છે કે દરેકને મિત્રતાનું
ઝેર પીવું ગમે છે અથવા પીવું પડે છે. જોકે એ ઝેર
જેવું લાગે છે પરંતુ અમૃત સમજીને પી જવામાં
સાર છે. મિત્રતા અને માનવી એ તો એક બીજાના
પૂરક છે. જે મિત્રતા છે. તો માનવી છે. જે માનવી
છે તો મિત્રતા છે.

મિત્રતાનું મહત્ત્વ ખૂબજ વ્યાપક અને વિપુલ છે.
સુંદરમતે પણ આ મહત્ત્વ દૃષ્ટિગોચર થયું હતું. અને
તેમણે કહ્યું કે -

“જગની સહુ કેડીઓમાં સ્નેહની વડી”.

મિત્રો તો જગતની સહુ કેડીઓમાં સમાયેલાજ છે.
આપણે ફક્ત તેમને ચુંટી કાઢવાનીજ તરહી લેવાની છે.
મિત્ર પસંદ કરવાની આગવી કળા છે. મિત્રને પસંદ
કરતાં પહેલા આપણે પોતેજ પસંદ થઈ જવું જોઈએ. તે
માટે કેટલીક અનુકૂળતાઓ છે. મિત્રોને ગમતા વિષય
પર આપણે અણગમો રજૂ ન કરવો જોઈએ. પરંતુ
બની શકે તો એ વિષયનું વધુ જ્ઞાન મેળવી આપણા
મિત્રને આપવું જોઈએ જેથી મિત્રો પરચેતું વાતાવરણ
ખુશનુમા રહે. મિત્ર ને ખરાબ આદતથી બચાવવો, એ

આપણી ફરજ છે. જેમ કેપસ્યૂલમાંની કડવી દવા આપણે આસાનીથી ગળી શકીએ છીએ એમ જ્યારે મિત્રની ટીકા કરવાનો વખત આવે ત્યારે તેની (ટીકા) આજુબાજુ મીઠાશના આવરણની ખાસ જરૂર છે જેથી મિત્ર આપણી ટીકા આસાનીથી ગળી શકે. જ્યારે કડવીવાત મિઠાશથી રજૂ કરવામાં આવે ત્યારે મિત્રમાં વિશ્વાસ સંપાદન થાય છે. અને કહી શકાય કે :- “મિત્રતા તો વિશ્વાસની ભૂખી છે.

વિચાર, વિવેક, વાણી અને વર્તન એ ચાર મિત્રતાનાં ખૂબજ મહત્વના અંગો છે. આદર્શ વિચારોને મધુર વાણીમાં પ્રમાણિકપણે વિવેકથી અને સજનતાના વર્તનથી જો રજૂ કરવામાં આવે તો મિત્રો મેળવવા ખૂબ સુગમ બને. મિત્રતાનું અધન તો અતુટ છે. એ અતુટ અધન ને નિભાવવું એમાં જ મિત્રોની શાન છે. સદીઓ પહેલાં રચાયેલી મૈત્રીને આપણે આજેની પણ યાદ કરીએ છીએ ને ? જે અધને જીવનને કોઈ નવોજ વળાંક આપ્યો છે તેને આપણે કઈ રીતે તોડી શકીએ ? કૃષ્ણનું નામ સાંભળતાંજ આપણી નજર સમક્ષ સુદામાનો કાલ્પનિક ચહેરો તરવરે છે. તમે પણ ધણી વખત અનુસચ્ચુ હશે-અરે ! પેલો રમેશ ક્યાં ગયો. તરત ખીજે બોલી ઉઠે છે કાણુ ? મહેશનો મિત્ર ? આ રમેશનું નામમહેશ સાથે શા માટે સંકળાયેલું છે, વિચાર કર્યો છે કદી ?-અતુટ મિત્રતાનું અધન મિત્રો ને તો શું તેમના નામને પણ કોઈ જુદા નથી કરી શકતું.

મિત્રો વચ્ચે કોઈપણ સંજોગોમાં ઉસ્કેરાટ થાય એ મિત્રતા માટે હાનિકારક છે. સમજવટથી કામ ચાલે

તો ઉસ્કેરાટ ની શી જરૂર છે ? અને એવું કોઈ સતકર્મ નથી જે સમજવટ થી નયતે ન પતે.

જો મિત્રના દિલને જીતવું હોય તો એક વાત ખાસ યાદ રાખજો. કે તમારે તમનેજ ભુલી જવાનું છે. તો તમે તમને ભુલી જવામાં સફળ જશો તો તમારા વિચાર, વિવેક, વાણી કે વર્તનમાં ક્યાંય સ્વાર્થનું નામ નિશાન નહીં રહે. અને સ્વાર્થની ગેરહાજરીમાં નિખાલસ પ્રેમનો ગંગા વહેશે જે મિત્રતાના છોડને પોષી ને એક ઘટાદાર વૃક્ષ બનાવશે જે મિત્રોને તો ખરા જ અલખત બીજાઓને પણ શિતળ છાયડો અર્પશે.

મિત્રોનું સ્વમાન ધવાય એવું કદી બોલશો નહીં. ભલે ટીકા મીઠાશથી થઈ શકે પરંતુ કોઈનું અપમાન અને અપેક્ષા મીઠાશ થી કરવું ધણુજ કપરું છે. માટે આવા સમયે તટસ્થ રહેવું. કહેવાય છે ને કે ‘ન બોલવામાં નવગુણ’.

મિત્રતાનું છેલ્લું પાસું તે આત્મ સમર્પણ-અભિદાન. જોકે આટલી હદે બધા પહોંચતા નથી પરંતુ જે પહોંચે છે તેમની મૈત્રી વિશ્વની મૈત્રીમાં મહાન મૈત્રી બનીગય છે.

‘એ આત્માનો સંબંધ’ મિત્રતાના મુલ માનવતે સમજવવા કુદરત પણ ધણો કૃપાળુ લાગે છે. કુદરતે દુશ્મન જેવું પ્રાણી સમાજમાં ફરતું રાખ્યું છે જેથી દુશ્મનના અવગુણ જોઈ મિત્રતાના સાચા ગુણનો ખ્યાલ માનવ માનવને આપે.



ટલીક
હેલો

બોલું
આવી
એભા.

વરદી
થઈ.

તારોટ
ફરવા
બત,
કહેવા.

ને બા
પડ્યા
બેકાં
આઠ
વીડ

શું ?
લાલ
ને-મા.

પ્રોફેશન
બોલ્યા
ઉલ્કુ
મેડીકલ
કાળો
બહાઈટ

કોંગ્રેસ્યુલેશન્સ મી. કૈલાશનાથ ! L. L. B.

મહેન્દ્ર હાથી

ટેલીફોન રજૂકર્યો.....

‘હેલો; ડો. સુરભી હીયર, અપ કોણુ ખોલો છો ?’

‘જી હું આપનો એક પેશન્ટ હનનલાલ ઘોઠીવાલા ખોલું છું, આપ મારે ત્યાં બની શકે તો હમણાં જ આવી જાવ; મને હાટ-એટેક આવ્યો છે અને હું ખેલાન પડ્યો છું.’

ટેલીફોન ખડખડાટ હસ્યો-‘અચ્છા..તો જુઓ દરદી જ્યાં સુધી ખેલાન હોય ત્યાં સુધી તો કાર્ડ જ થઈ ન શકે માટે જરા લાનમાં આવ્યા પાદ ફોન કરો.’

‘સુરભી, આપને પ્લીઝ, ખડુ ખોર થાઉં છું, આ તારોટાઈફોઇડ પીછો છોડે તેમ નથી ને તે હરવા-ફરવાનીએ મનાઈ ફરમાવી છે નહીં તો હું ત્યાં આવી જાત, ને મારે તને એક ખીજી પણ ખાસ વાત કહેવાની છે.’

‘જો કૈલાશ, તમને વકીલો ને બોલ બોલ કરવાની ને ખરાડા પાડવાની ટેવ પડી ગઈ હોય એટલે ખાટલે પડ્યાપડ્યા એ શાંતિ ન વળે, અહીં પેશન્ટ કેટલા બેઠા છે ને તું ત્યાં બોલાવે છે. કેવી રીતે આવું બોલ ? આઠ વાગે ડીસ્પેન્સરી બંધ કરવાનો ટાઇમ થશે ત્યારે આવીશ. ત્યાં સુધી એકલો એકલો વાતો કર ઓ. કે ?’

‘હવે પેશન્ટ ત્યાં બેઠા છે તો અમે પેશન્ટ નથી શું ? શરીર ને દિલ બેય થી ખીમાર...અને બધા ને લાલ દવા જ દેવી છે તો પછી કપાઉન્ડર ને કહી દે ને-માટલા ભરી દેશે થોડી વહેલી આવને..પ્લીઝ...’

‘લાલ દવા, લાલ દવા કરી ને તું અમારા મેડીકલ પ્રોફેશનની ફજેતી ઉડાવે છે ? તમે વકીલો ખોટું બોલ્યા સિવાય કરો છો શું એ મને કહે ને-બધા ને ઉલ્કુ બનાવી ને પૈસા પડાવવાના ધંધા. અમારા મેડીકલ સાયન્સને તું સમજે છે શું ? તમારો ધંધોજ કાળો એટલે કાળ જીવ્યા પહેરવા પડે ને અમારે વ્હાઈટ ખીજનેસ, ને વ્હાઈટ ડ્રેસ. ખખરદાર ! જો

ક્યારેય મશ્કરી કરી છે તો અમારા ખીજનેસની. આ દરેક પેશન્ટ છે - દશ મીનીટમાં બધાને પુટાડી ને આવું છું ખસ. ખુશ ને વકીલ સાહેબ ?’

‘ઓહ થન્કયુ, સુરભી - ખાય ધી વે તમે લેડી ડોકટરો એટલે નમ્ર સ્વભાવના, મીઠા, પ્રેમાળ; સમજુને ને.....’ ‘બસ થયું; હવે મરકાપટ્ટી રહેવા દે, હું આવું છું હમણાં પછી જે કહેવું હોય તે કહેજો ઓ. કે..ખાય...’

અને ટેલીફોનીયો રોમાન્સ પૂરો થયો. જેણે આગલા જન્મમાં ખૂબ પુણ્ય કર્યા હોય તે ખીજ લવમાં આવા કાર્ડ પ્રેમ પખીડાના ટેલીફોન રૂપે જન્મ લે છે ! આમ તો મેડીકલના બધા છોકરા છોકરીઓ ડોકટર થયા પહેલાંજ આ લવેરીયા નામના રોગમાં સપડાઈ જતા હોય છે. (લવેરીયા એટલે પોતાના કામ કરવાના એરીયામાં જે લવ થઈ જાય તે.) પરંતુ અમુક વિદ્યાર્થીઓ કે વિદ્યાર્થીનીઓ જે કાર્ડિક ખાસ વિચારધારા ધરાવતા હોય તેમનું કહેવું એવું થાય છે કે લાઈફમાં મીયાખીખી બનને એકજ કામ કરતાં હોય તો ખડુ ચાર્મ ન રહે. તેના કરતાં બનને નાં શીલ્ડ જુદાં જુદાં હોય તો જરા જામે.

થોડી વાર થઈ અને રૂમમાં સ્થેટોસ્કોપ ધબકયું; દરવાજા, વેન્ટીલેસન; કેલેન્ડર, રૂમના પડદા ને ઘડિયાળ ના કાંટા - દરેકે વારાફરતે આ જાણીતા આંગતુક તરફ એક નજર કરી લીધીને નાનકડી પ્રીક્ કેઇસે ટેબલ પર સ્થાન લીધું; ખુરશીએ જરા કચકચાટ કર્યો.

‘કૈલાશ...’ ‘ઓહ, વન સેકન્ડ પ્લીઝ હું ને અંદરની રૂમમાંથી ખીમાર છતાંય ફાંકડો યુવાન બહાર પ્રકટયો. ‘આ શર્ટબટ’ પહેરીને ક્યાં જવું છે ?’ ‘બહાર, ખડુ દિવસથી સાથે ગયા નથી ને...આજે જરા સ્કૂર્તિ હતી એટલે થયું કે...’ એણે માથું ખજવાળ્યું. ‘બહાર પછી જવાતું, પહેલાં અહીં બેડ પર લાલો થા;

મને ટેમ્પરેચર લેવા દે પછી બંધી વાત.' 'બસ ડોક્ટર'. 'હાં તો કૈલાશસાહેબ, આપને એવી શું તકલીફ છે કે મને ઉર્ફે ડો. સુરભી પટેલ ને વીઝીટો બોલવવા પડ્યાં? સુરભીએ થર્મોમીટર ખંખેચું, આંખ પહોળી કરી ડોળા બેપા મેં બોલાવી જીલ બેઈ. 'ડોક્ટર, ઊંધ બીલકુલ નથી આવતી.' 'તો લીબ્રીયમ લો.' 'તેનાથી પણ નથી આવતી.' 'તો વારપારેકસ લો.' 'તેની પણ અસર નથી થતી.' 'એમ! તો હું તમને આજે પેથેડીનનું ઈન્જેક્શન આપી દઉં છું-ઊંધ આવી જશે.' સુરભી લકુકી. 'પણ ડોક્ટર, પેથેડીન, મોરફીયા, કોઈની મને અસર થતી નથી, કાંઈક બીજા ઈલાજ હોય તો બતાવો. 'ઈટસ ઈમ્પોસીબલ. ઈન્જેક્શનથી તમને ઊંધ આવી જીવે નોંધએ.' 'પણ હું કહું છું કે મને એનાથી ઊંધ નથી આવતી અને ઈટ ઈઝ નોટ ઈમ્પોસીબલ, એ વસ્તુ મેં કોર્ટમાં સાબિત કરી છે.' 'શું સાબિત કયું છે ?

'વાત એમ બની કે એક ઈસમે દવા કંપની સામે કેઈસ કરેલો કે તે કંપનીની દવાથી એમને કોઈ અસર નથી થતી ને ઊંધની દવાની ઊંધ લાવવામાં નિષ્ફળ બાય છે.' વકીલે શરૂ કર્યું 'આ કેઈસમાં દવા કંપની ના વકીલ તરીકે મને ચાન્સ મળેલો અને મેં દવા કંપની ને; પેલા ઈસમને તથા જીવને આમ ત્રણેય ને ફાયદો કરાવી દીધેલો.' 'કેવી રીતે ?' 'મારી દલીલ એમ હતી કે અપરણિત માણસોને દવાના ડોઝ નો અસર ન કરતા હોય તો તેમાં દવા કંપની ની ભૂલ વાંક નથી, એ કુવારાઓએ લગ્ન કરી લેવાં નોંધએ એટલે ઊંધ આવવા લાગશે અને પરણિત માણસો ને જો દવા અસર ન કરતી હોય તો તેમને ડાયવોર્સ લઈ લેવા નોંધએ એટલે તેમને પણ ઊંધ આવતી થઈ જશે. વેરી સીમ્પલ.' 'પછી જીવે શું જીવમેન્ટ આપ્યું ?' 'તેમણે કહ્યું કે બરાબર છે અને દવા કંપની નિર્દોષ છે.' 'અરુઝ તો પેલા કેઈસ કરવા વાળા ઈસમ ને શું ફાયદો થયો ?' 'એ જીવની છોકરી ને પરણી ગયો.' 'અરુઝ ! અને જીવને શું ફાયદો થયો ?' 'એમને પણ ઊંધ ની તકલીફ હતી તેમણે છૂટાછેડાની નોટીસ આપી દીધી ને ઊંધ આવતી થઈ ગઈ.' 'ઓહ-આય સી ! હવે ફેંકા ફેંકી કરવાનું બંધ કરી

આપ મહાશય શું કહેવા માંગો છો તે કહો.' 'એમાં કહેવાનું શું હોય ? તુર્ત દાન ને મહાપુન.' 'પણ વકીલ સાહેબ હમણાં મેરેજ કરવા હું સહમત નથી થતી.' 'આ કાણુ સુરભી બોલે છે ?' 'ના રે, સુરભી તો તને સ્વપ્નમાં મેરેજની ના ન પાડી શકે તો મોટે ક્યાંથી ના પાડવાની પણ આ સુરભીના રૂપમાં એક ડોક્ટર બોલે છે.' સુરભી, મને ઘણી વખત એક વિચાર આવે છે કે આ મોટા ભાગના પ્રેમલગ્નો નિષ્ફળ કેમ જતા હશે ?' જો કૈલાશ, હું કોઈ કોર્ટના પાંજરામાં નથી બંધી કે તારે વાત ગોળગોળ કરવી પડે; તારા મગજમાં જે હોય તે સ્પષ્ટ કરી દે.' 'ના સુરભી, એવું કાંઈ નથી પણ મને ઘણી વખત એવો ડર લાગે છે કે હું જેટલી મોડર્ન સોસાયટીમાં રહું છું જેટલો મોડર્ન હોવાનો દેખાવ કરું છું એટલો મોડર્ન થઈ નથી શકતો. એટલે કે આપણી અમુક જુની વિચારધારાને મારા પ્રયત્ન છતાં હું દૂર નથી કરી શકતો હું, હું ડો. સુરભીને ઘણી વખત મારી પત્નીના રૂપ માં કલ્પું છું ને ઉદાસ થઈ જઈ છું ને મને એવો ડર લાગ્યા કરે છે કે શું આપણે એક આદર્શ પતિ-પત્ની બની શકીશું ? મને મારી પોતાની ઉપરજ શકા થાય છે કે શું હું આજની સુશિક્ષિત છોકરીને અનુરૂપ એવો પતિનો રોલ અદા કરી શકીશ ?..... સુરભી, હું તને એટલો બધો પ્રેમ કરું છું કે એ પ્રેમ જ મારા ડરનું કારણ બની રહે છે. અને બસ એમજ થયા કરે છે કે ક્યાંક એવું તોન હીં બને ને કે હું લગ્ન કરી ને મારી સુરભી ને દુખી કરું અથવા તો અત્યારે મને મારી સુરભી કહેવાનો હક છે એ પણ ગુમાવી દઉં. નો-નો-સુરભી પ્લીઝ; આપણે ફ્રેન્ડસ છીએ, ઘણા નજીકના મિત્રો છીએ ને ને હું કોઈ પણ ભાંગે તને ગુમાવવા નથી માંગતો. સુરભી, આપણે મિત્રોજ રહીએ આજીવન મિત્રો. મારે પ્રેમ લગ્ન નથી કરવાં, આય સીમ્પલી ડોન્ટ વોન્ટ ટુ મેરી. ને ને મેરેજ કરવા પણ જો પડે વડિલોના દબાણથી તો પણ કોઈ સાદી સીધી છોકરીને, નોટ એન એન્યુકેટેડ ગર્લ. મારા માટે કોઈ જીવના વિચારો ધરાવતા કુટુંબની મેટ્રીક ભણેલી છોકરી બસ થઈ રહેશે, મારે મારી

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સુરભીને ગુમાવવી નથી. પારકાને પોતાના બનાવવાના આનંદ કરતાં પોતાના ને પારકા બનાવવાનું દુઃખ વધુ-અસહ્ય હોય છે. સાંચું થયું આજે હું ધૂનમાં ને ધૂનમાં બધું બોલી ગયો, સુરભી, સાચું કહું છું હું આ બધું કટલા વખતથી વિચારતો હતો પરંતુ તને જોઈને કહેવાની હિંમત નહોતો કરી શકતો. આ આચાર્યને જ્યારે જ્યારે હું છોકરાં રમાડતો જોઉં છું ત્યારે મને એક કમકમાટી છુટી જાય છે. કંઈક અજુગતું લાગે છે ને વિચાર થાય છે કે આ છોકરાઓ મા-બાપ એ કયા નામનું પ્રાણી છે તે ક્યારે જાણી શકશે ? સમજી શકશે ? અસારથી શીશીનું દૂધ પી ને મોટા થનારા જીવાન થયા પછી ખાન્ડી, વિહસકીની રમઝટ બોલાવે તો તેમાં નવાઈ લગાડવા જેવું ક્યાં રહે છે ? આજની પેઢીનું મોરલ બિતરતું જાય છે તો તેમાં તેના કારણોનું સંશોધન કરવા જેવું શું રહે છે ? નાની નાની પાઈ-પૈસા જેવી બાબતોમાં ઘણા યુગલો જ્યારે કોર્ટમાં આવી ને એક બીજા સામેં છડી પોકારે છે. નેહુ તેમને છુટાછેડા મળવા જોઈએ તે માટે દલીલોની હારમાળા રજુ કરું છું ને સાથે સાથે એવું મનોમંથન અનુભવું છું કે શું હું આ સાચું કરી રહ્યો છું સાંચું કરી રહ્યો છું ? ક્યારેક એમ થાય છે કે આલોકોને સાથે બેસાડીને સમજાવું પણ તરત મનમાં થાય કે હું કંઈ પણ સમજાવું તે પહેલાં તેઓ ખરાડી ઉઠશે કે શું તમે પરણેલા છે ? અને જો નથી તો તમે પતિ-પત્નીના પ્રશ્નો શું સમજી શકો ? ને પછી એના કારણો તપાસવા પ્રયત્ન કરું છું ત્યારે દેખાય છે મોડર્ન સોસાયટીઓ; હાયર એજ્યુકેશન ના સર્ટિફિકેટો ને ત્યારે ખડલગાટ જાણે થાય છે. કોઈ ખડખડાટ હસતું સંભળાય છે ને પાછળ ફરીને નજર કરું છું ત્યારે આપણા જુના સંસ્કારોની પડી ભાંગેલ ઈમારતોના ટુકડા મારી ફંગેલી કરતા હોય તેવું લાગ્યા કરે છે ને ત્યારે મને મારી અને સુરભી વચ્ચે પણ આજ અભેદ દીવાલોને ઊંચી ચઢતી જોઉં છું, ને ને... જવાદે, હું બહુ બોલી ગયો નહીં ? હું જ્યારે બોલવા લાગું છું ત્યારે મને ભાન નથી રહેતું કે હું શું બકવાસ કરી રહ્યો છું—તારો મુઝ ખરાબ કરી નાખ્યો નહીં ? આય એમ સોરી સુરભી પણ પેલા

સર્પની કાંચળી જેવા આ દિવાસ્વપ્ન ને ક્યાં સુધી પંખાવ્યા કરવું ? પણ તું કંઈક બોલને—કેમ યૂપ બેઠી છે ક્યારની ?

સુરભી વાતાવરણની ગંભીરતા પારખી પોતાને સ્થાનેથી ઉઠી કૈલાસની બાજુમાં જઈ બેસી ગઈ. તેની સામે નજર મીલાવી મીઠું મરકી પછી બોલી—

‘અરે વાહ, આ તો મેરી બીલ્ડી, મુજકો મ્યાઉ ! તે મને બોલવાનો વારો જ ક્યાં આપવા દીધો ? હા, તું પેલા આચાર્યની છોકરાંની શું વાત કરતો હતો ?’

‘એજ કે આજકાલની પગારદાર આચાર્યો એ કુમળા છોકરાઓને લઈ ને ફરતી હોય છે એ છોકરાંઓ માં સંસ્કાર.....’

‘કૈલાશ, પહેલાં એક વાત મને કહે કે આપણા લગ્ન હજી થઈ ગયાં છે ?’ ‘ના.’ ‘તો પછી અસારથી છોકરાંની વાત ક્યાંથી આવી ?’

‘પણ એ તો લગ્ન કરીએ એટલે આજે નહીં તો કાલે છોકરાં થવાનાં જ ને ?’

‘ન ન કૈલાશ, મારે તો લગ્ન પછી ચારેક વર્ષ તો બિલકુલ છોકરાં ન જોઈએ ને પછી પણ એક જ.’

‘તો સુરભી પ્લીઝ, મારે તો લગ્નના બીજા કે ત્રીજા વર્ષે એક સરસ મળતી દીકરી જોઈએ.’

અને માની લે કે પહેલાં દીકરો થયો તો ?

‘તો દીકરા પછી...’

‘પછી પણ દીકરો થયો તો ?’ ‘તો તેના પછી.’

‘ને ત્રણેય દીકરા થયા તો !’ ‘તો ચોથી પણ, દીકરી તો જોઈ એજ.’

‘માય ગોડ કૈલાસ ! તારે આજના જમાનામાં દીકરી જ જોઈ એ ને દીકરો જ જોઈએવી જીદ ન રાજથી જોઈએ એવું થાય તો તો હું હેરાન જ થઈ જાઉં ને !’ સુરભીએ વાતાવરણ હળવું કરવા પ્રયત્ન કર્યો.

‘પહા મારે તને હેરાન નથી થવા દેવી એટલે જ તો કહું છું કે આપણે મિત્રો જ રહીએ તે વધુ યોગ્ય

ને ઉત્તમ છે.’

‘જો કેલાશ, માણસ જ્યારે બીમાર હોયને ત્યારે તેને નખરો વિચારી આવે તે કુદરતી છે અને આપણે જેટલી કલ્પના કરીએ છીએ તેવું ખરેખર દુનિયામાં ક્યાંય નથી હોતું; ઘણા લોકો આજના સમાજનો ખહારનો ભપકો જોઈ ચડાઉ ધનેડાની જેમ છંકી ગયા હોય છે એટલું જ બસ. ખાકી બધા દેખાય છે તેટલા કોઈ મોડર્ન નથી હોતા. ખહાર ઈસ્ત્રીટાર્ટ સ્ટ્રપૂટમાં આંટા મારતા લોકો ધરમાં ફૂટેલાં ને થીંગડાં મારેલ કપડાં પહેરીને ફૂરતા હોય છે; ખહાર હોટેલોમાં કાંટા-ચમચા વગર ન ખાનારીઓ ધરમાં વાસણ પણ માંજતી હોય છે ને સુશિક્ષિત પતિના હાથનો માર પણ ખાતી હોય છે. કેલાશ, તું ખૂબ ભોળો છે એટલે તું બહુ આમતેમ વિચારે. ખાકી માથે કોરા વાળ રાખી-આય ઓ કરાવવાથીને હાથહીલ કે પ્લેટફોર્મ ના અપ-ટુ-ડેટ ચપ્પલો પહેરવાથી કોઈ મોડર્ન નથી થઈ જતું ને આજના મોટા ભાગના નિષ્ફળ ગયેલા લગ્નોના કારણો જોઈએ તો તે બધાનું પાયાનું કારણ હોય છે સ્ત્રીને લગ્ન. મને આ ક્ષણે ને આ નહીં ક્ષણે. આ જોઈશ ને આ નહીં જોઈએ. તે લગ્ન કરવા સમયે બધા હા-હા કરે ને પાછળથી પરતાય કેલાશ, તું મને મન થી ખરેખર જે હોય તે જખાપ આપજો-શું તું એવું ઈચ્છે છે કે તારી પત્ની રોજ તારી આરતી કરી ને પતિ એટલે પરમેશ્વર માને ?’ ‘ના’ (અચ્છ તો શું તું એવું ઈચ્છે છે કે તારી પત્ની રોજ તારી પગચાળી કરે ને ગળા સુધી લાજ કાઢી ને ફરે ?’ ‘ના’ ‘તું શું એવું માને છે કે તારી પત્ની પરપુરુષ સાથે વાત ફરવાનું પાપ સમજે ?’ ‘ના. ના. ના.’ ‘તો પછી આમાં તારી જૂની વિચાર શ્રેણી ક્યાં આવી ? ને જો તું એવું ઈચ્છે તો હોય કે તું તારી પત્ની ને ખુશ રાખે તો શું અમે સ્ત્રીઓ એટલું ન ઈચ્છતી હોઈએ

કે અમે’ અમૂંરા પતિ ને હાથે રાંધીને ગરમ રસોઈ જમાડીએ; અમરા પતિના દુઃખ સુખના અમે ભાગીદાર બનીએ ! પોતાના પતિનું ધ્યાન રાખવું, એને શું ગમે છે ને શું નહીં એ ગમા-અણુગમાનો ખ્યાલ રાખવો-એવા કામમાં એને મદદ કરવી, પોતાના છોકરા ને પોતાને દૂધે પાળી પોષી ને મોટું કરવું એ તો દરેક સમજદાર નારી ઈચ્છતી જ હોય છે કેલાશ. ગામ હોય ત્યાં ઢેઢવાળી તો હોય જ. ખાકી તારો ચંજપો દૂર કરવા તને લેડીઝ ની એક ટોપસીક્રેટ પણ કહું-પણ દરેક સ્ત્રી; પત્ની; એવું પણ ઈચ્છતી જ હોય છે કે તેનો પતિ એવો હોવો જોઈએ કે તેને પોતાના વશમાં રાખે ને પિયરિયાં તો છોડીને માંના ધાવણ સમાન હોય છે-તે જીવન ભરનો ખોરાક ન ખની શકે-એટલે આ સુરભી તો તને છોડવાની નથી જ-તને જે મોડર્ન દેખાય છે તે છે ડો. સુરભી પટેલ-હજી પણ તને મારી સાથે લગ્ન કરવામાં કોઈ આડે આવતું હોય તો કહી દે-’ જોહ સુરભી, યુ આર જીનીયસ. હું વકીલ થયા પછી મારી લાઇફમાં પહેલીજ વખત કેઈસ હાર્યો ને તે પણ એક છોકરી સામે ! ખાકી વાત જો આમ જ હોય તો સુરભી, હું થોડો મોડર્ન છું’ ‘કેમ મોડર્ન એટલે !’ ‘મોડર્ન એટલે એમ કે મારી એવી માન્યતા છે કે લગ્ન પહેલાં દરેકે પોતાની વાઈફને એકાદ ટ્રાયલ કીસ તો લઈ લેવી જોઈએ.’

‘જોહ, આય એમ સોરી કેલાશ, એ ખાખતમાં હું થોડી જુનવાણી છું; ખડખડાટ હસી પડ્યાં બંને એકાસ્યનો મમ’ સમજી ને પેલા કેલેન્ડરે સુસ્તી ઉડાળી આરીસો મલકાયો ફોટોફો પોતાનું અહોભાગ્ય માન્યું ને ધલકારા વધી ગયા સ્થેટીસ્કોપના. અને ખીટીએ લટકતું L. L. B. તું સર્ટીફિકેટ ખરાડી ઉઠ્યું-કોએચ્યુલેશન્સ માં.....’



મા
ના
નૈશનલ
નાટ્યસ્પ
પાઠવિષ્ણ
નિવેદક

શ્રી
કાર્યક્રમ
વિદ્યાર્થી

કાર્ત
મરાઠી ન

આમ
દોન્હી સ
મિત્તિપત્ર
વૃક્ષારોપણ
સ્તરાંવર
પરીક્ષકાંચ
પત્રકાંના
પ્રદર્શન મ



आमचे मराठी वाङ्मय मंडळ

असे कामात होते.

मराठी वाङ्मय मंडळाने आपल्या कार्यक्रमांची सुरुवात यंदा नाट्यस्पर्धेच्या तयारीने केली. 'उन्मेष' व 'इंडियन नॅशनल थिएटर्स' या दोन्ही आन्तर-महाविद्यालयीन नाट्यस्पर्धेत आपल्या कॉलेजतर्फे 'उद्घाटन' ही एकांकिका पाठविण्यात आली व अंतिम फेरी पर्यंत आमच्या नाटकाची निवड झाली होती.

श्री. वसंत सबनीस यांच्या कथाकथनांचा बहारदार कार्यक्रम झाला. स्वतः सबनीस रसिक प्रेक्षक समुदायावर व विद्यार्थी कथाकथनावर बेहद खुष होते.

कालेजच्या बार्षिकोत्सवासाठी 'भूक अमर आहे' हे मराठी नाटक फार परिश्रम घेऊन विद्यार्थ्यांनी बसविले.

आम्ही विद्यालयीन व आंतरमहाविद्यालयीन अशा दोन्ही स्तरांवर भिक्तीपत्रक स्पर्धा आयोजित केली असून, भिक्तीपत्रकांसाठी 'गरोबी हटाव, कुटुंब नियोजन, हुंडाबंदी, वृक्षारोपण व साक्षरता' हे पाच विषय ठेवले आहेत. दोन्ही स्तरांवर स्पर्धेला चांगला प्रतिसाद मिळाला आहे. परीक्षकांच्या निर्णयानुसार त्यातील तीन उत्कृष्ट भिक्तीपत्रकांना बक्षीसे देण्यात येतील व सर्व भिक्तीपत्रकांचे प्रदर्शन भरविण्यात येईल.

मराठी विद्यार्थी संख्येने अतिशय कमी असूनही त्यांच्यातील कलागुणांनी आणि प्राचार्य श्री. गोवेकर यांच्या उत्तेजनानेच यशस्वीरित्या काही करणे शक्य आहे. यंदा मंडळाचे कार्यवाह म्हणून श्री. दिलीप करंडे यांनी काम पाहिले.



चल मानवा, चल पुढे

मदन एम. डोके

चल मानवा, चल पुढे

काल हा मागेच पडे

राहशील मागे, करशील काय ?

चलण्यावाचून तुला नाही तरणोपाय

देव आहे तुझ्या संग

करू नकोस ध्येय भंग

अंतरी असो आशा

अनुभविण्या विजयाची नशा

केला होता नाश कृष्णाने कंसाचा

सत्याचीच धर कास, नाश कर असत्याचा

पाऊस

पाऊस आज पडोनी गेला
झाली सृष्टी ओली,
अंधकार झडोनी गेला
मन आनंदे डोली

तडतड धाजवी ताशा वारा
साथ देती पक्षीही त्याला
सूर्याचाही उतरला तोरा
दगे अडविले होते त्याला

थेंब ठिबकती मोत्यांचे
वानापानातून
बालक करिती रम्य क्रीडा
दस्त्यारस्त्यातून

नाचू लागले पक्षी सारें
वाऱ्याच्या तालावर
सुगंध सुटला मातोचऱा
सुवास पसरुे चौफेरः

हे आनंदाचे सूर
साहती घुमत मनातः
वाऱ्यात दशदिशांतः
आणि विशालकाय नभातः

आनंदे डोलती वृक्षवल्लरी
दुःखही त्यांचे विझे
तुषारतं मानव नदीतिरावरी
आनंदे नाचे.

पहाट वारा

पहाटेचा गार वारा
पारिजात फुलवितो
सुवास ज्याचा मंद मंद
मनासरे भुलवितो

पहाटेचा गार वारा
सुखद ज्याचा स्पर्श रे
प्रसन्न करितो मन माझे
होई मनी हर्ष रे

पहाटेचा गार वारा
पक्ष्यांची किलबिल
'चला आता उठलेच पाहिजे'
एकच उडते धांदल

पहाटेचा गार वारा
म्हणे कुणी भूपाळी
बागेची या निगा राखतो
जगताचा माळी

पहाटेचा गार वारा
पूर्व दिशा ही आरक्त
प्रसन्न या सुवासिनी
सडा घालिती अंगणाल

पहाटेचा गार वारा
मनी उदय रे आशेचा
सूर्याच्या उदयाने या
नाश जाहला तिमिराचा

—मदन एन.डोळे



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रसिकांना
(२८/७/७
वर्षी हृदय

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१९२३ रो

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कमवण्यासा

या चित्रपटा

सोडला. १

पडला.

पहिल्याच ३

१९४८

मुकेशला पाह

गमे' हे मुकेश

नंतरच्या काळ

बरसात नंतर

राज आणि मु

नौशाद,
जयकिशन, १

“जग में रह जायेंगे प्यारे तेरे बोल”.....

“आवारा” चित्रपटातील गाण्यांनी केवळ देशातीलच नव्हे तर कित्येक कम्युनिस्ट व आफ्रिकन देशातील चित्र-रसिकांना गानलुब्ध करणारे पार्श्वगायक मुकेश ह्यांचे दि. (२८/७/७६ रोजी) अमेरिकेत ड्रेटाईट येथे वयाच्या ५३व्या वर्षी हृदयविकाराने निधन झाले.

दिल्लीतील एका मध्यमवर्गीय कुटुम्बात २२ जुलै १९२३ रोजी त्यांचा जन्म झाला. त्याचे संपूर्ण नाव मुकेशचंद्र झोरावरचंद्र माथुर असे होते. वयाच्या १८ व्या वर्षी (१९४१) ते चित्रपट सृष्टीत नशीब कमवण्यासाठी मुंबईत आले. ‘निर्दोष’ आणि ‘माशुका’ या चित्रपटांच्या अपयशानंतर मुकेश ने नट बनण्याचा नाद सोडला. १९४५ साली मुकेशचा आवाज प्रथम कानावर पडला. ‘दिल जलता है तो जलने दे’ या मुकेशच्या पहिल्याच गाण्याने दुसरा सैंगल जन्मला.

१९४८ साली राजकपूर ने ‘आग’ चित्रपटासाठी मुकेशला पार्श्वगायनाची संधी दिली. ‘जिंदा हूँ इस तरह के गमे’ हे मुकेशचे गाणे राजच्या तोंडी फिट्ट बसले. परंतु नंतरच्या काळात हा योग फार वर्षांनी आला.—परंतु बरसात नंतर हे चित्र पूर्णपणे बदलले. बरसात पासून राज आणि मुकेश हे समीकरण कायम झाले.

नौशाद, सलील चौधरी, अनिल विश्वास, शंकर-जयकिशन, लक्ष्मी-प्यारे पासून अलीकडील नवनवीन

तरुण संगीतकारां मध्ये मुकेशला घडविण्यात शंकर-जयकिशन यांचा फार मोठा वाटा आहे. ह्याचे कारण त्याच्या आवाजाची मर्यादा ! त्याचे उच्चारण अनुनासिक आहे. शिवाय ‘हाय-पिच’ ला तो टिकू शकत नाही. त्याचा आवाज दर्दमरी असला तरी त्यात विविधता आढळत नाही.

रफी पेक्षा मुकेशच्या आवाजाची जात सर्वस्वी भिन्न असतानाही तो अमिताभ बच्चन पर्यंत जवळ जवळ सर्व नायकांसाठी गायला. पण तरीही राजचा आवाज म्हणूनच तो ओळखला जाईल. ‘बरसात’ पासून ‘घरम-करम’ पर्यंत ‘मुकेश मेरी रह है’ उसे राज कृतज्ञतेने म्हणे. संगीतकार कोणीही असो नायक राज असला की गायक मुकेश. ‘छोड गये बालम’ पासून ‘इक दिन भिट जायेगा’ पर्यंत संपूर्ण संगीत प्रवास राज ने मुकेशच्या आवाजात गात केला.

पुण्यामध्ये राजकपूर ला हे दुःखद वृत्त समजले तेव्हा ‘मी माझा सुरेल गळाच हरवून बसलो आहे’ या शब्दात त्याने आपले दुःख व्यक्त केले. राजसाठी मुकेश काय म्हणून झाला नाही ? तो ‘आवारा’ झाला ‘छलिया’ झाला, ‘कन्हैया’ झाला, ‘अनाडी’ झाला, ‘आशिक’ झाला, ‘दिवाना’ झाला, ‘श्री ४२०’ झाला इतकेच नव्हे तर शेवटी ‘जोकर’ देखील झाला. हातचे काही राखून न ठेवता दिल खोलून गायला.

आंधळा डोळस

‘दर्दमंर जो उधर मूँह फेरे’ हे लाजरं-बुजरं गीत म्हणाला. ‘आजा रे’ अशी व्याकुल साद त्याने घातली. ‘आसमांपे है खुदा’ अशी कधी शिकायत केली तर ‘मुझको ए मालिक उठा ले’ अशी कधी परमेश्वराची विनवणी केली. ‘सब कुछ सीखा हमने ना सीखी होशियारी’ अशी कधी कबुली दिली. तर ‘हम तो चाँद और सितारे’ अशी आत्मप्रौढी मिळविली. ‘रहने को घर नहीं है सारा जहाँ है हमारा’ हे दुःख ओठावर स्मित खेळवत सांगितले. ‘आँसू भरी है ये जीवन की राहे’ हे त्याने ओळखले आणि ‘जीना यहाँ मरना यहाँ’ ही जीवनाची अखेर जाणली.

त्याची लोकप्रियता अबाधित होती. २५ वर्षा पूर्वी ज्या उत्साहाने त्याच्या ‘मैं राही भटकनेवाला हूँ’ चे स्वागत झाले त्याच उत्साहाने आज ‘मैं पल दो पल का शायर हूँ’ चे स्वागत होत आहे. ‘मैंने तेरे लिए ही सात रंग के सपने चुने’ ला ‘तू कहे अगर’ची जीवनभर साथ नव्हती. ‘हम तुझसे मोहोबत करके सनम’ ऐकल्यावर एकदम ‘बरखा रानी’ ऐकायला कसेसेच वाटत होते. ‘ये मेरा दिवानापन है’ मधला आवाज ‘ये दुनिया एक नंबरी’ मध्ये सापडत नव्हता. ‘भूलनेवाले याद न आ’ मधला मुकेश ‘मैं ना भूलूंगा’ मधल्या मुकेश पेशा किती तरी श्रेष्ठ होता. दोष असा कोणाचाच नव्हता. काळाने त्या स्वर्गीय आवाजाची जमेल तेवढी हानी केली होती.

मला राहून राहून त्याने म्हटलेले ‘शीशम’ मधले गाणे आठवतेय. शीशमचा संगीतकार रोशन आज जगात नाही. नायक नासिरखान नाही आणि आता मुकेश ही नहीं. मुकेश चे ते गाणे मात्र रसिक नावाची गोष्ट अस्तित्वात आहे तो पर्यंत जिवंत राहिल—

‘सताएगा किसे तू आसमा
जब हम नहीं होंगे.....’



तरुण आंधळा

उमा कोपन्यात

दिव्याच्या खांबाखाली

समोर अंधार

डोळ्यात भूक जग पहाण्याची

आजूबाजूच्या हालचालीचा कानोसा घेत

जात होते तरुण काही

(तर) धुंद डोळे बेभान स्थिती

धक्का लागला आंधळ्याला

‘भाई अंधे को धक्का ना मारो—’

बडबडला एक तरुण

‘मजा है तुम अंधें की’

‘पोरीनां धक्के मारता’

‘तांडा तसाच पुढे गेला

असेच काही बडबडत

आंधळा शोधू लागला

डोळसांचे जग !



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-पंतप्रधानांच्या २० सूत्री कार्यक्रमात माझे २१ वे सूत्र (कलम)

दिलीप एन. खाड

भारताच्या पंतप्रधान श्रीमती इंदिरा गांधी यांनी जास्तीत जास्त लोकांचे हित साधणारा व देशाला एका सुत्रात गुंफणारा एक वीस कलमी कार्यक्रम ३० जुलै १९७५ रोजी जाहीर केला. हा वीस कलमी कार्यक्रम नक्कीच देशातील वैफल्य व पेचप्रसंग नष्ट करणारा आहे यात शंकाच नाही. हा कार्यक्रम कोणत्याही राजकीय पक्षाचा किंवा सत्ताधिकाऱ्याचा नसून जनता जनार्दनाचा आहे.

ह्या सर्व कलमांत पंतप्रधानांनी देशातील सर्व घटकांचा समाजांचा विचार करून त्यांचे हित साधले जाईल असे धोरण ठेवले आहे, ह्या वीस कलमांत त्यांनी आवश्यक वस्तूंची भावपातळी स्थिर राखणे, प्रत्येक भूधारकास जमिनीचे योग्य वाटप, गरीब जनतेस राहण्यासाठी घरे, वेठबिगार पद्धतीचा नायनाट करणे, ग्रामीण लोकांतील कर्ज बाजारीपणा नष्ट करणे, कर्ज वसुलीला मुदतवाढ देणे, पन्नास लाख हेक्टर जमिनीपेक्षा अधिक जमीन पाण्या-खाली येईल अशी व्यवस्था करणे, मजुरांच्या किमान वेतन कायद्याची फेर तपासणी करून त्यांचे किमान वेतन ठरवून देणे, बीज उत्पादन कार्यातील गति वाढवणे, जनता कापडाच्या दर्ज्यात सुधारणा करून त्यांच्या पुरवठ्यात वाढ करणे, रिकाम्या जमिनीवरील मालकीवर कमाल मर्यादा घालणे, कर चुकवे तसेच स्मगलर यांच्या विरुद्ध कडक कारवाई करणे, गुंतवणुकीची सुलभ पद्धत निर्माण करणे व आयात परवान्यांचा दुर्भयोग करणाऱ्यास प्रतिबंध करणे,

प्राप्तीकर प्राप्त रकमेची किमान मर्यादा वाढविणे, व तसेच गरीब विद्यार्थ्यांम शालेय साहित्य व पुस्तके नियंत्रित दरात पुरवणे यासारखी दुर्बल घटकांचा सर्व बाजुंनी फायदा करून देणारी कलमे आहेत व त्यामुळे देशाची विस्कटलेली घडी सुरळीत होण्यास मदत होणार आहे.

पण माझ्या मते पंतप्रधानांनी देशातील अव्यवस्थित शिक्षण पद्धतीस आला घालण्यासाठी "शैक्षणिक आकृति बंधात सुधारणा" या सारखे एखादे कलम ठेवायला हवे. त्यामुळे इतर कलमांमुळे देशात जशी सुव्यवस्थता आली तशी शिक्षणक्षेत्रात पण येईल. आजचा भारतातील शैक्षणिक दर्जा अतिशय खालावलेला आहे, विद्यार्थी अभ्यासार्थी नव्हेत तर फक्त परीक्षार्थी बनले आहेत त्यांना फक्त एकदाचे पास होऊन पदवी पदरात पाडून घ्यावयाची असते व हे होण्यासाठी ते कोठल्या मार्गाचा अवलंब करतील हे सांगता येत नाही. जर शिक्षण क्षेत्राबद्दल पंतप्रधानांनी कोणतेच पाऊल उचलले नाही तर भारतीय शिक्षण कोणत्या दिशेस वाहवेळ हे सांगता येत नाही.

माझ्यामते पंतप्रधानांनी शिक्षणावर तयार होणाऱ्या कलमात पुढील गोष्टींचा सामावेश करावा-

पहिली गोष्ट म्हणजे आज जसे शिक्षण क्षेत्र निवडणे हे विद्यार्थ्यांच्या हातात आहे तो हक्क शैक्षणिक संस्थांना

धावा म्हणजे विद्यार्थ्यांचा कल कोणत्या दिशेस आहे व त्यास कोणत्या प्रकारचे शिक्षण झेपेळ याचा योग्य विचार संस्थाचालकांस करता येईल व भगच त्याला तेथे प्रवेश दिला जाईल व विद्यार्थ्यांत त्याचा मनाजोगता अभ्यास करायला मिळाल्यामुळे अभ्यासाची गोडी वाढेल. व त्याचे शिक्षण संपल्यावर तो खऱ्या अर्थाने देशोपयोगी 'सुशिक्षित' पदवीधर होईल व 'माझा मित्र असे करतो म्हणून मी पण तसे करतो' ही आजची परिस्थिती नष्ट होईल.

हे कलम उपयोगात आणताना आणखी एक गोष्ट विचारात घ्यावी ती अशी, वर्गात असणाऱ्या विद्यार्थ्यांच्या संख्येवर कमाल मर्यादा घालावी, व ती साधारण तीस ते चाळीस एवढी असावी त्यामुळे शिक्षकाला वर्गात व्यवस्थितरीत्या शिकवता येईल व विद्यार्थ्यांच्या अडचणींकडे वैयक्तिक मार्गदर्शन करता येईल. ह्याचा आणखी एक फायदा म्हणजे वर्गाची वाढ होऊन व त्याचा परिणाम शिक्षकांच्या संख्येवर वाढ होण्यात होईल व त्यामुळे देशातील थोडोतरी बेकारी हटण्यास मदत होईल.

ह्या कलमामुळे प्रत्येक शैक्षणिक संस्था आपल्या संस्थेत असलेल्या अडचणी सोडवण्याचा कसोशीने प्रयत्न करील व विद्यार्थ्यांस सुसज्ज असलेली प्रयोगशाळा, सर्व पुस्तकांनी भरलेले वाचनालय यांचा योग्य उपयोग करता येऊन आपल्या अभ्यासात सुधारणा करता येऊन त्यांच्या दर्जात वाढ करता येईल. तसेच प्रत्येक ठिकाणी विद्यार्थ्यांस प्रत्यक्ष अनुभवाद्वारे शिक्षण देण्याची प्रथा सुरू होईल त्यामुळे विद्यार्थ्यांना अभ्यास करतांना प्रत्यक्ष अनुभव अनुभवता येतील. व ह्याचा फायदा त्यांना त्यांच्या भावी जीवनात नक्कीच होण्यासारखा आहे. उदाहरण म्हणून आपणास यंत्रशास्त्र शिकणाऱ्यांचे घेता येईल, त्या विद्यार्थ्यांना नुसते पुस्तक शिकवण्यापेक्षा एखाद्या कारखान्यात नेऊन ते यंत्र कसे चालते, कसे चालवावे, त्याची देखभाल व दुरुस्ती

कशी करावी ह्याचे प्रत्यक्ष ज्ञान मिळेल व हे ज्ञान पुस्तकी ज्ञानापेक्षा नक्कीच बहुमोलाचे ठरेल.

ह्या सुत्रांत पंतप्रधानांना शैक्षणिक संस्थांना फक्त प्रशिक्षित, व अध्यापनाची आवड असणाऱ्यांनाच शिक्षक म्हणून घेण्याची परवानगी देता येईल व त्यांना योग्य ते मानधन देण्याची सोय करून त्यांचे अध्यापनावरील लक्ष विचलीत होणार नाही अशी खबरदारी घेता येईल. कारण आजचा शिक्षक हा मूळचा शिक्षक नव्हे, तर तो इतर क्षेत्रात वाव न मिळालेला व अगदीच गरज आहे म्हणून नाईलाजाने शिक्षकीपेशा पत्करलेला शिक्षक आहे, हे कोणीही अमान्य करणार नाही.

या कलमाच्या आधारे पंतप्रधानांना खाजगी शिकवणीचे वर्ग चालवणाऱ्यांवर बंदी घालता येईल व विद्यार्थ्यांना मिळणारी आयती साधने म्हणजे मार्गदर्शक, इतर लेखनीय सामुग्री मिळणार नाही व त्यांची स्वतः अभ्यास करण्याची प्रवृत्ती वाढेल. व ते नियमित शाळेत, महाविद्यालयात येत जातील व शिक्षकांना त्यांना शिकवण्यास जास्तच हुरूप येईल.

याप्रमाणे मी सांगितलेले शिक्षणावरील कलम जर इतर कलमांप्रमाणेच अमलात आणले गेले तर माझी हे वरील विचार नक्कीच कार्यान्वित होतील व भारतात होणाऱ्या बदलात आणखी ह्या नव्या बदलाची भर पडेल व भारतीय शिक्षणाक्षेत्रात अकल्पनीय अशी सुधारणा होऊन भारताची सर्व जगात शान वाढेल व भारतीय विद्यार्थी ह्याच खरा विद्यार्थी असे जग नक्कीच मानेल.

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आज प्रथमच घड्याळाने दगा दिला. उशीर झाला म्हणून बसमधून उतरल्यावर धावत पळतच गंधर्व रंगमंदीराकडे निघाळे. नेहमी प्रमाणे रंग-मंदिराच्या आवारात तुरळक गर्दी होती. झगझग पावलं टाकीत मी ही त्या गर्दीत हरवलो. नेहमी प्रमाणे नजर इकडे-तिकडे भिरभिरली, माझी तशी ती एक सवय. रंगमंदिरातील टी-स्टॉलचे मालक श्री. सोडे चार-पाच दिवसांच्या येण्या-जाण्याने परिचयाचे झाले होते. मला पाहिले की ते मला हमखास गिऱ्हाईक बनवतात. नाईलाजाने मीही बनतो. एक पेला (गरम पाण्याचा) रिकामा करतो. हसत हसत (ते हसल्यावर हसावच लागत-त्यांच्या चहाचा एक गुण म्हणून) माझा हात पॅटच्या भागच्या खिशात जातो आणि त्यांचा हात टेबलाच्या खणाच्या मुठीवर पडतो. त्यांचे हसणे दिलखुलास असते आणि माझे केविलवाणे ! ‘अगदी वेळेवर आलात. तिसरी बेल व्हायला आलीय. तसा उशीर नाही झाला’ इति सोडे. (जर लवकर आलो असतो तर रिसच्या घंटे पर्यंत आणखी एखादा चहाचा कप माझ्या उदरात गेला असता हे प्रगटलेले धंदेवाईक दुःखी !) आता ते बिनधास्त बोलू लागले. इतका वेळ ते कपात अडकलेले होते. धावपळीत मला थंडीची जाणीव झाली नव्हती. पण चहा पिताच ती जाणवू लागली. मी स्वेटर आणले नव्हते. “आज तितकीशी थंडी नाही, नाही ?” तीस पैशासारखे त्यांचे खणखणीत बोल, “हो, आता नाही पण नंतर नंतर फार वाजते” माझा त्यांच्या चहासारखा मचूळ आवाज !

“वरं तर येतो मी, साडेबाराला जाताना तुम्ही ! मी पण येतो आज तुमच्या बरोबर.” काही तरी बोलावे

म्हणून बोलून मी सटकलो. नेहमी प्रमाणे माझ्या जागेवर येऊन मी विराजमान झालो. (सिमेंटच्या पायरीवर टाकलेल्या लॉरी ड्रायव्हरच्या सीट सारख्या तुकड्यावर मी बसलो.) तशा त्या आलीशान म्हणजे ऐसपैस बैठकीवर बसण्याचे सुख भयंकर वाटते. कारण हवेतील गारण्याने ती जागा इतकी थंड झालेली असते की ब्रिटिशांच्या काळी राजकीय कैद्यांचे बर्फाच्या लादीवर किती आणि कसे हाल होत असतील याची कल्पना माझे बूड टेकताच मला आली. खुल्या रंगमंदिरातील प्रेक्षकांच्या कुजबुजण्याचे आवाज कानी पडत होते, मध्येच झऱ्याच्या खळखळाटासारखे हास्य फुटत होते. काहींचे शब्द दाताखाली चणे-फुटाणे फुटावेत तसे येत तर काहींचे शेंगदाण्यासारखे तोंडातल्या तोंडात खुडखुडत. समोर रंगमंचावरील लाल पडदा एका हारासह रंगमंचासमोर आडवा उभा होता. त्यामुळे त्याच्याशिवाय रंगमंचावरील काहीच दिसत नव्हते. रंगमंचाला लागूनच पुढच्या बाजूला नाट्य-तंत्रज्ञ आपापली आयुधे सज्ज ठेवून बसले होते. रंगमंचाकडील दोन फोकस संबंध प्रेक्षगार आपल्या प्रकाशाने व्यापीत होते. हे सारे मी रोजच पहात होतो. त्यात नवीन असे काहीच नव्हते. होतं ते मात्र रोजचे एक नवीन नाटक ! माझे डोळे रोज काहीतरी नव्याच्या शोधात भिरभिरत. इतक्यात तिसरी बेल झाली आणि सगळीकडे शांतता पसरू लागली. सगळ्यांचे डोळे पडद्याकडे लागले. माझेही, बाजूच्या दोन मोठल्या फोकसांनी आपले डोळे मिटले. (त्यांना पाहून मला माझ्या एका वर्ग मैत्रिणीची आठवण झाली. तिचेही डोळे मोठे होते. आम्ही सर्व मित्र तिला ‘डबडबी’ म्हणून असू !) उजेड काय तो फक्त रंगमंचावरील पडद्यामागेच होता.

तोपहाण्यासाठी माझ्यासह सारे प्रेक्षक उत्सुक झाले होते. इतक्यात रूक्ष आवाजातील निवेदन सुरू झाले. (प्रत्येक नाटकातील निवेदन रूक्षच का असते याचा शोध अजून मला लागला नाही. मला वाटते हा त्या निवेदकाचाच दोष असावा.) पडदा हळू हळू वर सरकू लागला. रंगमंचावर एका दिवाणखान्याचा सेट उभारला होता. खुर्च्या टेबलांशिवाय तेथे कुणीही नव्हतं.

आणि अचानक एका घटनेने माझे लक्ष वेधून घेतले. रंगमंचासमोर समोरून कुणीतरी जात आहे, हे पाहून मी डोळे अधिक विस्फाटले, मी ताठ बसलो आणि पाहू लागलो. रंगमंचाबाहेर पडणाऱ्या अंधुक प्रकाशात एक युवती-‘ती’-रंगमंचासमोरून पुढे सरकत होती. ‘ती’ लक्षकत मुरडत, राजहंसीसारखा का कशी-नेमका शब्द माझ्या ओठावर आला नाही. तेवढा वेळही नव्हता. ‘ती’ ची ती चाल पाहून मी हायऽ केले ! काळा बेल, त्यावर निळा कुर्ता, कुर्यावर पित्रला स्वेटर, कानावर आलेली केशांची मस्त झुलपं, एकंदर पेहेराव ‘ती’ला उठून दिसत होता. ‘ती’च्या त्या भुरभुरणाऱ्या केशात आपला ‘दिल’ अडकून जावा (हिन्दी शायर मराठी कवीपेक्षा किती रसिक असतात हे पटलं !) असं वाटलं ! ‘ती’ तीच होती कारण एकंदर चालणं आणि पोषाख तसाच होता. रंगमंचासमोरून तरंगत ती माझ्या उजव्या बाजूच्या कोपऱ्यात नाहीशी झाली. मला काय झाले-माझे काय हरवले कुणास ठाऊक, सारखं लक्ष त्या कोपऱ्यात-हरवलेले काही शोधावे-तसे लागले. माझ्यात एकाएकी बदल झाला. भिरभिरणाऱ्या नजरेबरोबर मनही आता भरकटू लागले, सुदैवाने ते नाटक विनोदी निघालं आणि मी होहीया दिवशी एक विनोदी पात्र ठरलो ! माझं लक्षं सारखे उजवीकडे लागल्याने नाटक माझ्या डोक्यावरून जात होते. प्रेक्षक नाटकात रंगले होते. आणि मी ‘ती’च्यात ! माझ्यासमोर तिची छवी आली. (म्हणजे ‘ती’) ‘ती’ला पाहून मी स्मित करतो-इतक्यात प्रेक्षकांच्या हसण्यानं मी बोअर झालो. माझी तंद्री भंगली; ते का हसले हे माझ्या लक्षात आले नाही. रंगमंचावर

काही पात्रे होती. क्षणभर इकडे-तिकडे मी पाहिले आणि तितक्याच मोठ्याने हसलो-पण हायरे दैवा ! मी हसे पर्यंत सारे प्रेक्षक गप्प बसले होते. माझ्याकडे सगळ्यांच्या नजरा वळल्या आणि मी कावरा-बावरा झालो. पुन्हा हंशा पिकला आणि कानावर शब्द आले. “आता द्यूब पेटली त्याची, लेट झाला” ! मी शरमलो, आणि खाली मान घातली. नाटक पुढे सुरू झाले होते. प्रेक्षक नाटक पहाण्यात गुंतले होते. मी ही त्या कोपऱ्याच्या दिशेने. पुन्हा ती माझ्यासमोर आली. यावेळी माझी तिच्याशी चांगली ओळख झाली होती. सुहास्य-वदनाने ‘ती’ बदली ‘हायऽऽ’ ! मी त्यात विरघलून म्हणांलो ‘काय ?’ ‘ती’चा हात हातात घेण्यासाठी मी माझा हात पुढे केला आणि हाय रे नशिबा ! मी पुढे केलेला हात माझ्या पुढच्या सीटवर बसलेल्या एका आजीबाईच्या इवळुशा आंबाड्यावर पडलां ती म्हातारी गरंकरू माधारी वळली.—“काय हो बरे आहे ना ?” बोलण्यात बामणी हेळ होता. “जळली मेली लक्षणे ही, मागचा पुढचा काही विचार नाही मेल्यांना. मेल्यांनो, समोर कोण आहे ते तरी बघा. हे हे त्या बाबीचे परिणाम. त्या मेली सटवीने घातला एवढासा आंबाडा आणि ह्या मेल्यांना आता जळी थळी तोच दिसतो. मेल्यांनो डोळे तरी शाबूत ठेवा !”

त्या शांत वातावरणात म्हातारीचे ते बोल घुमले. आणि साऱ्यांच्या नजरा त्या म्हातारीवर खिळल्या, काय झाले हे त्यांच्या लक्षा येईना. आंबाडा चाचपण्यासाठी म्हातारीने हात मागे घेतले आणि तिच्या मागे मला पाहून आपण काय समजायच ते समजलो अशा आविर्भावात प्रेक्षक माझ्याकडे पाहू लागले व कुत्सितपणे हसू लागले. मी पुन्हा मान खाली घातली ! त्याही परिस्थित माझ्या मनात एक विचार तरलून गेला-ह्या आजीला बांबीने घातलेला इवळुसा आंबाडा कसा ठाऊक ?-जाऊ द्या ! आपल्या मानेला एक हिंसका देत आजीबाईने आपले तोंड रंगमंचाकडे वळवले. मी नाटक पाहू लागलो. आणि रंगवू लागलो माझं नाटक. रंगमंचावरील नाटकाच्या

नाटिकाच
मी र
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माझ्या
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राहून
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उभारत
पडले.-

“
हाकला
करतोय

हे
या वि
जर विनं
मधून-मा
नसते.

नायिकेच्या जागी मी 'ती'ला पाहू लागलो आणि नाय-
काच्या-ते काय सांगितलेच पाहिजे ?...तर त्या जागी
मी स्वतः ! मी 'ती'च्या जवळ जातो. 'ती'च्या खांद्यावर
हात ठेवतो. 'ती' आपल्या खांद्यावरील माझा हात
आपल्या सुकोमल करानी काढीत डोळ्यांच्या कोनातून
पहात लटक्या रागाने म्हणते—

“नाही हं ! चावटपणा एवढ्यात नाही. चावट
कुठचा !” (अशा प्रसंगी प्रत्येक प्रेयसी नेमके हेच वाक्य
आपल्या प्रियकराला का ऐकवते हेच समजत नाही.
का तीने प्रियकराचे प्रेम स्वीकारल्याची ती सुचना असावी.
असे असेल तर त्या चावटपणाचे आभार मानले
पाहिजेत—)

मी तिच्या त्या नजरेला नजर मिडवीत म्हणतो,
“एक सांगू रागवणार नाहीस नं ? मी खरचं सभ्य
होते. पण...पण आता किनईस तुला पाहिल्या बरोबर
माझ्यात चावटपणा शिरायला लागला. !”—हे ऐकताच
ती अशी काही मस्त लाजली म्हणता की 'ती'च्या
गाली चढलेल्या रक्तीमेत मी बुडून गेलो. आणि भान न
राहून (अक्षरशः) माझ्याच बोलण्यावर खुश होऊन
रंगमंदिरातील एकूण पायऱ्या एवढ्या हास्यांचे मजले
घडू लागलो. पण काही पायऱ्या एवढे मजले उभारतो न
उभारतो तोच पुढील शब्द (मुक्ताफळे) माझ्या कानी
पडले.—

“आयला, हा ठाण्याहून तर पळून नाही ना आला !
हाकला रे याला बाहेर. साला मधापासून बोअर
करतोय.”—

हे ऐकून प्रेक्षक बोअर होण्याचे नक्की कारण कोणते
या विषयी माझ्या मनात संभ्रम निर्माण झाला. नाटक
जर विनोदी असते तर प्रेक्षकांच्या नापसंतीचे सूर अधून-
मधून-माझे नाटकाकडे लक्ष नसले तरी-माझ्या कानी पडले
नसते. प्रेक्षकांचा झालेला (गैर) समज लक्षात घेता

विनोदी नाटकार, विनोदी नाट्यसंस्था, विनोदी कलाकार
इ. नी माझे आभार मानले पाहिजेत, असे मला राहून
राहून वाटे. मी अपराधी चेहेऱ्याने सभोवार पाहिले आणि
माझ्या सुंदर घ्यानाकडे पाहून सहनशील प्रेक्षक गप्प बसले !!
ह्यावेळी त्यांचे आभार मानण्यासाठी माझे ओठ हलले. पण
त्यांच्या ओठावर शिव्याच नाचत असाव्यात माझ्यासाठी !

माझ्यात आणि प्रेक्षकांत एका बाबतीत विलक्षण साम्य
होते ! माझ्यामुळे (असे ते समजतात) त्यांच्या समरसतेत
व्यत्यय येत होता, पण पुन्हा ते नाटकाशी समरस होत.
तसेच त्यांच्यामुळे माझा तपोभंग होत असे (हे माझे ठाम
मत) पण लगेच मी माझ्या तपसाघनेत दंग होई. पुढे
नाईजालाने मला गप्प बसावे लागले. नाटकाचा पहिला
अंक संपला आणि सारे प्रेक्षक, नेहऱुनी जपानमधील
मुलांसाठी हत्ती हा प्राणी भेट म्हणून जेव्हा पाठवला तेव्हा
त्याला पहाण्यासाठी जमलेल्या जपान्यांच्या चेहेऱ्यावर
आश्चर्य, कुतुहल इ. चे जेवढे भाव उमटले असतील-नसतील
तेवढ्या भावात (आणि हावभावात) एक पायावर उभे राहून,
माना उंच करून एफू रोच्या सव्वीस नंबरच्या सीःकडे पाहू
लागले. (ह्यावेळी आश्चर्य करण्याची पाळी माझी होती,
की मी अंक संपताक्षणी तेथून नाहीसा होण्याचा शहाणपणा
केला होता.)

बाहेर येऊन उभा राहिलो तोच सोंडेच्यानी मला
पाहिले आणि हत्तीच्या सोंडे एवढे लांब हसले. इथे तर
माझी भलतीच पंचाइत झाली. ते (सोंडे) का आणि कुणाशी
एवढे हसले हे पहाण्यासाठी त्यांच्या नजरेच्या दिशेने
तेथल्या गर्दीने आपली दृष्टी वळवली आणि मी त्यांच्या
नजरेस पडलो ! बघणाऱ्यात माझ्या जवळपास बसणारे
प्रेक्षक होते. तेही हसले मान वळून मिस्कीलपणे. सोंडेच्या
हसण्यात आणि त्या इतरांच्या हसण्यात असलेला जमीन-
अस्मानाचा फरक फक्त मीच एकटा जाणून होतो ! आता
काय करावे ? माझी परिस्थिती शोचनीय झाली. झोपड-
पट्टीच्या गल्लीत सापडलेल्या सभ्य मुलीप्रमाणे माझी स्थिती
झाली ! मी तसाच पुढे सरकलो आणि सोंडेच्या स्टॉलवर

आलो. पहिल्या इतक्याच सौजन्याने आणि स्नेहाने माझ्या-कडे आणि किटली-कपाकडे त्यांनी पाहिले. आता माझा मी मलाच कान तुटलेल्या कपासारखा दिसू लागलो. म्हणजे आता पुन्हा तीस पैशाना कापला जाणार तर—“अहो, बाहेर आल्यासारखे चहा तरी पिऊन जा कपभर.”—आताचे हे त्याचे शब्द आता मात्र अमृतासमान भासले. चहा पिण्यात आधीच झटकन तीस पैसे काढून काऊंटरवर ठेवले आणि चहाचा पेला ओठाला लावीत तीस पैशाचे सुख उपभोगण्याचा प्रयत्न करीत होतो. चहा संपवून मागे वळून पाहिले तो मला हसणारा जमाव फाटका जवळ चणे-शेंगदाणे घेताना दिसला.

—“थंडीच्या दिवसात चणे फार चांगले नाही. चण्या-मुळे म्हणे सर्दी कमी होते.”—मी आवजाच्या दिशेने पाहिले तो माझ्या बाजूला चार-पाच माणसे चणे खात शब्द चावत होती.

—“होय, सर्दीवर चांगले पण त्यापासून दुसऱ्यांना त्रास. म्हणून मी जवाहरनगर, गोरेगावातील माझी खोली सोडून दुसरीकडे जागा घेण्याच्या विचारात आहे,” त्यातला एकजण म्हणाला.

—“छे! छे! तसेच काही नाही. आणि झालंच तसं काही तर काही भिती नाही. कारण हे नाट्यागृह ओपनच आहे. मुळीच त्रास होणार नाही,” असे म्हणत चण्याची तरफदारी करणाऱ्याने आपल्या पुडीतील काही चणे-दोघा-तिघांच्या हातावर दाताखाली टाकण्यासाठी दिले, जगात शहाणी माणसे आपली सोय कशी करून घेतात हे पहावयास मिळाले.

चणे घ्यायचा माझाही बेत होता—पण जाऊ द्या म्हटलं, आणखीन भरीस भर कशाला ? इथं पर्यंत दुसऱ्या अंकाची दुसरी बेल झाली होती. मी आत आलो.

जंगल तोडताना जशी झाडा-झुडपांची पडझड व्हावी तसे काही प्रेक्षक बसले होते तर काही नुसतेच उभे होते.

काही आळोखे-पिळोखे देत होते. आता या पडझडीत माझ्या वेलीला मी कुठे शोधू ? एवढ्यात तिसरी बेल झाली आणि मला गप्प बसावं लागलं. समोर नाटक मुरू झालं आणि माझे बसल्याजागी चाळे (असं तुम्ही आता समजतच असाल म्हणून तुमच्याच भाषेत) सुरू झाले. काही म्हटलं तरी प्रत्येक अंकाच्या सुरवातीला माझं नाटकाकडे लक्ष असायचं पण पुढे...जाऊ द्या ! रंगमंचावर आता आता एक तरुण आणि एक तरुणी म्हणजे प्रेमिक जोडपे एकमे-कोच्या मिठीत एखाद्या उघड्या माळरानावर निवांतपणे एका खडकावर बसावे अशा थटात दिवाणखान्यातील कोचावर बसले होते. प्रियकराचा हात प्रेयसीच्या खांद्यावर पडला होता. ती दोघं गुलू गुलू...गोष्टी...क...री...त...ला S डीक S... आ...वा...पुढंच...पुढं...च नको ते झाले ! त्यांना पाहून मी हरवलो. माझा हात त्या नाटकातील प्रियकरासारखा, माझ्या शेजारी 'ती'च बसली आहे असे समजून तीच्या खांद्यावर ठेवला. आणि तीच्याशी तशाच लाडीक आवाजात प्रेमाच्या गुलू गुलू-गोष्टी करायला सुरवात करणार, तीला अधिकाधिक जवळ घेण्याचा प्रयत्न करणार आणि त्यासाठी माझ्या हातावर अधिकाधिक जोर देणार, या साऱ्या गडबडीत आम्ही दोघं आकाश व पाताळ यांच्या-मध्येच कुठेतरी तरंगत होतो. धुंद होऊन तीचे चुंबन घेण्यासाठी तीला जवळ घेण्यासाठी माझ्या हातावर मी बराच जोर दिला... ! पण सारं मूसळ केरात गेलं ! मी हातावर जोर देतो न देतो तोच माझ्या मागून एका म्हाताऱ्या आजोबांचा आवाज आला—एखादी दुखापत व्हावी तसा—“अहो, तुम्ही ते मधाचे !”

माझी धुंदी खाडकन् उतरली आणि मी जरा वैतागूनच चढ्या आवाजात म्हणालो, “थांबा हो जरा, मध्येच काय हाक मारता ? समजत नाही ? काहीतरीच काय करता !”

“मी काहीच्या काहीच करीत नाही तर तुम्हीच करीत आहात !” ते उद्गारले, “माझे पाऊल कशाला आवळीत होता ? आणि वर माझी चप्पल हाताच्या कोपरात दाबून

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घरलीत ! पाऊल आवळीत होता तोपर्यंत म्हटलं ठीक होते—दुखतच होते म्हणा ते चालून चालून—पण पुढे चप्पल घेतलीत तेव्हा मात्र रहावलं नाही हो. म्हणून विचारतो. “माझी चप्पल कशाला घेतलीत ?”—हे ऐकून मी पार खड्ग्यातच कोसळलो. एखाद्या पोरीने उंच टाचांचा सॅन्डल फेकून मारला असता तर तो मी आनंदाने जपून ठेवला असता, अगदी हृदयाशी लावला असता ! पण या म्हाताच्या आजोबांची सोलापुरी चप्पल घेऊन मी काय करू ? त्यावेळी मला काहीच शरम बाटली नसती. ना माझा अपमान झाला असता. पण त्याही पेक्षा आता वाटू लागली. माझ्या हाताच्या कोपरावर असलेली त्यांची चप्पल—माझी तथाकथित प्रेयसी—मी अलगद सोडून दिली ! सोडून दिली !

एवढे झालं तरी मी शांत झालो. पण त्या म्हाताच्या आजोबांचे एक वाक्य मात्र खटकलं.—“अहो तुम्ही मधाचेच !”—जरी त्यांनी मला ओळखलं असले तरी त्यांनी माझा असा उल्लेख केलाच पाहिजे होता का ? निदान यावेळी तरी यांनी माझ्या (तरूण मनाच्या) भावना ओळखल्या पाहिजे होत्या, असे मला तीव्रतेनं वाटते. नशीब इतकेच या आजोबांनी पुढच्या आजीसारखा माझा उद्धार केला नाही. एव्हाना मी इतरांच्या दृष्टीने नगण्य झालो होतो !

एकूण आंतापर्यंत झालेल्या प्रकारावरून नाटक संपेपर्यंत कोणताही मुखपणा न करण्याचा मी निश्चय केला. आणि एका चिकित्सक श्रोत्याच्या भूमिकेत नाटक पाहू लागलो. माझ्यापासून कुणालाही भलता त्रास होणार नाही याची मी काळजी घेऊ लागलो. पण प्रेक्षकांनी मला मामात काढले होते ! निदान मी तरी आतां गप्प बसलो

होतो पण माझ्या प्रेक्षक बंधूना करमेना. (विनोदी नाटक पहाताना सुद्धा करमेना म्हणजे आश्चर्य आहे. विनोदी नाटककाराचा हा सर्वात यशस्वी तुफान विनोद होय !) त्यामुळेच की काय कुणीतरी मध्येच ओरडलं—“आयला, काय साले विनोदी पात्र आहे बाकी, त्यापेक्षा ह्या इकडच्या पात्राला घेतले असते तर फार बरे झाले असते !”—असे त्याने म्हणताच सारे पुन्हा एक वार माझ्याकडे पाहू लागले. एकच हंशा त्या बरोबर पिकला—जसा पहिल्या अंकात पिकला होता अगदी तसाच ! त्या त्यांच्या हसण्या बरोबर रंगभूमीवरील तो नट (विनोदी) अधिकच लचकत अभिनय करू लागला. त्याच्या त्या मर्कट लीला पाहून प्रेक्षकांचे हंसू आणखीनच वाढले.

नाटक जसजसे संपू लागले तसतशी माझी चुळबुळ पुन्हा सुरू झाली. मी सारखा सारखा त्या कोपण्यात ‘ती’च्याकडे पाहू लागलो. पण ती कुठली दिसते. काही म्हणा पण तिच्या अदाकारीने मी जणु वेडाच झालो. होतो. (याची प्रचिती एव्हाना तुम्हालाही आली असेल)

नाटक संपले आणि मी ताडकन् उभा राहिलो. काही झाले तरी ‘ती’ला गाठायचेच आणि...! मी पुढे सरसावलो आणि विचार केला—जर बाहेरच्या गेटवर थांबलो तर ‘ती’ नक्कीच सापडेल. असा विचार करून त्वरेने मी बाहेर निघालो पण हात तेरीकी ! श्रीयुत सोंडेनी मला त्या गर्दीतून कसा काय अचूक पाहिला (आणि मी तीला कसा काय शोधून काढू शकत नाही—याचं) आश्चर्य वाटलं. त्यांना कटवण्यात काही क्षण गेले आणि मी गेट गाठलं. गेट वरून पाहिलं तो मुख्य रस्त्याच्या दिशेने जाणारी ‘ती’ मला दिसली, ‘ती’च ‘ती’ ! काळा बेल, निळा कुर्ता आणि त्यावर पिवळा स्वेटर ! तेच ते केस कानावरून

जाणारे ! तीच ती चालण्यातील मस्त अदा ! सांगा का नाही मी होणार...! 'ती'ला गाठण्यासाठी मी झपाझप चालू लागलो. रस्त्यावरील दिव्याच्या खांबाच्या अलीकडे असताना मी 'ती'च्या जवळ पोहोचलो व मागून शक्य तितक्या नाजूक आणि लाडीक आवाजात " ए SS " केलं. (काही चुकलं का माझ ? पण तीने मागे वळून पाहिलं नाही. बहुधा तीला ऐकु गेलं नसावं. मी पुन्हा तोच प्रयोग केला. एव्हाना आम्ही दिव्याच्या चांगल्या उजेडात आलो होतो. दुसऱ्यांदा मारलेली हाक 'ती'ला ऐकु गेली व 'ती'ने मागे वळून पाहिलं. आणि 'काय ?' केलं 'ती'चे ते शब्द ऐकले मात्र माझ्या काळजाचे पाणी व्हायच्या ऐवजी दगड झाला आणि त्या माझ्या तथाकथित 'ती'चा चेहरा पाहून मला ब्रम्हाण्ड आठवलं. सारं गंधर्व रंगमंदीर, तो दिव्याच्या खांब तो रस्ता, माझ्या भोवती आर्यभट्ट उपग्रहाच्या गतीने गर गर फिरू लागला आणि त्यातच त्या इवलुसा आंबाडा असलेल्या आजीबाई, ते सोलापुरी चप्पलधारी आजोबा, ते प्रेक्षक, ते सोडे

साऱ्यांचे चेहेरे माझ्या तोंडासमोर नाचू लागले. डोळे फाडून फाडून मी त्या 'ती'च्याकडे राग, द्वेष, चिड, संताप, तिरस्कार, त्रस्त अपमानित इ० इ० (पण यात म्हत्वाचा म्हणजे अतिशय खजिल आणि लज्जित होऊन...पण हे भाव माझ्या चेहऱ्यावर दिसू न देता मनातच दडपून टाकले होते.) भावांनी पाहू लागलो. ठार झालोच होतो, फक्त पडायचा बाकी होतो. 'ती'च्या बदलचा माझं पुराण आता संपुष्टात आलं होते...अहो, कोण होते म्हणून काय विचारता ?...

काय सांगू तुम्हाला माझी कर्मकथा ? माझी तथाकथित 'ती' 'ती' नसून पाश्चात्य हिप्पी संप्रदायात बळे-बळेच शिरू पहाणारा एक गरीब बावडा भारतीय तरुण होता ! नव्या पिढीचा-ताज्या दमाचा (अफूच्या) !

★ ★ ★



‘शिवाजीराजे एक प्रेरक शक्ति’

[शिवाजीराजे एक प्रेरक शक्ति ह्या सूत्राचा आधार घेऊन श्री. ब. मो. पुरंदरे यांनी पुरवलेल्या या अमाप माहितीच्या आधारे मी हे लेखन केले. वाचलेल्याच गोष्टी सांगणारा निवेदक एवढीच माझी भूमिका आहे. यासाठी जेवढे परिश्रम घ्यावे लागले तेवढेच माझे]—

ग. अं. उर्फ. दिलीप करंडे
ज्युनिअर बी. कॉम, ए-१०६

इ० स० १९२० सालापासून महाराष्ट्रांतच नव्हे तर साऱ्या भारतवर्षांतच इतिहासविषयाच्या अध्ययनाला व ऐतिहासिक लिखाणाला ओहोटी लागल्याचें आपणास दिसून येईल. इतिहाससंशोधकांची परंपरा, जवळ जवळ लुप्तच झालेली आहे. चौथ्या पिढीत तर इतिहाससंशोधकांच्या व अभ्यासकांच्या आखाड्यांत जवळ जवळ शुकशुकाटच आहे. थोर संशोधकांच्या यादीतील ह्यात असलेली मंडळी सत्तरीच्या आगेमागे येऊन पोहोचलेली आहेत. या कार्यात नवीन भर नाही, नवे रक्त नाही. अनुभव असा येतो आहे की, ग्रंथालयांतील ग्रंथ धूळ झटकली जाण्याइतकेही हाताळले जात नाहीत. नव्या संशोधक-अभ्यासकाचा स्पर्शाहि घडत नाही. डॉक्टरेटच्या पदवीसाठी चार दिवस कागदपत्रांची उलथापालथ करणारे स्वातंत्र्ययुगांतील आमचे तरुण, पदवी मिळाल्यानंतर फक्त नोकऱ्याच करतात. इतिहास-मंडळाकडे ते पुन्हा डोकावतही नाहीत.

संशोधकाप्रमाणेच, अभ्यासकांची आणि लेखकांचीहि वाण आहेच, हे झाले शास्त्रीय इतिहासाबद्दल परंतु कै० हरिभाऊ आपट्यांच्या नंतर ललित लिखाणांतून इतिहासाची गोडी वाढविणारा वा टिकविणारा त्यांच्यासारखा एक तरी प्रभावी लेखक झाला काय ? आजही असा कोणी नाहिच. गडकऱ्यांचे ‘राजसंन्यास’ एकदा जें अपूर्ण राहिले ते कायमचेंच ! याप्रमाणे संशोधन, इतिहासग्रंथाचे लेखन,

ऐतिहासिक काव्य, नाटक, कादंबरी इत्यादि सर्वच ऐतिहासिक प्रकारांना इ. स. १९२० नंतर ओहोटी लागत गेली आणि इतिहास व ऐतिहासिक म्हणजे ‘जुनाटपणा’, ‘मागासलेपणा’ असा सर्वसाधारण शिकका या सर्वच वाङ्मयप्रकारावर ठोकला गेला.

या परिस्थितीला मुख्यतः दोन कारणे आहेत असे मला तरी वाटते. सुशिक्षितांच्या मनावर गेल्या तीस पस्तीस वर्षांत दोन प्रमुख विचारसरणीचा प्रभाव विशेष जोरपारपणे पडलेला आढळेल. एका विचारसरणीचा उगम महात्मागांधींच्या अहिंसेच्या शिकवणुकींत तर दुसरीचा मार्क्सच्या समाजवादांत आहे. ‘शिवाजी’ हे नांव दोघांनाही घ्यावे लागले कारण समाजात अनेक विचारसरणीचे प्रवाह वाहात असले तरी या सर्वांचे तळ हे दोनच आहे. ‘शिवाजी’ ह्या नावांत सामर्थ्यनिर्मिति करणें त्यांना अशक्य वाटले. ‘शि-वा-जी’ या तीन अक्षरांत विलक्षण जादू भरलेली आहे. जनतेच्या हृदयांत शक्तीचा, सामर्थ्याचा, पराक्रमाचा, महत्वाकांक्षेचा, हिरिरीचा, कर्तृत्वाचा संचार होण्याची आवश्यकता असते त्या वेळी ‘शिवाजी’ हा महामंत्र उच्चारण्याशिवाय गत्यंतरच नसते. न्या. रानडे, वासुदेव बळवंत, विष्णुशास्त्री चिपळूणकर, ज्योतिबा फुले, लो. टिळक, इतिहासकार राजवाडे, चाफेकरादि क्रान्तिकारक, कादंबरीकार हरिभाऊ, नाटककार गडकरी, सुभाषचंद्र बोस वगैरे

निरनिराळ्या क्षेत्रांत अलौकिक कामगिरी करणाऱ्या थोर पुरुषांची व त्यांच्या चळवळींची प्रेरणा 'शि-वा-जी' या मंत्रातच होती. विशाल राष्ट्रीय संघर्षासाठी जी चिवट, कणखर, ज्वलंत आणि रसरशीत राष्ट्रीय अस्मिता जागून उठावी लागते ती 'शिवाजी' या सारखा एखाद्या समर्थ मंत्रावाचून उठणे सुतराम अशक्य आहे. राष्ट्रव्यापी कर्तृत्व जागें करायचें असेल तर राष्ट्रीय महापुरुषांच्या पराक्रमी वीरगाथेपासूनच प्रेरणा घेतली पाहिजे. अन्य तरणोपाय नाही. लढाई संपली की, आपला दाखगोळा फुकट घालवू नये मलाही हे मान्य आहे. पण याचा अर्थ दाखगोळाच्या कोठारावर पाणी ओतून, तिकडे दुर्लक्ष करावे असा नाही ना? इतिहासातील सत्कृत्यांच्या व सत्पराक्रमांच्या स्मृति प्रेरणेसाठी कायमच्या जतन करावयाच्या असतात. महायुद्धांत उद्ध्वस्त झालेला जर्मनी, इस्त्रायलसारखे नवजात बालकगष्ट अवध्या दहा वर्षांत दंड धोपटून जगाच्या बाजारात सामर्थ्यानिशी उभी राहतात ती कशाच्या जोरावर?

नवसमाजनिमितीसाठी सर्वस्वाचा होम करून किती तरुण खडे आहेत? 'हे राष्ट्र माझे आहे, त्यासाठी मला भहत्वाकांक्षेने जगले पाहिजे, आपल्यात प्रचंड ध्येयवाद निर्माण झाला पाहिजे अशा तऱ्हेची ज्वलंत व तिखट अस्मिता निर्माण का होत नाही? इतिहासापासून प्रेरणा

ध्यायची असते, अनुभव ध्यायचे असतात, जिवनातील विविध क्षेत्रात त्याचा उपयोग होऊ शकतो. टिळकांनी शिवाजीमहाराजांपासून प्रेरणा घेतली म्हणजे काय त्यांनी फौज घेऊन तोरण्यावर चाल केली नाही तर त्यांनी स्वराज्याची प्रेरणा शिवचारित्रातून मिळवली. सिद्धर, अलेक्झान्डर व नेपोलियन हेहि शिवाजीमहाराजांच्या तुलनेस अपूरे पडतात परंतु नेपोलियनवर सुमारे सत्तावीस हजार ग्रंथ लिहिले गेले आहेत! शिवाजीराजावर अद्याप सत्तावीस हजार पानेसुद्धा लिहिली गेलेली नाहीत. वास्तविक महाराजाचे चरित्र म्हणजे स्वातंत्र्यनिर्माणाची, रक्षणाची आणि घडणीची गाथा. इतिहास हा गतकाळाचा माक्षीदार व भावी कालांचा वाटाड्या आहे.

माझ्या लहानशा ओंजळीत जेवढे मावेल तेवढे मी लुटून माझ्या मित्रापुढे उघळीनच. पण असे सतत वाटतें की हा महाराजांचा इतिहास लोकांच्या अंगणापर्यंत गेला पाहिजे, माजधरापर्यंत, पाळण्यापर्यंत पोहचला पाहिजे, लोकांच्या हृदयापर्यंत खोलवर गेला पाहिजे. इतकेच नव्हे, तर ज्या आमच्या बहिणी, भावजया आणि लेकीसुना गरोदर असतील त्यांचा गर्भापर्यंत गेला पाहिजे. नवीन इतिहास घडविण्याची जिद्द त्याविना निर्माण होणार नाही.

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