

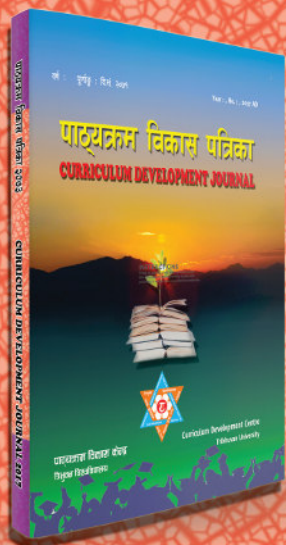
पाठ्यक्रम विकास पत्रिका
का.जि.का. दर्ता नं. ४८/०३३-३४



Curriculum Development Journal
Kath.Dist.Off. Regt. No. 48/033-034

पाठ्यक्रम विकास पत्रिका २०७३

CURRICULUM DEVELOPMENT JOURNAL 2020



मुद्रक : त्रि.वि. छापाखाना, कीर्तिपुर, काठमाडौं
फोन : ४३३१३२०, ४३३१३२१

Printed at: T.U. Press, Kirtipur, Kathmandu
Phone : 4331320, 4331321

वर्ष : २८, पूर्णाङ्क: ४२ वि.सं. २०७७

Year : 28, No. : 42, 2020 A.D.

पाठ्यक्रम विकास पत्रिका

CURRICULUM DEVELOPMENT JOURNAL



पाठ्यक्रम विकास केन्द्र
त्रिभुवन विश्वविद्यालय

Curriculum Development Centre
Tribhuvan University

पाठ्यक्रम विकास पत्रिका

Curriculum Development Journal



पाठ्यक्रम विकास केन्द्र

त्रिभुवन विश्वविद्यालय

कीर्तिपुर, काठमाडौं

वर्ष २८, पूर्णाङ्क ४२, वि.सं. २०७७

Curriculum Development Centre

Tribhuvan University

Kirtipur Kathmandu

Year 28, No. 42, 2020 A.D.

वि.सं. २०७७ फागुन
५०० प्रति

July 2020 A.D.
500 Copies

यो पाठ्यक्रम विकास पत्रिकामा प्रकाशित लेख रचनाहरूमा अभिव्यक्त विचारहरू सम्बन्धित लेखकका आफ्नै हुन् । लेख रचनामा अभिव्यक्त विचारहरूप्रति यस पत्रिकाको सम्पादक मण्डल वा पाठ्यक्रम विकास केन्द्र जिम्मेवार हुने छैन ।

The views expressed in the articles are those of the authors and do not necessarily represent the views of the Curriculum Development Centre or of its Editorial Board.

मूल्य : नेपाल भरका लागि ने.रु. ५००।

अन्य मुलुकहरूका लागि = US\$ 50

वर्ष २८, पूर्णाङ्क ४२, वि.सं. २०७७

Year 28, No. 42, 2020 A.D.

पाठ्यक्रम विकास पत्रिका Curriculum Development Journal

प्रधान सम्पादक

प्रा.डा. पारसनाथ यादव

Chief Editor

Prof. Dr. Paras Nath Yadav

कार्यकारी सम्पादक

प्रा. डा. कृष्णचन्द्र शर्मा
प्रा. डा. नन्दिश अधिकारी

Executive Editor

Prof. Dr. Krishna Chandra Sharma
Prof. Dr. Nandish Adhikari

सम्पादक मण्डल

प्रा. डा. हेमराज ढकाल
प्रा. डा. नारायण चापागाईं
प्रा. डा. युवराज लुइटेल्

Board of Editors

Prof. Dr. Hem Raj Dhakal
Prof. Dr. Narayan Chapagain
Prof. Dr. Yubaraj Luitel

व्यवस्थापक

श्री नोदनाथ त्रिताल (शाखा अधिकृत)

Manager

Mr. Noda Nath Trital

प्रकाशक

पाठ्यक्रम विकास केन्द्र
त्रिभुवन विश्वविद्यालय
कीर्तिपुर, नेपाल ।

Publisher

Curriculum Development Centre
Tribhuvan University
Kirtipur, Nepal.

पाठ्यक्रम विकास पत्रिकाकामा समावेश गरिने लेखका केही नियम

१. पाठ्यक्रम विकास पत्रिका प्राज्ञिक, पियर रिभ्यू भएको र प्लेजियरिज्म परीक्षण गरिने वार्षिक जर्नल हो ।
२. यस पत्रिकामा अंग्रेजी/नेपाली भाषामा लेखिएका स्तरीय अनुसन्धानमुलक लेख प्रकाशित गरिन्छ ।
३. यस जर्नलमा त्रिभुवन विश्वविद्यालयका विभिन्न संकाय तथा अध्ययन संस्थानहरूका विद्वान् बाट स्तरीय ढाँचामा प्राप्त लेखहरूलाई प्रकाशन गरिन्छ ।
४. लेखहरू नेपाली भाषामा लेखिएकोमा १४ प्वाइन्टको प्रिति फण्टको अक्षर १.५ लाइन स्पेशमा लेखिएको र अंग्रेजी भाषाको लेखमा १२ प्वाइन्टको टाइम्स न्यू रोमनको अक्षर डबल लाइन स्पेश गरी टाइप भएको हुनुपर्नेछ । लेख रचना पठाउँदा डिजिटल प्रति इमेलमा उपलब्ध गराई एक प्रति हस्ताक्षर भएको प्रिन्ट कपी र लेखकको संक्षिप्त व्यक्तिगत विवरण (Bio-data) पनि पठाउनु पर्नेछ ।
५. लेख रचना कम्तिमा तीन हजारदेखि बढिमा पाँच हजार शब्दसम्मको हुनुपर्नेछ । सन्दर्भ सामग्री एपिए पछिल्लो ढाँचामा हुनुपर्नेछ ।
६. प्राप्त लेख रचनामा संशोधन गर्ने तथा स्वीकृत वा अस्वीकृत गर्ने सम्पूर्ण अधिकार सम्पादक मण्डलमा सुरक्षित रहनेछ ।
७. पत्रिकामा लेख प्रकाशित भएपछि लेखकलाई दुई प्रति जर्नल उपलब्ध गराईनेछ ।

Some Rules of Curriculum Development Journal

1. Curriculum Development Journal is an academic, peer reviewed and plagiarism checked journal.
2. The journal expects standard academic articles written in English/Nepali from the scholars. The articles should be research oriented and relevant to the field of higher education.
3. Articles from different faculties and institutions of Tribhuvan University, Education, Humanities and Social Sciences and Curriculum Development are welcome but the articles should follow standard research format.
4. The articles must be in double space, typed in 12 point (Times New Roman) & In case of Devanagari script the font should be Preeti in 1.5 line space. Both hard and soft copy along with brief bio-data are required to be submitted.
5. The length of the article should be between the range of 3000 and 5000 words and the article should be in APA last edition.
6. The editorial board has the right to accept or reject the articles and edit the content material, if necessary.
7. The writers the published articles of will be honored with two copies of the journal.

सम्पादकीय

पाठ्यक्रम विकास पत्रिका त्रिभुवन विश्वविद्यालय पाठ्यक्रम विकास केन्द्रको वार्षिक रूपमा प्रकाशन हुने अनुसन्धानमुलक जर्नल हो । मूलतः पाठ्यक्रम लगायत प्राज्ञिक गतिविधि तथा क्रियाकलापसंग यो जर्नल सम्बन्धित रहेको छ । यस प्रकाशनलाई नियमित बनाउन कोसिस गर्दा गर्दै पनि विभिन्न कारणले नियमित बनाउन सकिएको छैन । सामान्य अनुसन्धानमुलक जर्नलबाट पेपर रिभ्यु जर्नल बनाउँदै अनलाइन बनाउने प्रयास जारी छ । यस अङ्कमा विभिन्न सिमाहस्का कारण नियमित प्रकाशन गर्न नसके पनि आगामी अङ्क नियमित गराउन वचनबद्ध छौं । हाम्रो निरन्तरको प्रयत्नले जर्नलमा प्रकाशित लेखहरू भन्ने स्तरीय बन्दै जर्नल नै स्तरीय बन्दै जानेमा आशावादी छौं ।

पाठ्यक्रम विकास केन्द्र आफैले मात्र नभई सिंगो त्रिभुवन विश्वविद्यालयको सञ्चालन गर्ने नीतिगत तहले निर्धारण गर्ने नीति एवम् त्रिवि ऐन नियमले निर्देशित गरे बमोजिम आफुलाई हिडाउनु पर्दछ ।

पाठ्यक्रम विकास केन्द्र नाम अनुसार पाठ्यक्रम एवम् पाठ्यक्रमसंग सम्बन्धित शिक्षण सिकाई सामग्रीको प्रकाशन, वितरण, तालिम, गोष्ठी सेमिनार सञ्चालनका काम भन्दा अरु विश्वविद्यालयको शैक्षिक उपाधिको स्तर निर्धारण एवम् उपाधिका मान्यता तथा उपाधिको समकक्षता कामको दवावले आधारभुत काममा ध्यान नपुगेको हो । त्रिविले क्रेडिट ट्रान्सफरको काम पनि पाठ्यक्रम विकास केन्द्रलाई तोकेकोमा क्रेडिट ट्रान्सफरको कार्यविधि निर्माण भई स्वीकृतिको लागि त्रिवि कार्यकारी परिषद्मा पठाइएको छ । उक्त कार्यविधि स्वीकृत भएको अवस्थामा क्रेडिट ट्रान्सफरको कार्य पनि सुरु हुनेछ ।

यस केन्द्रले गर्ने पाठ्यक्रमसम्बन्धी कार्यमध्ये स्नातक तहको अनिवार्य विषयहरू नेपाली र अंग्रेजी विषयको पाठ्यक्रम निर्माण गर्ने तथा सोही पाठ्यक्रमबारे देशब्यापी सहभागिता गराई विभिन्न स्थानमा सेमिनार र गोष्ठीहरूको आयोजना गर्ने र पाठ्यक्रम कार्यान्वयन र सुधारमा प्रत्येक क्याम्पस स्तरको पनि भूमिकालाई महत्व दिने गरिएको छ । यतिबेला गर्नुपर्ने स्नातक तह प्रथम वर्षको अंग्रेजी र दोस्रो वर्षको नेपाली विषयको पाठ्यक्रमसम्बन्धी अन्तरक्रिया कोभिड १९ का कारण कार्यक्रम नै तर्जुमा गरिएको छैन । अनिवार्य नेपाली र अंग्रेजी विषयका अतिरिक्त विषयको पाठ्यक्रम सम्बन्धित डीन कार्यालयबाट नै निर्माण गर्ने गरिएको र त्यसमा पाठ्यक्रम विकास केन्द्रले समन्वयको कार्य मात्र गर्दै आएको छ ।

त्रिविबाहेक स्वदेश तथा विदेशका विभिन्न विश्वविद्यालयबाट प्राप्त गरेका उपाधिहरूको समकक्षमान्यता र स्तर निर्धारणसम्बन्धी खास निर्देशिकाको अभावमा जटिल बनेकोमा उक्त निर्देशिका विश्वविद्यालय

प्राज्ञिक परिषद्बाट पारित भई कार्यकारी परिषद्बाट स्वीकृत हुने चरणमा रहेको छ । उच्च शिक्षाका उपाधि समकक्षतासम्बन्धी उक्त निर्देशिका पारित भएपछि थप सहजता आउनेछ ।

विश्वविद्यालयले अन्तर्राष्ट्रिय रूपमा विकास भएका विभिन्न पद्धति र प्रविधिहरूलाई आत्मसात गर्दै जाने क्रममा पाठ्यक्रम विकास केन्द्रले खेल्नुपर्ने भूमिकामा सधैं तत्पर रहेको र आगामी दिनमा समेत सधैं तत्पर रहने छौं । यस केन्द्रले प्रकाशन गर्ने पाठ्यक्रम विकास पत्रिका मूल रूपमा विभिन्न विषयका पाठ्यक्रम एवम् पाठ्यक्रमभिन्न नयाँ र जटिल विषयवस्तुबारे अनुसन्धानमूलक गुणात्मक लेखनलाई प्रेरित गर्नु मुख्य ध्येय हो । विश्वविद्यालयले सेमेस्टर प्रणाली अवलम्बन गरेपछि पाठ्यक्रम छिटोछिटो परिमार्जन गर्नुपर्ने कामलाई हाम्रो प्रकाशनले मद्दत गर्नेछ भन्ने आशा गर्दछौं । विश्वविद्यालयमा सञ्चालित सबैजसो विषयको पाठ्यक्रमसम्बन्धी प्रकाशन एउटै अङ्कमा समेट्न सम्भव नहुने र सम्बद्ध प्राज्ञिक समुदायले पनि कलम चलाउनु पर्ने खाँचो रहेको छ । तसर्थ प्रत्येक अङ्कमा बढि विषयवस्तु समेट्ने र समावेशी बनाउने प्रयास रहनेछ ।

यस अङ्कमा जे जति लेख रचना समाविष्ट गर्न सकियो, ती लेख रचना एवम् त्यसमा पुनरावलोकन गरिदिनुहुने बौद्धिक व्यक्तित्वहरू प्रति आभार प्रकट गर्दै प्रकाशनका क्रममा केही त्रुटी रहन गएमा आगामी दिनमा त्रुटीरहित बनाउन निरन्तर प्रयास रहनेछ ।

अन्त्यमा यस अङ्क एवम् पाठ्यक्रम विकास केन्द्रले सञ्चालित गर्ने बौद्धिक प्राज्ञिक क्रियाकलापमा विद्वान् लेखक, समिक्षकबाट प्राप्त सहयोग समर्थन निरन्तर रहनेमा आशावादी रहँदै प्रकाशनको स्तरीयता र नियमितताको लागि निरन्तर सल्लाह सुझावको अपेक्षा गर्दछौं ।

धन्यवाद ।

Contents / विषय सूची

S.N.	Title of Article	Author	Page
१	The Hero Myth in Popular Culture: The Hong Kong Action Hero in Shaolin Soccer and the Hollywood Kung Fu Champion in the Matrix	<i>Dr. Dhruba Karki</i>	1
२	Estimation of Cohort Fertility Using Parity Progression Ratio	<i>Dr. Dhanendra Veer Shakya</i>	18
३	Application of Carbon Nanotubes as Drug Delivery System for Anticancer Therapy	<i>Dr. Sabita Shrestha</i>	29
४	Basic Concept on Asymptotes in Calculus	<i>Jagat Krishna Pokhrel</i>	37
५	Contemporary Nepali Arts: Blurring the Boundaries among Art Genres	<i>Dr. Yam Prasad Sharma</i>	48
६	Perception of Teachers towards the Use of Instructional Materials in Teaching Mathematics at Secondary Level	<i>Shiva Datta Dawadi</i>	57
७	Political Development in Nepal: A Perspective of Participation and Inclusion	<i>Chakrapani Lamsal</i>	65
८	Negotiating Cultural Identities in Diaspora: A Conceptual Review of Third Space	<i>Nagendra Bhandari</i>	78
९	Relevance of Kautilya's tax system in Modern Economy of Nepal	<i>Dr. Dil Nath Dangal</i>	90
१०	वक्रोक्तिका प्रकार र नेपाली लोक कविता	<i>डा. ध्रुवप्रसाद भट्टराई</i>	99
११	गुरुङ भाषाको साहित्यिक रूपरेखा	<i>सहप्रा. डा. सुकुम शर्मा</i>	115
१२	वीपी कोइरालाको राजनीतिक प्रस्थानविन्दु	<i>डा. ईश्वरीप्रसाद कंडेल</i>	125
१३	व्याकरणिक र कोशीय संसक्ति र सम्बद्धन	<i>शिवप्रसाद तिमल्सेना</i>	134
१४	'अभागी' कथाको समाजशास्त्रीय अध्ययन	<i>गुणकुमारी दँगाल (कमला)</i>	145
१५	चार वर्षे बी.एड्. तहको नेपाली पाठ्यांशप्रति विद्यार्थीका प्रतिक्रिया	<i>महेशप्रसाद भट्ट</i>	156

The Hero Myth in Popular Culture: The Hong Kong Action Hero in Shaolin Soccer and the Hollywood Kung Fu Champion in The Matrix

Dhruba Karki*

Abstract

Cinema basically blends art and economics, and the film industry presents the hero figure in a fascinating image and action. The film visualizes a brave man or woman's physical actions in the service to mankind. The action hero in his or her physical actions with rigor and passion to serve his or her nation and community exemplifies what a man or woman should be doing irrespective of personal interests. In the Wachowski brothers –directed The Matrix (1999), Neo Anderson, featuring Keanu Reeves, uses kung fu techniques and a rigorously trained body to save humans from the invasion of machines. Similarly, Steel Leg Sing in Stephen Chow's Shaolin Soccer (2001), projecting Chow himself as an athletic champion, leads the Shaolin brothers team to a sweeping victory. The computer-generated graphic effects of the soccer hero's exceptional performance in Shaolin Soccer and that of Neo's virtual kung fu actions in The Matrix replicate a simulated body through electronically created computer graphics. Mighty Steel Leg Sing's soccer game, enhanced by his acrobatics, embodies a perfect blend of the body, mind, and spirit. During a prestigious tournament, Sing sports soccer in such a spectacular feats that blends the athletic body and the twentieth-century popular sport. Like the digitized Neo in The Matrix, the soccer hero in Shaolin Soccer exposes magnificent feats of swirling movements and swift physical actions in the soccer field. The computer-generated graphics reposes the dynamics of the hero's spiritual journey in the modern time human-computer interface brought to audiences through popular media and digital technology, shared by the Hong Kong and Hollywood action cinemas.

Keywords: *the action hero, popular culture, the Hollywood–Hong Kong connection, computer graphics, myth and archetype*

The action hero

In Chinese culture, the heroic narrative evolves from the folk tradition, and the trend of representing the hero in the Hong Kong action cinema develops from the nineteenth-century popular novels. One of the most famous Chinese folk heroes is Wong Fei Hung (1847-

* Dr. Karki is a Professor of English, Tribhuvan University

1924), whose fictionalized personal life stories fill narratives, both literary and cinematic. Also credited with introducing the Tiger-Crane form of kung fu, Hung is considered the Chinese Robin Hood. In Hong Kong cinema, the twentieth-century martial hero reworks the Chinese folk hero in a trained physique. Moreover, the Chinese martial hero, using his indigenous kung fu techniques, combats the villain in order to protect his clan and community. Like the action hero on the cinematic screen in *The Matrix* (2004), the athlete hero in *Shaolin Soccer* (2001) flashes the visual spectacle of the fast body movements in the soccer field. The dynamics of the computer-generated graphics on the screen parallels the dazzling soccer shots on the football ground, embodiments of myths and archetypes in the popular Hollywood *Matrix* and Hong Kong *Shaolin Soccer*. The action heroes, both the martial artist and the screen star, in their body transformations and spiritual connections to the celestial, bring together the West and the East, terrestrial and celestial in the spectrum of time and space.

Like the Greek tragic hero, the Chinese martial arts hero rises from his heroic death. Like the mythic Phoenix, the hero must be technically dead. The real hero rises with his or her death. Moreover, the tragic death yields revelations. The action hero takes actions to champion a greater cause of humanity, irrespective of personal interests, which might bring him or her to death. Like the Greek hero, the Hollywood and the Hong Kong action heroes rework myths and archetypes of the hero and legend in the trajectory of underlying universal patterns of the hero's action and transformation of consciousness.

Joseph Campbell (1973) reinforces the hero model of Lord Raglan and Carl Gustav Jung. Raglan's hero embarks on his heroic journey from his comfort zone of home to an unknown territory and back to his society (Raglan, 1965, p. 189). Like Raglan's hero, the Jungian hero is transformed through the ritual journey, a process of conversion shared by gods (Jung, 1981, p. 128). Similarly, Campbell, in *The Hero with a Thousand Faces* (1973), drawing insights from myths and history, retraces the universality of the hero's journey:

The mythological hero, setting forth from his common day is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). [. . .] At the return, the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world. (p. 246)

Campbell explores similar underlying patterns of the hero journey in all times and cultures. A warrior's battle field replicates a hunter's jungle for hunting for food. In the way a soldier

combats on the hill and plain, the hunter explores the jungle to collect birds and animals, and fruits and vegetables. In the jungle, the hunter kills animal, whereas the soldier shoots other soldiers in the battlefield. Soldiers in the battle and war sacrifice their lives for the sake of their countries and communities. Likewise, a young man or woman runs a grocery shop for his profession that he or she needs for living. In the same fashion, a professor teaches students in the classroom in the university, an athlete sports on the track and field, and a farmer plants crops in the farm. In addition, models promote the industrial products in the fashion market in the modern business world. Similarly, a movie star acts on the shooting spot as a part of his or her job, and the professional athletes sports in the soccer field. As a result, we have sports industry, the film industry, and the fashion industry, blending arts and economics together. Precisely, all of these heroes in diverse cultures embark on their journey to the unknown zone in the quest of something precious for the family, the community, or the entire humanity.

Modern time popular cultures reproduce the hero and journey with mythological resonance. The hero's quest journey outward invokes his or her inward journey, a transformation of conscious. Such a mythological journey shared by heroes of diverse cultures connect the humanity and divinity, terrestrial to celestial, and profane to sacred. Primitive people's pilgrimage has been replaced by the modern time trekking and hiking, excursion and expedition, and tour and mountaineering. Likewise, people in the past used to go to the holy sites, such as temple and shrine, Mecca and Medina, and Church and Jerusalem. In modern capitalist society, young people go to the marketplace for shopping and refreshment. Further, they would like to go to shopping malls in city centers, and street festivals in tourist hot spots. Moreover, youngsters would prefer concerts and street festivals, beauty pageants and fashion shows over churches and temples. The industrial exhibitions and film festivals in city centers in modern times reflect primitive fairs. Popular cultures, such as cinemas and concerts reinvent those narratives of the hero journey and human relationships in new forms, considering the audience-consumers needs and expectations. In the "Prologue" to Ray Browne's *Heroes of Popular Culture* (1972), Marshall Fishwick illustrates the changing trend in the representation of the popular culture hero:

The heroic scene is changing too rapidly, and we are too close to it, to give final answers to long-range questions. We can say that changes in media, lifestyle, priorities, and ideologies will be reflected in our heroes. Motion pictures and television confer celebrity, for example—not just on people, but on art objects, places, ways of life. (p.4)

The hero appears in film and fiction with different images. With changes in social contexts, the image of the hero undergoes a process of transformation. An image of an archetypal hero on stage and screen resembles the hero of myth and history. The mythological hero, such as Arjuna in *The Mahabharata* and Achilles in Homers' *Iliad* appear in cinemas as well as the real world in different forms. Arjuna's heroic endeavors in the Kurukshetra and

Achilles' spectacular feats in the Trojan War in the ancient Greek civilization rework the heroes of myths and archetypes. Myths come out these archetypal characters, such as the hero and villain, and mother and father figure. The mother love and the heroic grandeur in cinemas and theaters are myths themselves, reworking of archetypal actions and psychic energies. In modern time, these heroes and mother figures appear in cinemas with their archetypal actions and characters. Myths are, therefore, manifestations of archetypes while these mythological forms transform with changes in time and space. Modern cinemas and videos are based on fictions and plays, and these latter forms of verbal arts rework myths and archetypes. Between novels and myths come folklores. There are folk hero myths, such as Robin Hood and King Arthur, appearing in print and on stage, and reappearing on screen. In that sense, the cowboy hero of the Hollywood West is the folk hero who looks after lambs and cows in the American farm.

Arjuna and Karna in *The Mahabharata* of the eastern epic tradition and Achilles and Ulysses of the western Greek metaphysics resemble many of modern men with similar actions and characters. Many of the business companies in modern time exploit these hero figures of myths and archetypes, producing bags and shirts with images of the hero and superman.

Those mythological characters are archetypal in term of their actions and traits. Characters of myths vary with the cultural diversity while retaining the same psychic energies and inherent natural impulses. These archetypal heroes and villain figures first appear in folklores; then they reappear in novels; and then they reappear in cinemas. In various media, including cinema and theater, the hero and villain figures appear, representing opposing actions and worldviews. The character with the hero archetype sacrifices his or her life in order to protect his or her family and community. At the same time, there come the female characters as good mother and evil mother. Moreover, some characters in their creative ingenuity reveal their child archetypes while the others in their selfless actions expose their hero archetypes. Similarly, a woman in her selfless love for her offspring articulates the hero archetype inherent in her unconscious.

Further, these archetypal characters shared in multiple media once survived in the oral tradition, which are handed down to new generations. In the oral tradition, these characters with their specific roles and actions exist in folklores. Once they appear in folklore, people document these narratives in print forms, and eventually the culture industry recycles these narratives in forms of comics, cartoons and movies. We can take an example of the hero in the Greek Oedipus myth that transmits from the oral to print culture. First premiered in the Greek Theater of Dionysus in 429 BC, the Sophocles-written Athenian tragedy, *Oedipus the Rex* unfolds the psychic energy shared by humans of diverse cultures.

The Hong Kong connection of the Hollywood action hero

The film stars and fictional characters rework the real world hero, such as leader and statesman, and warrior and athlete. Contrary to the typical western action hero, the Hong Kong martial hero usually appears in the fighting ring without arms and weapons. Bruce Lee and Jackie Chan in martial arts action cinemas of the 1970s and 1980s use their bodies as weapons. Early in the history of the Chinese Civilization, ordinary people without access to sophisticated arms had to use bodies to protect their clan and family. In *The Martial Arts Films* (1986), Marilyn D. Minz points out that the use of bow and arrow is considered sacred since the advent of the Chinese civilization. The user needs physical strength and precision in skill to use those weapons (p.77). Representing the martial arts hero in motion picture invokes glory and nationalistic feeling on the part of the artist. In the 1970s, Bruce Lee, rising as an international superstar, popularized martial arts by demonstrating the best of the hero's performances and the body art techniques into cinematic space. Next, Jackie Chan popularized the Hong Kong action cinema during the 1980s, inserting comic shots and dangerous stunts in the modern urban setting. Afterwards, Jet Li introduced an authentic *wushu* skill in martial arts cinema, considering both the global audience, in the 1990s. Not until the 1990s did actor-director John Woo introduce the gun in the Hong Kong action cinema that resonates the representation of the Hollywood action hero. Precisely, the cinematic adaptation of gunplay, triads, and the supernatural in Hong Kong action cinema became possible with Woo and Tsui Hark.

This article explores the spectacular feats of the action hero in *Shaolin Soccer* in its affinity with and influence of the computer graphics in *The Matrix*. In addition, these action cinemas have been successful blockbuster hits in the Chinese communities in the East-Asian countries, such as Singapore, Thailand, Malaysia, Indonesia, Korea, Japan, Vietnam and the Philippines. These two martial arts cinemas also made a tremendous impact on Chinese Diaspora, especially China towns in the Americas, shaping the audience's response to the Chinese culture and embodiment of the body. Overall, these two action movies in their cross-cultural relationships address a larger audience across the world because of their unique characters of shared worldviews and cultural values.

In David Bordwell's conception, as stated in *Planet Hong Kong* (2000), the lone self-reliant Chinese hero, unlike his western counterpart, confronts the ruling elite in the interest of his family, friends, and community. The Hong Kong action heroes develop their fighting skills and build up their physical bodies through rigorous physical trainings (p.42). Bordwell also shows how Hong Kong action heroes as legendary swordsmen and kung-fu masters are recycled through television episodes and comics series with spectacular projection of the flying heroes. The Hong Kong martial hero, descending from the tradition of Beijing Opera, has evolved to the popular action hero in his transnational space and representation of the body in a process of defending the nation.

The Hong Kong action hero shares some of the salient features with Hollywood sci-fi action hero, such as the use of the body as weapon and trans-cultural experience. In Bordwell's (2000) analogy, the *wuxia* hero is a gifted exponent of the fighting arts, primarily for the cause of the clan and community, for justice and righteousness (*yi*). Evidently, the hero being loyal to the family and masters might turn violent in the defense of the circle he represents (p.194). In this light, *Hero* and *Shaolin Soccer* mark underlying connections with the Hollywood sci-fi films in the sense that these films, like the Hollywood productions, represent the hero's body as a weapon and relate the hero's experience with the invisible force. Audiences sport indigenous Chinese cultural values in these Hong Kong action movies: loyalty to the Authority in *Hero*, and dedication to the institution in *Shaolin Soccer*. With a rapid growth in information technology, high economic progress, and increased influx of immigrants across the Pacific, Hong Kong action cinemas invoke transnational voyage and cross-cultural connection in the backdrop of a unique Chinese tradition. The action hero, integrating the body and the mind, merges into the nation-state in *Hero* and *Shaolin Soccer*, respectively. The Hong Kong action hero in his use of the physical body to protect the Shaolin Buddhist principle, indigenous Chinese culture, resonates the Hollywood cinematic tradition with the action hero with machines as weapons. The Hollywood action hero in *The Matrix* uses automatic guns, whereas the Hong Kong action hero uses his technologized body to rescue victims from physical assaults.

In the same way that the Hollywood sci-fi action hero uses the techno-body, a combination of artificial intelligence and biological body, the Hong Kong action hero exploits the Taoist body, an integrate of the body, mind, and spirit. In *Taoist Body* (1977), Kristofer Schipper describes the term as the cosmic corporeality of heaven, earth, and humankind (p. ix), represented by spirit, matter, and mind, respectively. The Taoist body at large opposes the duality of matter and spirit, and body and soul; dualities that are often associated with the western metaphysical tradition. As opposed to this, however, the current paper stresses upon the experience of non-duality in the cosmic space and human experience. The Taoist body connotes the non-duality of mind and matter, soul and body, or spirituality and physicality, and thus, emphasizes the human body over social institution and the internal world over the external one (Schipper, 1977, p. 4). The Taoist spirituality postulates the merger of the human body as a microcosm with the universe as a macrocosm in every level of thought and practice. According to the Taoist philosophy, human body is formed through a process of coagulation of energies (*chi*), and it is followed by a transformational dynamic in time (Schipper, 1977, p. 156). Precisely, the Taoist body is the non-dual organic whole, comprising of the mind, body, and spirit, a combination that reaffirms a subject-object unity or an amalgam of the seer and seen.

When the Taoist body is totally absorbed into the action he undertakes, he gives the subject an experience of the non-duality, which is termed as the unity of action in the western metaphysical tradition. The current article amplifies the action hero's experience of oneness

-- the non-duality or the unity of action -- in Hollywood sci-fi movie and Hong Kong martial cinema. The circular structure of the Hong Kong martial hero's body movement resembles the structure of the Hollywood action hero's swirling body like that of Neo and Terminator cop. Similarly, the tiger and crane styles as embodiments of hard and soft, high and low, or male and female connote the subject's experience of wholeness, perfection, or totality. The athlete hero uses the tiger and crane styles, uniting the self with his female counterpart, Steel Leg and Mui, to score the winning goal in *Shaolin Soccer*. In this movie, Sing combines the kung fu action and gymnastic technique to enhance his soccer skills and score maximum goals for the Shaolin team. Furthermore, the kung fu action combines the soccer and gymnastics, allowing the audience to see the unity of the indigenous Chinese body art and modern soccer sport in the athlete's body. The amalgam of the sporting event and the player's performance marks the connection between the spirituality and technology.

According to the eastern mysticism, the subject transcends the physicality of the body and enters the spectrum of the unity of opposites. In *The Tao of Physics* (2000), Fritzof Capra further emphasizes the awareness of the relativity and polar relationship of all opposites not as absolute experiences of different kinds, but as merely two integrals of the same phenomenon, inseparable and interdependent, such as, light and darkness, life and death, good and evil, and victory and vanquish (p.146). In the East, Buddhism postulates a similar fundamental idea, a process of realizing the spiritual realm of non-distinction, when an individual as a microcosmic unit merges into the cosmos as the macrocosm.

Computer-generated graphic effects, whether in the maze of the matrix or the choreographic space of the soccer field, reflect achievements of digital revolutions in the Hollywood and Hong Kong film industries at the turn of the millennium. *Shaolin Soccer* presents the hero as an excellent kung fu master, an incredible gymnast and a soccer champion with capability to unify sporting technique and the spirituality of the Shaolin temple. A courageous warrior in *Hero* and an accomplished athlete in *Shaolin Soccer* in their physical actions and athletic performances high light the Hong Kong film industry's efforts to amplify a rich indigenous Chinese culture by using



Neo in bullet time scene in The Matrix

Hollywood's digital technology. The current paper emphasizes the Hollywood influence on the Hong Kong action hero in terms of a transnational journey and human-technology interface as reflected in *Shaolin Soccer* and *Hero*. The digitized images of Sing's soccer performances reflect the Hollywood connection of the 2001 Hong Kong-Chinese *Shaolin Soccer*, which was previously manifested in *The Matrix* in 1999. The action heroes in *The Matrix* and *Shaolin Soccer*, emerging from two different



Trinity in skin-tight dark latex in action in The Matrix

different cinematic traditions, crystallize connections between the two cultures represented by Hollywood and Hong Kong, respectively. In *Hero*, the warrior hero, who effectively displays his sword fight techniques and martial arts skills to empower the Qin Dynasty and serve the reigning king, ultimately sacrifices his physical body and renounces the inner self for the unification of warring kingdoms and building of the greater Chinese Empire. The hero with fighting techniques transitions into a professionally trained warrior, marking the Hollywood connection of the Hong Kong action hero in terms of the transnational journey and the body-technology interface.

Incorporation of the Chinese kung fu in the Hollywood Matrix reposes marked connection between the Eastern Hong Kong and the western American cinematic traditions. The action stars, including Neo and Trinity in *The Matrix* rework the indigenous Chinese kung fu. However, the Hollywood still takes the computerized kung fu program, an embodiment of the western technological advancement.

The Hong Kong-Chinese connection

Initially a place for farmers, sailors, and fishermen, Hong Kong has become a confluence of the world communities with diverse cultures. As a British colony until 1947, Hong Kong was mainly an entrepôt for much of the commerce between the West and the East. The British Empire expanded to different parts of Asia for market for its imperial mission. In *Global Hong Kong* (2005), Gary McDonogh and Cindy Wong introduce Hong Kong as a small mountainous island, including the city of Hong Kong, a Chinese peninsula of Kowloon and New Territories, and other assorted islands. Hong Kong is spread over 1100 square kilometers of land with a total population of 7.415 Million in 2018 (Trading Economics Poll of Hong Kong 2018). After the British handover of the port city to China in 1947, Hong Kong still maintains limited rights and privileges under the One China policy.

Hong Kong, with its Japanese and English colonial heritage from the mid-nineteenth to the end of the twentieth century, has been facing numerous challenges after the 1960s decolonization. It has been facing postcolonial challenges, opportunities of a global free market economy, and vibrant films and striking urban development (McDonogh & Wong, 2005, p. xi). Considering the strategic location of Hong Kong, McDonogh and Wong (2005) reaffirms Hong Kong's connections with the process of globalization:

Yet Hong Kong, in its history, people, culture, space and connections stands as a remarkably vital microcosm of globalization. Through the heritage of its colonial past (1842-1997), its postcolonial challenges, the opportunities of the world's "finest economy," its vibrant films and striking urbanism, Hong Kong and its people have emerged as iconic twenty-first century global city. After centuries of contact and conflict, the globalism of its citizens is evident in politics, commerce, mass media, and movement; Hong Kongers have participated in many process of globalization of time. In an Archimedean sense, Hong Kong provides a place to stand and to contemplate the movement of the world. (p. xi)

When the Britons defeated the Chinese in the First Opium War (1839), there were around 3000 inhabitants in the village and 2000 fishermen in the harbor of Hong Kong. Western business groups, mainly the British and Portuguese, had previously used the northern harbor of the city for an illegal opium trade into China. Since the 1940s, the British Empire-developed financial centers and manufacturing industries thrived in the island.

Archeological evidences state that the majority of the Hong Kong population descends from the Mongoloid Chinese settlers during the Qin dynasty (221-207 BC) and the Han dynasty (206 BC–220 CE). After the 1842 British takeover of the island, under the Treaty of Nanking (Nanjing) at the end of the Opium War with China, Hong Kong evolved as a center of international business and cross-continental exchange. Eventually, the British termed "Hong Kong" in a local Cantonese dialect to mean the small, rocky, hilly island.

Hong Kong's original Chinese cultural heritage blends with the British and Japanese colonial legacies ever since the nineteenth-century imperial heyday. Hong Kong had been a British colony from 1842 to 1939 followed by the Japanese imperial control over a short period, from 1939 to 1945. Before the mid-twentieth-century war, European imperial powers used it for a port of entry to Asian countries, including Singapore, Thailand, Japan and Korea. Under the control of Great Britain again since 1945, Hong Kong turned into a British colonial entrepôt until 1997. During the Cold War (1945-89), when China still remained a close world, European and American travellers and businesspersons took it for their viable tourist destination and prospective business base. In accordance with the 1984 Sino-British Declaration, signed by the Chinese President Xeng Xiaoping and the British Premier Margaret Thatcher, the principle of two systems of governance in Hong Kong for 50 years would be in effect from 1997, the year of the expiry of Britain's lease of the territories for 99 years. Currently, Hong Kong, including New Kowloon and New Territories, has become a Special Administrative Region (SAR) of People's Republic of China (PRC) under its own legislative body with a high degree of autonomy for business and administration; however, China still controls defense and foreign relations.

Hong Kong has become a potential business center and tourist hub since the British takeover of the region in the mid-nineteenth century. During the imperial regimes, Hong Kong became the transit port of European and American tourists, missionaries, and businesspersons to Asia and the Pacific Rim. Besides, immigrants from China and overseas moved to the global city-state for jobs in manufacturing and entertainment industries during the colonial period from 1842 through 1997. Even after its reunification with China in 1997, Hong Kong has been an economic power center and a vibrant market for banking and finance companies, electronic industries and textile factories. Recognized as one of the four Asian Tigers for its high economic growth and rapid industrialization from the 1960s through 1990s, Hong Kong along with Singapore, Taiwan, and South Korea has consistently maintained a high rate of economic growth



www.shutterstock.com · 1398442166

The Hong Kong Metrocomplex at night

until recent years. Hong Kong with its strategic geographic location evolved as an important center of the global market and international relations during the nineteenth century. Like other service and manufacturing companies, the Hong Kong film industry thrives mainly because of a large scale of film production in response to an increasing demand from audiences across the world. In other words, the Hong Kong film industry started hybridizing its products to meet the needs and expectations of audiences of diverse cultures in the 1990s and 2000s. Hong Kong and Hollywood entertainment industries share cinematic techniques and exchange production crews to address global audiences' expectations, supply maximum products, and maximize profits.

The popular Hong Kong-Chinese hero in actions

The Hong Kong popular action hero, going beyond the physical and technological limits, demonstrates spectacular feats with indigenous Chinese tradition and modern graphic manifestations. The kung fu master exploits the indigenous Chinese body art to rescue people and preserve their culture. The Chinese martial hero transposes the traditional body art into modern cinematic space in response to audiences' expectations in the folk culture into cinematic adaptation. In such a blend of indigenous sport and modern visual art, the action hero reworks myth and archetype of the hero and heroic adventures. Like archetypal and mythological heroes, the Hong Kong action heroes accomplish tasks larger than themselves for the greater purpose of humanity.

The Hong Kong film industry, bringing together the traditional Chinese body art and coteremporary popular culture, assimilates the East and the West into a unique global space. Numerous works on arts and popular cultures associate Hong Kong with the East and Hollywood with the West. While the Hollywood sci-fi action hero often enters the scene to fight the villain equipped with guns and weapons, the half-nude Hong Kong action hero mostly appears on the scene in the defense of his clan and community without material weapons. The action hero's rigorous physical engagements, rooted in Hong Kong's indigenous culture, evolved from its coastal geographic location and indigenous Chinese cultural heritage. Under the influence of the Taoist and Buddhist philosophies, the Hong Kong action hero integrates the body, mind, and spirit in the process of taking physical action.

For Bruce Lee, the physical body is a weapon to protect the Shaolin temple, the spiritual center of the Buddhist monks and devotees. In May Joseph's (1999) assessment, Bruce Lee's kung fu action is an expression of Chinese identity in response to the domineering western imperial regime:

Are adding of kung fu enables one to revisit the informal avenues of enjoyment under East Africans social is Bruce Lee's popularity as an *uchiva* (Chinese hero) at this particular in

interesting for many reasons, one being that he privileges what I would call a technology of frugality, or body as a weapon of frugality. Lee's technology of frugality was a philosophy of efficient and minimal action, whereby the opponent's weaknesses are utilized to fuel the self's power. For Lee, a little is enough Frugality became a voluntary technology of plenty, an articulation of agency. (p. 63)

The enactor unfolds his real identity as a martial arts hero in the quest for the unity of being. Joseph appropriates the philosophy of frugality in the action hero's use of the body as technology. The Chinese hero's physical action anticipates the greater effect with a minimum possible strength as opposed to his American counterpart's several rounds of bullets and maximum energy. Bruce Lee's use of the integrated body and T1000's massive destruction of resources dramatically reveal the difference between Chinese and American worldviews. The Shaolin Buddhists use kung fu technique and the physical body as technologies to protect the Shaolin temple as Holy Communion with the dead master, a quest for a spiritual wellbeing.

The embodiment of the physical body of the hero is central to Hong Kong action cinemas, ranging from the Bruce Lee-starred television series *Green Hornet* in 1967 followed by *Enter the Dragon* in 1973 to Chow-directed *Shaolin Soccer* in 2001 followed by Jet Li-starred *Hero* in 2002. In 1973, Robert Clouse-directed *Enter the Dragon* (2004) projects Bruce Lee as a kung fu expert at odds with the villain in protecting the Shaolin temple. In this premier Hong Kong action movie, Bruce Lee's physical body generates dazzling effects in the minds of audiences. After Lee, Jackie Chan with his *Fist of Fury* sequel during the 1980s becomes influential in Hong Kong action cinema. In the 1990s, Jet Li appears to be an influential martial arts hero through *Once Upon a Time in China* and *Last Hero in China*.

As an American born of Chinese parents, Bruce Lee was a significant link between Hong Kong and Hollywood film industries since the 1960s. Bruce Lee took the Hong Kong martial arts cinemas outside Chinatowns just as Jackie Chan later had blockbusters in both Asia and America, and Jet Li has emerged as a global action star. Since the 1970s, Hong Kong Chinese action stars have become the heroes across the Pacific. In *Chinese Martial Arts Cinema* (2009), Stephen Teo reinforces the integration of the knight and the sword in support to the Taoist revelation of the unity of the body and the mind in an action (p.185-86). In the Taoist transformation, the integrated body then merges into the action, and the hero in the action is united with the spirit, and thus, transcends the physical and the mundane. Going beyond the physicality, the hero enters the spiritual sphere with a mystical resonance of the technological miracle.

The journey from the Shaolin shrine to *Shaolin Soccer*

The Chinese kung fu, rooted in the Buddhist myths and legends, originated from the Shaolin temple founded during the Northern Wei Dynasty (386-534 CE). Established in 495 CE, the Shaolin temple is located in the Songshan Mountains, 80 miles from Dengfeng and 50 miles Southwest of Zhenzhou, the capital of Henan Province. Emperor Xiaowen, a devout Buddhist, had the temple built or the Indian monk Batuo to preserve Buddhist scriptures and promote Buddhism in the region. The Shaolin Buddhist monks were equipped with martial arts skills to protect the Shaolin temple and save the Shaolin fellows. Since the warrior monks did not have sophisticated arms and weapons, they needed kung fu techniques and trainings of body through rigorous physical exercise and regular meditation in the Shaolin discipline.



Spectacular feats of soccer performances at *Shaolin Soccer*

One of the most popular Hong Kong action cinemas, *Shaolin Soccer* (2001), directed by Stephen Cho, brings together Chinese Shaolin Buddhism and modern outdoor sports

embodied by kung fu and soccer, respectively. Under Tony Ching Siu-Tung's action direction, *Shaolin Soccer*, featuring the director-writer Cho himself, visualizes Steel Leg Sing's exceptional soccer performance enhanced by kung fu and gymnastic techniques. In *Chasing Dragons*, David West marks connections between soccer game and kung fu sport trained by Golden Leg Fung, featuring Man Tat Ng. Combining soccer sport and martial arts, Chow's movie presents a simulation of the mystery of the Shaolin Buddhism and the action hero's spectacular feats at the soccer field. Chow's *Shaolin Soccer*, bringing together the Buddhist philosophy and the indigenous body art, embodies the spirituality and technology, and tradition and modernity. As parts of physical engagements, the Golden Leg Fung-trained Shaolin athletes under the captainship of Mighty Steel Leg Sing, excel their soccer skills and athletic dexterity. Audiences see the Shaolin athletes as embodiments of Buddhist monks in the soccer field, and the Shaolin monks as the trained athletes in the Shaolin



Steel Leg and his Shaolin Brothers Team

Temple. *Shaolin Soccer* assimilates tradition and modernity, embodied by an indigenous Chinese body art and the Hong Kong action movie. An outdoor game rooted in the Greek and Roman culture, soccer incorporates kung fu and gymnastics in the cinematic space. In the Greco-Roman world, youngsters were trained on athletics and prepare as warriors in Holy Communion with the divine. In "The Myth Continues: Cinematic Kung Fu in Modernity," Siu Leung Li (2005) assesses the cinematic adaptation of kung fu as a blend of tradition and modernity in the Chinese Hong Kong artistic sensibility: "these films re-imagine the myth of kung fu as all powerful and yet at once self-reflective point to the usefulness of kung fu in the modern era of Western firearms" (p.55). Kung fu as a body art, with popular mass media, has become popular among audiences across the world. Similarly, movie and

television have become popular themselves with the kung fu programs, including serials and movies.

Whether in the kung fu action or the soccer shot, the athlete's body turns into a nexus of technology and spirituality, and indigenous body art and popular media. Steel Leg's physical body trained in Shaolin kung fu tradition reflects the crossing of the divide between the virtual and the real, and modernity and tradition. The nude body of the martial hero in displaying the best of the kung fu skills combines the opposites in a spectrum of transnational experience.

A large audience, with the rise of mass media in recent years, has access to the traditional Chinese body art. The Hong Kong film industry, primarily incorporating kung fu fight scenes, has increasingly drawn the western audiences over the last four decades. The kung fu action of Bruce Lee in the 1970s connects western audiences to the eastern indigenous body art. Bruce Lee first becomes popular among a larger western audience with his acting as Kato in the twenty-six episodes of *The Green Hornet* television series produced from 1966 through 1967 (Mintz, 1986, p. 141). Kato, featuring a young Asian boy, appears to western audiences, not as the main character but minor one, evoking multiple speculations.

In these lights, when the west is gradually tending the east on the quest journey, knowing their art and culture and sharing with them values. The cinematic transposition of the soccer in Shaolin Soccer is an exemplary phenomenon that reflects the unity of the two cultures, the East and the West. As one of the popular modern sports, soccer can be traced back to the goddess of Delphi in the ancient Greek Olympics in the West, and to the Buddhist tradition of Shaolin monks in the East. In the Greek tradition, the athletes in Holy Communion with the gods or goddesses invoke spiritual revelation and transcend the physical body. Similarly, the Shaolin athletes in their connection with the Shaolin temple experience the Buddhahood within them and transcend the physicality and the mundane reality. Through his soccer performance in the field, Sing shares the Buddhist monks' experience of integrating the body, mind, and spirit. Similarly, the Shaolin athletes share with the Shaolin monks the experience of transcending physical body and mundane reality through sporting actions, such as kicking and dribbling the ball on the field.

In *Shaolin Soccer*, the camera captures the simultaneous movements of the players and the soccer ball, suggestive of balance and harmony. The camera focuses on the swirling action of the athlete's body that reflects a blend of technological feats and physical actions. Audiences see the techno-body interface in the hero's physical engagement and soccer performance, the embodiment of body and transnational journey, an interface the hero and cinematic animation.

Conclusion

The Hollywood sci-fi action heroes often use their technologized bodies and automatic machines in support to humans in their battles with machines. Similarly, the Hong Kong action heroes use their trained bodies and martial arts skills in protecting their family and the clan. The Hong Kong martial hero's trained body resembles the Hollywood sci-fi action hero's technology. The martial hero reinvents his body as an automatic machine, transforming it into a fascinating visual spectacle. The Hollywood action hero handles the machine-body, a cultural construct in the nexus between an individual consciousness and popular mass media. In Hollywood sci-fi film, the physically trained body with artificial intelligence resonates the Greek athlete hero.

The action hero epitomizes a combination of mythology and religion, and technology and science, establishing a spiritual communion with the divine and the materiality of the body. Numerous debates revolve around the hard body of the male action hero at the expense of the action heroine as the lead character in the cinema in a prestigious tournament, Mighty Steel Leg Sing's soccer performance, enhanced by his athletic skills, embodies an integration of the body, mind, and spirit. At the play, Sing's sporting action visualizes the unity of the athletic body and the twentieth-century popular media.

In *Shaolin Soccer*, the athlete hero uses his trained body in the Shaolin discipline in scoring maximum goals for the team, demonstrating the best of his martial skills, using the body and sword fight techniques. Like the digitized Neo in *The Matrix*, the rigorously trained action hero demonstrates swirling movements and swift physical actions in the soccer field. The computer-generated graphics of the athlete hero's performance reflects the dynamics between the hero's spiritual journey and the technological nuance.

References

- Bordwell, D. (2000). *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Cambridge, Massachusetts: Harvard University Press.
- Browne, R. (2005). *Profiles of Popular Culture*. Wisconsin: Wisconsin University Popular Press.
- Campbell, J. (1973). *The Hero with a Thousand Faces*. New Jersey: Princeton U P.
- Capra, F. (2000). *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mystics*. Boston: Shambhala.
- Cho, S. (Director). (2001). *Shaolin Soccer* [Film]. Warner Home Video.
- Clouse, R. (Director). (2004). *Enter the Dragon* [Film]. Warner Home Video.

- Fishwick, M. (1972). "Prologue." In R. Browne (Eds.), *Heroes of Popular Culture* (pp. ?). Ohio: Bowling Green University Popular Press.
- Jung, C. & Gerhard A. (Eds.). (1981). *The Archetypes and the Collective Unconscious and Archetypes*. (Vol IX Part 1). (R F C Hull, Trans.). Princeton: Princeton U P.
- Joseph, M. (1999). *Nomadic Identities: the Performance of Citizenship*. Minnesota: University of Minnesota Publishers.
- McDonogh, G.& Cindy W. (2005). *Global Hong Kong*. Britain: Routledge. Minz, M. D. (1986). *The Martial Arts Films*. Stamford, CT: A. S. Barnes and Company.
- Raglan, L. (1965). *The Hero: A Study in Tradition, Myth, and Drama*. New York: Vintage Books.
- Rank, O. (1968). *Art and Artist: Creative Urge and Personality Development*. New York: Agathon Press.
- Schipper, K. M. (1993). *The Taoist Body*. Berkeley: University of California Press.
- Teo, S. (2009). *Chinese Martial Arts Cinema: the Wuxia Tradition*. Edinburgh: Edinburgh University .
- West, D. (2006). *Chasing Dragons: An Introduction to the Martial Arts Film*. London: I. B. Tauris.
- Wachowski, A. & Larry W. (Director). (1999). *The Matrix* [Film]. CA: Warner Home Video.
- (Director). (2004). *The Matrix Revolution* [Film]. Warner Home Video.

Estimation of Cohort Fertility Using Parity Progression Ratio

Dhanendra Veer Shakya*

Abstract

This study attempts to analyze the levels and patterns of cohort fertility in Nepal in 2016 using data on parity progression ratios (PPRs). Simple PPRs, rather than synthetic PPRs or birth history of women, are used in this study from distribution of women by age and children ever born. Data on PPRs are used from 2016 Nepal Demographic and Health Survey to estimate cohort fertility of currently married and all women separately. Fertility is analyzed for different birth cohorts of women, specifically for birth cohorts of age groups 45-49, 20-24, 25-29, and 30-34 years, beside overall span of reproductive ages (15-49) for different purposes. The PPRs data are employed in this study in three different ways such as PPRs itself, proportion of women with at least 'N' number of children ever born (CEB), and cohort fertility rates. All three measures are implied to estimate cohort fertility of both currently married and all women separately. Fertility patterns are almost similar in all the three methods and other the measures show that the level of cohort fertility is still a little higher in Nepal, although it is declining gradually over time. The completed cohort fertility is estimated at around 4 in Nepal in 2016. The contribution of this article will be to check fertility level by applying this simple, but less common, method in estimating cohort fertility.

Keywords: Parity, parity progression ratio, cohort fertility, children ever born, reproductive ages/period/span, currently married women.

Introduction

Period fertility measures may suffer from detecting the real changes in fertility in the short term because they are affected by the timing of births i.e., tempo effect. Period measures can produce an apparent drop in fertility due to delaying of births until older age while women can end up having the same number of children as women of earlier cohorts (Sloggett, 2015). Besides, a phenomenon known as the Potter effect can suggest fertility declines in developing countries that are in fact may be unreliable in the cultures where dates of birth are not considered important. Parity progression ratios (PPRs) can be very useful when trying to establish evidence for real fertility decline as distinct from apparent decline produced by tempo effects on period measures of fertility. The PPRs are cohort measures and a rather different way of measuring fertility which are not common outside of demography but they are free of tempo effects.

* Dr. Shakya is Associate Professor at Central Department of Population Studies, Tribhuvan University, Kirtipur, Kathmandu, Nepal.

Cohort is defined as a group of people sharing a common temporal demographic experience who are observed through time. For example, the birth cohort of certain year(s) is the people born in that year(s). Thus, cohort analysis is the observation of a cohort's demographic behaviour through life or through many periods; for example, examining the fertility behaviour of the cohort of women born in certain year or between certain years through their entire childbearing years. Whereas, period analysis is the observation of a population at a specific period of time and such analysis takes a "snapshot" of a population in a relatively short time period, usually one year (PRB, 2001). Most of the demographic measures are derived from period data, therefore, representing period rates. However, it is often useful to compare between cohort and period analyses to draw meaningful conclusions.

Ryder defined cohort analysis as "... quantitative description of data occurrences from the time a cohort is exposed to the risk of such occurrences" (Ryder, 1968 cited in Shryock et al., 1976). Period analysis, on the other hand, involves a quantitative description and analysis of the data for many cohorts observed during a specified time interval, such as a year. The difference between total fertility rate and completed fertility rate is the example of relationship between period and cohort analyses. The period total fertility rate for a particular year refers to several different birth cohorts to the same year, while on the other, the cohort completed fertility rate refers to a single birth cohort to many different years. Period aggregations are often referred to as 'synthetic or hypothetical cohort' represented by period data combined in such a way as to reflect hypothetical experience over a span of years or a lifetime. Thus, total fertility rate may be described as a measure for a synthetic cohort, whereas completed fertility rate is a measure of a real cohort.

Parity progression ratio (PPR) is one of the fertility measures based on cohort data and it uses the data on number of children ever born classified by birth cohort (age group) or marriage cohort of women, which are available from surveys and censuses. A PPR is simply the probability of having another child given that one has already had a certain number of children ever born. For example, if a woman has already had two births, then PPR is the probability of her having a third birth. The PPR is a measure of fertility expressed in terms of probability based on lifetime fertility experience of women at the time of survey or census.

Fertility analysis using PPRs has its own importance since it denotes the fertility level of women in the near future based on the past history of fertility of the same cohort, while on the other, period fertility represents only the current fertility levels of different cohorts and synthetic cohort measures of fertility would have certain assumptions which may or may not be met during the course of time. Besides, PPRs can be estimated for each parity progression and for each cohort which would be more meaningful in fertility analysis.

The average number of children ever born to women aged 45-49 years will be very similar to the cohort fertility rate. The difference being that it does not include births to emigrants or to those members of the cohort who did not survive to the date of census or survey (Newell, 1988). The cohort fertility rate for women aged 45-49 years can be estimated from data on PPRs for this age group as an arithmetic series of products of PPRs.

Data and Methods

A simple parity progression ratio (PPR) method is used in this study from the data on distribution of women by age and children ever born, i.e. birth order. Age-order-specific fertility rates or data on birth history of women are not used in this study to estimate PPR, neither synthetic period PPR, nor projected PPR derived from complicated methods are used. Apart from calculating simple PPRs, there is no any model as such is used to estimate cohort fertility in the study. Nepal Demographic and Health Survey data ,2016 on distribution of women by children ever born according to birth cohort (current age group) are used to estimate simple PPRs. Basically, two types of tabulations on distribution of women by parity are available from the survey such as distribution of currently married and all women by children ever born according to birth cohort. Both types of tabulations are used to calculate PPRs separately.

If the number of women is distributed by ascending order of parity, then the number of women is first cumulated from the bottom to give the number of women with at least 'N' number of children ever born. Then the adjacent figures are divided, the number of women with at least 'N' number of children ever born divided by the number of women with at least 'N-1' number of children ever born, to obtain the probability of having next birth (i.e. N^{th} birth). This gives the PPR from 'N-1' to 'N' parity.

Parity progression ratios are calculated in this way in the study for the last age group of childbearing ages (45-49); for the most fertile three age groups in the context of Nepal, i.e. 20-24, 25-29 and 30-34 years; and the age group of overall reproductive span (15-49) for different purposes. The age group of 45-49 years is chosen as it shows the PPRs close to completed fertility. The PPRs in the age groups from 20-24 to 30-34 years will not reflect completed fertility, yet it gives more likely parity progression of certain birth orders to different birth cohorts of women, whereas, the age group of 15-49 is the overall span of reproductive period and has its own importance.

In developed countries, where two-child families are the usual norm, the PPR of second to third birth order for the age group 45-49 years is of critical importance in determining fertility levels. But in developing countries like Nepal, the same will not be appropriate. Hence, the PPR of fourth to fifth birth order is examined for the age group 45-49 years to analyze the level of fertility. However, for the age groups 20-24, 25-29 and 30-34 years,

PPRs of 1-2, 2-3, and 3-4 birth orders are examined to determine the patterns and levels of fertility. Sloggett (2015) stated that it is perfectly possible to calculate PPRs for younger women and compare them with PPRs of similar aged women in previous surveys to try and detect a change in fertility behaviour. However, Moultrie and Zaba (2013) had stated that although more reliable conclusions can be drawn if PPRs for the same cohorts can be compared across more than one period, comparison of successive cohorts can also give information on trends in fertility.

Based on the PPRs, the proportion of women having at least ‘N’ number of children ever born can also be calculated. For example, the PPR from zero to the first birth gives the proportion of women having at least one child. Similarly, the PPR from zero to the first birth multiplied by the PPR from the first to the second birth gives the proportion of women having at least two children, and so on.

Again from the data on PPRs, the cohort fertility rate can also be estimated as an arithmetic series of products of PPRs. This is expressed in equation as:

$$\text{Cohort Fertility Rate (CFR)} = a_0 + a_0a_1 + a_0a_1a_2 + a_0a_1a_2a_3 + \dots$$

- where, a_0 = parity progression ratio from 0 to 1 birth
- a_1 = parity progression ratio from 1 to 2 birth
- a_2 = parity progression ratio from 2 to 3 birth
- a_3 = parity progression ratio from 3 to 4 birth
- and so on.

Levels and Patterns of Parity Progression Ratios in Nepal, 2016

The most fertile age groups of women are considered to be 20-24, 25-29 and 30-34 years in Nepal, thus, parity progression ratios for these three age groups and the last age group of reproductive period (45-49), besides for all reproductive ages (15-49), are explored in detail in this study to analyze fertility patterns in Nepal. For this purpose, PPRs are calculated separately for currently married women and all women by different birth cohorts (age groups).

Parity progression ratios of currently married women

The probability of having the fifth birth for those who have already had the fourth, among currently married women of age group 45-49 years, is about 66 per cent in Nepal in 2016. It implies that two-third of currently married women in that birth cohort are likely to have their fifth birth in the near future and heading for total fertility rate of more than 4 for the cohort at the end of their reproductive ages. Thus, PPRs show still a bit higher cohort fertility for the birth cohort of age group 45-49 years. However, it is declining over times (it was 84% in 2001, 80% in 2006 and 71% in 2011).

For the birth cohort of age group 20-24 years, the probability of having the second birth for those who have already had the first is about 40 per cent (Table 1), i.e. two-fifth of currently married women are going to have their second birth at this early age group of reproductive period. The corresponding figures for the years 2001, 2006 and 2011 were 62 per cent, 55 per cent and 49 per cent respectively. The PPR for age group 25-29 years from second to third birth is about 44 per cent indicating more than two-fifth of them expecting their third birth in the near future. Thus, the third birth for little less than half of them at below 30 years of age means already more than replacement of couple and can be considered as a higher level of fertility. However, it is also declining over times (68% in 2001, 56% in 2006 and 50% in 2011). Similarly, for the next fertile age group of 30-34 years, PPR from third to fourth birth is about 48 per cent. At the middle of the reproductive period, almost half of them going for fourth birth also indicate somewhat high fertility level of that cohort. The corresponding figures were 71 per cent, 59 per cent and 50 per cent respectively for the years 2001, 2006 and 2011.

Table 1: Parity progression ratios of different birth cohorts (age groups) for currently married women, Nepal, 2016

Parity progression	Parity progression ratios of age groups				
	20-24	25-29	30-34	45-49	15-49
	Birth cohorts				
	1991-96	1986-91	1981-86	1966-71	1966-2001
0-1	0.78700	0.92807	0.97700	0.98800	0.90110
1-2	0.40152	0.70829	0.86080	0.97267	0.77273
2-3	0.25000	0.43921	0.55172	0.85328	0.60689
3-4	0.15190	0.34602	0.47845	0.69390	0.55556
4-5	0.16667	0.26000	0.42342	0.65554	0.53191
5-6	-	0.26923	0.41489	0.57909	0.49600
6-7	-	0.42857	0.33333	0.51389	0.46774
7-8	-	0.33333	0.30769	0.48649	0.44828
8-9	-	-	0.25000	0.50000	0.46154
9-10+	-	-	-	0.25926	0.33333

Source: Ministry of Health (MoH), Nepal; New ERA; and ICF. (2017). Calculated by the author from Table 5.4, *Nepal Demographic and Health Survey 2016*.

As for the currently married women of all reproductive ages (15-49), the PPR from fourth to fifth birth is 53 per cent (it was 65% in 2001, 63% in 2006 and 55% in 2011) and it is still more than 40 per cent between the rests of all higher order births of the cohort. Thus, the data on PPRs suggest that there is still higher probability of having higher order of births for different age cohorts of currently married women in Nepal, but it is declining over times.

Parity progression ratios of all women

The patterns of parity progression ratios of all women do not differ much from that of currently married women. The probability of having fifth birth for those who have already had fourth for the birth cohort of age group 45-49 years is more than 64 per cent in Nepal in 2016 (Table 2). The corresponding figures were 83 per cent, 80 per cent and 70 per cent in the years 2001, 2006 and 2011 respectively. For the birth cohort of age group 20-24 years, PPR from 1-2 birth is found to be 0.3980, i.e. about 40 per cent of them are expecting their second birth in the near future at early ages of 20-24 years (it was 62% in 2001, 55% in 2006 and 49% in 2011).

For women of age group 25-29 years, PPR from 2-3 birth is 0.4393 and PPR from 3-4 birth for age group 30-34 years is 0.4766. That is, about 44 per cent in age group 25-29 and 48 per cent in age group 30-34 are likely to have their third and fourth births respectively. The corresponding figures for former birth cohort were 68 per cent, 56 per cent and 50 per cent in the years 2001, 2006 and 2011 respectively; and for latter birth cohort 71 per cent, 58 per cent and 50 per cent in the years 2001, 2006 and 2011 respectively.

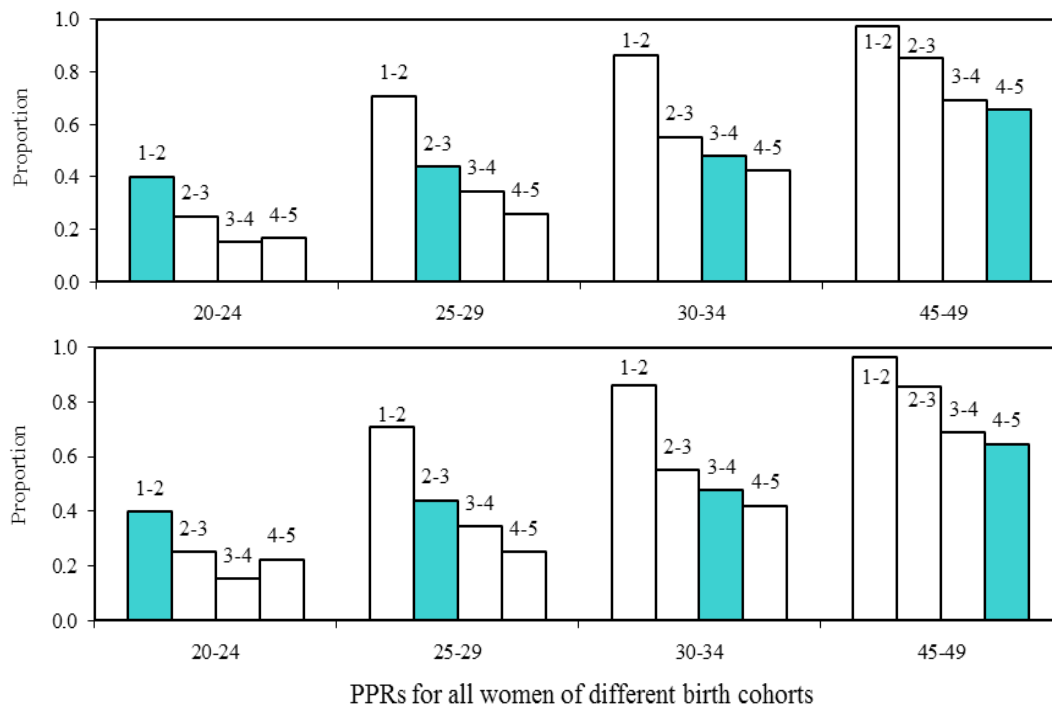
Table 2: Parity progression ratios of different birth cohorts (age groups) for all women, Nepal, 2016

Parity progression	Parity progression ratios of age groups				
	20-24	25-29	30-34	45-49	15-49
	Birth cohorts				
	1991-96	1986-91	1981-86	1966-71	1966-2001
0-1	0.59300	0.86300	0.95095	0.97297	0.71371
1-2	0.39798	0.70684	0.86000	0.96605	0.77419
2-3	0.25000	0.43934	0.54957	0.85410	0.60688
3-4	0.15254	0.34328	0.47661	0.68703	0.55522
4-5	0.22222	0.25000	0.42056	0.64610	0.52688
5-6	-	0.26087	0.42222	0.58989	0.50000
6-7	-	0.33333	0.34211	0.50476	0.44898
7-8	-	0.50000	0.30769	0.49057	0.40909
8-9	-	-	0.25000	0.50000	0.44444
9-10+	-	-	-	0.30769	0.25000

Source: Same as in Table 1.

Likewise, for all women of all reproductive ages (15-49), the patterns of PPRs are similar to that of currently married women. The PPR from 4-5 birth is about 53 per cent (it was 65% in 2001, 64% in 2006 and 56% in 2011) and more than 40 per cent between the rests of all higher order births of the cohort. The data on PPRs for all women also suggest that although the level of cohort fertility is still higher in Nepal, there is gradual decline over

times. Analyses of fertility based on parity progression ratios for different birth cohorts show higher probability of having higher order of births as increase in age group for both currently married and all women (Figure 1).



Women with at Least ‘N’ Number of Children Ever Born

The proportion of women having at least ‘N’ number of children ever born (CEB) by birth cohorts (age groups) also help to examine the levels and patterns of cohort fertility. Therefore, the proportions of women having at least ‘N’ number of CEB are also estimated in this study for currently married women and all women separately by different age groups based on data on parity progression ratios from 2016 Nepal Demographic and Health Survey. The proportions are also analyzed for most fertile three age groups of 20-24, 25-29 and 30-34 years, the last age group of reproductive period (45-49) and for all reproductive ages (15-49) as in parity progression ratios carried out earlier.

At least ‘N’ number of CEB and currently married women

The proportion of currently married women aged 45-49 years with at least 4 children ever born (CEB) is 57 per cent (it was 84% in 2001, 80% in 2006 and 67% in 2011). It denotes that more than half of currently married women in birth cohort of age group 45-49 have 4 or more CEB. Thus, the majority of them already had 4 or more CEB and may add a few by the end of the reproductive period.

Similarly, the proportions for birth cohort of age group 20-24 years with at least one and two CEB are 79 and 32 per cent respectively (Table 3). It represents that nearly eight-in-ten of them already have one or more CEB (it was 85% in 2001, 87% in 2006 and 79% in 2011) and about one-third already have 2 or more CEB (it was 53% in 2001, 48% in 2006 and 39% in 2011) at an early age group of 20-24 years indicating probability of higher cohort fertility.

Table 3: Proportions of currently married women with at least ‘N’ number of children ever born for different birth cohorts (age groups), Nepal, 2016

At least ‘N’ no. of chil- dren born	Proportions of currently married women of age groups					
	20-24 Birth cohorts 1991-96	25-29 1986-91	30-34 1981-86	45-49 1966-71	15-49 1966-2001	
1	0.78700	0.92807	0.97700	0.98800	0.90110	
2	0.31600	0.65734	0.84100	0.96100	0.69630	
3	0.07900	0.28871	0.46400	0.82000	0.42258	
4	0.01200	0.09990	0.22200	0.56900	0.23477	
5	0.00200	0.02597	0.09400	0.37300	0.12488	
6	-	0.00699	0.03900	0.21600	0.06194	
7	-	0.00300	0.01300	0.11100	0.02897	
8	-	0.00100	0.00400	0.05400	0.01299	
9	-	-	0.00100	0.02700	0.00599	
10+	-	-	-	0.00700	0.00200	

Source: Calculated from parity progression ratios in Table 1.

Likewise, the proportions for age group 25-29 years with at least 2 and 3 CEB are 66 and 29 per cent respectively representing two-third of them already having 2 or more CEB and about one-third having 3 or more CEB at age of below 30 years. The corresponding figures were 87 per cent in 2001, 82 per cent in 2006 and 73 per cent in 2011 for 2 or more CEB; and 59 per cent in 2001, 46 per cent in 2006 and 36 per cent in 2011 for 3 or more CEB. The proportions with at least 3 and 4 CEB for age group 30-34 are about 46 and 22 per cent respectively. That is, a little less than half of them already have 3 or more CEB in that birth cohort. The corresponding figures were 79 per cent in 2001, 70 per cent in 2006 and 54 per cent in 2011 for 3 or more CEB; and 56 per cent in 2001, 41 per cent in 2006 and 27 per cent in 2011 for 4 or more CEB indicating gradual declining trends. These imply that all the birth cohorts of early and middle age groups of the reproductive period are experiencing a bit high fertility and heading towards higher level of completed cohort fertility, even though the level is declining over times.

For all reproductive ages (15-49) also, the proportions with at least ‘N’ number of CEB are also presented in Table 3. The levels and patterns in proportion of currently married women with at least ‘N’ number of CEB are not suggesting substantial decline in cohort fertility in Nepal.

At least ‘N’ number of CEB and all women

More than 55 per cent of all women aged 45-49 years already have 4 or more CEB in Nepal in 2016 and it is 36 and 21 per cent having 5 or more, and 6 or more CEB respectively for the same birth cohort. The corresponding figures were 80 per cent in 2001, 76 per cent in 2006 and 65 per cent in 2011 for 4 or more CEB. The proportion for birth cohort of age group 20-24 years having one or more CEB is about 59 per cent and it is 24 per cent for the same cohort having 2 or more CEB (Table 4). Likewise for age group 25-29 years, the proportion is 61 and 27 per cent for women with at least 2 and 3 CEB respectively. At age group 30-34 years, the proportion is 45 and 21 per cent for having at least 3 and 4 CEB respectively.

Table 4: Proportions of all women with at least ‘N’ number of children ever born for different birth cohorts (age groups), Nepal, 2016

At least ‘N’ no. of chil- dren ever born	Proportions of all women of age groups				
	20-24 Birth cohorts 1991-96	25-29 1986-91	30-34 1981-86	45-49 1966-71	15-49 1966-2001
1	0.59300	0.86300	0.95095	0.97297	0.71371
2	0.23600	0.61000	0.81782	0.93994	0.55255
3	0.05900	0.26800	0.44945	0.80280	0.33534
4	0.00900	0.09200	0.21421	0.55155	0.18619
5	0.00200	0.02300	0.09009	0.35636	0.09810
6	-	0.00600	0.03804	0.21021	0.04905
7	-	0.00200	0.01301	0.10611	0.02202
8	-	0.00100	0.00400	0.05205	0.00901
9	-	-	0.00100	0.02603	0.00400
10+	-	-	-	0.00801	0.00100

Source: Calculated from parity progression ratios in Table 2.

The proportions of all women of all reproductive ages (15-49) are 19 and 10 per cent having 4 or more, and 5 or more CEB in 2016. The proportions of all women with at least ‘N’ number of CEB in each birth cohort is slightly lower as compared to that with currently married women of corresponding birth cohorts, but the patterns are similar in the both the cases.

Cohort Fertility Rates

Cohort fertility rate of women aged 45-49 years

Based on data of parity progression ratios obtained from 2001 to 2016 Nepal Demographic and Health Surveys, the estimates of cohort fertility for birth cohort

of age group 45-49 years at the time of surveys are presented in Table 5. The cohort fertility rate of currently married women of age group 45-49 years is estimated at 4.1, which will be close to the completed cohort fertility of that cohort. It is gradually declined from 5.9 in 2001 to 5.5 in 2006 to 4.6 in 2011 to 4.1 in 2016, a decline of 1.7 children over the period of 15 years.

Similarly, the cohort fertility rate of all women of the same birth cohort of age group 45-49 years is found to be 4.0, which will be slightly higher than this value by the end of the reproductive ages and it is higher by almost 2 than the synthetic total fertility rate of 2.3 of all women in 2016.

Table 5: Cohort fertility rates of currently married women and all women of birth cohort of age group 45-49 years, Nepal, 2016

Surveys	Birth cohort	Cohort fertility rate (45-49 years)
Currently married women		
2016 NDHS	1966-71	4.13
2011 NDHS	1961-66	4.55
2006 NDHS	1956-61	5.48
2001 NDHS	1951-56	5.87
All women		
2016 NDHS	1966-71	4.03
2011 NDHS	1961-66	4.69
2006 NDHS	1956-61	5.23
2001 NDHS	1951-56	5.64

Sources: Calculated by the author from parity progression ratios in Tables 1 and 2 for the year 2016; calculated similarly for the years 2011 and 2006 from relevant tables from MoHP et al. (2012, 2007); and Shakya (2006) for the year 2001.

Conclusions

Fertility analyses based on parity progression ratios for different birth cohorts show higher probability of having higher order of births as increase in age group for both currently married and all women. Two-thirds currently married women of age group 45-49 years have probability of having fifth birth for those who have already had fourth. Among the birth cohort of age group 20-24 years, two-fifths are going to have their second birth in the near future at these early ages and more than two-fifths in age group 25-29 years have probability of second to third birth for. Similarly, almost half in age group 30-34 have probability of third to fourth birth. The patterns of PPRs are almost similar for all women but with slightly lower level of ratios.

The PPRs also provide proportion of women with at least 'N' number of CEB and the fertility analysis in this way also indicates a bit higher level of fertility in Nepal. Currently married women of birth cohort of age group 45-49 years with at least 4 CEB is nearly three-fifths. Similarly, the birth cohort of age group 20-24 years with at least one CEB are four-fifths and one-third already have two or more CEB in this early age group of childbearing. Likewise, the birth cohort of age group 25-29 years with at least 2 and 3 CEB are two-thirds and slightly less than one-third respectively. Nearly one-half of currently married women in cohort of age group 30-34 years have already 3 or more CEB. The patterns of data are almost similar for all women as well.

Parity progression ratios can also facilitate to estimate cohort fertility rates and these measures also represent somewhat high fertility in Nepal. The cohort fertility rate for birth cohort of age group 45-49 years among currently married women is found to be 4.1 and the cohort fertility rate of all women of the same birth cohort is 4.0. All these findings suggest that cohort fertility in Nepal is still at somewhat higher level and it is declining only gradually over the time unlike rapid decline observed in period fertility measures.

References

- Ministry of Health (MoH), Nepal; New ERA; and ICF.(2017).*Nepal demographic and health survey 2016*. Kathmandu: MoH.
- Ministry of Health and Population (MoHP) [Nepal]; New ERA; and ICF International Inc. (2012). *Nepal demographic and health survey 2011*. Kathmandu, Nepal: MoHP, New ERA, and ICF International Inc.
- Ministry of Health and Population (MoHP) [Nepal]; New ERA; and Macro International Inc. (2007). *Nepal demographic and health survey 2006*. Kathmandu, Nepal: MoHP, New ERA, and Macro International Inc.
- Moultrie, T.A., & Zaba, B. (2013). Parity progression ratio. In Moultrie, T.A., Dorrington, R.E., Hill, A.G., Hill, K., Timaeus, I.M., & Zaba, B. (eds.). *Tools for demographic estimation*. Paris: International Union for the Scientific Study of Population, 69-81.
- Newell, C.(1988).*Methods and models in demography*. New York: The Guilford Press.
- Population Reference Bureau (PRB).(2001).*Population handbook*, 4th Edition. Washington, DC: PRB.
- Shakya, D.V. (2006). Parity progression ratio analysis of cohort fertility in Nepal, 2001. *Nepal Population Journal*, 12 (11): 59-68.
- Shryock, H.S., Jacob S.S.,& et al. (1976).*The methods and materials of demography*. Condensed edition by Edward G.S. (ed.). New York: Academic Press.
- Sloggett, A. (2015). Measuring fertility. *Population analysis in policy and programs*. Paris: International Union for the Scientific Study of Population. Retrieved from http://papp.iussp.org/sessions/papp101_s04/PAPP101_s04_010_010.html. Accessed on 2020-08-30.

Application of Carbon Nanotubes as Drug Delivery System for Anticancer Therapy

*Sabita Shrestha**

Abstract

Carbon nanotubes are one-dimensional allotrope of carbon having high aspect ratio, high surface area, and excellent material properties. It has applications in many fields such as catalyst, nano-electronics, field emission, nano medicine, solar cells, energy storage etc. Drug delivery is one of the important applications of carbon nanotubes because of its unique properties such as high drug loading capacity, thermal ablation, ease of cellular uptake. This article briefly overviews the different steps in drug delivery and anticancer therapy such as mechanism of drug loading, transportation, distribution, metabolism and finally excretion of drug.

Keywords: anticancer therapy, carbon nanotube, drug delivery.

Introduction

(a) General Introduction

Cancer ranks amongst the top three killers in modern society, next to the heart and cerebrovascular diseases. Cancer is a kind of disease that is very hard to cure, and most cancer patients die even when treated with highly developed modern medicinal techniques. Surgery can remove cancer affected area (focuses) but cannot do the same for the micro-focuses and neither can extinguish the free cancer cells that are often the origin of relapse. The chemo therapeutic agent used for the treatment of a range of cancers is always associated with severe, sometimes fatal toxicity due to a lack of target specificity (Alderton, 1992).

With the development of nanotechnology, few nanomaterial based products have shown promise in the treatment of cancers and many have been approved for clinical research, such as nanoparticles, liposomes, and polymer drug conjugates. Several attempts have been made to reduce this serious side effect, for example by liposomal encapsulation of doxorubicin. Ever since their discovery by Iijima, there has been intense interest in Carbon Nanotubes (CNTs) (Iijima, 1991) due to their unique physical and chemical properties, emerging as promising candidates for multimodal drug delivery systems. As a unique one-dimensional material, CNTs have been explored as novel drug delivery vehicles. CNTs can effectively shuttle various biomolecules into cells including drugs, peptide, proteins,

* Dr. Sabita is Associate Professor in Central Department of Chemistry, T.U.

plasmid DNA and small interfering RNA via endocytosis. The ultra-high surface area of these 1D poly-aromatic macromolecules allows for efficient loading of chemotherapeutic drugs. In addition, they interact with cellular membranes in a unique way: some types of CNTs have been reported to enter mammalian cells by an endocytosis-independent, “needle-like” penetration mechanism, which allows for direct cytoplasmic delivery of therapeutic payloads (Mu, 2009). Many studies have already reported successful delivery of anti-cancer drugs to human cancer cells using CNTs. In the medical field, three main attributes of CNTs have been exploited due to their small size, high surface area to volume ratio and their ability to contain chemicals. Carbon nanotubes can be produced small enough to pass through holes in tumors or to transport DNA (Singh & Pantarotto, 2005). The large surface to volume ratio provides a good platform for efficient transportation of chemicals and for the reactions needed for ultra-sensitive glucose detection.

(b) Carbon Nanotubes

Carbon is known to be the most versatile element that exists on the earth. It has many different properties which can be used in different ways depending on how the carbon atoms are arranged. Carbon nanotubes are rolled-up of graphene sheet into cylinders with diameters as small as one nanometer. They are created by heating ordinary carbon until it vaporizes, then allowing it to condense in a vacuum or an inert gas. The carbon condenses in a series of hexagons, like sheets (Fig. 1).

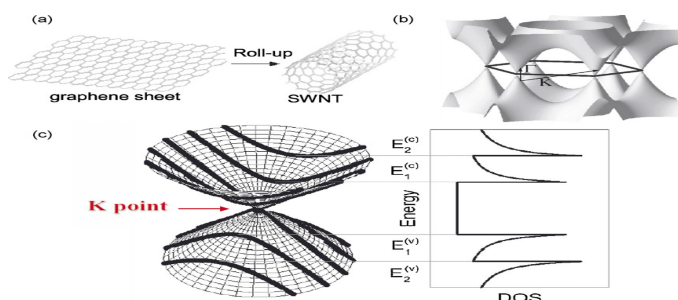


Fig. 1 Rolling of Graphene Sheet

The unique properties of the CNTs owing to the covalent sp^2 bonds in a honey comb arrangement (Tasis, 2006) and one dimensional structure with large length/diameter ratios renders them excellent candidates for many potential applications.

Nanotubes are only a few nanometers (billionths of a meter) in diameter. When made exclusively from carbon molecules, they are chemically inert, about 100 times stronger than steel, and offer a full range of electrical and thermal conductivity possibilities. Three different types of carbon nanotubes are there depending upon the number of walls. Those are: single walled (a), doubled walled (b) and multi-walled carbon nanotubes(c) as shown in Fig. 2.

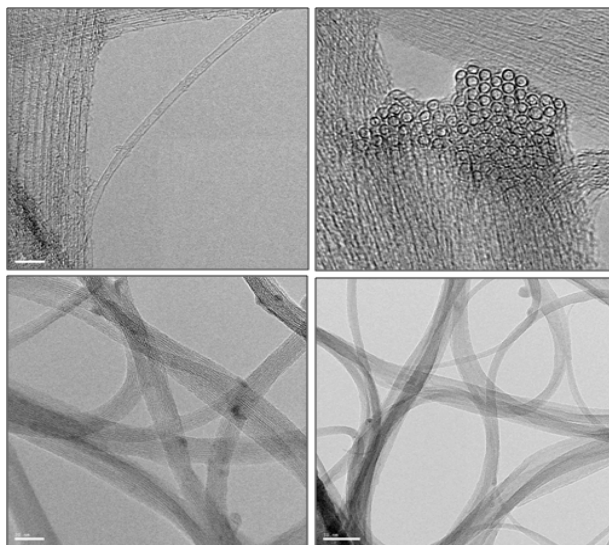


Fig. 2 (a) Single walled, (b) Doubled walled, (c) Multiwallcarbon nanotubes

There are different steps for drug delivery by carbon nanotubes.

(c) Functionalization of CNTs and Loading of Drug

As drug carriers, the solubility of CNTs in aqueous solvent is a prerequisite for gastrointestinal absorption, blood transportation, secretion, and biocompatibility and so on. Again, it is important that such dispersions of CNTs should be uniform and stable. In this context, the solubilization of pristine CNTs in aqueous solvents is one of the key obstacles in the way for them to be developed as practical drug carriers. Several methods are reported for dispersion of CNTs such as acidic and non acidic treatment, aerial oxidation etc.

The important step is the loading of drug that can be done by π - π interaction/non-covalent functionalization and covalent functionalization.

Many small, as well as large, polymeric anticancer agents can be adsorbed non-covalently onto the surface of pristine CNTs. Forces for such adsorption are the hydrophobic and π - π stacking (Fig.3) interactions between the chains of the adsorbed molecules and the surface of CNTs. Since many anticancer drugs are hydrophobic in nature or have hydrophobic moieties, the hydrophobic forces are the main driving forces for the loading of such drugs into or onto CNTs. The presence of charge on the surface of nanotube which was formed due to chemical treatment can enable the adsorption of the charged molecules through ionic interactions (Jia, 2007).

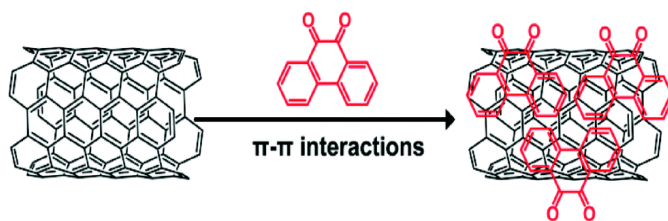


Fig. 3 Non-covalent functionalization

Covalent functionalization (Fig. 4) gives the more secure conjunction of functional molecules. CNTs can be oxidized, giving CNTs hydrophilic groups as OH, COOH, and so on. Strong acid solution treatment can create defects in the side walls of CNTs, and the carboxylic acid groups are generated at the defect point, predominantly on the open ends. The functional groups on the oxidized CNTs can further react with anticancer agent and other compounds (Prato, 2008).

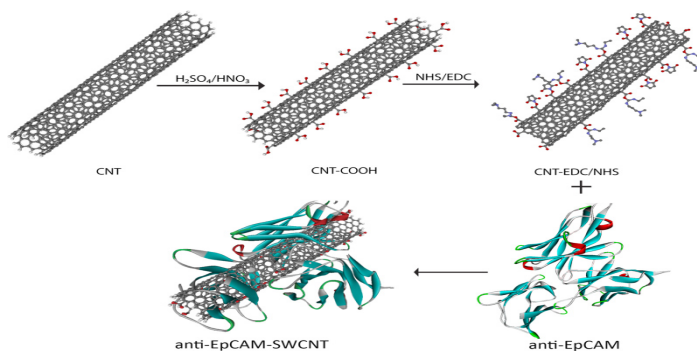


Fig. 4 Covalent functionalization

Steps in Drug Delivery and Anticancer Therapy

(a) Administration, Absorption, and Transportation

After loading of drug on CNTs, it must be absorbed from the administration site into the body. There are few ways for the administration of drugs, such as oral, vein injection, muscle injection, subcutaneous injection and local injection. Then absorbed CNTs must be transported from the administration sites to the affected, such as cancer focuses, infection focuses, ischemia focuses etc. For the excretion, CNTs must be transported from everywhere in the body to the excretion organs such as kidney, liver.

After administration, absorption is the first key step for drug carriers to complete their drug-delivering mission. Yukako studied the absorption of erythropoietin (EPO) loaded in CNTs from rat small intestine and they study the effect of fiber length (Ito, 2007). Erythropoietin-

loaded carbon nanotubes (CNTs) with surfactant as an absorption enhancer were prepared for the oral delivery of EPO using two types of CNTs, long and short fiber length CNTs. These results suggest that CNTs themselves are capable of being absorbed and that the short fiber length CNTs deliver more both EPO and absorption enhancer to the absorptive cells of the rat small intestine and the aggregation of CNTs is not the critical factor for the oral delivery of EPO. Another study showed that the physically shortened CNTs orally administered can be absorbed through the columnar cells of intestinal mucous membrane. When subcutaneously and abdominally administered, a part of CNTs exist persistently in the local tissues while some of them may be absorbed through lymphatic canal. If anticancer drugs are loaded into CNTs, they will be delivered into lymph system, where the drugs will be released to kill metastatic cancer cells. Ji et al successfully delivered gemcitabine to lymph nodes with high efficiency by using lymphatic targeted drug delivery system based on magnetic MWCNTs under the magnetic field guidance (Ji, 2010). When administered through veins, CNTs can directly get into blood circulation and distribute in many internal organs, such as liver, spleen, heart and kidney.

(b) Distribution

Distribution indicates the sites or places the absorbed CNTs can arrive and exist there, which are of great importance in clinical pharmacology and toxicology of CNTs as drug carriers. It was shown that Polyethylene glycolylation (PEG) is believed to be one of the most important strategies to prolong the circulation time of CNTs in blood (Schipper, 2008).

The experiment was carried out to investigate *in vivo* and *in vivo* bio distributions, as well as tumor targeting ability of SWCNTs having diameter, 1 - 5 nm and length, approximately 100-300 nm noncovalently functionalized with phospholipids (PL)-PEG in mice using positron emission tomography and Raman spectroscopy, respectively. It was interesting to note that the PEG chain lengths determine the bio distribution and circulation of CNTs. PEG-5400-modified SWCNTs have a circulation time (2 h) much longer than that of PEG-2000-modified counterpart (0.5 h),

(c) Metabolism and Excretion

Another important step is the metabolism and excretion. The non-biodegradability in the body and non-eliminability from the body interrogate on the possibility of their successful use in clinical practice, which has been always concerned about. Functionalized SWCNTs seem to be metabolizable in animal body. For example, SWCNTs with carboxylated surfaces have demonstrated their unique ability to undergo 90-day degradation in a phagolysosomal stimulant, resulting in shortening of length and accumulation of ultrafine solid carbonaceous debris. Unmodified,

SWCNTs exhibit no degradation under similar conditions. The observed metabolism phenomenon may be accredited to the unique chemistry of acid carboxylation, which, in addition to introducing the reactive, -COOH groups on CNT surfaces, also induces a collateral damage to the tubular grapheme backbone in the form of neighboring active sites that provide points of attack for further oxidative degradation (Kolosnjaj, 2010). Some experiments showed that CNTs persisted inside cells for up to 5 months after administration. Short (< 300 nm) and well-dispersed SWCNTs effectively managed to escape the RES and finally were excreted through the kidneys and bile ducts. A very recent investigation reveals that the biodegradation of SWCNTs can be catalyzed by hypochlorite and reactive radical intermediates of the human neutrophil enzyme myeloperoxidase in neutrophils. The biodegradation of CNTs is the important step for it as a drug carrier.

Carbon Nanotubes and Drugs

Most of the anticancer agents are small molecules and can be loaded into or onto CNTs by physical adsorption through π - π stacking interactions between pseudo aromatic double bonds of the graphene sheet and the drug molecules, and covalent immobilization of the interest drug molecules onto the reactive functional groups present on the sidewalls of CNTs. The examples of small molecules which can be loaded in or on CNTs are cis-platin (Tripisciano, 2009), doxorubicin (Ali,2008), many antioxidants(Lucente, 2009) etc. CNTs not only can deliver drugs of small molecules but also can deliver proteins (Weng, 2009). Similarly the application of CNTs as gene carriers in gene delivery has been considered quite promising. Gene therapy (El, (2004)involves not only the gene-based treatment for cancers but also that for the infectious diseases by introducing genetic materials. It is generally believed that the tumor formation is the results of the gene alterations and gene therapy aims to correct them.

Drug Delivery: in Vivo Studies

As drug carriers, they will be finally used in living animals and human. Although the results of the in vitro experiments have provided a lot of useful information about the application of CNTs as drug carriers, only the *in vivo* experiments can give corroboration for the usefulness of CNTs in practical gene delivery for cancer therapies. There different target for drug delivery.

Drug delivery targeted to lymphatic system: Many cancers metastasize through lymphatic canal. The drug delivery systems targeted to the lymphatic system can block the metastasis of cancers effectively.

Drug delivery targeted to tumor: To deliver anticancer drugs into cancer focus is the prerequisite for the drugs to develop their effects.

Drug delivery targeted to central nervous system: To deliver drugs to central nervous system is still a serious challenge in anticancer drug delivery system for the treatment of the tumors in the central nervous system because of the blood-brain barrier.

Conclusions

The treatment efficacy of CNTs based drug delivery vehicles could be further improved by optimization of the surface chemistry and size of nanotubes as well as the positioning of drug molecules for desired pharmacokinetics. Targeting ligands on nanotubes for tumor targeted drug delivery is also expected to further enhance treatment efficacy. Again for successful practical use of CNTs as drug carriers, mechanisms for their pharmacological and toxicological effects should be clear. The weighing of the advantage and disadvantage in the treatment of a special disease is also very important because CNT-based drug delivery system also has its indication and contraindication just like any other drugs. Important achievements have been achieved on the application of CNTs as drug carriers for the treatment of cancers. Some key obstacles in the way to practical use have been overcome. Although there is still a long way to go for the practical use, it may be predicted that, on one day in the future, CNTs will become an important class of drug carriers for treatment of cancer. This is an extremely promising application of nano-technology in the field of medical science.

REFERENCES

- Alderton, P. M., Gross, J. & Green, M. D. (1992). Comparative study of doxorubicin, mitoxantrone, and epirubicin in combination with ICRF-187 (ADR-529) in a chronic cardiotoxicity animal model. *Cancer Res.*, 52(1), 194- 201.
- Ali-Boucetta, H., Al-Jamal, K.T., McCarthy, D., Prato, M., Bianco, A. & Kostarelos, K.(2008). Multiwalled carbon nanotube-doxorubicin supramolecular complexes for cancer therapeutics. *Chem. Commun.*, 4, 459-461.
- El-Aneed A. (2004). Current strategies in cancer gene therapy. *Eur. J. Pharmacol.*, 1-3, 1-8.
- Iijima, S. (1991). Helical microtubules of graphitic carbon. *Nature*, 354(6348),56–58.

- Ito Y, Venkatesan N, Hirako N, Sugioka N, & Takada K. (2007). Effect of fiber length of carbon nanotubes on the absorption of erythropoietin from rat small intestine. *Int. J. Pharm.*, 337(1-2), 357-36.
- Ji, S., Liu, C., Zhang, B., Yang, F., Xu, J., Long, J., Jin, C., Fu, D., Ni, Q. & Yu, X. (2010). Carbon nanotubes in cancer diagnosis and therapy. *Biochimica et Biophysica Acta.*, 1806, 29-35.
- Jia, N., Lian, Q., Shen, H., Wang, C., Li, X. & Yang Z. (2007). Intracellular delivery of quantum dots tagged antisense oligodeoxynucleotides by functionalized multiwalled carbon nanotubes. *Nano Lett.*, 10, 2976-2980.
- Kolosnjaj-Tabi, J., Hartman, K. B., Boudjemaa, S., Ananta, J. S., Morgant, G., Szwarc, H., Wilson, L. J. & Moussa, F. (2010). In vivo behavior of large doses of ultrashort and full-length single-walled carbon nanotubes after oral and intraperitoneal administration to Swiss mice. *ACS Nano*, 4, 1481-1492.
- Lucente-Schultz, R. M., Moore, V. C., Leonard, A. D., Kosynkin, D. V., Lu, M., Partha, R., Conyers, J. L. & Tour, J. M. (2009). Antioxidant single-walled carbon nanotubes. *J. Am. Chem. Soc.*, 11, 3934-3941.
- Mu, Q. X., Broughton, D. L. & Yan, B. (2009). Endosomal leakage and nuclear translocation of multiwalled carbon nanotubes: developing a model for cell uptake. *Nano Lett.*, 9(12), 4370-4375.
- Prato, M., Kostarelos, K. & Bianco, A. (2008). Functionalized carbon nanotubes in drug design and discovery. *Acc. Chem. Res.*, 41, 60-68.
- Schipper, M. L., Nakayama-Ratchford, N., Davis, C. R., Shi, K. N. W., Chu, P., Liu, Z., Sun, X., Dai, H. & Gambhir, S. S. (2008). A pilot toxicology study of single-walled carbon nanotubes in a small sample of mice. *Nat. Nanotechnol.*, 3, 216-221.
- Singh, R. & Pantarotto, D. (2005). Binding and condensation of plasmid DNA onto functionalized carbon nanotubes: toward the construction of nanotube-based gene delivery vectors. *J. Am. Chem. Soc.*, 127(12), 4388-4396.
- Tasis, D., Tagmatarchis, N., Bianco, A. & Prato, M. (2006). Chemistry of carbon nanotubes. *Chem. Rev.*, 106(3), 1105-1136.
- Tripisciano, C., Kraemer, K., Taylor, A. & Borowiak-Palen, E. (2009). Single-wall carbon nanotubes based anticancer drug delivery system. *Chem. Phys. Lett.*, 478, 200-205.
- Weng, X., Wang, M., Ge, J., Yu, S., Liu, B., Zhong, J. & Kong, J. (2009). Carbon nanotubes as a protein toxin transporter for selective HER2-positive breast cancer cell destruction. *Mol. BioSysts.*, 5, 1224-1231.

Basic Concept on Asymptotes in Calculus

*Jagat Krishna Pokhrel**

Abstract

In analytical geometry an asymptote of a curve is a line such that the distance between the curve and the line approaches zero as one or both of the x or y coordinates tend to infinity. Some source includes the requirements that the curve may not cross the line infinitely often but this is unusual for modern definition. In some content such as algebraic geometry an asymptote is defined as a line which is tangent to a curve at infinity.

In some case a curve may have a branch or branches extending beyond the finite region. In this case of p be a point on such a branch of the curve, having its coordinates (x,y) and if P moves along the curve, so that at least one of x and y tend to $+\infty$ and to $-\infty$, then P is said to tend to infinities and this we denote by $P \rightarrow \infty$.

Key words: Vertical, Horizontal, Oblique- asymptote, infinite, Tangent, Coordinates

Definition

A straight line is said to be an asymptote of a curve $y = f(x)$, if the perpendicular distance of the point $p(x,y)$ on the curve from the line tends to 0 when x or y or both tend to infinity.

We shall consider separately the case which rise when an asymptotes (i) parallel to either coordinate axis (ii) Parallel to neither. An asymptote parallel to y -axis may be referred as a “vertical asymptote and parallel to x -axis as a horizontal asymptote. An asymptote which is not parallel to either axis may be described as an oblique asymptote that is, for curves given by the graph of a function $y = mx + c$, horizontal asymptote are horizontal lines that the graph of the function approaches as x tends to $+\infty$ or $-\infty$. Vertical asymptote is vertical line near which the function grows without bound. An oblique asymptote has a slope that is non-zero but finite, such that graph of the function approaches its as x tends to $+\infty$ or $-\infty$.

Objectives

To get the better feeling for the techniques and terminology used in it and so far, discussed the graph of some function and relevant reading is focused on identifying vertical, horizontal and oblique asymptote and predicted the behavior

* Mr. Pokhrel is associate Professor in Mathematics in T.U.

Review of literature

The word asymptotes is derived from Greek which means not falling together, from “together” ‘follen’ (Oxford Dictionary (1989), the term was introduced by Apollonius of perga in his work on conic section but in contrast to its modern meaning used it to mean any line that does not intersect the curve (Smith, Dover) (1958), p. 318

Asymptotes convey information about the behavior of curve in the large and determining the asymptotes of a function is an important step in sketching its graph (Apostal-1967) the study of asymptotes of functions, constructed in a broad sense, forms a part of the subject of Asymptotic Analysis.

Methodology

To find the asymptotes, commonly encountered in the study of calculus are of curves of the form $y = mx + c$ these can be computed using limits and classified in to horizontal, vertical and oblique asymptotes depending on their orientation. Horizontal asymptotes are horizontal line that the graph of the function approaches as x tends to $+\infty$ or $-\infty$. As the name indicates they are parallel to the x -axis. Vertical asymptotes are vertical line (perpendicular to x -axis) near which the function grows without bound. Oblique asymptotes are diagonal lines such that the difference between the curve and the line approaches 0 as x tends to $+\infty$ to $-\infty$. More general types of asymptotes can be defined in this case. Only open curves that have some infinite branch can have an asymptote. No closed curve can have an asymptote (Coddington, Earl 1989)

Asymptotes Parallel to y-axis (Vertical Asymptotes)

Let $x = k$ be an asymptote of the curve $y = f(x)$ parallel to y -axis. The distance PM of a point $p(x,y)$ on the curve from the line $x = k$ is $|x - k|$. Also, y tends to $+\infty$ or $-\infty$ as the curve tends to be asymptotic to the line $x = k$. (Santi Narayan Represented 1988). Which is shown in fig 1

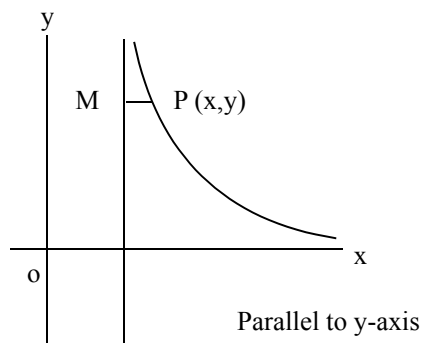
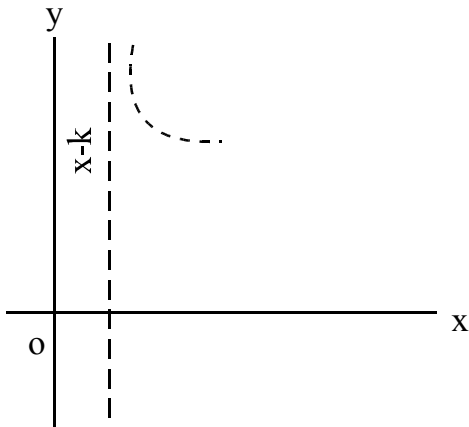


Fig-1

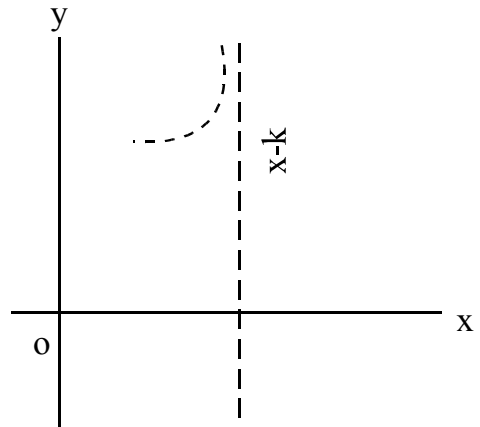
Thus, in order that $x = k$ be an asymptote of the curve $y = f(x)$, we have the following possibilities.

- (i) $\lim_{x \rightarrow \infty(k+0)} y = +\infty$ (ii) $\lim_{x \rightarrow \infty(k+0)} y = +\infty$ (iii) $\lim_{x \rightarrow \infty(k+0)} y = -\infty$
 (iv) $\lim_{x \rightarrow \infty(k+0)} y = -\infty$

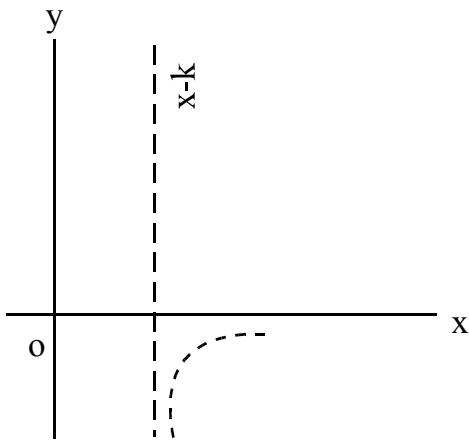
We can display as in the fig.



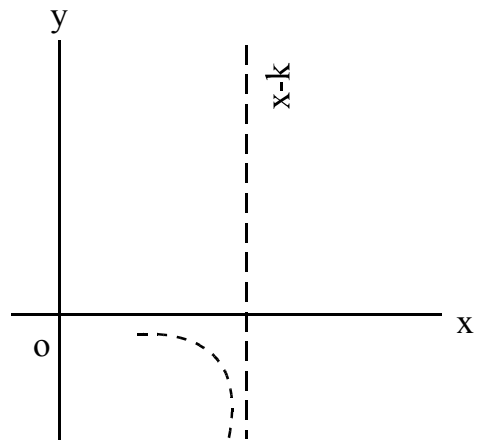
(i)



(ii)



(iii)



(iv)

Asymptotes parallel to a-axis (Horizontal Asymptotes)

Let $y = k$ be an asymptote parallel to x-axis of the curve $y = f(x)$

The distance PM of a point $P(x,y)$ on the curve from the line $y = k$ is $|y-k|$. Also, $x \rightarrow +\infty$ or $-\infty$ as the curve tends to be asymptotic to the line $y = k$. Shown in fig-2

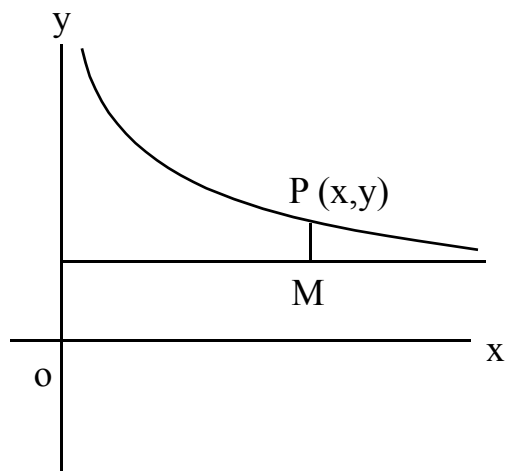


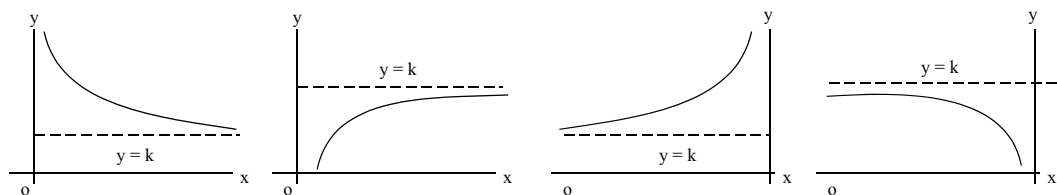
Fig-2, parallel to x-axis

Again, we have the possibilities

$$\text{i) } \lim_{x \rightarrow +\infty} y = k \quad \text{(ii) } \lim_{x \rightarrow -\infty} y = k$$

as $x \rightarrow +\infty$, y may tend to k from values greater than or less than k . Similarly, as $x \rightarrow -\infty$ may tend to k from values greater than or less than k .

So, there are four possibilities which are displayed as in the fig.



Thus, when $x \rightarrow +\infty$ and y tends to k from the values greater than k , we say that the curve while going to the right tends to the asymptote from above.

Oblique asymptotes: let $y = mx + c$ be an asymptote of $y = f(x)$. The perpendicular distance PM of a point $P(x,y)$ on the curve from the line $y = mx + c$ is

$$\frac{|y-mx-c|}{\sqrt{1+m^2}}$$

Which $\rightarrow 0$ as x tends to $+\infty$ or $-\infty$. Thus $y - mx - c \Rightarrow 0$ as $x \rightarrow \pm \infty$

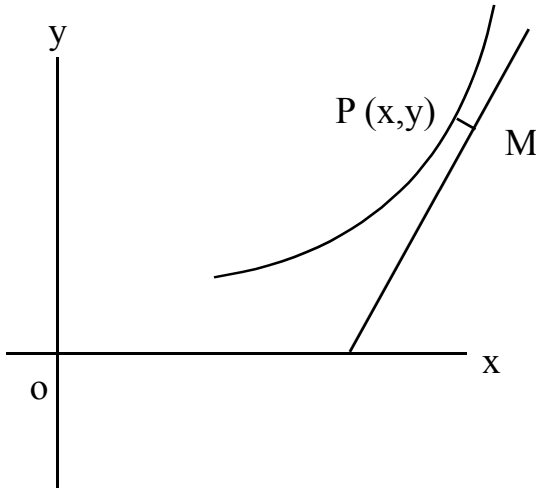


Fig 3

Asymptotes of algebraic curves: The most useful case of determination of asymptotes is for algebraic curves. The general form of the equation of an algebraic curve of the n th degree is arranging in groups of homogeneous terms (Das and Mukherjee) (1986).

$$(a_0x^n + a_1x^{n-1}y + a_2x^{n-2}y^2 + \dots + a_ny^n) + (b_0x^{n-1} + b_1x^{n-2}y + \dots + b_{n-1}y^{n-1}) + (c_0x^{n-2} + c_1x^{n-3}y + \dots + c_{n-2}y^{n-2}) + \dots = 0 \dots \dots (a)$$

Which can also be written as

$$x^n \phi_n (y/x) + x^{n-1} \phi_{n-1} (y/x) + x^{n-2} \phi_{n-2} (y/x) + \dots = 0 \dots \dots (2)$$

Where ϕ_r is an algebraic polynomial of degree r . For asymptotes of this curve, we can prove given below,

Rule (a) for the -Asymptotes not parallel to y-axis

let the curve of Asymptote not parallel to y axis will be $y = mx+c$, where m is any of the real finite roots of $\phi_n (m)= 0$ and for each such value of m , $c = -\phi (m)/\phi'_{n-1} (m)$ provided it gives a definite value of c .

Proof:

let the equation

$$x^n \phi_n (y/x) + x^{n-1} \phi_{n-1} (y/x) + x^{n-2} \phi_{n-2} (y/x) + \dots = 0$$

o the curve can be put in the form

$$\phi_n (y/x) + 1/n \phi_{n-1} (y/x) + \frac{1}{x^2} \phi_{n-2} (y/x) + \dots = 0 \text{ ----- (1)}$$

Now, if $y = mx+c$ be an asymptote, where m and c are finite $\lim_{n \rightarrow \infty} (y/x) = m$. Hence from (1) making $x \rightarrow \infty$ since m is finite, and the function $\phi_n (m)$, $\phi_{n-1} (m)$ etc. which are algebraic polynomials in m are accordingly finite, we get $\phi_n (m) = 0$ (Goyal J.K., Gupta, K.P. 1999)

Again, Since in this case $\lim_{n \rightarrow \infty} (y-mx) = c$, we can write $y - mx = c + u$ where u is a function of x such that $u \rightarrow 0$ when $x \rightarrow \infty$. Thus $\frac{y}{x} = m + c + \frac{c+u}{x}$

Now from (i), we get

$$\phi_n (m + \frac{c+u}{x}) + \frac{1}{x} \phi_{n-1} (m + \frac{c+u}{x}) + \frac{1}{x^2} \phi_{n-2} (m + \frac{c+u}{x}) + \dots = 0$$

Expanding each term by Taylor's theorem, since the function ϕ_r are all algebraic polynomials and will each lead to a finite series and remembering that $\phi_n (m) = 0$, we get

$$\left\{ \frac{c+u}{x} \phi_n (m) + \frac{(c+u)^2}{x^2 \cdot 2!} \phi_n'' (m) + \frac{(c+u)^3}{x^3 \cdot 3!} \phi_n''' (m) + \dots \right\} +$$

$$\frac{1}{x} \left\{ \phi_{n-1} (m) + \frac{c+u}{x} \phi_{n-1}' (m) + \frac{(c+u)^2}{x^2 \cdot 2!} \phi_{n-1}'' (m) + \dots \right\} +$$

$$\frac{1}{x^2} \left\{ \phi_{n-2} (m) + \frac{c+u}{x} \phi_{n-2}' (m) + \dots \right\} + \dots = 0 \text{ ----- (2)}$$

Now multiplying throughout by x and making $x \rightarrow \infty$, we get

$$(\because u \rightarrow 0), c \phi_n' (m) + \phi_{n-1} (m) = 0 \text{ or } c = - \phi_{n-1} (m) / \phi_n' (m).$$

Each finite root of $\phi_n (m) = 0$ will give one value of c provided $\phi_n' (m) \neq 0$ for this value and accordingly we get the corresponding asymptote $y = mx + c$.

Rule (b) for the- Asymptotes parallel to y-axis: Asymptotes parallel to y-axis exists only when a_n , the coefficient of the highest power of y i.e. of y^n is zero and in this case the coefficient of the highest available power of y in the equation provided it involve x and is not merely a constant equated to zero will give us those asymptotes (Gupta and Mittal- 2000).

Proof: A similar rule will apply to asymptotes parallel to x -axis.

After dividing by y^n and replacing $1/y$ by z the equation.

$$(a_0 x^n + a_1 x^{n-1} y + a_2 x^{n-2} y^2 + \dots + a_n y^n) + (b_0 x^{n-1} + b_1 x^{n-2} y + \dots + b_{n-1} y^{n-1}) + (c_0 x^{n-2} + c_1 x^{n-3} y + \dots + c_{n-2} y^{n-2}) + \dots = 0 \text{ ----- (1)}$$

of the curve can be written in ascending powers of z in the form

$$a_n + z (a_{n-1} x + b_{n-1}) + z^2 (a_{n-2} x^2 + b_{n-2} x + c_{n-2}) + \dots = 0 \text{ ----- (3)}$$

This will have an asymptote parallel to y - axis of the type $x = a$ where is finite, provided $z \rightarrow 0$ when $x \rightarrow a+0$.

Hence making $z \rightarrow 0$, since x now tends to a finite value. We must have the necessary condition $a_n = 0$

Assuming this to be satisfied, we get from (1) dividing by z and making $z \rightarrow 0$

$$a_{n-1} x + b_{n-1} = 0 \text{ ----- (4)}$$

Giving a finite value of x provided a_{n-1} is not zero which makes $|y| \rightarrow \infty$ and thus represents an asymptote. In case a_{n-1} is also zero along with an in order that we may have an asymptote parallel to y-axis, since x is to be finite, we must have from (3) $b_{n-1} = 0$ Hence from (1) dividing by z^2 and making $z \rightarrow 0$ now, we get the asymptotes parallel to y -axis given by

$a_{n-2} x^2 + b_{n-2} x + c_{n-2} = 0$. Provided this gives finite value of x. In case $a_{n-1}, b_{n-2}, c_{n-2}$ are identically zero, we proceed in a similar manner with the coefficient of z^2 in (3) i.e. the coefficient of y^{n-3} in the original equation (1) and so on providing the rule.

The working rule for asymptote of algebraic curves

For an algebraic curve of the nth degree with equation given by (a) as given above, first of all if the term involving y^n is absent in which case, the coefficient of the highest power of y involved in the unless it is merely a constant independent of x equated to zero will give asymptotes parallel to y-axis. Similarly, if the term involving

x^n is absent, the coefficient of the highest available power of x equation to zero will in general give asymptotes parallel to the x -axis. (Das & Mukherjee 1986).

Next, replacing x by 1 and y by m in the homogenous n^{th} degree terms, get $\phi_n(m)$ [as is apparent from the alternative form $x^n \phi_n(y/x)$]. Similarly get $\phi_{n-1}(m)$ from the $(n-1)^{\text{th}}$ degree terms and if necessary $\phi_{n-2}(m)$ from the $(n-2)^{\text{th}}$ degree terms and so on. Now equating $\phi_n(m)$ to zero, obtain the real finite roots m_1, m_2 etc which will indicate the direction of the corresponding asymptotes repeated roots giving in general a set of parallel asymptotes.

For each non repeated roots m_1 say, a definite value c_1 of $c = -\phi_{n-1}(m)/\phi'_n(m)$ is obtained and the corresponding asymptotes $y = m_1x + c_1$ is determined. For repeated roots, the several values of c may be obtained.

Asymptote of polar curves

Let $r = f(\theta)$ be the polar equation of the curve, this may be written as $u = 1/r = 1/f(\theta) = F(\theta)$ ----- (1)

P being any point (r, θ) on the curve, $P \rightarrow \infty$ as $r \rightarrow \infty$ which requires $F(\theta) \rightarrow 0$. Let the solution of $F(\theta) = 0$ be $\theta = \alpha, \beta, \gamma \dots$ etc. (Singh and Bajracharya (2055) then these are the only directions along which the branches of infinity)

Consider the branch corresponding to $\theta = \alpha$. Let the straight line $\gamma \cos(\theta - \alpha_1) = P \dots \dots$
 (2) Be the asymptote to this branch

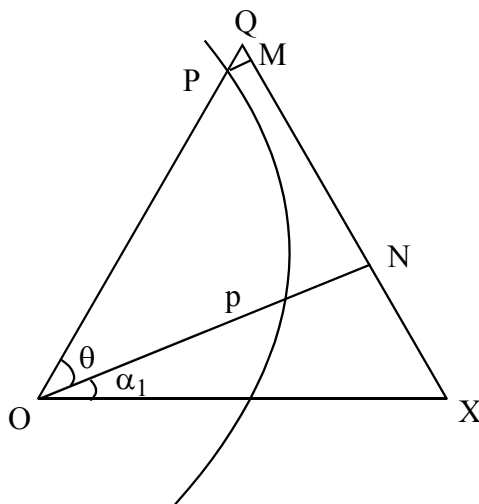


fig4

Then $P = ON$, the perpendicular from the pole O on the line, and $\angle NOX = \alpha_1$. Let OP produced meet this line at θ . The perpendicular from P on the line is

$$\begin{aligned} PM &= PQ \cos \theta \\ PM &= (OQ - OP) \cos \theta \\ &= \{P \sec (\theta - \alpha_1) - f(\theta)\} \cos (\theta - \alpha_1) \text{ from (i) and (ii)} \\ &= p = f(\theta) \cos (\theta - \alpha_1) \end{aligned}$$

Now, since, (ii) is any asymptote, $PM \rightarrow 0$ as $P \rightarrow \theta$

i.e., as $\theta \rightarrow \alpha$ for the branch in question.

$$\therefore \lim_{\theta \rightarrow \alpha} \{P - f(\theta) \cos (\theta - \alpha_1)\} = 0, \text{ or } \lim_{\theta \rightarrow \alpha} f(\theta) \cos (\theta - \alpha_1) = 0$$

and as P is finite, and $f(\theta) \rightarrow \infty$ as $\theta \rightarrow \alpha$, $\lim_{\theta \rightarrow \alpha} \cos (\theta - \alpha_1) = 0$

$$\therefore \alpha - \alpha_1 = \frac{1}{2} \pi \text{ or } \alpha_1 = \alpha - 1/2 \pi$$

$$\text{Again } P = \lim_{\theta \rightarrow \alpha} f(\theta) \cos (\theta - \alpha_1) = \lim_{\theta \rightarrow \alpha} \frac{\cos (\theta - \alpha_1)}{F(\theta)}$$

$$\text{which (being of the form } \frac{0}{0}) = \lim_{\theta \rightarrow \alpha} \frac{-\sin (\theta - \alpha_1)}{F'(\theta)}$$

$$= - \frac{\sin (\theta - \alpha_1)}{F'(\alpha)} = \frac{1}{F'(\alpha)}$$

Hence (ii) reduces to $r \cos (\theta - \alpha + 1/2 \pi) = - 1/F'(\alpha)$

$$\text{or, } r \sin (\theta - \alpha) = - \frac{1}{F'(\alpha)} \text{ which is the required Asymptotes.}$$

Findings:

- (1) If any values of m satisfying $\phi_n(m) = 0$ say $m = m_1$ make $\phi'_n(m) = 0$ also which requires m_1 to be multiple root of $\phi_n(m) = 0$ as we know from the theory of the equation and if $\phi_{n-1}(m) \neq 0$ for this value, then $c \rightarrow \infty$ as $m \rightarrow m_1$. Accordingly, there is no asymptotes corresponding to this value of m . (Simmons, George 1972)
- (2) If for $m = m_1$, we get $\phi_n(m), \phi'_n(m), \phi_{n-1}(m)$ each = 0 then from equation (2) multiplying throughout by x^2 and making $x \rightarrow \infty$ we derive

$$\frac{1}{2} c^2 \phi''_n(m) + c \phi'_{n-1}(m) + \phi_{n-2}(m) = 0$$

Giving two values says c_1, c_2 of c in general provided $\phi'_n(m_1) \neq 0$ and thereby giving two parallel asymptotes of the type $y = m_1x + c_1, y = m_1x + c_2$

- (3) If $\phi''_n(m_1)$ (is also zero, i.e. if m_1 is a triple root of $\phi_n(m) = 0$ and

If $\phi'_{n-1}(m_1), \phi_{n-2}(m_1)$ are also identically zero, we shall proceed in a similar manner, we get three parallel asymptotes in general corresponding to $m = m_1$ and so on.

Conclusion

This article will serve as a useful introduction to the subject, through this article the student would have better understanding of the Asymptote of a curve how it looks like.

Asymptote of a curve has been defined as a line such that the distance of any point on the curve from this line tends to zero as the point tends to infinity along the curve. It is believed that all the definitions of an asymptote is the one which is most natural.

This article tries to give the idea to the concept of asymptotes and its importance in teaching learning processes. Moreover, the article gives simple method for determining the asymptotes.

References

- Apostol, Tom, M. (1967), *Calculus Vol. 1: One-variable calculus with an introduction of linear algebra* (2nd Ed.) New York: John Wiley and sons, ISBN 978-0-071-00005-1.
- Coddington, Earl. A., (1998), *an Introduction of Differential Equation*, (Eleventh Edition), New Delhi: Prentice Hall of India Pvt. Ltd.
- D.E. Smith, *History Mathematics*, Vol. 2, Dover (1958), p. 318.
- Das, B.C. & Mukherjee, B.N. (1986), *Differential Calculus* (29th Edition), India: U.N. Dhur & Sons Private Ltd. Calcutta 700073.

- Goyal, J.K, Gupta K.P. (1999). *Advance differential calculus* (Fifth revised edition), Meerut: Pragati Prakashan, New Market, Begum.
- Gupta, P.P., Malik GS, Mittal (2000), *Differential Equation*, (Sixth edition), Meerut: Pragati Prakashan.
- Nunemacher, Jeffrey (1999) “Asymptote, Cubic Curves and the Projective plane” *Mathematics Magazine*, 72 (3): 183-192, Gte Servx 10.1.1.502.72.
- Oxford English Dictionary, Second Edition, 1989.
- Pant, G.D. and Shrestha, G.S. (2064), *Integral Calculus and Differential Equation*, Kathmandu: ABC Publication.
- Shanti Narayan (Reprinted 1988), *Differential Calculus*. New Delhi: Shymlal Charitable Trust, Ram Nagar, -110055.
- Simmons, George F. (1972), *Different Equation with application and Historical Notes*, Eleventh Edition, New York: McGrow Hill Publishing Company Ltd.
- Singh, M.B. and Bajracharya, B.C. (2055), *Differential Calculus* (The second revised edition), Kathmandu: Sukunda Pustak Bhawan.
- Williamson, Benjamin (1899), “Asymptotes”, *An elementary treaty on the differential calculus*.

Contemporary Nepali Arts: Blurring the Boundaries among Art Genres

*Yam Prasad Sharma**

Abstract

Some contemporary Nepali artworks have blurred the boundaries among different art genres like sculpture, painting, music, drama, photography and literature. In a single artwork, we can view the elements of two or more art forms. Three dimensional real objects are put on the two dimensional surface like canvas. Three dimensions are the special characteristics of sculpture whereas there are only two dimensions in painting. Three dimensions in the painting are illusions created by the use of light and shade, and gradation of colors. Artists use photographs and paintings simultaneously in the same work. They take references from photographs and present them in canvas. They also present their paintings, sculptures and photographs along with music, recitation of poems and performance. Some of their canvases present painting and poem side by side in the single space. Both visual art and verbal art coexist in the single canvas. The artists' creative urge goes beyond all boundaries, codes and established rules of arts. They do not follow the conventional techniques of creating arts. They experiment with forms, techniques, contents and medium. A single artwork has its own way of creation which may not be applicable to other artworks created by the same artist. The artist does not follow these trends but his work may set the new trend for other artists.

Key Words: *Blurring the boundary, genre, inter-art, inter-textual, open-ended, plural*

Introduction

Some contemporary Nepali arts break the boundaries among various art genres like painting, sculpture, architecture, literature, music, drama and photography. They do not follow the techniques, rules and conventions of particular genre of art. The artists do not follow the tradition but create their own codes and rules that are applicable only to their own works.

They use colors and inscribe words on their canvas. Two dimensional artworks like paintings and photography come together with three dimensional arts like sculpture and architecture. Even three dimensional real objects are found on their canvas. In some works, the artist himself performs as in drama accompanied with music. Some artworks share

* Dr. Sharma is lecturer in English at Lalitkala Campus, Tribhuvan University, Kathmandu, Nepal.

the techniques of comic stripes. They present pictures with dialogue in texts in graphic bubbles. In other words, his artworks have inter-art relationship, that is, one art form is related to another art form. Their creations share techniques of multiple art genres. They blur the boundaries among art genres giving emphasis to his expression in response to contemporary socio-political condition.

Artworks go beyond the conventional limitations of different art genres like painting, sculpture, architecture, photography, drama, dance, music and literature. Before exploring the interrelationship of various art genres, I would like to discuss some essential elements of these various art forms so that it would be easier how the artists have gone beyond the conventional codes of art genres breaking their boundaries.

Art Genres

There are various art genres, and they have certain essential elements, codes and rules. For example, sculpture is three dimensional art form. Clay, stone, wood and metal are its media. It has volume, weight and tactile sensation, that is, it arouses our hands to touch it. On the other hand, architecture is aesthetic as well as functional art which is carved in space.

Painting uses canvas and colors. Colors are applied on canvas and images are created to convey the artist's expression. A painting can be landscape, portrait, still life or a composition. On the other hand, a painting can be realistic or abstract. Realistic painting represents the objects and events of external world whereas abstract painting is free of figures and recognizable images of the external world. Painting is two dimensional art though three dimensions are created through the use of light and shade, and perspective. The third dimension in painting is only the illusion.

Sculpture, painting and architecture unfold in space but dance, music and literature unfold in time. Sculpture, architecture, painting, photography and dance are visual arts whereas literature is verbal art. Words are exploited to create stories and poems. Similarly, painting and sculpture are high arts whereas photography and film are considered as low art. All these art genres have their own special elements, properties and rules which are followed by many artists. But some of the artists of our time have broken the conventional boundaries of these art forms.

Going beyond the Genre

Some artists use photograph as a reference to their painting. Sometimes, they paste the photograph on the canvas and paint images around and over the photograph itself. Interpenetrating the boundary, photograph enters the painting. In other words, the painting does not only use colors and canvas but also photograph as its material. Some artists not

only paint pictures on the canvas but also write poem on it. The visual art and verbal art come together. Literature enters the painting. Some sculptures have been painted. The surface of the sculpture functions as the canvas. On the other hand, three dimensional images or the objects of reality are stuck on the surface the canvas. Two dimensional and three dimensional arts come together blurring their conventional boundaries. Gallery Nine (2004) writes about its inter-art activities in its prospectus:

Mixing high and low art forms, merging the traditional and modern with the postmodern and experimental, Gallery Nine has established itself as a uniquely engaged, cutting-edge art space. It aims to enable artists and art lovers to open up to new ideas and new media, cross-pollinating their fields with others and infusing the arts, as a whole, with great liveliness. (Prospectus)

In such artworks, the connection of one text to other texts creates inter-textual network whereas the exploitation of multimedia and the techniques of various art genres creates inter-art relationship. As the artists cross the conventional principles of creation, the artworks become experimental.

Poems, stories and sometimes other texts may create visual picture through the use of verbal medium. A written text can be the “verbal reproduction of pictorial rhetoric” (Melville et al. 1995, p.8). Close relationship between painting and writing can be seen in Montaigne’s lines from his “Essay 28”. In this essay, he uses word “paint” for “write”: “I do not paint being. I paint its transition: not a transition from one age to another . . . but from day to day, from minute to minute” (qtd. in Marian 1995, p.213).

Similarly, some other renowned writers try to relate their verbal texts with visual picture. For example, Cleanth Brook title for his critical work is *The Well-wrought Urn*. In the same way, James Joyce entitles his novel as *A Portrait of Artist as a Young Man*. A book is the portrait picture. Furthermore, concrete poems make graphic pictures using texts. Such texts are not only poems but also visual images. In this way some contemporary artworks transgress the boundaries between different art genres.

Paintings and some visual artworks create musical effect with their rhythmic lines, curves, colors and sweeping brush strokes. For example, Piet Mondrian, a renowned modern artist creates musical effect through his painting. Poet painter Rabindranath Tagore (1989) says about the importance of rhythm in every form of art giving emphasis to inter-art relationship:

My pictures are my versification in lines. Only training which I had in my young days was the training in rhythm, the rhythm in thought, the rhythm in sound, one

thing which is common to all arts is the principle of rhythm which transforms inert materials into living creations (qtd. in Archer 1989, p.50).

The common element of all the art genres is the rhythm. Tagore accepts the fact that there is rhythm in his paintings as there is music in his poems. Similarly, Martin and Jacobus (1991) describe the rhythm of abstract painting as “frozen music” (p.81). So, we can say that paintings and some other visual arts share the elements of music and poetry.

Visual arts of course create rhythm and music. In addition to this, they also arouse our tactile sensation, the sense of touching. Showing the interrelationships among visual, auditory and tactile sensations perceived from the colors and images, Gombrich (1992) writes:

We speak of loud colours or of bright sounds, and everyone knows what we mean. Nor are the ear and the eye the only senses that are thus converging to a common center. There is touch in such terms as *velvety voice and a cold light*, taste with sweet harmonies of colours or sounds, and so on. (p.1085)

Some artists can use the colors to create the musical, tactile and olfactory sensations. De Man (1988) depicts the relationship among language, music and painting that we should “recognize the necessity of a non-perceptual, linguistic moment in painting and in music, and learn to read pictures rather than to imagine meaning” (p.362). The elements of one art form are shared by another art form.

Pop artists paste collage of papers and fabric, and stick three dimensional things of daily life like wood, electric bulbs, wire and other similar materials on the canvas. Due to this, the painting appears to be three dimensional, and this is the characteristic of sculpture. Artists sometimes make the collage of mixed media. Some contemporary art forms do not fit into a preconceived early concept of either a painting or sculpture. The art works cross the boundary among different art genres.

Performance art also crosses artistic boundaries by mixing painting, music, text and theatrical performance. All these different art forms reinforce the expression of the performing artist whose role is central in the artwork. All these art forms are simultaneously presented creating inter-art relationship. In such artworks, there is the coexistence of high and so-called mass culture.

Contemporary Nepali artists like Kiran Manandhar, Sujan Chitrakar, Ashmina Ranjit and Rabin Koirala have also created artworks that have inter-art relationship. They do not follow the rules of traditional art genres. They write words and use photographs and real objects on his canvas. Even the audience becomes the constituent element in their artworks. The viewers themselves become creator.

The artworks are inter-generic because they are interconnected with earlier paintings, share techniques of other art genres like sculpture, literature, music, photography, theatre and film. These artworks are heterogeneous and open-ended, so, their meanings are not certain but relative and multiple.

Inter-textuality, open-endedness, plurality and contingency are the characteristics and features of such art forms. These arts become inter-textual by recycling the myths and reintegrating the earlier art forms. We can find the creative appropriation of tradition along with the use of allusion and pastiche in the artworks. They refer to earlier art forms for allusion, and sometimes use parts of other artworks in the single artwork to create pastiche.

The artwork “blurs genres, transgresses them, or unfixes boundaries that conceal domination or authority” (Cohen 2000, p.293). Such works are “multigeneric” having inter-art relationship (Rowe 1992). They are not governed by the pre-established codes and cannot be interpreted and judged on the basis of them. Rather they attempt to formulate their own rules in the work. According to Lyotard (1986):

The works he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for. (p.81)

The artists invent new techniques and idioms for their expression by discarding the old ones. Thus, their works are experimental.

The significance of the art form is uncertain. Such artwork “defers any final answer, implying that all answers are relative and provisional” (Wain 1999, p.4). It “suspends answers and defers completion, though it does not ignore the possibility” (p.2).

Their significance is not fixed and certain. The constructed meaning is not transcendental and universal but plural, provisional and ever shifting. On the process of constructing meaning, dialogue and interaction take place among various art forms and genres. Both alien and native art forms are revised and re-interpreted breaking the boundary among various art forms and genres.

Inter-art relationship is one of the important features of contemporary arts. Three dimensional features of some contemporary paintings break the boundary between painting and sculpture. The texts on the canvas bring verbal and visual art together. The merging of photography and painting breaks the boundary between high art and so called low art. The

use of acting in performance art brings drama and art together. Such features are dominant in Sujan Chitrakar's artworks.

Sujan Chitrakar's artwork *Marks of our Time 2015* breaks the boundary between dramatic performance and painting, art and reality, creative artist and viewer. The artist's head has been saved. He takes out his shirts and the artist sits on a wooden seat. There are paint brushes and paints near the artist. Viewers go into the exhibition hall, take a paint brushes, dip it into the white color and put their signature on the body of the artist. When all the viewers do this activity, the body of the artist has been covered with white paint having strange images, figures, signs and strange texture. The human body becomes the canvas for creating painting. The tradition of using cloth's canvas has been altered. We can use conventional canvas, but this is not only the medium for the creation of art, there are multiple alternatives of canvas as human body.

In this artwork, the viewers become the artists. The creative artist has made such environment that when people go to view arts, unknowingly, they themselves become artists and the creator. The binary opposition of artist/ viewer has been subverted. The artist puts together the painting and the performance in the sense that in addition to the colors and canvas, one can view the acting and performance of both the viewers and the artist. Blurring the boundary between painting and the drama, two art genres come in the single space. The artist has broken the conventional codes between these two art genres. The artist does not follow the established rules but invents his own way of creation.

Chitrakar's artwork, *Which one do you Want me to Put on?* presents the theme of mask. In this work, the artist has used various aspects of different art genres like sculpture, painting, architecture, installation art and furniture design. The background has painted structure like the wall of a house. There are eight colorful bottles standing on floor. And on the bottles, glass slabs have been put to make the surface of the table. There are eight masks on the table. The masks have been painted in different colors signifying different characters. Colorful sand has been spread on the floor.

We can see the technique of painting used on the wall, floor, bottle and mask, for these articles have been painted with colors. The masks themselves are the example of sculpture. The painted wooden block and the readymade things like bottles have been brought and installed in certain setting. This is the aspect of installation art. The table is the design of furniture. The painted wall, carpet –like floor, the setting of room create a sense of architecture. Since the artist has exploited these several art forms in his artwork, it can be said that his work has blurred the boundary between various art genres. The artwork is neither only painting and sculpture nor only architecture but all of them. The artist breaks conventional codes and boundaries among various art genres, and invents his own rules to create his artworks.

The title of the art suggests that the artist is in dilemma about putting on the mask. He says, “Which one do you want me to put on?” The title assumes that there is somebody in the room, he is asking the person to choose the mask for him. On the other hand, it can also be said that the artist may have asked this question to the viewers or audience. Here also the artist wants to use mask to hide something and to reveal something else.

Sujan Chitrakar’s artwork *Red, she is Red* has blurred the boundary between visual image and verbal text or painting and poem. The artwork has red background on the canvas. In the foreground, the artist has inscribed, “Blossoms she Blossoms....”. The work deals about women’s problem in patriarchal society. The artist says that when the girl blossoms or becomes matured, she bleeds, the girl becomes untouchable at the time of menstruation. When she gets married, she can be physically tortured. Sometimes, she may be killed if she has not brought enough dowry. The artist himself has created a poem on his artwork having similar significance:

red

she is red. vermilion-sindoor. she is capitulated for the sake of kanyadaan and killed for no=dowry. she is red. crimson-blood. she silently consents to be circumcised.

she is red. scarlet-love. she is killed for the honour of her family.

red.

every month of purification. red.

nine months of pain. red. she is red.

(The poem comes together with the visual artwork.)

The artist has been inspired by tragic situation of girls and women circumscion that occurs without their consent in some cultures. The work is also about the honor killings of women for the sake of family’s ego and vanity. In some cases, she is considered as witch. Furthermore, the artwork is about every month’s bloodshed and nine months’ pain. Exploiting visual images and verbal text, the artwork presents the women’s painful condition in the society. Ignoring the conventional codes, the artist has given emphasis on the exploration of contemporary issues.

Similar trends can be seen in the artworks of Kiran Manandhar. He creates visual images on the discarded sacks and pastes a paper having poem on the canvas. He also makes the collage of Buddhist prayer flags on the canvas. He pours colors into the running river at the time of performing the play, *River Stage* by Abhi Subedi. The river becomes both the stage and the canvas. Ashmina Ranjit pours paints on the street to communicate her ideas along with people’s procession including the artist herself. The public street becomes the canvas. Drama and painting have been brought together in the artwork. Likewise, artworks of Bhuvan Thapa, Rajan Kaphle, Sudarsan Rana and Rabin Koirala also integrate the

elements of various art genres in their works. These artworks are plural and open ended having multiple significances.

Conclusion

Some contemporary Nepali arts present the visual and verbal texts simultaneously. The poems and paintings have been juxtaposed in the same canvas. The three dimensional objects are put on the canvas giving painting an aspect of sculpture. On the other hand, the sculptures are painted with colors to stress the artist's expression. Some artworks include paintings, sculptures, photographs, architecture, drama, verbal texts and other objects of daily use in the work of art. Some artists present their artworks with music, artist's theatrical performance and the other works of various genres including painting. In this sense, painting not only exists as an individual art form but also functions as a part of the whole work. Crossing the boundary between artist and audience, some artworks demand the viewer's participation in the creative process. Since the viewer takes part in the creation, the viewer becomes the artist. Three dimensional art like sculpture and two dimensional art like painting have been brought together. High art like sculpture and painting and low art like photography coexist in the same work. The artworks are inter-textual, open-ended and plural having inter-art relationship. The artists do not follow the conventional codes and rules of art but invent their own techniques for creation. Their concern is not the tradition, genres and rules but the expression of their concepts, feelings and emotions. Such artworks have the potentiality of multiple interpretations.

References

- Archer, W. (1989). *India and modern art*. London: George Allen and Unwin.
- Cohen, R. (2000). Do postmodern genres exist? *Postmodern literary theory: An anthology*. Ed. Oxford: Blackwell, 293-309.
- De Man, P. (1988). The resistance to theory. *Modern criticism and theory*. Ed. David Lodge. London: Longman, 265-276.
- Delanty, G. (2000). *Modernity and postmodernity: Knowledge, power and the self*. London: SAGE.
- Gallery Nine (2004). *Prospective of the gallery*. Kathmandu.
- Gombrich, E. (1992). From representation to expression. *Critical theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich College, 1083-89.
- Liotard, J. (1986). Answering the question: What is postmodernism? *The postmodern condition*. Trans. R. Durand. Manchester: Manchester UP, 71-82.

- Marian, L. (1995). Topic and figures of enunciation: It is myself that I paint. *Vision and textuality*. Eds. Stephen Melville and Bill Readings. London: Macmillan, 195-214.
- Martin, F. and Jacobus, L. (1991). *The Humanities through the arts*. New York: McGraw-Hill Inc.
- Melville, S. and Readings, B. (1995). *Vision and textuality*. London: Macmillan.
- Rowe, J. (1992). Postmodernist studies. *Redrawing the boundaries*. Eds. Stephen Greenblatt and Giles Gunn. New York: The Modern Language Association of America, 179-280.
- Wain, L. (1999). Introduction: Postmodernism? Not representing postmodernism. *Literary theories: A reader & guide*. Ed. Julian Wolfreys. New York: NYUP, 1-12.

Perception of Teachers towards the Use of Instructional Materials in Teaching Mathematics at Secondary Level

Shiva Datta Dawadi*

Abstract

The major objective of the study is to identify the perception of mathematics teachers towards the use of instructional materials in teaching mathematics for the students of secondary level and to compare their perceptions on the basis of their teaching experience. The study has adopted descriptive survey design. A set of the questionnaire with 24 statements regarding the use of instructional materials in teaching mathematics was the tool for collecting the data. The statements in the questionnaire were categorized into four categories as availability, appropriateness, self-confidence in using instructional materials, and motivation to use it. The questionnaire forms were distributed to 68 secondary school mathematics teachers of public schools. The data were collected, tabulated, ordered, compared, calculated and analyzed by using different statistical tools. Finally, it was found that teachers have negative attitudes towards the statements under the subheadings availability which indicates teachers do not feel comfortable in gathering the instructional materials in teaching mathematics and they were found to have positive towards the statements under the subheadings appropriateness, self-confidence in using, and motivation which means mathematics teachers are in the favor of appropriate use instructional materials in teaching mathematics, and they were found confident in using instructional materials. And also teachers are found motivated to use instructional materials in teaching mathematics at secondary level. The study also concluded that the perception of the teachers regarding the use of instructional materials in teaching mathematics at secondary level differs according to the teaching experience of the teachers. Interestingly, the teacher with less teaching experience were found more positive in using instructional materials in teaching mathematics at secondary level.

Keywords: perceptions, instructional materials, teaching experience, secondary level

Background of the Study

Teaching-learning activities are interesting when instructional materials are used effectively and efficiently in a classroom-teaching situation. It is necessary for the teacher in teaching/ learning of mathematics to use instructional materials as an instructional tools in order to make their teaching more interesting which may support students to arouse their learning

* Mr. Dawadi is Lecturer in Mathematics in T.U.

interest, sustain their attention for effective learning, encourage creative thinking and facilitate students' understanding (Behm and Lloyd, 2009). But in the context of Nepal, use of an instructional material in teaching mathematics is not happening in an expected manner because of having unavailability of the appropriate teaching materials and mathematics teacher's hesitation in using them due to some challenges (Adhikari, 2009).

As a teacher of Mathematics, we are always ready to believe that an appropriate use of instructional materials help and encourage our students for the better understanding of the subject matter. However, many of us do not feel comfortable in selecting the best instructional materials and use in our classroom activities. I (researcher) have been continuously witnessing a huge gap between their (teachers) 'theoretical understanding' and 'classroom practices' regarding the use of instructional materials in teaching mathematics. Obviously, there might have many factors enforcing teachers to act accordingly, one of the major reasons might be the perception of teachers towards the use of instructional materials. While unpacking the perception of the teacher, with the help of the various literatures and experiences, the perception scale is categorized into four subheadings as availability, appropriateness, self-confidence in using instructional materials, and motivation to use such materials. In this regard, with the aims to identify the perception of mathematics teachers towards the use of instructional materials for the meaningful teaching-learning process, a research study is conducted among teachers who have been teaching mathematics at secondary level and the major findings of the study are explored in the article.

Statement of the Problem

Although most of the recent research studies claimed that the appropriate use of the instructional materials in teaching mathematics ensure better learning outcomes. In most of the Nepali mathematics classroom it is not used properly and sufficiently. Ertmer et al. (2012) argued that teacher's perception regarding the use of instructional materials is one of the major aspects of its proper use. In this scenario, the present study assumed the major problem as how do the mathematics teacher perceive the use of instructional materials in teaching mathematics in secondary level?' What are the factors that cause most of the teachers being hesitant in using instructional materials for making classroom teaching more meaningful? Does the teaching experience of the teachers contribute to form the perception in the use of instructional materials in teaching mathematics?

Objective of the Study

The main objective of the study is to identify the teacher's perception towards the use of instructional materials in teaching mathematics at the secondary level. And, the study also aims to compare the perception of the teachers towards the use of the instructional materials on the basis of their teaching experience.

Hypothesis of the Study

For the second objective of the study, the following hypothesis was formulated:

Null Hypothesis: There is no significant difference in the perception of teachers towards the use of instructional materials according to their teaching experience.

Alternative Hypothesis: There is a significant difference in the perception of teachers towards the use of instructional materials according to their teaching experience.

Review of Literature

National Council of Teachers of Mathematics (NCTM, 2000) in the document 'Principle and Standards for School Mathematics' listed instructional materials as one of the key principles to enhance the quality of mathematics. This further suggests that teachers should use instructional materials to enhance their students' learning opportunities by selecting or creating mathematical tasks that take advantage of materials.

Matthew, Boggan, Harper, & Whitmire (2009) highlight importance of instructional materials saying, instructional materials improve children's long-term and short-term retention of math. Many of the researcher suggest that the students need to participate actively in the process of learning and this active participation can be enhanced by the appropriate use of materials, Lusin (2013) supporting to this view argue that pupils need to be actively involved in their learning and manipulate objects in their surroundings so that they can generate better understanding of mathematical concepts. The activity-based instruction using manipulative instructional material might enhance the teachers' professional development on project work of material through paper cutting and any other activities. Educational research indicated that the most valuable learning occurs when students actively construct their own mathematical understanding, which is often accomplished through the use of instructional materials (Matthew et al., 2009).

Olive and Makar (2010) argue that mathematical knowledge and mathematical practices are inextricably linked, and this connection can be strengthened by the use of instructional materials. They have found that when instructional materials make abstract ideas tangible, teachers can more easily connect students' prior knowledge with present information which can connect different mathematical concepts and can relate abstractness in mathematics with students' real-life experiences. Reyes (2017) state that there is a common belief that the use of instructional materials in education contributes to a more constructivist learning and increases activeness and greater responsibility on students. The benefits of using concrete objects are that it provides a practical context for the learner to understand

real-world knowledge. Similarly, concrete objects allow learners to discuss and construct knowledge of abstract concepts (Fu, 2013).

Amatya (1978) conducted a research study entitled 'A study of the effectiveness of teaching mathematics with and without the use of instructional materials' with the aim to find out whether instructional materials are helpful to develop the mathematical concepts and to measure the difference in concept development among students. The experiment was conducted during four weeks time. The conclusion of the study was that the performance of students taught with the use of instructional materials was significantly improved when compared with the performance of the students taught without the use of instructional materials.

Yadav(1985) did a research entitled 'A study on the use of visual aids in the instruction of mathematics in primary schools of Dhanusha District' with the aim to get information about the use of teaching aids. One hundred three teachers were selected from the selected schools as the sample. He concluded that the trained teachers used teaching aids more frequently than the untrained teachers. He further concluded that in some of the schools, even the materials are available they are not used properly because of having the lack of teacher training programme.

From the above-mentioned review of the various literature, it can be assumed that the appropriate use of instructional materials in teaching mathematics may lead to the better learning outcomes. But, the studies were not enough intended to observe how the common mathematics teachers perceive the use of instructional materials in actual classroom teaching. So, the present study was oriented in seeking the perspective of the mathematics teachers towards the use of instructional materials at the secondary level.

Research Design

The researcher selected survey research design to fulfill the objectives of this study. The survey was conducted among 78 mathematics teachers who are teaching at secondary level in Kathmandu district.

Tools

Data were collected with the help of a questionnaire form entitled 'Mathematics teacher's perception towards the use of instructional materials in teaching mathematics' which consisted of 24 statements within four different categories as availability, appropriateness, self-confidence in using, and motivation.

Data Collection and Analysis Procedure

After getting permission from the respondents, the survey questionnaires were given to fill up properly. And, the responses of the respondents are considered as the data for the study. By the help of the different statistical measurements (Frequency, mean, standard deviation, inferential statistics), the data collected through the survey instrument were analyzed.

Analysis, Interpretation, and Discussion

The analysis and interpretation of the collected data were done into two different sections corresponding to the set objectives;

Perception of the teachers towards the use of instructional materials. With the help of the data collected from the survey, following statistical results were obtained corresponding to the mentioned subheadings:

Table 1: Responses of the teachers towards the use Instructional materials

Subheadings	% of responses in Likert scale					Average
	SA	A	N	D	SD	
Availability	3	19	8	22	48	1.43
Appropriateness	18	37	12	23	10	3.12
self-confidence in using	21	41	3	19	16	3.45
Motivation for students	34	31	11	17	7	3.82

From the table, it was obtained that the average value of teacher's responses towards the statements under the subheadings availability is 1.43, which shows that teachers used to perceive negatively to the availability of instructional materials in teaching mathematics, this finding of the study is matched with a view of Adhikari (2009). In the same way, the average value of teacher's responses towards the statements under the subheadings appropriateness is 3.12, which shows that teachers used to have positive perception towards the statements under appropriateness of using instructional materials in teaching mathematics and this finding of the study is supported by the many researchers (Olive & Makar, 2010; Boggan & Harper, 2009; NCTM, 2000) with the same types of findings. The average value of teacher's responses towards the statements under the subheadings self-confidence is 3.45, which shows that teachers were found positive regarding their confidence in using instructional materials in teaching mathematics as the view of Mikre (2011). Finally, the average value of teacher's responses towards the statements under the motivation for students is 3.82, which shows that teachers used to perceive the use of instructional materials in teaching mathematics motivate students for the better academic outcomes. This kind of finding was drawn by the researchers (Shadaan & Leong, 2013) as they viewed instructional materials in the process of learning mathematics are the great

motivational tool to enhance the students' learning outcome by enabling them to understand the concepts better. Overall, the sampled teachers were used to perceive positively to the appropriate use of instructional materials in teaching mathematics for secondary for the creating meaningful teaching-learning environment.

Comparison of teacher's perception towards the use of instructional materials on the basis of their teaching experience. To compare the teacher's perception towards the use of instructional materials, first, the sampled teachers were categorized into two groups on the basis of their teaching experience as more than or equal to five years (≥ 5 years) and less than 5 years (< 5 years). A significant difference in their perception was determined with the help of the inferential statistics at 0.05 level of significance in the following way:

Table 2: Comparing the perception of the teacher on the basis of teaching experience

Experience of the teachers	No. of Teachers	Mean	S.D.	d. f.	z-value	Decision
≥ 5 years	32	3.07	0.98	76	2.817	> 1.96
< 5 years	46	3.59	0.43			

The table shows, the hypothesis that there is no significant difference between the perception of the teachers towards the use of instructional materials on the basis of their teaching experiences is not accepted. This helped us to conclude that the perception of the teachers regarding the use of instructional materials in teaching mathematics at secondary level differs according to the teaching experience of the teachers. On the basis of the average score on the statements, teachers with less teaching experiences seems to have more positive perception in comparison with teachers having high teaching experience regarding the use instructional materials at secondary level, the finding of the study is somehow matched with the view of Guha (2000) as he argued, most of the teacher who have been teaching since long period of time, motivated to following the more traditional way of teaching and they do not emphasize using recent methods and teaching materials in their teaching. Bannon & Thomas (2014) also argues that the older teachers with high teaching experiences in comparison with younger teacher may not feel comfortable in using recent instructional materials mostly ICT based resources in their teaching which means age factor also can be cause of not as much use of the relevant resources/ materials in teaching mathematics.

Conclusion

With the help of the above-mentioned analysis and interpretation of the data, the study concluded that most of the teachers have taken positively the use of instructional materials

in teaching mathematics for the students of secondary level. The researcher realized based on the study that the availability of instructional materials is not adequate. Finally, the study clearly shows the teaching experience of the teacher affects their perception about the use of instructional materials in mathematics classroom at the secondary level.

References

- Adhikari, S. (2009). *Attitudes of Secondary Level Mathematics Teachers Towards Instructional Materials And Their Classroom Behavior*. FOE/T.U., Kathmandu, Nepal.
- Amatya, B. P. (1978). *A study of the effectiveness of Teaching Mathematics with and without the use of Instructional Materials*, FOE/T.U., Kathmandu, Nepal.
- Baggan, M., Harper, S., & Whitmire, A. (2009). Using manipulative to teach elementary mathematics. *Journal of Instructional Pedagogies*, 4.
- Bannon, B. W. O., & Thomas, K. (2014). *Teacher perceptions of using mobile phones in the classroom: Age matters!* Computers & Education, 15–25.
- Behm, S. L., & Lloyd, G. M. (2009). Factors influencing student teachers' use of mathematics curriculum materials. In J. T. Remillard, B. A. Herbel-Eisenmann, & G. M. Lloyd (Eds.), *Mathematics teachers at work: Connecting curriculum materials and classroom instruction*. New York: Routledge.
- Best, J. W. and Khan J. V. (2009), *Research in Education* (10th ed.), Eastern Economy Edition, This Indian Reprint.
- Ertmer, P. A., Leftwich, A. T. O, Sadik, O., Sendurur, E., & Sendurur P. (2012). *Teacher beliefs and technology integration practices: A critical relationship*. Computers & Education, 423–435.
- Fu, J. S. (2013). ICT in education: A critical literature review and its implications. *International Journal of Education and Development using Information and Communication Technology*, 9(1), 112.
- Guha, S. (2000). *Are we all technically prepared?: Teachers' perspectives on the causes of comfort or discomfort in using computers in elementary grade teaching*. National Association for the Education of Young Children Atlanta, GA.
- Lusin, J. Y. (2013). The Role of Manipulatives in Enhancing Pupils' Understanding on Fraction Concepts. *International Journal for Infonomics (IJI)*, 6,(3-4), 750.
- Matthew, N., Boggan, M., Harper, S., & Whitmire, A. (2009). Using manipulatives to teach elementary mathematics. *Journal of Instructional Pedagogies*.

- Mikre, F. (2011). The roles of information communication technologies in education: Review article with emphasis on the computer and internet. *Ethiopian Journal of Education and Sciences*, 6(2), 109-126
- National Council of Teachers of Mathematics. (2000). *Principles and standards for school mathematics*. Reston, VA: National Council of Teachers of Mathematics
- Olive, J., & Makar, K. (2010). *Mathematical knowledge and practices resulting from access to digital technologies*, 33-177
- Reyes, V. C., Reading, C., Doyle, H., & Gregory, S. (2017). *Integrating ICT into teacher education programs from a pack perspective: Exploring perceptions of university lecturers*. *Computers & Education*, 1–19.
- Shadaan, P., & Leong, K. E. (2013). The Effectiveness of Using GeoGebra on Students' Understanding in Learning Circles. *Malaysian Online Journal of Educational Technology*, 1(4), 1-11.
- Thapa, H. K. (2006). *Impact of Instructional Materials in Teaching Mathematics at Primary Level*. FOE/T.U., Kathmandu, Nepal.
- Yadav, R. C. (2042). *A Study on the Use of Visual Aids in the Instruction of Mathematics in the Primary Schools of Dhanusha District*. FOE/T.U., Kathmandu, Nepal.

Political Development in Nepal: A Perspective of Participation and Inclusion

Chakrapani Lamsal *

Abstract

The political development in Nepal is analyzed from the angle of interpretive philosophy and the Inclusive approach. Nepal's practice of inclusive democracy and federal governance is taken into consideration and diverse representation in the constitutional assembly and existing both the houses of parliament is historical achievement. My findings are that inclusive democracy is a suitable form of governance for Nepal where the population is heterogeneous in terms of caste and ethnicity. Delivery of equitable justice and inclusion of marginalized lower-income people is a major challenge for the success of the newly adopted political system. Political development shifts from the nation-state to state-nation, mono-culture to multicultural, unitary to federal, exclusionary to inclusive, absolutism to secularism, monarch to republican, parliamentary to inclusive democracy and parochial to the participatory system.

Keywords: Political Development, Inclusive Democracy, Inclusion, Equitable Justice, federal

Introduction

This article analyses the political development in Nepal along the line of the latest political changes with political participation and inclusion in people. Nepali society is diversified in terms of caste/ethnicity, language, culture, and religion. Nepal had attempted to assimilate ethnicities, minorities, and excluded groups into a national identity. But, after 90's the issue of inclusion took a discourse and it became the mandate for people's movement 062/63, B.S. Post 062 era the state accelerated the process of accommodation of different caste/ethnicities in its structures. The constitution of the kingdom 2047 had recognized the multi-ethnic, multi-linguistic, multi-cultural multi-religious character of the state. But, in absence of proper constitutional provision, the major character of the state remain exclusionary. Madhesi, indigenous, women, Dalits campaign on the backbone of the Maoist movement became possible to legitimize inclusive democracy by the interim constitution and the constitution enacted by the constitutional assembly. Under the new constitutional and legal provisions, the nature of the state became inclusive and participatory. The question is how far the inclusion or participation of excluded minorities at formal political structures from

* Mr. Chakrapani is Lecturer in Political Science at T.U.

local to central level contribute to Nepal's political development? Are different communities proportionately represented from local to central level structures?

Political development is considered as the subject to growth, modernization, and development of the new state or the restructuring of the state. It is a perpetual process for change by which the political system updates itself. Modernization theorists approached political development with two different concepts of what constituted political modernity. The Encyclopedia of Political Science (Kurian G. T. and et al (edit.). 2011) has defined to political development in two different views; the first view of political development as synonymous with democracy. S. M. Lipset identified economic development as a "social requisite of democracy" in an American Political Science Review article of the same title. Daniel Lerner charted what he saw as the ideal development sequence: urbanization, the spread of literacy, growth of mass media, inclusiveness in economic development, and political participation. Democratic development is the final step in Lerner's process of modernization. The second view of political development is advanced by political scientist Samuel P. Huntington who focuses on institutional development. According to him the more developed political systems with proper institutions the more the systems are able to withstand the challenges posed by newly mobilized societies (2011, p. 1050).

Lucian W. Pye suggests that the sign of political development could be traced (sketch) at three different levels; the population as a whole, the level of government, and general systemic performance and respect to the organization of the polity (Pye and Verba, 1969 p.13). He discusses diverse prerequisites for political development as economic development, industrial societies, administrative and legal development, mass mobilization and participation, buildings of democracy, stability. He indicates that there must be continuous process of social change, mobilization of power at national and international affairs. He takes political development and modernization interchangeably. Political modernization involves the rationalization of authority, the differentiation of structures, and the expansion of political participation. Modernization is a multi-faceted process involving changes in all areas of human thought and activity (Huntington, 2006 p.32).

Political Development brings changes over time in political institutions and social values. Fukuyama differentiates shifts in politics or policies. It is the underlying rules by which societies organize themselves that define a political order (Fukuyama, 2014p.25). He argued three basic categories of institutions that constituted a political order: the state, rule of law, and mechanism of accountability. He further says—"political development- the evolution of the state, rule of law, and democratic accountability—is only one aspect of the broader phenomenon of human socio-economic development. Changes in political institutions must be understood in the context of economic growth, social mobilization, and the power of ideas concerning justice and legitimacy (Ibid p.40).

The thought of the nation-state is connected with the rise of the modern system of states as the components such as “independence (sovereignty), sovereign government, fixed territory, and the people” (Poudyal, 2013, p. 69). It means the nation-state is treated as psychological feelings. Mahajan emphasized for political development along with the concept of ‘equality and capacity’ in the state building process (Ibid p. 199). In general, people consider that regime change is the political development. Political scientists remark that political development means all-round development of the society, regulating and affecting the affairs from the cradle to the grave (Ibid p. 50). This idea of development is related to the people’s involvement in political affairs.

The idea of political progress is from a less desirable state to more desirable state, and the conditions that allow it, can be described as political development (Kingsbury, 2007 p.4). Political development assumes a high degree of governance and accountability on the part of representative power holders and economic actors. Material development is not an end in itself, but the creation of material conditions that allow the more complete exploration and satisfaction of social and individual potential. The changes achieved by the peoples’ movement 062/063 (April movement) is a remarkable one in Nepali History. The changes are fundamental and far-reaching consequences (Baral, 2017 p.112, Khanal, 2019 p.30, Hachhethu and Gellner, 2010 p.132, Lawoti, 2010 p.9). The people and parties in conflict themselves were involved in the movement for political development and transformation. Baral says- ‘Minorities are on the rise for both power-sharing and control over resources and representation in various organs of the state so much so the political parties that fail to make democracy inclusive face the challenge of being sidelined by the people (Ibid, p. 112).’ Kathmandu-centric politics witnessed a new class of, mainly rural, non-elites that get entered into the mainstream political domain, heralding a fresh beginning that was expected to reflect a closer dynamic between politics and governance (Khanal, 2019 p.30). Inclusive political participation especially from the ethnic group local to central level became possible. The language, culture, and political economy of the country shifted to inclusive nature. Moreover, the power balance of the state got changed.

In Nepal, there is shift in basic agenda of people and state altogether. Hachhethu and Gellner has outlined the development as the changes in which Nepal is about to embark are radical and comprehensive. The key areas of departure from its past are: from monarchy to republic, from Hindu state to secular state, from the unitary government to federalism, and from the monopoly of political power by high-caste Hindus from the hills to inclusive democracy with guaranteed representation for all segments of Nepali society... three major agendas-peace building, republicanism, and inclusive democracy- that Nepal faces today (2010, p.132).

Most of the political scientists have identified political development with political modernization and modernization with westernization. However, every society has a specific

quality that cannot be easily generalized. Nepali society has a unique quality concerning the value system (Bista, 2001). Nepal's political development depends on mass movement whereas it depends on the concept of parliament system of the UK and the judiciary system of the USA.

Objectives of the study

The general objective of the study is to shed light on the changes made by different political events of Nepal on the political development and the specific objective is to shed light on the changes made by the people's movement, 2062/063 on political participation and inclusion.

Research philosophy and methodology

My philosophical position is that of interpretivism. In terms of methodological choices, this interpretative philosophy underpins the general approach of qualitative research. The adoption of the qualitative method enables to uncover the causal process. I've followed the inclusive approach. There are multiple ways of acquiring knowledge but for this, the textual and content analysis method is adopted. The data relating to two constitutional assemblies and both houses of parliament are collected through secondary sources and data are presented in tabular form.

Literature Review

The literature of political development in theoretical perspective, as well as Nepali context, has been surveyed. Political development is reflecting as a process of change from archaic political forms and is a more developed or mature political system at the opposite end of the political scale could be typified by being benign, inclusive, participatory, and accountable, accurately reflecting the aspirations of most citizens (Kingsbury, 007 p.17). Kingsbury has adopted a postmodern view and has defined political progress and process. Kingsbury has followed the institutionalism of Huntington (1968) and Fukuyama (2004) with modification criticizing narrowly defined. He intends to adopt the idea of institutions, but expand it to the broader range of social and political institutions, including participatory and representative political processes, public democracy, a political convention the role of civil and political rights, civil society, and so on.

Pye and Verba have studied political development by a political culture approach (Pye and Verba, 2015). Political development strikes at the roots of people's beliefs and sentiments about politics, and hence the process of development must be profoundly affected by the character of the political culture of a society (Pye and Verba, 2015 p.13). They have analyzed elite and mass culture in the political development of different countries examining the relationships between political culture and political development in countries at various

stages of development and have been concerned with working toward a more rigorous generalized theory of political culture (Ibid 14). They find certain common generalizations about the structure of political cultures in 10 different countries. They observe No society is there a single uniform political culture, and in all polities, there is a fundamental distinction between the culture of the rulers or power holders and that of the masses, whether they are merely parochial subjects or participating citizens. Those who must deal with power and have responsibilities for the decisions of government invariably develop outlooks on politics different from those of the people who remain observers or marginal activists (Ibid p. 15). Political culture forms an important link between the events of politics and the behavior of individuals in reaction to those events (p.516).

Higgott has adopted a historiographical approach in the book *Political Development Theory*. The debate of modernization and the radical school has tended to do severe harm to the complexity, and the subsequent study of development and underdevelopment. Further, emphasis on 'competing ideological perspectives', 'competing paradigms', 'bourgeois and radical schools (Higgott, P. x). Binder has said political development was seen as a political system's ability to cope with five crises: legitimacy, identity, participation, penetration, and distribution (Ibid P. 18). The deductive nature of both schools of thought, seated in their Western intellectual tradition, prevented them in the first instances from asking serious questions about local prevailing conditions in the Third World(Ibid p.87).

SP Varma has examined three phases for the search for the theory of political development. The major theoretical debate has taken place in those phases. Lucian Pye among the earlier batch of the writer has analyzed political development by cultural approach. Kenneth Orgensky has focused on economic development and set the four stages for the goals of development as political unification, industrialization, national welfare, and abundance (Varma, 1996 p.337). David Apter in his politics of modernization thinks of two different development sequences for traditional society depending upon the type of government they had and the value system they had inherited (Ibid p.338). Huntington played an important role in liberating political development from socioeconomic modernization by developing institutionalization.

Smith's theoretical book provides a critical introduction to less developed countries. Its central focus is on the issues and controversies that have dominated the social science of Third World politics since the 1950s and in particular on assessing the main theories of political development. Does the book commence with discussions of two topics; Third World? And the colonial backgrounds of most of today's less developed countries (Smith, 1996 p. IX). Theories and controversies of political development in developed and less developed countries are presented with proper examples of different countries.

A distinguishing feature of modern polities is their stress on the mobilization or participation of citizens in the political life of society (Schwenitz, p.530). G. A. Almond had concluded if development precedes growth, political leaders have a margin of “political capital” to draw on in producing political goods. But Karl De Schwenitz concluded if growth precedes development, the polity is trying to fashion the society rather than reflect its preference (Ibid p.540)

Wignaraja has a view of participation in democracy. Representative democracy as now practiced is a very limited form of participation... means a commitment to a more egalitarian society which permits equal access to resources-not only to land-but also to education, health, etc. Where formal power is in the hands of a few and their power is grossly misused, participation means building countervailing power which leads to a healthier democracy (Mascarenhas, 1999 p.39).

Modernizing monarchies is a contradiction in terms. Huntington suggests that “the future of existing traditional monarchies is bleak.” He argues that monarchs have little choice but to attempt modernization (Hayes, 1975 p.618). Hayes has analyzed monarchy as a dichotomous political species to modernization but all the monarchy in the later phase has no alternative to being a part of modernization. Hayes has analyzed Nepal’s monarchy more as a symbol of traditional values and less a modernization agent. In a separate article, He has analyzed Nepal’s political development in Rana and Shaha regime (Hayes, 1976).

Thapa has analyzed different factors of political development since the foundation of modern state in 1769, Nepal has gone through several stages of political, social, and economic changes. Before 1950, it had both hereditary and authoritarian political structures. Thapa has sketched some main events which made Nepal’s political development smooth.

Participatory democracy is interpreted not merely as a representative process but also as an inclusive and substantive system of governance in Nepal. They have tried to conceptualize participatory democracy (inclusive democracy) by putting the people at the center of politics (Barel, 2006). Inclusiveness with the empowerment of all segments of society makes democracy perfect. Further, Baral opines the political development of Nepal as crystallize liberal democratic ideology (Baral, 2012 p. 5) whereas the constitutional provision is to establish socialism oriented inclusive state (Section 4 of the constitution of Nepal). He envisioned Nepal’s political development is often intractable because of the country’s specificity, historical context, and too many external linkages entangled with them (Baral, 2017 p.1).

Thus, popular sovereignty, vibrant civil society, free and questioning media, active intelligentsia, non-government organizations, and trade unions and pressure groups have become an integral part of political development. It is intended to produce the greatest amount

of freedom most equitably shared, in which there is an increased capacity by individuals and social groups to determine their affairs. It characterizes as a dynamic political process rather than an instrumentalist goal. The 2015 Constitution of Nepal did, however, formally shift the country from a centralized and unitary structure of governance to a multi-tiered federalized system, marking a fundamental departure from the past (Khanal, 2019 p.30).

Political events that contributed to political development

Political movements had a major role in political changes in Nepal. Nepal's geopolitical condition is also a determinant factor to certain extent. Nepali Congress alone 2007, congress and Left parties jointly in 2046, and seven-party alliance and Maoist in 062/63 mass movement led the movements. These historical movements have paved the way for political development in Nepal. Dialogue and compromise had become a common character for each mass movement. Rana autocracy and Monarchy were the negative insulators for political development. Constitutional reforms and referendum were tricky steps of monarchy and compulsion for modernization to traditional power. The political change of 2007 is an initial entrance for openness and political freedom but the monarchy with traditional landed aristocracy blocked the democratic practices and started a parochial restricted regime for many years. The mass movement of 046 ended the Panchayat system and restored political freedom. Democracy is itself an inclusive process but in Nepal, it takes an extra course due to its complex social hierarchy. Constitutional and legal provisions made a little provision for inclusive democracy after the 046 mass movement. Maoist insurgency raised the consciousness of the oppressed and discriminated groups. Identity politics became a major agenda of the movement of Madheshi and an indigenous based party on the background of Maoist insurgency. Decade-long (2052-062) Maoist insurgency (initiated with identity) and another decade-long (2062-072) caste/ethnic movement for state restructuring, were marched for the accommodation of discriminated people have shaped inclusive democracy. Both movements inspired the lower class people of each cluster to fight for their rights.

The royal massacre had taken place in 2058. The ambition to be an active king, Gyanendra played a positive role in alliance with seven parties and Maoist. The alliance concluded 12 point agreement for full-fledged democracy and peace process. The process of democratization has been settled by new constitutional practice and some of the tasks of the peace process have remained incomplete yet. The people's movement 062/063 is the history in terms of the transformation of the state into a federal, republic, secular, multicultural, and inclusive democracy. Inclusive political participation is one of the remarkable achievements of this movement.

Inclusive representation in parliament

Constitutional and legal provision has made political participation more inclusive and proportionate. Excluded groups participated around the proportion of their population size during constitutional assembly 2008. Caste/ethnic and gender representation in the constitutional assembly I and II are in table 1.1.

Table 1.1: caste/ ethnic and gender representation in the CA I and II

Caste/ethnicity	2008			2013		
	F	M	Total	F	M	Total
Khas Arya	66	138	205	60	191	251
Hill Janajati	49	107	156	40	92	132
Terai Janajati	16	34	50	22	43	65
Madhesi	35	85	120	30	66	96
Hill Dalit	16	19	35	13	16	29
Terai Dalit	9	7	16	8	5	13
Musalman	6	10	16	4	9	13

Source: Election commission, Nepal

In table 1.1 participation in both constitutional assemblies are most inclusive but not proportionate to the respective population. It takes some time as a transitional period. All communities (in the broad sense) had valuable participation. It is a new beginning for Nepal. The first election under the constitution has inclusive participation of different caste/ethnic groups. Table 1.2 shows the representation of each group as categorized by law in both the houses of parliament.

Table 1.1: caste/ ethnic and gender representation in Parliament 2017

Caste/ Ethnicity	House		of Quota In National Assembly		
	Representative Number	%	PR	Number	%
Khas Arya	151	45.21	31.20	33	55.93
Janajati	75	22.46	28.70	13	22.03
Madhesi	55	16.47	15.30	5	8.47
Dalit	27	8.08	13.80	7	11.86
Tharu	17	5.09	6.60	1	1.69
Musalman	9	2.69	4.40	-	-
Male	221	66.17	50	37	62.72
Female	113	33.83	50	22	37.28

Source: Election Commission, Nepal

Women, Dalits, Janajatis of low-income levels have difficulty competing under the FPTP system and for nomination in the PR system. Capacity has to be developed of these groups for competing equally with other candidates. Table 1.2 shows the caste/ethnic and gender representation in both houses of parliament.

Opportunities and challenges for inclusive representation

Present set-up of the constitution provides both opportunities and challenges. It has taken a form with the constitutional formal procedure without addressing the serious grievances of Madhesi and Janjati groups. The new political system demands favorable political culture and behavior by leadership. It takes a transition for some time. The transition should be utilized for building favorable culture in each partner's communities of the society. It is a challenging task to make an inclusive state, but opportunities are latent in such a challenge in a diverse country like Nepal. Proportional participation for equal sharing and equitable distribution of opportunities is an achievement by which all human resources can be mobilized. Structural adjustment takes place according to social power balances. Inclusive democracy can be a new model as an alternative to a multi-dimensional capitalist crisis.

Nepal's geo-politics, influences of a power center, fiscal dependency, westernization are external challenges whereas discrimination, inequality, poverty, and lack of inclusion (specifically people of lower-income and marginalized groups) are a societal challenge. The major challenges are mistrust and exclusive culture of leadership which determine the future of inclusive democracy in Nepal.

Baral indicates heterogeneity as a challenge and suggests serious home-works for arriving at a solution that needs to be conducted among the concerned groups of the country. Federalism is now a *fait accompli* in the context of today's politics (Baral, 2017 p.112). The enthusiasm did not last all too long since the drawn-out transition and constitution-making process succeeded in diluting that original spirit (Khanal, 2019 p.30).

Hachhethu and others pointed out four challenges as people from the downtrodden strata have not yet got benefit, lack of trust between the parties and the CPN-Maoist, dichotomous opinion between Madheshis and non-Madheshis and communal tension in respect of restructuring (2010, p.94-96). Such challenges have changed to some extent in the course and new challenges have arisen as the institutionalization of federalism and inclusive democracy, functional efficiency, and responsive government and equitable justice.

Since Democracy in Nepal has failed to alter the distribution of power and wealth, it has not been successful to impress the poor and those on the political periphery. Democracy was born out of a compromise between the traditional elite and the professional middle class (Brown, 1996 P.211-212). The culture of leadership has not changed and politicians used

the rhetoric of popular participation. The new political dispensation also has to contend with the challenge of making the federal structure work. Federalism thrives in the context of an objective center-state relationship (Thapa, 2019, p.7). The name and capital of some provinces have not been declared yet. The minorities and marginalized groups, especially the oppressed and lower class people are excluded until the date. Federalism and inclusive democracy both are new practices for Nepal.

Conclusion

Society as well as the state has geared up towards modernity. Behavioral changes in people can be seen. Political development as a nation-state to state-nation, mono-culture to multicultural, unitary to federal, exclusionary to inclusive (to an extent of ethnicity), absolutism to secularism, monarch to republican, nominated to the electorate, parochial to participatory system became possible. These all are an expressive symptom of present political development. The major concern is the systemic institutionalization of inclusive participation and equitable justice. The repetitive mass movement increased consciousness. Inclusive democracy and federalism are new practices for Nepal. The journey of political development from 2007 to date has shaped the political system into an inclusive, federal, secular, democratic republic. Inclusion is the consequence of mass mobilization. The desirability of political progress, in which there is greater public accountability to a citizen without discrimination against minorities, is normatively desirable.

References

- Agrawal, H. N. (1980). *Nepal a Study in Constitutional Change*. New Delhi: Oxford and IBH Publishing Company.
- Aahuti. (2014). *Varna System and class struggle in Nepal*. Kathmandu: Samata Foundation.
- Baral, L.R. (2017). *Nepal Trauma of Political Development and stability Essays on Nepal and South Asia*. New Delhi: Adroit Publisher.
- (2008). "Introduction: New Frontiers of Restructuring of State." In Lok Raj Baral (Ed.). *Nepal New Frontiers of Restructuring of State*. New Delhi: Adroit Publication.
- Baral, L. R. (1977). *Opposition Politics in Nepal*. New Delhi: Abhinav Publications.
- _____. (1983). *Nepal Politics of Referendum: A Study of Groups, Personalities, and Trends*. New Delhi: Vikas.
- Bhalla, A.S. and Dan Luo. (2013). *Poverty and Exclusion of Minorities in China and India*. UK: Palgrave Macmillan

- Brown, T. L. (1996). *The Challenge of Democracy in Nepal: A Political History*. London: Routledge.
- Charles R. B. (1989). *Political Equality an Essay in Democratic Theory*. Princeton, New Jersey: Princeton University Press.
- Fotopoulos T. (1997). *Towards an Inclusive Democracy the Crisis of the Growth Economy and the Need for a New Liberatory Project*. New York: Cassell.
- Fukuyama, F. (2014). *Political Order and Political Decay*. India: Manipal Technologies Ltd.
- Gaige, F.H. (1975). *Regionalism and National Unity in Nepal*. Delhi: Vikas Publishing House.
- Goodin R.E. and Charles Tilly (Ed.). (2006). *The Oxford Handbook of Contextual Political Analysis*. New York, USA: Oxford University Press.
- Gupta, Anirudha. (1993). *Politics in Nepal 1950-60*. Delhi: Kalinga Publications.
- Hachhethu, K. (2002). *Party Building in Nepal: Organization, Leadership, and People*. Kathmandu: Mandala Book Point.
- _____ (2015). *The trajectory of Democracy in Nepal*. New Delhi: Adroit Publishers.
- Hachhethu, K., Sanjay Kumar, and Jiwan Subedi. (2008). *Nepal in Transition A Study on the State of Democracy*. Kathmandu: DSA/Nepal Chapter and International IDEA,
- Hachhethu, k. and David N. Gellner.(2010). *Trajectories of democracy and restructuring of the state*. In Paul R. Brass (Ed.) *Routledge Handbook of South Asian Politics* India, Pakistan, Bangladesh, Sri Lanka, and Nepal. UK: Routledge.
- Hangen, Susan I. 2010. *The Rise of Ethnic Politics in Nepal Democracy in the margins*, London: Routledge
- Higgott, R. A.(2005). *Political Development Theory: The Contemporary Debate*. Routledge E-Book
- Johari, J. C. (1978). *Comparative Politics*. New Delhi: Sterling Publishers Pvt. Ltd.
- Joshi,B.L., and Rose, Leo. E. (1966). *Democratic Innovation in Nepal: A Case Study of Political Acculturation*. Berkeley: University of California Press.
- Khanal, K. (2019). *State-Society Covenant at the Sub-national Level*, In Deepak Thapa (Eds.) *the Politics of Change Reflections on Contemporary Nepal* (pp. 30-53). Kathmandu: Himal Books.
- Kingsbury, D. (2007). *Political Development*. USA: Routledge.
- Mahajan, V. D. (2013). *Political Theory (Principle of Political Science)* (5th Ed.). New Delhi: S. Chanda & Company LTD.

- Mascarenhass, R. C. (1999). *Comparative Political Economy of East and South Asia: A Critique of Development Policy and Management*. London; Macmillan Press Ltd.
- Poudyal, A. R. (1986). *Nation Building in Nepal: A Case Study of the Post Revolution Period (1950-1981)*. Kathmandu: Faculty of Humanities and Social Science, TU, Unpublished Ph.D. dissertation.
- _____ (2013). *Nation Building and Ethnicity in Nepal: Theory and Practice*. Kathmandu: Pragyan Foundation.
- Pradhan, P. (1974). *Critique of Political Science in Nepal*. In *Social Science in Nepal*. In Prayag Raj Sharma. (Ed.). Kathmandu: Institute of Nepal and Asian Studies.
- Pye, L.W., and Sidney Verba (Edit.).(1969). *Political Culture and Political Development*, New Jersey, USA: Princeton University Press.
- Rose, L. E. (2001). *The National Political Culture and Institutions in Nepal* in The post-colonial states of South Asia: democracy, development, identity (p.114-140) edited Shastri, Amita, and A. Jeyaratnam Wilson. New York: Palgrave.
- _____ (1971). *Nepal Strategy for Survival*. Berkeley: University of California Press.
- Sen, A. (2000). *Social Exclusion: Concept, Application, and Scrutiny*. Manila, Philippines: Asian Development Bank.
- Shah, R. (1978). *Nepali Politics: Retrospect and Prospect*. Delhi: Oxford University Press.
- _____ (1982). *Essays in the Practice of Government in Nepal*. New Delhi: Manohar
- _____ (1990a). *Three Decades and Two Kings (1960-90)*. New Delhi: Sterling.
- _____ (1990b). *Modern Nepal: A Political History 1769-1955*. Two Volumes. New Delhi: Manohar.
- Smith, B.C. (2003). *Understanding Third World Politics: Theories of Political Change and Development*. London: Palgrave MacMillan Press Ltd.
- Varma, S. P. (1996). *Modern Political Theory*. New Delhi: Vikash Publishing House Pvt. Ltd.
- Whelpton, John. (2005). *A History of Nepal*. Cambridge: Cambridge University Press.
- Will, K. (2009). *Multicultural Odysseys: Navigating the New International Politics of Diversity*. New Delhi: Oxford Press South Asia Edition.
- Young, I. M. (2001). *Inclusion and Democracy*. New York: Oxford University Press.
- Arat, Z. F.(1988). *Democracy and Economic Development: Modernization Theory Revisited* in *Comparative Politics*, Vol. 21, No. 1, pp. 21-36, City University of New York <http://www.jstor.com/stable/422069>

- Hayes, L. D. (1975). *The Monarchy and Modernization in Nepal*: Asian Survey, Jul. 1975, Vol. 15, No. 7 pp. 616-628; University of California Press Stable URL: <http://www.jstor.com/stable/2643344>
- _____ (1976). *Political Development In Nepal* in The Indian Journal of Political Science, Apr.-June 1976, Vol. 37, No. 2 pp. 22-39 <http://www.jstor.com/stable/41854728>
- Lawoti, M. (2010) *Introduction to Special Section: Ethnicity, Exclusion, and Democracy in Nepal*, Himalaya, the Journal of the Association for Nepal and Himalayan Studies: Vol. 28: No.1, Article 1. Available at: <http://digitalcommons.macalester.edu/Himalaya/vol.28/iss1/1>
- Schwenitz, K.D. (1970). *Growth, Development, and Political Modernization in World Politics*, Jul.1970, Vol. 22, No. 4 (Jul. 1970), pp. 518-540 Published by Cambridge University Press Stable URL: <http://www.jstor.com/stable/2009649>
- Steve B. (Edit.).(2009). *Global Capitalism and The Demise of The Left: Renewing Radicalism through Inclusive Democracy* in The International Journal of Inclusive Democracy quarterly journal Vol. 5, No. 1, special issue, The International Network for Inclusive Democracy.
- Thapa, G.B. (1999). *Political Transition in Nepal: Whither Democratization?* Pakistan Horizon, April 1999, Vol. 52, No. 2 pp. 19-43, Pakistan Institute of International Affairs <http://www.jstor.com/stable/41394653>

Negotiating Cultural Identities in Diaspora: A Conceptual Review of Third Space

*Nagendra Bhandari**

Abstract

In association with different disciplines, the conceptualization of the third space with different jargons and theoretical tropes has evolved historically. However, this article makes a brief review about the concept of the third space in relation with formation of human subjectivities. Particularly, the ideas of Arnold Van Gennep, Victor Turner, Edward Burghardt DuBois, Gloria Anzaldua and Homi Bhabha are reviewed briefly. In fact, observing the cultural rituals and how they transform human subjectivities, Gennep locates the transitory space which is crucial informing changing roles and identities of human beings. From cultural rituals, Turner takes up this idea in the process of social changes. He identifies this space in between the interaction of structured and anti structured social roles. Likewise, DuBois expands this idea in examining subjectivities of Black people. But, Anzaldua incorporates all people and formation of their identities in her analysis. Multiple factors and allegiances are responsible in forming human identities in her concept. Similarly, Bhabha concentrates in colonial and post colonial context and analyzes how the cultural interactions of colonized and colonizer deconstruct the bipolar concept of cultural identities and give birth of a new form of identities in the hybrid space of cultural interaction. Bhabha's conceptualization is relevant in conceptualizing immigrants' cultural identities in diaspora.

Keywords: ambivalence, cultural identities, double consciousness, in-betweenness, mestiza, third space, diaspora, hybridity

Introduction

The conceptualization of the third space deconstructs the bipolar notion about the formation of human subjectivity. Rather, it assumes that the human subjectivity emerges from the in-between space of these polarities. However, theorists vary in their conceptualizations of the third space in different social, cultural and political contexts. The transitory liminality and third space has been taken up by Arnold Van Gennep, Victor Turner, William Edward Burghardt Du-Bois and Gloria Anzaldua in various ways to explain development of human subjectivity. They take references of cultural ritual, social changes, double consciousness, and pluralities of self in their conceptualizations. Similarly, Homi Bhabha further substantiates his conceptualization of the third space in the political discourse of hybridity,

* Mr. Nagendra is Lecturer in English at T.U.

ambivalence, in-betweenness with references to colonial context. This is also pertinent in understanding cultural identities of immigrants living in the trans-border geo-cultural space of diaspora.

Third Space and Human Subjectivities

Human participation in cultural ritual plays vital role in the formation of cultural identity and subjectivity. Such rituals symbolize transformation of social status of the person. Gennep (1960) analyzes the transitory in-between space of cultural rituals in *Les Rites de Passage*. His analysis of rituals consists of three parts; rites of separation, rites of transition and rites of adoption. In rites of separation, the person undergoing the ritual is stripped off the social status he or she has possessed. Then the person undergoes various ritual practices in the second liminal period of social status which is known as transitional phase. After undergoing the transitional phase, the person finally adopts new cultural and social role. Gennep remarks that the transitional second stage is crucial in shaping and preparing the person to adopt a new social status.

Gennep (1960) shows a special interest in the transitional phase. He compares the phase with the territorial no man's land between two countries. In this zone, a person finds in a special situation as neither law of the adjoining countries applies. The person wavers between two worlds. Like this territorial passage, non-territorial transitions also consist of a moment or period of uncertainty in the liminal stage. This is an unstable and uncertain social and religious position. During the transition state a person remains uncertain as he or she has been separated from a clearly defined state in the past and has not been incorporated yet into a clearly defined future state.

Beyond personal level, Turner (1969) expands Gennep's concept of liminality of studying rituals to social change also. He concentrates on the processes of social change, both from the point of view of the individual experience and the development of common beliefs that characterize the social group. In *The Ritual Process* (1969), Turner explicates that human social life is shaped by the interplay of structured social roles and the blurring of social roles (i.e., anti-structure) which occurs in the ritual context. Structured roles provide the continuity and anti-structured roles affirm the importance of discontinuity of social practices. They are linked dialectically. Turner elucidates that human beings require time and separation from their social obligations to process and adjust to change. He finds anti-structured roles an essential feature of human existence because it is through the operation of anti-structure that human beings gain an understanding of their humanity and spirituality.

Such transitory liminal space has been used to theorize Afro-American subjectivity by Du Bois (1903). With references to the historical injustice to the black people in America, he conceptualizes double-consciousness in The Souls of Black Folk .It refers to a source of

inward “twoness” generally experienced by African-Americans because of their racialized oppression and discrimination in a white-dominated society. Du Bois asserts that African Americans are forced to view themselves from the negative perspectives of the outside society.

Du Bois (1903) elaborates that blacks are born with “a veil, and gifted with second-sight in this American world—a world which yields him no true self consciousness, but only lets him see himself through the revelation of the other world” (p. 215). Such imposed vision of looking own self renders double consciousness. For him, it is in a sense “of looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity” (p. 215). Having one’s own sense of self and also having imposed contempt for an ascribed self is what he calls double consciousness. It renders in African American “two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (Du Bois, 1903, p. 215). Their self image is in perpetual conflictual negotiation.

Du Bois explicates that having two antagonistic identities leads to negotiation and enduring conflicts between self image of a person and the imposed view of outsider. Consequently, the person struggles to live with the misrepresentations of the outside world. Instead of antagonism between one’s own sense of self and imposed contempt, DuBois is suggesting a merging of positive meanings of blackness and Africaness. He wrote extensively and in detail about the positive meanings of blackness in terms of Africa’s early civilizations and their contributions as leaders in world history.

Instead of double consciousness of the specific group in specific historical context, Anzaldua (1987) postulates that multiple factors are responsible in formation of individual self and subjectivity. Her *Borderlands/La Frontera* (1987) exemplifies that identity is constructed across difference. She stresses for the necessity of a new politics of difference to accompany this new sense of self. *Borderlands* maps a sense of the plurality of self, which Anzaldua calls mestiza or border consciousness. This consciousness emerges from a subjectivity structured by multiple determinants i.e. gender, class, sexuality in competing cultures and racial identities.

Anzaldua theorizes this consciousness as a constant shifting process or activity of breaking down binary dualism. It creates the third space, the in-between, border, or interstice that allows contradictions to co-exist in the production of the new element. She emphasizes to the consciousness that emerges from the awareness of multiple subjectivities. This contributes to the development of a new paradigm for the theorizing differences. The differences are not mutually exclusive. Rather they co-exist at once rendering multiple subjectivities. The simultaneous existence of differences and opposites has been conceptualized by Bhabha in his concept of hybridity, ambivalence and third space in colonial and post colonial context.

Bhabha and The Beyond

Bhabha (1994) conceptualizes coloniality and postcoloniality in political discourse of hybridity, mimicry, liminality, in-betweenness and third space. These concepts go beyond the polarity of the self and the other, and the East and the West. Rather they envision a liminal and interstitial space where multiple cultures interact rendering ambivalence. In fact, he asserts that culture does not exist in isolation, rather interact and overlap within a hybrid space. He calls this space as the third space of enunciation.

Bhabha explains that our existence today is living on the borderlines of the present. The shifting condition is often characterized using prefix 'post' as in; "*postmodernism, postcolonialism, postfeminsm*" (Bhabha, 1994, p. 1). In these jargons the 'post' does not indicate the sequentiality. Rather, it indicates the: "restless and revisionary energy" (Bhabha, 1994, p. 4) that changes: "the present into an expanded and ex-centric site of experience and empowerment"(Bhabha, 1994, p. 4). Bhabha asserts that such transformation leads us to beyond. The beyond is neither a new horizon, nor a leaving behind of the past. In the beyond: "we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha, 1994, p. 1). Thus, the beyond signifies: "spatial distance, marks progress, promises the future" (Bhabha, 1994, p. 4) that opens the new possibilities and potentialities.

The beyond is unknowable, and unrepresentable. There is no return to present solely which is the process of repetition. As a result, it becomes disjunctive and displaced. And there is a sense of; "disorientation, disturbance of direction, in the beyond" (Bhabha, 1994, p. 1). However, being in the beyond is to live in an intervening space. It allows returning to present to redefine existing cultural practices, restate historic commonality and to touch the future. In this sense the 'beyond' is a space of intervention. The intervention enacts upon cultural differences redefining human subjectivities.

In-Between Space

The subjectivities and the articulation of cultural difference are important for Bhabha. The articulation of cultural differences, for Bhabha, is in- between spaces. These in-between spaces provide; "the terrain for elaborating strategies of selfhood – singular or communal – that initiate new sings of identity and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself" (Bhabha, 1994, p.1-2). This is the place where the crossing over of time and cultural differences occurs and where new signs of identity are formed. The pre-existing cultural codes and ethnic traits get redefined in this space. The cultural differences are shaped by tradition but they are negotiated and redefined through the conditions of contingency and contradictions.

The cultural differences interact and negotiate leading to transformation that creates new and fresh. Bhabha asserts that the cultural interaction of in-between space creates newness that is not part of the past and the present. It creates a sense of the new as a revolutionary act of cultural translation. Bhabha (1994) clarifies:

Such act does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space, that innovates and interrupts the performance of the present. The past- present becomes part of necessity, not the nostalgia, of living. (7)

Thus, Bhabha (1994) does not negate the role of past and present. They play crucial roles in forming cultural identity negotiating in-between cultural space. In fact, in-between space is not simply merging between two opposites. But it should be understood as confusion between two opposites and stands between oppositions at once.

Being creative, fertile and unstable, the in-between space renders the confusion. Bhabha's in-between might be defined as:

The creative, malleable indeterminacy involving feelings of simultaneously repulsion and desire that exist at the interface between self and other, or between the polarities of unequal world that we still inhabit, of what Bhabha calls the 'ongoing colonial present'. (Boehmer, 2005, p. 355)

Bhabha regards such phenomenon as one of the legacies of colonial discourse that is still operative in contemporary global culture. Consequently, they produce hybrid cultural identities.

Hybridity

In post-colonial discussion the term hybridity is used to represent the transcultural form resulting from the encounter of colonizer and colonized culture. Bhabha conceptualizes hybridity to describe the construction of culture and identity within conditions of colonial antagonism and inequity. It arises out of the culturally internalized interaction between colonizers and colonized. He argues that colonizers and colonized are mutually dependent in constructing a shared culture. So, the hybridity is the product of the interdependence and mutual construction of the subjectivity of colonizer and colonized. Bhabha explains that such hybridity celebrates multiplicities and pluralities of identity and rejects the notions of essentialist views of identity.

Bhabha acknowledges the plurality of voices and subjectivities in hybrid space. He develops his notion of hybridity "from Mikhail Bakhtin, who uses it to discriminate texts with a

‘single voice’ (lyrical poems) from those with a ‘double voice’ (such as novels, whose narrators cite characters speaking in their own voice — these texts are hybridic)” (Easthoe, 1998, p. 343). Moreover, Bhabha borrows Jacques Derrida’s deconstructive strategies to destabilize the colonial fixity and binary opposition. Bhabha’s hybridity is Derridean difference applied to colonialist texts. It is the product of difference and postponement both. In this sense, he questions the dominant meaning of dominant culture by referring to hybridity and difference.

Bhabha deconstructs the colonial project of essentializing and stereotyping the colonized as a perpetual other. For Bhabha, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the *Other*) within a singular universal framework. However, it fails in doing so. Rather, it produces something familiar but new. Bhabha asserts that a new hybrid identity or subject-position emerges from the interweaving of elements of the colonizer and colonized. It discards the validity and authenticity of any essentialist cultural identity.

Bhabha goes back to Franz Fanon (1963) to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon psychic trauma results when the colonized subject realizes that he can never attain the whiteness he has been taught to desire or shed the darkness he has learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always a matter of flux and agony. It is always in a relation to the place of other that colonial desire is articulated. Fanon’s image of black skin and white masks is not, Bhabha explains, a neat division but “a doubling, dissembling image of being in at least two places at once which makes it impossible for the devalued, insatiable evolve (an abandonment neurotic, Fanon’s claim) to accept the colonizer invitation to identity” (as cited in Loomba, 2006, p. 148). The negotiations in between two spaces deconstruct colonial division of the self and other.

The image black skin/white masks, for Bhabha evokes an ambivalence that indicates not just the trauma of the colonial subjects but also the working of colonial authority as well as the dynamics of resistance. Colonial authority undermines itself by not being able to replicate its own self perfectly. In “Signs Taken for Wonders”, he discusses the transmission of *The Bible* in colonial India. The book is hybridized in the process of being communicated to the natives. He further explicates; “hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other “denied” knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition” (Bhabha, 1994, p. 114). Hybridity, thus, is an intrusion of the denied other into the dominant colonial discourse.

Hybridity goes beyond any national or cultural polarization and, thus, brings forth the advantage of being in in-between space. Bhabha’s hybridity is formed within the situation

of colonial enmity and inequality, and he actually emphasizes this inequality and uncanny cultural difference. This liminal position is empowered enough to challenge the authenticity and authority of the dominant discourse. Bhabha believes that hybridity; “is the revaluation of the assumption of colonial identity which manifests the necessary deformation and displacement of all sites of discrimination and domination” (Bhabha, 1994, p.159). In this sense, it is a form of resistance of the colonized.

Hybridity in this sense should not be misunderstood as a simple amalgamation of the two cultures and practices. It does not simply signify an essential dialectic of colonizer/colonized. Such a simplification neglects the inequalities of power and the very basis of human interaction. On the contrary, Bhabha argues that all social collectives, nation states, cultures or small-scale ethnic groups, are caught in a continuous process of hybridity. They all have developed in relation to a larger context and therefore consist of elements of different origins which they, to varying extent, have in common. For him, hybridity goes beyond any binary operation and direct cultural domination and oppression.

The cultural contact can thus never be reduced to a clash between totalities based on, for example, culture, race, ethnicity or religion. Rather, it is constituted by a series of encounters between individuals and groups in different social circumstances. One of the most interesting aspects of Bhabha’s reasoning is the prospect of encounters. Such encounters actually result in something new and substantially different from just mixture of the two. This creative possibility of hybrid space undermines straight forward domination to the minority and marginalized cultures by the powerful one.

Bhabha has shifted this subversion of authority through hybridization. For Bhabha, hybridity discredits colonial authority over the sole grip on meaning. Rather, it validates other culture and language to have traces on meaning. So, Bhabha defines it as; “a problematic of colonial representation...that reverses the effects of the colonialist disavowal, so that other “denied” knowledge enters upon the dominant discourse and estrange the basis of its authority” (Bhabha, 1994, p. 156). The hybridity of colonial discourse thus reverses the structures of domination in the colonial situation. It describes a process in which the single voice of colonial authority undermines the operation of colonial power. In doing so, it inscribes and discloses the trace of the other so that it reveals itself as double-voiced.

On the whole, Bhabha claims that colonial cultures are hybrid. Cultures are not detached and isolated. They should be regarded as temporal phenomena which are affected by each other. Therefore, a cultural contact is not a historical happening in a distinct point of time; rather, it involves a continuous series of contacts that has already begun and continues to affect the relationship between cultures. A particular origin cannot be referred to. Through the passage of time, some roots might be eradicated or changed. In a hybrid context, essentialist claims to a pure history or origin would not be tenable. Rather, they are in

constant process of negotiation and interaction. The interaction and negotiation is; “Third Space of Enunciation” (34) for Bhabha (1994).

The Third Space

Bhabha’s third space refers to cultural encounters in contradictory and ambivalent spaces. Cultural identities are negotiated and questioned in this space. Bhabha (1994) sees the third space as the potential location and starting-point:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (p. 37)

Cultural meanings and signs are reviewed, revised and reread with new perspectives and prospects. Thus, the third space represents both cultural negotiation and transformation, and a general condition of language.

By relating with the general condition of language, Bhabha emphasizes on difference in the conceptualization of the third space. The third space is something like the idea of deferral in Post structuralism. Ferdinand de Saussure suggests that signs acquire meaning through their difference from other signs and thus a culture may be identified by its difference from other cultures. Jacques Derrida suggests that the ‘difference’ is also ‘deferred’, a duality that he defined in a new term ‘*différance*’. The third space can be compared to this space of differ and defer. Thus, a culture’s difference is never simple and static but ambivalent, changing, and always open to further possible interpretation. Cultural meanings and identities always contain the traces of other meanings and identities in this space.

This third space makes meaning an ambivalent process not a fixed reference. Third space in itself is not representable; it is not an actual space; but it is caused by the openness of sign and symbols and culture that can be appropriated, translated, rehistoricized, and read anew. It is a space of hybridity in and between cultural differences. In E. M. Forster’s *A Passage to India* (1924), the hegemonic English discourse makes a sense of the confusing and traumatic sound in the cave by fixing Aziz in the stereotypical of the sexually uncontrollable other. But Adela re-opens the mystery of the cave by acknowledging that she does not know what happened. A new meaning can be assigned to it and the Indian population turns it into a discourse of victory and possible change. So, there is constant negotiation reappropriation of meaning in the third space.

Cultural identity always emerges in this fluid, contradictory and ambivalent third space. There is no purity and hierarchy of cultures in this space. For Bhabha (1994), this undermines the exoticism of multiculturalism and celebrates hybridity.

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory... may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (p.198-99)

As a result, cultural identity is constructed in the contradictory and ambivalent space of enunciation. This third space of enunciation is, therefore; "the precondition for the articulation of cultural difference" (p.56). This space; "the cutting edge of translation and negotiation—that carries the burden of the meaning of culture" (p.56).

To understand the liminality of third space, Bhabha uses the metaphor of a staircase. He cites an example of a house with several floors that are joined by a staircase. A house may consist of several floors that are accessible by a staircase. In order to move from the first to the second floor or vice versa, one needs to use the stairs. The staircase is, thus, metaphorically speaking transcending 'certain binary oppositions' such as high and low by offering a liminal space and a pathway between the extremes. Bhabha regards the liminal space of the staircase as an interstitial passage that allows a social subject to move in and out of different racial subject positions.

The third space is a mode of articulation of different subject positions. It is not reflective but productive space that opens up new possibility. It is, in Bhabha's (1994) postulation, an "interruptive, interrogative, and enunciative" (p. 54) space. It allows the production of new forms of cultural meaning blurring the limitations of existing boundaries. It questions established categorizations of culture and identity. According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no "primordial unity or fixity"(p.54). . Such concept challenges our sense of the historical identity of culture as "homogenizing, unifying force, authenticated by originary past, kept alive in the national tradition of the People" (p.54).

The importance of the third space is not to be able to trace two original moments from which the third emerges; rather third space enables other positions to emerge. Displacing the histories, third space initiates new possibilities that demand new and fresh perspectives to understand it. As Bhabha (1994) explains: "the transformational value of [third space] lies in the rearticulation, or translation, of elements that are neither the One...nor the Other... but something else besides, which contests the terms and territories of both" (p.28). The

third space is part of both other spaces and yet new. It detaches temporarily from already-existing parameters and allows examining them with newer eyes.

Eleanor Byrne (2009) explicates that Bhabha's third space "is not simply one thing or the other, nor both at the same time, but a kind of negotiation between both positions" (p. 42). Karin Ika and Gerhard Wagner believe that this negotiation is a disseminatory site and leads to a sort of displacement of both groups from their origins. This concept might be labeled as an anti-essentialist subversive strategy against every form of authoritative oppression and monotony. In this sense, this intervening space can be depicted as the "being in the beyond" (Bhabha, 1994, p. 10).

Gilles Deleuze and Felix Guattari's (1987) concept of rhizomatic cartography helps understand the third space theory. Rhizomes grow from multiple points in multiple directions simultaneously on a tree. Rhizomes constantly shift and change, growing simultaneously in all directions. Rather than a tree, with a central knowledge concept from which other knowledge branches off, rhizomes produce knowledge at multiple points and can jump to new points at any time. This rhizome metaphor matches with third space theory. It emphasizes that there are multiple points of power in any given interaction rather than a single power entity that controls everything. Moreover, the multiplicities of power centers open the possibility of multilateral directions of possible extensions.

Third space is fundamentally open. It implies that meaning can be transferred in all kind of directions, not only in between the colonial and colonized and native and host country but between many different enunciatory positions and meanings. But this doesn't mean that everything become meshed in a hybrid space. Bhabha (1994) is concerned to show how culture is a contested location; an ambivalent place that is open for complex and often agonizing negotiations. He wants to bypass simplistic interaction theory by pointing out the complexity of an encounter. The third space of enunciation is employed as a metaphor for the ambiguous virtual field that emerges when two or more individuals or cultures interact. In a sense, the third space is the space of hybridity itself.

Conclusion

The notion of pluralities, multiplicities and hybridities of the third space substantiates the diasporic cultural identities. The immigrants constantly vacillate between the cultures of their home and host country. They are not free from their shared cultural values and historical experiences on native culture and country. Beware of their 'being', in Stuart Hall's (1994) term, the first-generation immigrants try to perpetuate the native cultural practices and partially let the host culture to intrude in their life. However, the second-generation is not as passionate as the first generation in following native culture. They are also exposed with native cultural practices by their parents at home. At the same, both generations cannot

resist the encroachment of cultural practices of host country in their life. However, the second generation is relatively more prone in adopting cultural practices of host country. Both generations are negotiating in hybrid space of diaspora which is 'becoming' in Hall's term. Both 'being' and 'becoming' concurrently contribute in the formation of their cultural identities.

Both the first and the second-generations are in the third space. They are in constant process of negotiation and interaction of host and native cultures rendering hybridity in their life. Consequently, immigrants' identities are unstable, agonized and in constant flux vacillating on the both sides of the divide. This undermines the claims of unified self. Besides, their identities may bear traces of the culture of origin and host country. Locating the traces of origin in retrospection is not sufficient in conceptualizing their identities. These traces are rehistoricied and reappropriated in new context. In fact, they equally belong to the past, present and the future. Moreover, they are in constant processes of formation reformation. So, their evolving cultural identities are in the third space of cultural negotiation and transformation.

References

- Anzaldúa G. (1987). *Borderlands/ La Frontera: The New Mestiza*. San Francisco: Aunt Lute.
- Bakhtin, M. (1981). *The Dialogic Imagination: Four Essays* (M. Hoiquist & C. Emerson, Trans.). Austin: University of Texas Press.
- Bhabha, H. K. (1994). *The Location of Culture*. London: Routledge.
- Boehmer, E. (2005). *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford: OUP.
- Byrne, E. (2009). *Homi K. Bhabha*. New York: Palgrave.
- Deleuze, G. & Felix G. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Mankato: University of Minnesota Press.
- Derrida, J. (1976). *Of Grammatology* (G. C. Spivak, Trans.). Baltimore: John Hopkins UP.
- Du Bois, W. E. B. (1903). *The Souls of Black Folk*. New York: Dover Publications.
- Easthope, A. (1998). Bhabha, Hybridity and Identity. *Textual Practice*, 12, 341-348. <https://doi.org/10.1080/09502369808582321>.
- Fanon, F. (1963). *The Wretched of the Earth* (R. Philocox, Trans.). New Yrok: Grove .
- Forster, E. M. (1924). *A Passage to India*. Harmondsworth: Penguin.
- Gennep, A. V. (1960). *The Rites of Passage*. Chicago: University of Chicago Press.

-
- Hall, S. (1994). Cultural Identity and Diaspora. In P. Williams, & L. Chrisman (Eds.). *Colonial Discourse and Post colonial Theory: A Reader* (pp.22-44). New York: Columbia UP.
- Ikas, K. & Wagner, G. (Eds.). (2009). *Communicating in the Third Space*. London: Rutledge.
- Loomba, A. (2006). *Colonialism/Postcolonialiam*. London: Routledge.
- Turner, V. (1969). *The Ritual Process: Structure and Anti-structure*. New York: Aldine.

Relevance of Kautilya's tax system in Modern Economy of Nepal

*Dil Nath Dangal**

Abstract

Taxes, usually regarded as an unpleasant subject, are compulsory levies for the general purposes of the government. The objective of this article is to make comparative study between Kautilya tax system and modern tax system of Nepal. For methodology that helps meet the objective of this study, historical and analytical research design has been used. Based on this objective and methodology, this study finds many concepts of Nepali-modern tax system are profoundly influenced by the tax system of Kautilya.

Keywords : Kautilya, value added tax, customs duty, excise duties, income tax, indirect tax, direct tax, land registration, vehicle tax

Introduction

Taxation and economic development are two closely interrelated concepts. Taxation plays an important role in country's economic development. Nepal, being in the process of economic development, needs higher government expenditure to meet the purposed development programs. To open the way for smooth development of economy, government has to finance large amount of money in preparing basic infrastructures such as road, airport, schools, colleges, hospitals, pure drinking water, and education. To build the infrastructures, government of Nepal lacks sufficient amount of resources. Taxation, therefore, is an effective measure to collect sufficient amount of money for government expenditure. Taxation is not only an instrument of obtaining higher revenue, but also a medium to eliminate undesirable effects in the economy—and to introduce desirable effects (As cited in Dangal, 2018).

Very significant concepts on taxation by Kautilya are systematically presented in his famous text *Arthashastra*. He talks in detail about the prosperity of King (rulers) and the country. Kautilya identified power of the ruler depends on these seven factors: the qualities of the king, the qualities of his ministers, his provinces, his city, his treasury, his army, and his allies. The aim of the *Arthashastra* was to instruct the king on how to improve the qualities of these factors and undermine those of his enemies. Whatever the nature of accounts of his life, Kautilya was a historical figure and he was responsible for the compilation of a work on polity, which has exerted a profound influence on the development of political

* Dr. Dangal is Lecturer in Economics in T.U.

ideas in traditional India. The Arthashastra is a manual of instruction on the administration of a state and ways to meet its challenges. Kautilya was a consummate political realist and often gives the impression of being amoral. The Arthashastra deals with the many facets of governmental administration and pays special attention to war, preparation for it, and its triumphant execution. The Arthashastra deals with a system of politics or principles based on practical rather than moral or ideological considerations. Kautilya's Arthashastra contains 15 books. The first five deal with *tantra* (internal administration of the state). The next eight deal with *avapa* (its relations with neighbouring states) and the last two are miscellaneous in character. The eighth *adhikarna* is concerned with *vyasanas* (the calamities, shortcomings or weaknesses affected by different forms of Nature). The ninth *adhikarna* deals with preparation for war and describe the kinds of troops that should be mobilised for an expedition. The tenth *adhikarna* deals with fighting. Kautilya lived in a period of constant warfare and realised the importance of studying war as an important aspect of statecraft. The Arthashastra forms the foundation of intrinsic Indian strategic thought. Its basic advantage is that it is a written text as opposed to oral tradition in India. This monograph covers its military aspects. In Kautilyan terms, a nation needs to skillfully employ its strengths against the weakness of enemy. The asymmetric approach to conquest was understood and approved, and it fits into contemporary pragmatic Indian culture. In this context, the Indian policy of nonalignment was directly Kautilyan—a means of enhancing security by a low-risk strategy of playing one superpower off against another until India could gain sufficient strength to protect its own security. The ideas propounded by Kautilya are still useful in the political scene of India. He was successful in developing the science of politics, and his principles are seen being used by political scientists and defense analysts today (Singh, 2013).

Objectives

The objective of this study is to make a comparative study between Kautilya's tax system and modern tax system of Nepal.

Research methodology

This research study is based on historical and analytical research design to make a comparative study between Kautilya tax systems and modern tax system of Nepal. Historical facts related to Kautilya and notification related to modern tax system are studied to complete the research.

Literature review

Kautilya favoured the increase in tax base, not the tax rate. His discussion on taxation gave an idea of three principles: Taxation power is limited, taxation should not be heavy, and tax increase should be moderate. He recommends a system of tax collection in such a

way as to build up the permanent revenue-yielding capacity of the economy. He advocated indirect taxes like excise duties and customs duties, and direct taxes as income tax on individuals, wealth tax, and profession tax. According to him, tax receipts can be divided into three parts: income earned through taxes on goods produced within a country, income earned through taxes on goods produced in the capital, and income earned through taxes on imports and exports. He advocated the ability to pay approach those rich persons should pay higher tax according to their paying capacity (Tanwar, 2014).

Kautilya described, in detail, the trade and commerce carried on with foreign countries and the active interest of the Mauryan Empire to promote such trade. Goods imported from China, Ceylon, and other countries, and levy known as a *vartanam* was collected on all foreign commodities imported in the country. There was another levy, called *Dvarodaya*, that was paid by the concerned businessman for the import of foreign goods. In addition, ferry fees of all kinds were levied to augment the tax collection. Collection of income tax was well organized and it constituted a major part of the revenue of the state (Rana, 2008).

Kautilya implicitly suggests a linear income tax. He emphasizes fairness and stability of tax structure, fiscal federalism, avoidance of heavy taxation, ensuring of tax compliance, and subsidies to encourage capital formation (Sihag, 2009).

A tax is a compulsory levy and those who are taxed have to pay it without getting corresponding benefit of services or goods from the government. Taxpayer cannot receive any *quid pro quo* for the payment of tax (Dahal, 1983). The taxpayer does not receive equivalent benefit from the government. The tax is paid to the government for running it. In case of tax, the amount is spent for common interest of the people. The tax is collected from rich people and spent basically for the interest of common and poor people in the society (Kandel, 2004).

Analysis

Kautilya tax system

Kautilya gave so much importance to public finance, and the taxation system in the *Arthashastra* is not far to seek. According to him, the power of the government depended upon the strength of its treasury. Kautilya said that the power of the government come from the treasury, and the earth, whose ornament is the treasury, is acquired by means of the treasury and army. However, the author regarded revenue and taxes as the earning of the sovereign for the services rendered by him to the people and to afford them protection and to maintain law and order. Kautilya emphasized that the King was only a trustee of the land and his duty was to protect it and to make it more and more productive so that land revenue

could be collected as a principal source of income for the State. Kautilya's tax system was not a compulsory contribution by the subject to the State, but the relationship was based on Dharma and it was the King's sacred duty to protect its citizens in view of the tax collected and if the King failed in his duty, the subject had a right to stop paying taxes, and even to demand refund of the taxes paid (Rana, 2008).

Kautilya's Arthashastra deals with the system of taxation in a real elaborated and planned manner. This wellknown treatise on state crafts written sometime in 300 B.C.—when the Mauryan Empire was at its glorious upwards move—is truly amazing, for its deep study of the civilization of that time and for the suggestions given which should guide a king in running the state in a most efficient and fruitful manner. A major portion of Arthashastra was devoted by Kautilya to financial matters including financial administration. According to famous statesman, the Mauryan system, so far as it applied to agriculture, was a sort of state landlordism and the collection of land revenue formed an important source of revenue to the state. The State not only collected a part of the agricultural produce which was normally one sixth but also levied water rates, octroi duties, tolls, and customs duties. Taxes were also collected on forest produce as well as from mining of metals and so forth. Salt tax was an important source of revenue, and it was collected at the place of its extraction (Rana, 2008).

The tax of Kautilya taxation system was paid on the basis of the quality of land utility productivity, and facilities from 16.66 per cent to 25 per cent of total production for agricultural labour, landless farmer, had provided 25 per cent of total production by government. But the tax was compulsory for contract land user according to agreement. But land tax was discount for new farmer when he does not get double benefit. It is clear that tax should be changed in profit (Gyawali, 2011).

Kautilya tax system was different. Businessman paid tax according to business transaction. They had to pay 50 per cent tax from gold, silver, diamond, horse, elephant businessman. 30 per cent from oil, fiber, metal businessman, 20 per cent for glass and 20 per cent for big boat makers and so forth. Retail skilled manpower, prostitute, house manager should pay 10 per cent tax from their additional income. It was compulsory to pay 5 per cent tax for bamboo, stone, soil pot, and eatable shopkeeper. But there was system of tax 1 per cent for dancer, singer and counter. If skilled man, productive manpower stayed leisure, they had to pay tax and they would not get chance to be leisure. This statement was found in Kautilya's economics (Gyawali, 2011).

Modern tax system

Direct and indirect taxes

Taxes can most conveniently be divided into two categories: direct and indirect. Direct taxes are levied immediately on the persons who are to bear the burden, and indirect taxes are those that are not so levied (Hicks, 1959). In the traditional language, if impact and incidence fall upon the same person, then the tax is said to be direct; if not and the burden is shifted and the real income of someone else is affected (i.e., impact and incidence are upon different people), then the tax is indirect (Walker, 1953).

(a) Direct tax

Direct tax creates the direct burden on individual. In other words, in indirect tax individuals are liable to pay tax from their personal income. This tax is really paid by the same person upon whom it is legally imposed.

Dalton considered the direct tax as one that is really paid by the person on whom it is legally imposed. Under the study, the major components of direct tax are income tax, land revenue and registration, and property tax. Income tax, the major component of direct tax, also carries various subcomponents to sum up the income tax, such as income tax from public enterprises, income tax from semipublic enterprises and income tax from private cooperate bodies, tax on remuneration, individual income tax, and tax on interest. Similarly, property tax includes urban house and land tax, and vehicle tax.

(b) Indirect tax

Indirect tax is imposed on one person but paid partly or wholly by another. So, the impact and incidence of tax lie upon different persons. It is transferable, and people pay tax when they consume or receive goods and services. It is transferable, and people do not feel burden of lump sum. There is mass participation because every person pays tax for receipt of goods and services. Indirect tax can be charged at higher rate for harmful goods, such as tobacco and alcohol to discourage them. Customs duties, excise duties, and Value-Added Tax are the examples of indirect tax. In the context of Nepali revenue structure, the contribution of the indirect tax to GDP, total revenue and tax revenue has always been significant.

Indirect taxes, a major revenue source in developing countries, tend to be regressive with respect to income for two reasons. First, total consumption expenditure of households are a declining fraction of income for successively higher income classes. Second, expenditure on some heavily taxed items, such as tobacco and beer, are often a declining fraction of total consumption as income rises. However, a careful selection of objects of indirect taxation

and tax rates can result in a distribution of indirect taxes that is broadly proportional or progressive with respect to income or total consumption (Goode, 1984).

Comparison modern tax system of Nepal with Kautilya tax system

Time is dynamic and responsible for the change in the world. The situation may change according to time it could not remain constant. The government of a country needs sufficient revenues to maintain peace and security, to implement development plans, and to operate administration sources of government revenues taxes are collected from public enterprises and other grants. Kautilya was economist before 300 BC most of the activities of that time are changing for example, population size, social cultural structure, technological changes. The Kautilya's tax system was different from modern taxation system. However, the foundation of modern taxation system is Kautiliya taxation system. These are presented below:

- (1) a. The taxes mentioned in Kautilya Arthashastra is consistent with the VAT because the former states that the 50 per cent tax should be imposed on total profits of business from the sales of animals and gold.
- b. According to Kautilya Arthashastra, 20 per cent of fees were charged on the sales price of the goods imported from abroad and from distant places within the country. Besides, Kautilya Arthashastra also talked about customs duties, export duties, and visa (Prabesh Sulka). These descriptions almost similar to the modern tax systems.
- c. Kautilya Arthashastra has explained that one-sixth, one-eighth, and one-twentieth of the agricultural crops should be taken as a tax by the government, a tax system that is similar to excise duties in the modern tax system.
- d. Kautilya Arthashastra has described that workers should provide their one day's labour to the government as a tax. This description indicates the income tax in the modern tax system.
- e. There was a land-tax system in Kautilya's period. At that period, farmers had to pay 16.16 per cent to 25 per cent tax to their government. Likewise, this tax system is still found prevailing now as a land tax. Another similarity is found on imposing different levels of taxes on the basis of different classes of land: (i) highly productive, irrigable land, (ii) medium-level land based on rainfall and (iii) low-productivity land. Here, Kautilya's *potrahit bhumi* refers to Ricardo's marginal land.

- f. In time of Kautilya, the government used to impose road tax on the users in order to clean and repair the roads. The path tax has now turned into vehicle tax in the modern taxation system.
- (2) Like the modern tax, Kautilya's Arthashastra has also talked about tax and nontax. In Kautilya's Arthashastra, Prathamnath Banarjee has divided the government revenue into tax revenue and nontax revenue. Here, the tax revenues contain pinda kar, shenabhakta fee, consumption tax (balibhag), tax and path tax. Similarly, the nontax revenue includes the revenue from royal agriculture, animal husbandry, and transaction; grant; loan; the revenue from private business sector; principal and interest; and sources. This tax system is also found in the modern tax system.

Similarity on canons of taxation in Kautilya and modern economics

This article has found the following similarities between Kautilya and modern economics on the canons of taxation: canon of convenience, canon of certainty, canon of economy, canon of diversity, and canon of elasticity. The other similarities between these two tax systems have listed below:

The canon of modern tax system say that the main source of government revenue in tax is based on Kautilya tax system. According to Kautilya, the tax should be collected by king to be strong (Sharma, 1967).

Modern taxation says that the poor people should be kept out of tax system. If they have capacity to pay, they should pay it. If they have no capacity to pay, the government should encourage them by up lifting their income source. In Kautilya tax system tax should be taken from people by king by saying ripe fruits of garden. They should be leaved saying unripe fruit of garden.

Modern taxation system talks about disadvantages of indirect tax. Those who earn more income may trick tax, and Kautilya says that the king should be punished if he tricks tax and earn illegal property. Both views have same foundation.

Modern taxation system is based on progressive tax system. Those who earn more income should pay more tax: It is based on Kautilya's tax system. He said that king should be taken 1/3, 1/4 part tax according to the fertility of productive land and provide tax discount for low productive area like road, industry, and Mine.

Modern taxation system says that the area of tax should be wide. It is also based on Kautilya tax system. He said that tax should be collected from all business man, former, and prostitute.

The modern tax system also provides the provision about tax discount. It is also based on Kautilya tax system.

Kautilya said that tax rate should be different for businessman 50 per cent from animals' business man 1/10 from goat, sheep, buffalo, cow, camel and 1/50 for gold, silver, diamond 1/40 part for cloth, copper, herbs, wine, 1/30 for shield oil, Iron. Modern tax system also differs from food, cloth, electricity, vehicles part medicine raw materials, entertainment sectors. So, these different tax systems appeared same with Kautilya.

Conclusion

The foundation of taxation was laid during the time of Kautilya. Most of the concepts of modern taxation finds seminal ideas in his Arthashastra, of course in rudimentary form. Hence Kautilya's tax system forms the foundation of modern tax systems: VAT, customs duties, excise duties, income tax, land tax, and vehicle taxes; Adam Smith's canon of taxations; and the two sources of revenues are tax and nontax sources. Since Kautilya times, a number of changes have taken place in social and economic life so economic activities got their forms changed: Population size, social cultural structure, technological changes. The Kautilya's tax system as such is not applicable to our time but its concepts form the foundational concepts for modern taxation system and so these concepts are important. In a nutshell, the very concept of modern taxation system owes heavily to Kautilya taxation system.

References

- Agrawal, S.N. (1967). *Indian public finance*. Bombay, India: Varma and Co.
- Amatya, S. K., Pokharel, B. B., & Dahal, R. K. (2004). *Taxation in Nepal*. Kathmandu, Nepal: M.K. Publisher and Distributors.
- Buchanan, J. M. (1965). *The public finance*. Dunfermline, United Kingdom: Richard D. Irwin.
- Byanju, K. (2009). *A study on house and land tax in Bhaktapur Municipality* (Unpublished master's thesis). Tribhuvan University, Nepal Commerce Campus, Kathmandu, Nepal.
- Dahal, M. K. (1983). *Taxation in Nepal: A study of its structure, productivity and burden* (Unpublished doctoral dissertation). University of Bombay, India.
- Dangal, D. N. (2018). *An analysis of Nepali modern tax system with reference to Kautilya Arthashastra* (Unpublished doctoral dissertation). Nepal Sanskrit University, Dang, Nepal.

- Dhungana, B. (1980). *Indirect taxation in Nepal*. Kathmandu: Center for Economic Development and Administration (CEDA).
- Goode, R. (1984). *Government finance in developing countries*. New Delhi, India: McGraw Hill.
- Gyawali, B. R. (2011). *Economic arrangements in Kautilya's Arthashastra and Shukra niti and utilization of government fund* (Unpublished doctoral dissertation). Nepal Sanskrit University, Dang, Nepal.
- Kandel, P. R. (2004). *Tax laws & tax planning in Nepal*. Kathmandu, Nepal: Buddha Academy.
- Luitel, T.P. (2011). *Kautilya's Arthashastra* [Kautilya economics]. Kathmandu, Nepal: Vidharthi.
- Organization for Economic Cooperation and Development. (2012). *Consumption tax trend 2012: VAT/GST and excise rates, trends and administration issues*, Author. <https://dx.doi.org/10.1787/ctt-2012-en>
- Poudyal, K. B. (1998). *Corporate tax planning in Nepal*. Pokhara, Nepal: Sita Poudyal.
- Rana, A. S. (2008). *An analysis of tax structure and responsiveness of tax yields in Nepal* (Unpublished doctoral dissertation). Tribhuvan University, Faculty of Humanities, Office of Dean, Kathmandu, Nepal.
- Sharma, S. N. (1967). *Kautilya ko Arthashastra* [Kautilya economics] (K. R. Aryal, Trans.). Kathmandu, Nepal: Royal Nepal Academy.
- Sihag, B. S. (2009). Kautilya on principles of taxation. *Humanomics*, 25 (1).
- Singh, C. H. (2013). The Kautilya Arthashastra [The Kautilya economics] : A military perspective. New Delhi, India: KW Publishers. Retrieved from <http://www.claws.in>
- Tanwar, R. (2014). An analytical study of the relevance of Arthshastra in modern India. *Journal of Economics and Finance*, 5(3), 32-35. Retrieved from <http://www.iosrjournals.org>
- Thapa, G. B. (2001). Origin and theory of income taxation. *Rajswa* [Revenue], 21 (11), 24-30.
- Walker, D. (1953). The direct-indirect tax problems—fifteen years of controversy. *Public Finance*, 10.

वक्रोक्तिका प्रकार र नेपाली लोककविता

डा. ध्रुवप्रसाद भट्टराई*

सार

वक्रोक्ति सिद्धान्त पूर्वीय साहित्यको एक प्रसिद्ध सिद्धान्त हो । काव्यमा वक्रोक्तिको आवश्यकता रहेको धारणा भरतमुनिदेखिका सबै मनीषीले राखेको देखिए पनि वक्रोक्तिलाई काव्यविश्लेषणको सैद्धान्तिक आधार दिने चिन्तक दसौँ शताब्दीको उत्तरार्धका कुन्तक हुन् । कुन्तकका अनुसार वक्रोक्ति भनेको विशिष्ट प्रकारको कथन हो र विशिष्ट कथन भनेको कविको विदग्धतापूर्ण अर्थात् चतुरतापूर्वकको कथन हो । यस प्रकारको विशेष कथनबाट सहृदयीहरूको हृदय आह्लादित हुने भएकाले वक्रोक्तिलाई काव्यको आत्मा मानिन्छ । विशेष प्रकारको कथनका लागि वर्ण, पद, वाक्य, प्रकरण तथा समग्र प्रबन्धमा विदग्धतापूर्ण कथनको आवश्यकता पर्दछ । यीमध्ये कुनैमा त्रुटि वा दोष देखिएमा त्यसले समग्र काव्यको आह्लादकत्वमा क्षति पुऱ्याउँछ । त्यसैले काव्य सर्वाङ्ग विदग्धतापूर्ण कथनमा आबद्ध हुनुपर्दछ । साहित्यमा यसलाई पूर्णपालना गर्ने प्रयास गरिएको पनि हुन्छ । तर लोकसाहित्यसर्वसाधारण जनताको स्वतःस्फूर्त रूपमा प्रस्तुत हुने मौखिक अभिव्यक्ति भएकाले सिद्धान्तको अनुसरणलाई खासै महत्त्व दिइँदैन । त्यसैले लोकसाहित्यको एक भेद मानिने लोककवितामा पनि सिद्धान्तअनुस्यको कथन आवश्यक मानिँदैन । तापनि यिनमा लोककविको सहज प्रतिभाको उच्छलन पनि यत्रतत्र छचल्किएको पाइएको छ । समाजमा प्रचलित लोककविताको विदग्धतापूर्ण कथनका सन्दर्भबाट अध्ययन गर्दै जाँदा कतिपय लोककवितामा वक्रोक्ति सिद्धान्तले मानेका वर्ण, पद, वाक्य आदि भेद र यिनका भेदोपभेदको उपस्थिति रहेको देखिन्छ । लोककवितामा भाव अनुकूलको वर्णको प्रयोग, धातु वा प्रातिपदिकको अर्थपूर्ण प्रयोग, सामान्य भन्दा अलौकिक वा चमत्कारजनक वाक्यको प्रयोग लगायत वक्रोक्ति सिद्धान्तले मानेका विदग्धतापूर्ण अर्थात् चतुरतापूर्वकको कथन भएको देखिन्छ । यस आधारमा लोककविताका प्रयोक्ता सर्वसाधारण भए पनि उनीहरूको सहज प्रतिभाले लोककवितालाई विशिष्टता प्रदान गरेका छन् र यिनले सहृदयीहरूको हृदयलाई आनन्दातिरेक तुल्याएका छन् भन्ने निष्कर्ष यस लेखमा निकालिएको छ ।

मुख्यशब्द: उक्ति विचित्रता, पदउत्तरार्ध वक्रता, पदपूर्वार्ध वक्रता, प्रकरण वक्रता, वर्णविन्यास वक्रता, वाक्य वक्रता, वैदग्ध्यपूर्ण उक्ति ।

* भट्टराई त्रिचन्द्र बहुमुखी क्याम्पसमा नेपाली विषयका सह-प्राध्यापक हुनुहुन्छ ।

विषय परिचय

मानवले आफ्ना अनुभूति र ज्ञानलाई लयात्मक रूपमा गुणगुनाउन थालेदेखि नै लोककविताको विकास भएको मानिन्छ । हालसम्म पनि यसको प्रयोग विवाह र अन्य सन्दर्भमा हुने गरेको छ । विवाहका समयमा भदखौरो बेहुलीका घरमा पुगेदेखि जन्ती अन्धाउँदासम्म चल्ने गर्छ भने खाँडो जगाउँदा पनि यसको प्रयोग हुने गरेको छ । यस्तै प्रेमी र प्रेमिकाका आफ्ना प्रेमप्रणयका भाव व्यक्त गर्दा, कसैलाई अर्तीउपदेश दिँदा, सामाजिक, सांस्कृतिक, धार्मिक तथा आध्यात्मिक आदि विविध पक्षको जानकारी दिँदा, विभिन्न अड्कामूलक प्रश्न सोधी आफूलाई जान्नेबुझ्ने देखाउन चाहँदा, विभिन्न ऐतिहासिक घटनालाई वर्णन गर्दा, बालबालिका खेल्दा वा खेलाउँदा आदि विभिन्न सन्दर्भमा पनि लोककविताको प्रयोग हुने गरेको छ । यसको प्रयोग नेपालको प्रायः सबै क्षेत्रमा छ तापनि पश्चिमी क्षेत्रका तुलनामा मध्य र पूर्वी क्षेत्रमा बढी मात्रामा पाइएको छ । विवाहका अवसरमा ब्राह्मण, छेत्री, कामी, दमाई, सार्की, गन्धर्व, सुनार लगायतका जातजातिमा यसको प्रयोग हुने गरेको छ । यसलाई लोकसमाजका बालबालिका, महिला वा पुरुष सबै वर्गले प्रयोग गर्ने गरेको देखिन्छ । यसमा मुक्त र बद्ध दुबै लयमा आउने नेपाली मौलिक लोकछन्दको प्रयोग छ । खाँडो, कवित्, बालकविता आदिमा मुक्तलयका लोकछन्दको प्रयोग छ भने बिहेप्रश्नोत्तरी, सवाई र दोहा आदिमा बद्धलयका लोकछन्दको प्रयोग छ । यसै गरी यसमा संस्कृत छन्दबाट प्रभावित लोकछन्दको पनि प्रयोग छ । यसका पनि बिहेप्रश्नोत्तरी, कवित्, खाँडो, सिलोक, कूटपद्य, सवाई, दोहा र बालकविता आदि भेदहरू देखिएका छन् । यसले गर्दा लोककविता नेपाली लोकसमाजमा निकै व्यापक परिवेशमा रहेको देखिन्छ । यद्यपि आजकल समाजमा यसको प्रयोग निकै कम छ । यी लोककविता स्वतःफूर्त अभिव्यक्ति भएकाले यिनमा वक्रोक्तिमय कथन अर्थात् विदग्धतापूर्ण अभिव्यक्ति छ त ? भन्ने प्राज्ञिक समस्याको समाधानका लागि यहाँ वक्रोक्ति सिद्धान्तले मानेका प्रकारका आधारमा लोककवितामा वक्रोक्तिको उपस्थितिलाई विश्लेषण गरिएको छ ।

अध्ययन विधि

यस अध्ययनमा प्राथमिक र द्वितीयक दुबै सामग्रीको उपयोग गरिएको छ । प्राथमिक सामग्रीमा प्रायः नेपालको पूर्वदेखि पश्चिमसम्मबाट सङ्कलन गरिएका लोककविताको उपयोग गरिएको छ भने द्वितीयक सामग्रीमा अन्य विभिन्न पुस्तकमा सङ्कलन गरिएका लोककविताको उपयोग गरिएको छ । वक्रोक्तिको मूल मान्यता र यसका प्रकारका भेदोपभेदका लागि काव्यमनीषी आचार्य कुन्तकले मानेको दृष्टिकोणलाई आधार बनाइएको छ । लोककविता फुटकर रचना भएकाले यहाँ कुन्तकले मानेको प्रकरण र प्रबन्ध वक्रताको भने उपयोग गरिएको छैन । वक्रोक्तिको उपस्थितिलाई सङ्कलित लोककविताबाट पुष्टि गर्ने प्रक्रिया अपनाइएकाले यो अध्ययन निगमनात्मक विधिमा आधारित छ । लोककवितामा कुन कुन प्रकारको उपस्थिति रहेको र तिनको अवस्थालाई हेरेर लोककविताको विदग्धतापूर्ण कथनको स्तरलाई मापन गरिएकाले यो अध्ययन परिमाणत्मक र गुणात्मक गरी दुवै किसिमको छ । यसका लागि सामग्रीको छनौट सिद्धान्तको अनुकूलताका आधारमा गरिएको छ ।

वक्रोक्ति सिद्धान्त र यसका प्रकारहरू

कुन्तकले वक्रोक्तिलाई काव्यको जीवन अर्थात् आत्मा हो भनी विशेष प्रकारको वक्रोक्तिवादको स्थापना गरेका हुन् । उनले पूर्ववर्ती काव्य सिद्धान्तका प्रायः सबै मान्यताको लेखाजोखा गरी ती सबै सिद्धान्तलाई उपकारक र वक्रोक्तिलाई आत्मा मानेका छन् । उनका अनुसार शब्द र अर्थ अर्थात् वाचक र वाच्य भलिभाँती मिलेको रचना काव्य हो । यी शब्द र अर्थ पनि सामान्य होइनन्, कविको चतुरताबाट निःसृत कमनीयतातिशय हुन्छन् । जसको बोधबाट काव्यका पारखीलाई आनन्दानुभूति हुन्छ त्यस्तो रचना नै काव्य हो (कुन्तक, २०२४, पृ. १७) । कुन्तकका अनुसार शब्द र अर्थको अभेद सम्बन्ध हुनाले जुनसुकै शब्दार्थ काव्य होइनन् । काव्यका लागि त सहृदयीहरूको हृदयलाई आह्लादित गर्न सक्ने उत्कर्ष र अपकर्षरहित प्रतिस्पर्धामक सौन्दर्यको प्रस्फुटन गराउन सक्ने शब्द र अर्थको आवश्यकता पर्दछ (कुन्तक, २०२४, पृ. ५७) । उनले काव्यमा आउने शब्द र अर्थलाई अलङ्कार्य मान्दै यसको अलङ्कार वक्रोक्तिलाई मानेका छन् । उनका अनुसार वक्रोक्ति भनेको प्रसिद्ध कथनभन्दा भिन्न विचित्र प्रकारको कथन हो ।

संस्कृतमा वक्रोक्तिको चर्चा भामहदेखि नै भएको पाइन्छ । भामहले काव्यलाई विशिष्ट कथन मानेका छन् । उनका अनुसार विशिष्ट कथन भनेको अतिशयोक्ति हो । त्यो अतिशयोक्ति भनेकै शब्द र अर्थमा निहित वक्रता हो । यही वक्रताबाट भावको विभावन हुन्छ (उपाध्याय, २०४८, पृ. २३८) । भामहपछिका विशिष्ट विद्वान् दण्डीले समस्त वाङ्मयलाई स्वभावोक्ति र वक्रोक्ति गरी दुई भागमा विभाजन गरेका छन् । त्यसक्रममा उनले वक्रोक्तिलाई साधारण कथनको विपर्यासमा प्रायः श्लेषले सौन्दर्यको पुष्टि गर्ने विशिष्ट कथन हो भन्ने मानेका छन् । यसपछिका वामनले वक्रोक्तिलाई अर्थालङ्कार नै माने पनि रूद्रट, मम्मट र विश्वनाथले यसलाई श्लेष र काकु जस्ता शब्दालङ्कारका रूपमा सीमित तुल्याएका छन् । ध्वनिवादी आचार्य आनन्दबर्धन र अभिनव गुप्तले सबै अलङ्कारको मूल अतिशयोक्ति भएको र अतिशयोक्ति नै वक्रोक्ति हो भन्ने भामहको धारणालाई स्वीकार गरेका छन् । यिनीहरूले अलङ्कारमा विशेष किसिमको भनाइ रहने हुनाले वक्रोक्तिलाई अलङ्कारको जनक मानेका छन् । यस्तै भोजराजले समग्र वाङ्मयलाई वक्रोक्ति, रसोक्ति र स्वभावोक्ति गरी तीन प्रकारले विभाजन गरी उपमादि अलङ्कारमा वक्रोक्तिलाई प्रधान मानेका छन् ।

यसरी भामहदेखि नै वक्रोक्तिका बारेमा चर्चापरिचर्चा भए पनि वक्रोक्तिलाई केहीले काव्यको विशिष्ट अर्थ अर्थात् अलङ्कारको प्रमुख कारकतत्त्व र केहीले सञ्कुचित अर्थ अर्थात् अलङ्कारमध्ये पनि शब्दालङ्कारको एक भेद मानेको देखिन्छ । तर यी सबै मान्यताभन्दा माथि उठेर कुन्तकले वक्रोक्तिलाई काव्यको जीवन मान्दै एक विशिष्ट सिद्धान्तका रूपमा स्थापित गराएका छन् । कुन्तकको यो वक्रता एक पृथक उक्तिमा मात्र सीमित नरही वर्णविन्यासदेखि लिएर प्रबन्धरचनासम्म फैलिएको छ । उनले यसका वर्णविन्यास वक्रता, पदपूर्वार्द्ध वक्रता, पदपरार्ध वक्रता, वाक्य वक्रता, प्रकरण वक्रता र प्रबन्ध वक्रता गरी मुख्य ६ भेद गरी यिनका भेदोपभेदको पनि उदाहरणसहित परिचय

दिएका छन् । यस लेखमा यिनै वक्रोक्तिका प्रकारमध्ये लोककविता फुटकर रचना भएकाले वर्ण, पदपूर्वार्ध, पदपरार्ध र वाक्य वक्रताका भेदोपभेदको चर्चा गर्दै तिनैका आधारमा लोककवितामा रहेको वक्रतालाईकेलाइएको छ ।

वर्णविन्यास वक्रता

वर्ण भाषाको सबैभन्दा सानो अर्थभेदक एकाइ हो । त्यसैले साहित्यको निर्माणमा वर्णको महत्त्वपूर्ण स्थान रहन्छ । वर्णको वर्णविन्यास भनेको वर्णहरू अर्थात् अक्षरहरूलाई विशेष क्रममा राख्नु हो र वर्णविन्यास वक्रता भनेको लोक एवम् शास्त्र आदिमा प्रसिद्ध वर्णको रखाइभन्दा नितान्त भिन्न विचित्र प्रकारको काव्यका पारखीहरूलाई विशेष किसिमले आनन्दित तुल्याउन सक्ने वर्णको संयोजन हो । वर्णविन्यास वक्रतालाई कुन्तकले दुई किसिमले स्पष्ट पारेका छन् । पहिलो प्रकारमा वर्णको आवृत्तिलाई हेरेका छन् । यसलाई उनले एक, दुई वा धेरै व्यञ्जन वर्णहरूको थोरै अन्तरमा दुई वा दुईभन्दा बढी पटकको आवृत्तिबाट बन्ने वर्णविन्यास वक्रता मानेका छन् । यो एक, दुई वा दुईभन्दा धेरै वर्णहरू दुई वा दुईभन्दा बढी पटक आवृत्ति हुने गरी तीन प्रकारको हुन्छ (कुन्तक, २०२४. पृ. १७१) । यसलाई पूर्वाचार्यहरूले अनुप्राससँग तुलनीय मानेका छन् । यस्तै अर्को प्रकारमा 'क'देखि 'म'सम्मका स्पर्शी वर्णमा वर्गका पञ्चमाक्षर वर्णसंग संयोग भएर, त्, ल्, न् को द्विरुक्त वा बार बारको आवृत्ति भएर वा अन्य व्यञ्जन वर्ण रकारादिको संयुक्त भएर स्वल्प अन्तरमा हुने वर्णविन्यासलाई हेरेका छन् (कुन्तक, २०२४. पृ. १७४) । यसमा आउने स्वल्प अन्तरले व्यञ्जन वर्णको अन्तर अर्थात् व्यवधानलाई सङ्केत गरेको छ यद्यपि व्यञ्जन वर्णको व्यवधान नरहेको तर असमान स्वर वर्णको व्यवधान रहेको अवस्थामा पनि वर्ण वक्रता चित्ताकर्षक हुन सक्छ । वर्णविन्यासमा वक्रता ल्याउने नाममा बलपूर्वक ल्याइएका र कठोर वर्णको प्रयोगका विपरीत एकपटक प्रयोग भएका वर्णको आवृत्तिको त्याग र नयाँ नयाँ चित्ताकर्षक वर्णको आवृत्तिद्वारा काव्य सुशोभित हुनुपर्दछ (कुन्तक, २०२४.पृ. १८५) । यस्तै वर्णको प्रयोग गर्दा वर्ण्यमान विषयको औचित्यलाई पुष्टि गर्ने र रसानुकूलतामा आघात नपार्ने कुरामा ध्यान दिनुपर्छ किनभने यसले काव्यका पाठकलाई विचित्रको आनन्दानुभूति दिनुपर्ने हुन्छ भन्ने मान्यता कुन्तकको रहेको छ ।

लोककवितामा वर्णविन्यास वक्रता :

वर्णविन्यास वक्रताका दृष्टिले लोककविता अत्यन्त मनमोहक देखिन्छन् । लोककवितामा वर्णहरू सहज रूपमा विन्यस्त भएका देखिन्छन् तापनि ती वर्णमा प्रशस्त मात्रामा वक्रता देखिन्छ । यहाँ सर्वप्रथम एक, दुई वा दुईभन्दा बढी वर्णको पुनरावृत्तिले लोककवितामा ल्याएको सुन्दरतालाई प्रस्तुत गरिएको छ :

हल गोरू गजुवा माइती छन् मभुवा मावली रावाखोला
भन न भन सिलोके सँगी हो जितबाजी तम्रै होला

यस उदाहरणको पहिलो हरफमा 'गोरू' र 'गजुवा' शब्दमा 'ग्' वर्णको दुईपटक, 'मावली' 'रावाखोला'मा 'ल्' वर्णको दुईपटक, 'गजुवा', 'मभुवा', 'मावली' र 'रावाखोला' मा 'व्' वर्णको चारपटक, 'माइती', 'मभुवा' र 'मावली' शब्दमा 'म' वर्णको तीनपटक स्वल्प व्यवधानसहित आवृत्ति भएको छ । यसरी यहाँ एकै वर्णको अनेकौँपटकको व्यवधानसहितको आवृत्तिको सुन्दर नमुना प्रस्तुत गरिएको छ । यसबाट भनाइलाई अत्यन्त श्रुतिरम्यता र विदग्धता प्रदान गरिएको छ । यस्तै दोस्रो हरफको 'भन न भन' मा 'भ्' 'न्' यी दुई वर्णको एकसाथ व्यवधानसहित र 'न्' वर्णको व्यवधानरहित पनि दुईपटक आवृत्ति भएको छ । यस्तै 'स्, त्, ल्, वर्णको पनि व्यवधानसहित आवृत्ति छ । यसरी एउटै सिलोकमा विभिन्न वर्णको विभिन्न प्रकारले आवृत्ति गरी लोककविताको सौन्दर्यवृद्धिमा चामत्कारिक रूप प्रस्तुत गरिएको छ । यसबाट लोककवितामा वर्णविन्यासको वाक्पटुता कस्तो छ हेर्न सकिन्छ । यस्तै अर्को सुन्दर नमुना :

सिमसिम पानी पन्यो सिमाली घारीमा लिसो पस्यो केशमा
अर्काका पतिका चाकर कति गरुँ आफ्ना पति देशमा
धान छैनन् घरमा मकैगेडीसमेत बारीमा बिउ के छरुँ
न गोरू हलमा न स्वामी घरमा म एकलीले के गरुँ ।

यसमा पहिलो हरफको पहिलो शब्दमा नै 'स्' 'म्' यी दुई वर्णको व्यवधानरहित दुईपटकको आवृत्ति छ भने 'प्' 'स्' 'म्' 'ल्' वर्णको पनि आवृत्ति छ । दोस्रो हरफमा पनि 'क्'को व्यवधानरहित र 'प्, त्, क्' र् वर्णको आवृत्तिद्वारा सिलोकलाई अत्यन्त रम्यता प्रदान गरिएको छ भने अन्य हरफमा पनि यो प्रक्रिया यथावत् छ । यसमा करुण रसानुकूलका माधुर्य गुणयुक्त वर्णको प्रयोग अत्यन्त औचित्यपूर्ण छ । वर्णविन्यास प्रयोगको अर्को सुन्दर नमुना हेरौँ :

हुक्का हो हरिको, सुमेरु शिवको, नली नारायणको
पातो पार्वतीको चिलिम चतुरको चिम्टा थियो चाकरी
हुक्का चम्पाकली नली खबतरी चिलिममा साङ्ला धरी
जाऊ नानी तिमि गै तमाखु भरिलेऊ म खान्छु कोल्टे परी

यसमा पहिलो र दोस्रो हरफका शब्दमा वर्णविन्यासको चमत्कार अत्यन्त तीव्र छ । यसमा सुरुमा 'ह्' वर्ण, त्यसपछि 'स्, न्, प्, च्' वर्णको शब्दको आदिमा अलग अलग किसिमका वर्णको आवृत्ति छ । यसमा अन्तिममा 'च्' वर्णमात्र दोहोरिएको छ । यस उदाहरणमा पनि लोककविले अनुप्रासको सौन्दर्यछटा प्रस्तुत गरेका छन् ।

हे.जी. सुन् भाइ कविते
ए ! मनथाडरे ! मेरो घोडा पाडरे

मै कुदाउँछु बरक् बरक्
 मेरा कानमा कुण्डल लरक् लरक्
 तेरा कानका जरी चरक् चरक्
 हे.जी. सुन् सुन् सुन् सुन् भाइ कविते
 सुन्छस् भने सुन्
 सुन्दैनस् भने सुन्दरे कामीको धोती तुन् ।

यस लोककवितामा वर्णविन्यासको चमत्कृति देखिन्छ । बरक् बरक्, लरक् लरक्, चरक् चरक् जस्ता शब्दमा दुईभन्दा बढी वर्णको आवृत्ति छ भने छैठौँ, सातौँ र आठौँ हरफमा सुन् शब्द र वर्णको आठपटकको आवृत्ति छ । यसबाट अनुप्रासीय श्रुतिरम्यताका साथै वर्णविन्यासमा विचित्रता आएको छ । यसले हास्य रस र ओज गुणको अभिवृद्धिमा सहयोग पुऱ्याएको छ ।

यस्तै 'क' देखि 'म' सम्मका स्पर्शी वर्णमा वर्गका पञ्चमाक्षर वर्णसंग संयोग भएर, त्, ल्, न् को द्विरुक्त वा बार बारको आवृत्ति भएर वा अन्य व्यञ्जन वर्ण रकारादिको संयुक्त भएर स्वल्प अन्तरमा हुने वर्णविन्यासका माध्यमबाट आउने चमत्कारको प्रयोग पनि लोककवितामा पाइन्छ । यसको सानो नमुना तल प्रस्तुत गरिएको छ :

अँधेरी खोला अन्नबन्न
 पहाडकोट बज्रखण्ड
 नेपालदेश रङ्गचङ्ग
 देऊ बगिचा देबडालिङ्ग
 माटीकुटी उटा पोली
 दाउरापात लिन्थे मडि है ।
 मै दाना परदाना
 कुटबिस लस्कर पर्छु दर भर्छस् काना
 शारदालाई त डिग लागे
 जित हुर् हुऱ्याऊँ
 कान्लामुनि पुऱ्याऊँ
 मुलाका फँद तुर्क्याऊँ
 तोरीका गट्टेले डोऱ्याऊँ

यस उदाहरणमा अन्नबन्न जस्ता उदाहरणमा न् वर्णको द्विरुक्ति तथा बज्रखण्ड, रङ्गचङ्ग, देबडालिङ्ग, आदिमा पञ्चम वर्णको प्रयोग तथा पर्छु, भर्छस्, हुर्, हुऱ्याऊँ, पुऱ्याऊँ, तुर्क्याऊँ, डोऱ्याऊँ आदि प्रयोगमा रकारादिको अन्य व्यञ्जन वर्णसँगको संयोगबाट उत्पन्न हुने रमणीयतालाई

प्रस्तुत गरिएको छ । यसरी लोककवितामा वर्णविन्यास वक्रताबाट काव्यका सहृदयीहरूको हृदयलाई आनन्दातिरेक प्रदान गरिएको देखिन्छ ।

पदपूर्वार्ध वक्रता

वक्रताको दोस्रो प्रकारमा कुन्तकले पदपूर्वार्धलाई राखेका छन् । पद भन्नाले सुप् र तिङ् प्रत्यय लागेर बनेका शब्द हुन् । शब्दको धातुभिन्न मूल रूपलाई प्रातिपदिक भनिन्छ र प्रातिपदिकभन्दा भिन्न शब्दका मूल रूपलाई धातु भनिन्छ । यिनलाई प्रकृति पनि भनिन्छ । शब्दको यिनै प्राकृतिक रूपलाई पदको पूर्वार्ध भनिन्छ । प्रातिपदिकमा सुप् र धातुमा तिङ् प्रत्यय लागेर सुबन्त र तिङन्त शब्दको निर्माण हुने गर्छ । यिनै प्रातिपदिक र धातुको विशिष्ट चयनले काव्यमा आउने अर्थ चमत्कृतिलाई नै पदपूर्वार्ध वक्रता भनिन्छ । यसलाई प्रकृतिवक्रता पनि भन्न सकिन्छ । पदपूर्वार्ध वक्रताका मुख्य रूपमा प्रातिपदिक र धातु वा क्रिया वक्रता गरी दुई भागमा विभाजन गर्न सकिन्छ । यी दुईका पनि कैयौं भेद पाइन्छन् । सर्वप्रथम यहाँ प्रातिपदिक वक्रताका भेदहरूलाई उदाहरणसहित स्पष्ट पारिएको छ :

प्रातिपदिक वक्रता

शब्दको धातुभिन्न आधार पदलाई प्रातिपदिक भनिन्छ । यसको चयनले पनि भनाइमा वक्रता आएको हुन्छ । प्रातिपदिक वक्रतालाई कुन्तकले स्रष्टिवैचित्र्य वक्रता, पर्याय वक्रता, उपचार वक्रता, विशेषण वक्रता, संवृत्ति वक्रताका सन्दर्भबाट हेरेका छन् । त्यसै आधारमा यहाँ प्रातिपदिक वक्रताको अभ्ययन गरिएको छ ।

रूढिवैचित्र्य वक्रता

वाच्यार्थको सर्वातिशायी उत्कृष्ट वा निकृष्ट अर्थ बताउन स्रष्टिले सम्भव नभएको अवरस्थामा रूढ/पदार्थको विद्यमान अर्थभन्दा विशिष्ट अर्थको अध्यारोपद्वारा आउने चमत्कारयुक्त अर्थप्रतीतिलाई स्रष्टिवैचित्र्य वक्रता भनिन्छ । लोककवितामा पनि स्रष्टिवैचित्र्य वक्रताको प्रयोग देखिन्छ :

आउन त आयौं के खबर ल्यायौ ?
 बोल्दै नबोली रोटी कसार भ्यायौ
 कति छन् नि जन्ती नि अगाडि को छ ?
 कति छन् अग्ला कति छन् त होचा ?

यहाँ जन्तीको सङ्ख्या र उनीहरूको खानपिनको व्यवस्थाका बारेमा जानकारी दिन आएको भदखौराले त्यसको व्यवस्थापनका लागि घरबेटीलाई जानकारी दिई सहयोग गर्नुपर्ने ठाउँमा भकाभक रोटी र कसार खाएको सन्दर्भ छ । विवाहमा रोटी र कसार खाने चलन स्रष्टिगत मान्यता हो । यहाँ परम्परा

अनुसार नै भदखौराले रोटी कसार खाएका छन् भन्ने अर्थ लाग्छ तर यस अर्थमा कुनै अर्थ चमत्कृति छैन । तर भदखौरालाई रोटी कसार खान दिँदा उनीहरूलाई तोरी, अमला वा यस्तै चिप्लिने कुरा बिच्छ्याएर लडाउने, खुर्सानी तथा ढुङ्गा राखेका रोटी कसार खान दिने चलन भएको हुँदा यस्तै उत्पट्याङ गर्ने घरबेटीले थाहा पाउनुअघि नै भदखौराहरूले कपाकप कसार भ्याएको बताइएको छ । यो देखेर उत्पट्याङ गर्ने घरबेटी जिल्लिएको र जिल्लिएका घरबेटीले यो सिलोक भनेको अर्थ आउना साथ यसको अर्थमा चमत्कृति थपिएको छ । त्यसैले यहाँ रोटीकसार भ्याउनु भन्ने शब्दमा ऋद्धिवैचित्र्य वक्रता छ ।

पर्याय वक्रता

कुनै एक शब्दले बताउने अर्थलाई अरु शब्दले पनि बताउँछन् भने त्यस्ता शब्दलाई पर्यायवाची शब्द भनिन्छ । काव्यमा कुनै अर्थलाई बताउन काव्यकारसँग अनेकौं शब्द हुन्छन् । तर ती शब्दले दिने अर्थमा केही न केही अन्तर हुन्छ । काव्यकारले ती शब्दमध्ये अत्यन्त अन्तरङ्ग, वर्ण्यविषयका लागि अत्यन्त आकर्षक, विशेष्य र विशेषणमा एकअर्कामा अर्थगत छायाँ पर्ने किसिमको, वर्ण्यविषयलाई उत्कर्षता प्रदान गर्न सक्ने आदि अनेकौं गुणलाई हेरेर अतिशय अर्थचमत्कृति दिने पर्यायवाची शब्दको चयनले नै काव्यमा विचित्रता थप्ने गर्दछ । यस प्रकारको विशिष्ट प्रयोग लोककवितामा पनि देख्न सकिन्छ :

- प्र. कहाँबाट आयौ तम जन्तीमन्ती, कहाँसम्मको दाउ
कसकी छोरी बिहे गर्न आयौ के हो दुलहाको नाम ?
- उ. छातेढुङ्गाबाट आयौं हम जन्तीमन्ती, यहाँसम्मको दाउ
हिमालयकी छोरी बिहे गर्न आयौं शङ्कर हो दुलहाको नाउ ।

यहाँ पहिलो बिहे प्रश्नोत्तरीमा सोधिएको प्रश्नको उत्तरमा दुलहाका बाबुको नाम हिमालय भएको र दुलाहाको नाम शङ्कर भएको बताइएको छ । दुलाहाका बाबु र दुलाहाको नाम जुनसुकै राख्न सकिए पनि यी शब्दको चयनमा विशेष कारण देखिन्छ । यी नामको चयनमा एक त पौराणिक हिमालय पर्वतकी छोरी शङ्करलाई दिएको सन्दर्भबाट धार्मिक मूल्य मान्यताको विशेष अर्थ आएको छ । यस्तै हिमालयलाई जनाउने हिमवान्, निषध, विन्ध्य, माल्यवान्, परियात्रक, गन्धमादन, हेमकूट (सिँह, २०१७, पृ. ७४) शब्द हुँदाहुँदै पनि हिमालय शब्द नै चयन भएको छ । यसले हाम्रो हिमवत् खण्डको भौगोलिक सामीप्यले सुखद अनुभूति दिने हुनाले यसको प्रयोग विशेष चित्ताकर्षक देखिन्छ । यस्तै शङ्करलाई बताउने शम्भु, ईश, पशुपति, शिव, शूली, महेश्वर, ईश्वर शर्व, ईशान, शङ्कर, चन्द्रशेखर, भूतेश लगायतका नाम (सिँह, २०१७, पृ. १३) हुँदाहुँदै पनि शङ्कर नाम नै चयन भएको छ । शङ्कर शब्दको विग्रह अनुसारको अर्थ (शं सुखं करोति इति शङ्करः शं+कृ+अच्) (आप्टे,

१९९३. पृ. ९९८) आउने हुनाले यी दुलाहासँगको विवाहले सुख वा आनन्द दिने किसिमको हुन्छ भन्ने विशेष अर्थको चमत्कृति दिनका लागि पनि यहाँ दुलाहाको नाम शङ्कर दिइएको देखिन्छ ।

उपचार वक्रता

भिन्नाभिन्नै स्वभाव भएका पदार्थका धर्मको एकअर्कामा अत्यन्त थोरै समानताका आधारमा अलौकिक सौन्दर्य सृष्टिका लागि एउटाको धर्म अर्कोमा आरोपित गरिएमा उपचार वक्रता हुन्छ । यसमा अमूर्तको मूर्तबाट, ठोस वस्तुको तरलबाट, अचेतनको चेतन आदिबाट कथन गरिएको हुन्छ । उपचार वक्रताको अर्को प्रकारमा स्मक, समासोक्ति, अप्रस्तुतप्रशंसा आदि अलङ्कारमा यसको उपस्थिति देख्न सकिन्छ । उदाहरणका लागि निम्न लोककविता दिइएको छ :

तरुनीले समातेर कटिमाथि बसाउँदा
समाजका अगाडिमा को कराउँछ लौ भन ?

यहाँ तरुनीले कटिमाथि राखेर हिँड्दा को कराउँछ ? भन्ने प्रश्नमा आधा गाग्री पानी हल्लिएर आउने आवाजलाई समाजका अगाडि कराउने भाव अभिव्यक्त भएको छ । यहाँ तरल वस्तुबाट श्रव्य अर्थात् आवाजको धर्ममा आरोप गरिएको छ त्यसैले यहाँ उपचार वक्रता देखिन्छ । यस आरोपबाट अर्धविद्यावाल मानिसले समाजमा बढी हल्ला गर्छ भन्ने अर्थ चमत्कृति आएको छ । यस्तै प्रस्तुत गाग्री समातेको सन्दर्भबाट अप्रस्तुत पानी कराएको वर्णन गरिएकाले यहाँ अप्रस्तुत प्रशंसा अलङ्कार पनि पर्न गएको छ । यस्तै अर्को उदाहरण हेरौं :

नारी सुन्दरी नेल हुन् बुझिलिनु गलफन्दी छोराहरू
नाति हुन् ठिँगुरा पनाति हथकडी भेलखाना हो धन सम्पति ।

यहाँ नारी, छोराछोरी, नाति, पनाति जस्ता चेतनशील वस्तुलाई नेल, गलफन्दी, ठिँगुरा र हथकडी जस्ता अचेतनशील वस्तुमा आरोप गरिएको छ । यसैले यहाँ स्मक अलङ्कार पनि पर्न गएको छ । यस आरोपबाट सांसारिक वस्तुप्रतिको विकर्षण र परमात्मा परमेश्वरप्रतिको आकर्षणबाट जीवले मुक्तिको मार्ग समात्छ भन्ने अर्थ चमत्कृति दिइएको छ ।

विशेषण वक्रता

विशेषणको वैशिष्ट्यले क्रिया वा कारकको अर्थमा चमत्कृति आएको छ भने त्यस्तो वक्रतालाई विशेषण वक्रता भनिन्छ (कुन्तक, २०२४. पृ. २२४) ।

बोली कोइलीको नयन हरिणको मुख चन्द्रमा कान्तिको
वेशभूषा मथुराकी नारीहस्को पहिरन त नेपालीको ।

यहाँ बोली विशेष्यमा कोइलीको जस्तो भन्ने विशेषणले अर्थमा चमत्कृति दिएको छ । यस्तै नयन हरिणको जस्तो, मुख चन्द्रमाका कान्ति जस्तो, वेशभूषा/ रहनसहन मथुराका नारीहरूको जस्तो र पहिरन नेपालीको जस्ता विशेषणले सबैका सबै विशेष्यमा विशेष रूपले अर्थमा सुन्दरता दिएको छ । यस्तै असल कन्यामा हुनुपर्ने विशेषतालाई तलको लोककवितामा देख्न सकिन्छ :

राम्रा दाँत मुहार कान मसिनो बोली कटि बारुले
हात्तीभैँँ हिँडने नपारी दमको लामा नयन नम्रले
बाबा आदि रिभाएकी कूच तुला राता दुबै आँठ छन्
काला केश र हातपाउ मसिना कन्या असल भन्दछन् ।

यस लोककवितामा कन्याका दाँत, बोली कटि आदि अङ्ग कस्ता राम्रा देखिन्छन् भन्ने कुरालाई सामाजिक मान्यताका आधारमा उपयुक्त विशेषणद्वारा लोककविताको अर्थमा विशेष रमणीयता प्रदान गरिएको छ । त्यसैले यहाँ विशेषण वक्रता पर्न गएको छ ।

संवृत्ति वक्रता

सर्वनाम आदिको प्रयोगद्वारा कथनमा विचित्रता ल्याउनका लागि जहाँ वस्तु वा पदार्थलाई छिपाइन्छ त्यस प्रकारको वक्रतालाई संवृत्ति वक्रता भनिन्छ (कुन्तक, २०२४.पृ.२२७) । कतिपय अवस्थामा कुनै व्यक्ति, वस्तु, विषय वा भावलाई स्पष्ट ढङ्गबाट व्यक्त गर्नुका सट्टा घुमाउरो वा साङ्केतिक ढङ्गबाट व्यक्त गर्नुपर्ने अवस्था आउँछ (गौतम, २०७४.पृ. १५७) यसबाट पनि विचित्रताको सृजना भई बनाइ सुन्दर हुने गर्छ :

नौ महिनातक हामी भैँँ उनी पनि त्यै गर्भभिन्ने थिए
हामी भैँँ कलिला रूँदै धुरुधुरु यै भूमिमा जन्मिए
हाम्रो भैँँ उनको पनि शरीर हो उत्ति थिए इन्द्रिय
राम्रा काम गरेर किन्तु उनले पाए अनन्त श्रेय ।

यहाँ हामी भैँँ उनी पनि जन्मिने, हुकिने गरेकामा उनले राम्रा काम गरेर नाम कमाएको सन्दर्भ छ । यहाँ व्यक्तिको नामका सट्टामा उनी सर्वनामको प्रयोग गरिएको छ । यहाँ सर्वनामले कुनै एक व्यक्तिलाई संवृत्ति अर्थात् लुकाएर व्यक्तिको सामान्यीकरण गरी कथनमा अभ्र सुन्दरता थपिएकाले यहाँ संवृत्ति वक्रता पर्न गएको छ । यसै पदपूर्वार्ध वक्रतामा कुन्तकले पदमध्यान्तर्भूत प्रत्यय वक्रता, वृत्तिवैचित्र्य वक्रता, भाववैचित्र्य वक्रता, लिङ्ग वैचित्र्य वक्रता आदि भेदको पनि व्याख्या गरेका छन् ।

धातु/क्रियावैचित्र्य वक्रता

पदको आधारभूत तह अर्थात् प्रकृति प्रातिपदिक र धातु हुन् । जसरी प्रातिपदिकको चयनले काव्यमा विचित्रता आउँछ त्यसरी नै धातुको उपयुक्त चयनबाट पनि काव्यमा विचित्रता आउने गर्दछ । धातुको वक्रता नै क्रियाको वक्रता हो (कुन्तक, २०२४, पृ. २४५) । यसका पनि कर्ता र धातुका बिचमा अन्तरङ्ग सम्बन्ध, सजातीय अन्य कर्ताका तुलनामा अत्यन्त निकटको क्रिया, क्रिया विशेषणबाट क्रियाको सौन्दर्यमा वृद्धि, उपचारका कारण आउने सुन्दरता र कर्म आदिको संवृत्ति भेदहरू छन । धातु वा क्रियामा आउने वक्रताले ल्याएको अर्थचमत्कार तलको श्रीमान् र श्रीमतीको प्रश्नोत्तरमा देखिएको छ :

दुलहीको चिठी : कोही पुरुषले मुख रस लियो
 कोही पुरुषले छोयो आङ
 कोही पुरुषले पाउ दाब्यो
 कोही पुरुषसँग भयो सङ ।

दुलहाको उत्तर : कुन् तेरा बाउले मुखरस लियो ?
 कुन् तेरा बाउले छोयो आङ ?
 कुन् तेरा बाउले पाउ दाब्यो ?
 कुन् तेरा बाउसँग भयो सङ ?

दुलहीको उत्तर ल्वाङ, सुपारीले मुखरस लियो
 मखमली चोलीले छोयो आङ
 मखमली जुत्ताले पाउ दाब्यो
 बिस्तरामा भयो मेरो सङ ।

यहाँ आफूभन्दा टाढा बसी अध्ययन गरिरहेकी दुलहीलाई दुलहाले मखमली चोली, जुत्ता, ल्वाङ, सुपारी र बिस्तरा पठाएकोमा दुलही खुसी भएर दुलहालाई कुनै पुरुषले मुखको रस लिएको, आङ छोएको, पाउ दाबेको, सङ भएको भन्ने चिठी लेखेकोमा उसको लोग्ने रिसाएर मुखको रस लिने, आङ छुने, पाउ दाबे र सङ हुने त्यो कुन तेरो बाउ हो भनेर रिसाउँदा दुलहीले ल्वाङ सुपारीले मुखको रस लिएको, चोलीले आङ छोएको, जुत्ताले पाउ दाबेको र बिस्तरामा सङ भएको बताएकी छ । यसरी सामान्य खानु अर्थलाई मुखको रस लिनु, चोली लगाउनुलाई शरीर छुनु, जुत्ता लगाउनुलाई पाउ दाप्नु बिस्तरामा सुत्नुलाई सँग हुनु जस्ता क्रियापदको चयन गरिएको छ । यस प्रयोगबाट अर्थमा चमत्कार आएको छ । यहाँ आफूभन्दा श्रीमती टाढा भएको अवस्थामा श्रीमतीका त्यस्ता कुराले श्रीमान् भस्कुनुमा कर्ता र क्रियापदको अर्थमा अन्तरङ्ग सम्बन्ध, सजातीय अन्य कर्ताका तुलनामा अत्यन्त निकटको क्रिया, उपचारका कारण आउने सुन्दरता र कर्म आदिको संवृत्ति देखिएको छ ।

जसले गर्दा लोककविता सहृदयीको हृदयलाई आह्लादित गर्न सफल देखिन्छ । यस्तै अर्को उदाहरण पनि हेरौं :

रामको नाम मिठो सधैं भजिलिनु, त्यो अर्थ धेरै बाँचिने
पाटी, पौवा, हिटी परन्तु रहने पापधर्म हो साँचिने
पुण्य रोपिदिएर फल्ले नरमा, विद्या बहुत मौलने
यत्ति प्रश्न विचार गर्नु सुरु तिमि मनको कुरो तौलने ।

यसमा रामको नामलाई मिठो, पाटी पौवाले धेरै बाँचिने, पाप र पुण्य रोपे फल्ले, विद्या मौलने र कुरा तौलने भनिएको छ । यसैले यी क्रियापद चित्ताकर्षक बनेका छन् ।

पदपरार्ध/ प्रत्यय वक्रता

पदको पूर्वार्ध/प्रकृति अर्थात् पदको मूल अर्थयुक्त एकाइको औचित्यपूर्ण प्रयोगबाट काव्यमा चमत्कार ल्याउन सकिने भन्ने यसको उत्तरार्ध अर्थात् प्रत्ययबाट पनि काव्यमा चमत्कार ल्याउन सकिन्छ भन्ने कुराको विश्लेषण कुन्तकले पदपरार्ध वक्रतामा गरेका छन् । उनका अनुसार काल, कारक, सङ्ख्या, पुरुष, उपग्रह तथा प्रत्ययविहित प्रत्ययवक्रतालाई जनाउने प्रत्ययको प्रयोगबाट काव्यमा सौन्दर्य ल्याउन सकिन्छ । यहाँ केही उदाहरणबाट पदपरार्ध वक्रतालाई स्पष्ट पारिएको छ :

ए नानी ! तिमि त पहिली पातली दन्तै मिलेकी अति
बालखै कालमा विवाह हुन गयो कस्ता छन् तिम्रा पति ?
फरिया लाउने त दश हातको चोली पनेली गहन
हाम्राका पतिका के खोजी तिमिलाई जस्तासुकै भइरहून् ।

यस सिलोकमा कुनै एक महिलाको बालखै कालमा विवाह भएकाले तिम्रा पति कस्ता छन् भनी सोधिएकामा ती महिलाले मेरा पति जस्ता भए पनि तिमिलाई के चासो भनी उत्तर दिएको सन्दर्भ छ । यसमा महिलाले आफू एक जनालाई जनाउन मेरा नभनी बहुवचन हाम्रा शब्दको प्रयोग गरेकी छन् । यहाँ यही बहुवचनले आफूलाई बालखै कालमा विवाह गरेकाले नराम्रो बुढो आदि केही न केही खोट भएको पति छ भनी होच्याउनका लागि बोलिएकोमा मेरा पति जस्ता भए पनि तिमिलाई केको चासो भनी आफूलाई गर्विली देखाउन बहुवचनको प्रयोगले सघाएको छ । यसैले यहाँ वचन अर्थात् सङ्ख्याका कारणले अर्थमा चमत्कार आएको छ । यस्तै कारकका कारणले पनि लोककवितामा वक्रता आउन सक्छ, जस्तै :

भदौका जाडाले बाँध्यो बुटी
असौजको जाडो जुरूजुरू उठी

कार्तिकको जाडो वनपात
मङ्सिरको जाडो भन्थो फाँट ।

यस लोककवितामा भदौ, असोज, कार्तिक र मङ्सिर जस्ता महिना/समयलाई कर्ताको रूपमा उभ्याइएको छ । यसमा समयको अचेतन रूपलाई चेतन रूपमा आरोपित गराई मानवीकरणको अर्थचमत्कृति दिइएको छ ।

कुन्तकले पदको पूर्वार्ध र उत्तरार्धको वर्णन गरेपछि शब्दको निर्माणको यो प्रक्रियाभन्दा भिन्न कुनै विभक्ति आदि प्रत्यय नलाग्ने र आफैमा पूर्ण हुने अर्थात् अव्युत्पन्न रहने उपसर्ग र निपातलाई पदवक्रोक्तिका रूपमा चर्चा गरेका छन् । कुन्तकका अनुसार जहाँ उपसर्ग तथा निपातले सम्पूर्ण वाक्यको प्राणभूत भई शृङ्गारादि रसलाई प्रकाशित गर्छन् त्यहाँ पदवक्रता हुने गर्दछ (कुन्तक, २०२४, पृ. २६६) ।

वाक्य/वस्तु वक्रता

वाक्य पदहरूको समूह हो । कारक, विशेषण तथा अव्यय पदको क्रियापदसँगको सार्थक योगबाट वाक्य बन्छ । वाक्यबाट नै श्रोता वा पाठकले वक्ताको बनाइ वा भावलाई अवगत गर्दछ । साहित्यमा जुन विषयको वर्णन गरिएको हुन्छ, त्यसलाई वस्तु भनिन्छ । वर्तमान सन्दर्भमा समाज जीवनका विविध भोगाइ र अनुभूति नै कृतिका वस्तु हुन् (शर्मा, २०७३, पृ. १०) । साहित्यमा आएका वाक्यले विषय वा वस्तुलाई सामान्यभन्दा अलौकिक वा चमत्कारजनक रूपमा प्रस्तुति दिएमा त्यहाँ वाक्य वा वस्तु वक्रता हुन्छ । सुकुमार आदि मार्गअनुसारको वर्णविन्यास, शब्द, अर्थ, गुण एवम् अलङ्कारबाट आउने छुट्टाछुट्टै अर्थभन्दा यसको समग्रताबाट आउने विशिष्ट सुन्दरता नै वाक्य वक्रता हो । जसरी कुनै चित्रमा रहेको चित्रपट, रेखाचित्र, रङ्ग तथा उसको बनावटभन्दा विशिष्ट अलौकिक विचित्र सुन्दरता भत्किएको हुन्छ (कुन्तक, २०२४, पृ. २८९) । काव्यमा वर्णन गरिने वस्तु चेतन (प्राणी) र अचेतन (जड) गरी दुई प्रकारको हुन्छ । चेतन पनि मुख्य र गौण गरी दुई प्रकारको हुन्छ । यस प्रकारको कथनमा विशिष्टता अनेकौँ प्रकारले आउने भएकाले वाक्य वक्रताका अनेकौँ भेद हुने बताउँदै कुन्तकले यसलाई सामान्यतया सहज र आहार्य गरी दुई भागमा विभाजन गर्न सकिने बताएका छन् ।

सहज वाक्य वक्रता

सहज वाक्य वक्रता भनेको कविले वर्णनीय विषयवस्तुलाई सहज वा स्वाभाविक रूपमा रस एवम् गुण अनुकूल वर्णन गरी त्यसको सुन्दरता प्रस्तुत गर्नु हो । यसमा कविको व्युत्पत्ति वा अभ्यासभन्दा सहज प्रतिभाको चमत्कार देख्न सकिन्छ । यसबाट कविले काव्यमा अलङ्कारादिको प्रयोगभन्दा वस्तुको स्वभाव, रस र भावानुकूलको वर्णनबाट सहृदयीहरूको हृदयलाई आह्लादित गराउँछ । लोककविता

लोककविका सहज अभिव्यक्ति भएकाले यसमा सहज वाक्य वक्रताको प्रयोग प्रशस्तमात्रामा छ । उदाहरणका लागि यहाँ केही लोककविता प्रस्तुत गरिएका छन् :

काक कोइली वनमा ढुकुर जुरेली पक्षीमा राम्रो सुगा
माइतीका धनले के धान्थ्यो बरिलै फाटी गए सब लुगा ।

हाम्रो सामाजिक मान्यताअनुस्र विवाहपछि महिला पुरुषका घरमा भित्रिने परम्परा छ । पुरुषका घरमा भित्रिएपछि घरको काममा पूर्ण जिम्मेवारीका साथ लाग्नुपर्ने हुन्छ । यस अवस्थामा उसलाई आवश्यक पर्ने जीवन यापनका सरसामाग्री पुऱ्याउने जिम्मेवारी घरको हुन्छ तापनि कतिपय घरका मानिस यो जिम्मेवारी पूरा गर्दैनन् । यस्तो अवस्थामा महिलाले माइतीले दिएको केही पैसा र लत्ताकपडाबाट काम चलाउनु पर्छ । यस अवस्थालाई जनाउन प्रस्तुत लोककवितामा माइतीका धनले नपुगेकाले कपडा फाटेको सन्दर्भ अत्यन्त स्वाभाविक किसिमले आएको छ । यसबाट विवाह गरेर घरको सबै काम गरेपनि खानलाउन नदिने तर पनि घर भनेर बस्नुपर्ने स्थितिको चित्रण गर्दै तात्कालिक अवस्थाका महिलाले भोग्नुपरेका कारुणिक जीवन भोगाइको विशिष्टानुभूतिलाई यहाँ देखाइएको छ । यस्तै अर्को उदाहाण हेरौं :

बन्दगोपी सुरुवात आलु, मटर, काउली खाने याँहरू
खोरटे दाल र भातमा परनुभो घाँटी सुक्यो कि बरु
हालेथिम् गुँडमा समेत गुलियो खाई विचार गर्नुहोस्
बेसार राखन फर्सीमा भुलिन गो यसमा क्षमा राख्नुहोस् ।

यस लोककविताको प्रस्तुतिको समय विवाहका समयमा जन्तीलाई घरबेटीले खान दिँदाको हो । यसमा खानाको परिकार राम्रो बनाउन नसकी खोरटेको दाल, भात र फर्सीको तरकारी दिइएको बताइएको छ । यस्तै गुँड अर्थात् सक्खरमा पनि गुलियो हालेर मिठो बनाइएको बताइएको छ । सरसर्ती हेर्दा यहाँ जन्तीलाई आफूसँग जेजस्तो सामान र कला छ त्यस्तै खान दिइएको अर्थ देखिन्छ तर यहाँ सन्दर्भअनुसार जन्तीलाई अनेकौँ किसिमले इल्याउने काम विवाहमा गर्ने परम्परागत मान्यता हो । यसै मान्यताअनुसार यहाँ मिठो मिठो खाने बानी परेका जन्तीहरू यस्तोमा पर्नुभयो भन्नु, स्वतः गुलियो हुने गुँडमा फेरि गुलियो थपेको बताउनु, पहुँलो फर्सीमा बेसार हाल्न बिसिँएको बताउनु आदि काम जन्तीलाई इल्याउन वा व्यङ्ग्य गर्न प्रयोग गरिएका हुन् । यसले हास्य रसको परिपाकमा सघाएको छ । यसरी यहाँ सन्दर्भ अनुसार सहज अभिव्यक्तिमा इल्याएको बुझिने विशिष्ट अर्थात् चामत्कारिक अर्थ आएकाले यस सिलोकमा सहज वस्तुवक्रता पर्न गएको छ ।

आहार्य वाक्य वक्रता

जहाँ कविले आफ्नो व्युत्पत्ति र अभ्यासको परिपाकबाट अलङ्कार, भावानुकूलको वर्णविन्यास आदिको प्रयोग गरेर काव्यमा चामत्कारिक अर्थ ल्याउँछन् त्यहाँ आहार्य वाक्य वक्रता हुन्छ । आहार्य वक्रतामा अलङ्कार वैचित्र्यका माध्यमबाट विशिष्ट अर्थ दिइएको हुन्छ । कुन्तकले अलङ्कारवादी पूर्वाचार्यले मानेका केही अलङ्कारलाई स्वीकार गरेको, केहीलाई आफ्नो मान्यता अनुसार परिमार्जन गरेको, केहीलाई कुनै अलङ्कारमा अन्तर्भूत गरेको र केही आवश्यक नभएको मानेका छन् । यहाँ अलङ्कारबाट आउने रमणीयार्थका केही उदाहरण दिइएको छ :

तरुनीले समातेर कटिमाथि बसाउँदा
समाजका अगाडिमा को कराउँछ लौ भन ?

यहाँ तरुनीले कटिमाथि राखेर हिँड्दा को कराउँछ ? भन्ने प्रस्तुत सन्दर्भमा आधा गाग्री पानी कराउने अप्रस्तुत विशिष्ट अर्थ अभिव्यञ्जित भएकाले यहाँ अप्रस्तुत प्रशंसा अलङ्कार पर्न गएको छ । यसले अलौकिक / अनिर्वचनीय विशिष्ट अर्थ आएकाले यहाँ आहार्य वक्रता पर्न गएको छ । यस्तै अर्को उदाहरण हेरौँ :

टुकुक्क बिरालो भान्सामा बस्यो
दुध चोरी खान कम्मर कस्यो ।
दुध चोरी खानी बिरालाको जात
लेखेको ललाटमा भगवानबाट ॥

यहाँ बिरालो भान्सामा पसेर दुध चोरेर खान थालेको सामान्य कथनलाई भगवान्ले ललाटमा लेखिदिएकाले उसले दुध चोरेर खान पाएको भनिएको छ । जहाँ विशेषबाट सामान्य र सामान्यबाट विशेष, कारणबाट कार्य र कार्यबाट कारणको साधर्म्य वा वैधर्म्यद्वारा समर्थन गरिएमा अर्थान्तरन्यास अलङ्कार हुन्छ भन्ने मान्यता अनुरूप यहाँ बिरालाले दुध खान बसेको सन्दर्भलाई भाग्यमा भए पाइन्छ भन्ने भनाइमा कार्यबाट कारणको समर्थन गरिएको छ । त्यसैले यहाँ अर्थान्तरन्यास अलङ्कार पर्न गएको छ । यस प्रकारको अर्थान्तरन्यास अलङ्कारबाट विशिष्ट अर्थ आएकाले यहाँ आहार्य वक्रता पर्न गएको छ ।

वक्रोक्ति सिद्धान्तमा प्रकरण र प्रबन्ध वक्रताको पनि व्याख्या छ तर लोककविता फुटकर अफ भनीं मुक्तक जस्तै प्रायः एक श्लोकी भएकाले प्रकरण र प्रबन्धको संरचना यहाँ उपलब्ध छैन । त्यसैले लोककविताको विश्लेषण यहाँ वर्णविन्यास, पदपूर्वाध, पदउत्तरार्ध र वाक्य वक्रता गरी चारवटा आधारमा मात्र गरिएको छ ।

निष्कर्ष

लोककविता लोकसमाजका सर्वसाधारणले मौखिक रूपमा अभिव्यक्त गर्ने सहज अभिव्यक्ति हुन् । स्वतःस्फूर्त रूपमा अभिव्यक्त गरिएका यी लोककवितामाकाव्यात्मक चमत्कृतिभन्दा भावको उच्छलन नै बढी पाइन्छ तापनि यिनमा लोककविको सहज प्रतिभाको उच्छलन पनि यत्रतत्र छचल्किएकै पाइएको छ । वर्ण, पद वा वाक्यका विभिन्न सन्दर्भबाट काव्यलाई विशिष्ट तुल्याउन तद्तद् अवयवको शब्द र अर्थका तहमा चमत्कृति ल्याउनुपर्ने कुन्तकको मान्यता अनुस्यू वक्रोक्तिका भेदोपभेदका आधारमा विश्लेषण गर्दा लोककविका सहज अभिव्यक्तिमा आएका लोककवितामा विदग्धतापूर्ण अर्थात् चतुरतापूर्वककोविशिष्ट कथनको प्रत्याभूति वर्णको तहदेखि पद हुँदै वाक्यकै तहसम्म पुगेको छ । यस आधारमा लोककविताका प्रयोक्ता सर्वसाधारण भए पनि उनीहरूको सहज प्रतिभाले लोककवितालाईविशिष्टता प्रदान गरेका छन् । यीमध्ये कतिपय लोककविता अलौकिक चमत्कारयुक्त छन् र यिनले सहृदयीहरूको हृदयलाई आनन्दातिरेक तुल्याएका छन् ।

सन्दर्भ सामग्री सूची

- अधिकारी, हेमाङ्गराज. (२०३५). *पूर्वीय समालोचना सिद्धान्त* (दो सं.) काठमाडौँ : साभा प्रकाशन ।
- आप्टे, वामन शिवराम.(१९९३). *संस्कृत हिन्दी कोश* (पुनर्मुद्रण). दिल्ली : मोतीलाल बनारसीदास पब्लिशर्स प्रा. लि. ।
- उपाध्याय, केशवप्रसाद. (२०४८). *पूर्वीय साहित्य सिद्धान्त*. काठमाडौँ : साभा प्रकाशन ।
- कुन्तक, (२०२४). *वक्रोक्तिजीवितम्*, (हिन्दी व्या. राधेश्याम मिश्र). वाराणसी : चौखम्बा संस्कृत सिरिज ।
- गौतम, तुलसी प्रसाद. (२०७४). *संस्कृत काव्य सिद्धान्त*. काठमाडौँ : विद्यार्थी पुस्तक भण्डार ।
- नगेन्द्र, (सन् १९९५). *रीतिकाव्य की भूमिका*. नयी दिल्ली : नेशनल पब्लिशिंग हाउस ।
- भट्टराई, ध्रुवप्रसाद. (२०७०). 'नेपाली लोककविताको अध्ययन'. त्रि.वि. मानविकी तथा सामाजिक शास्त्र सङ्कायमा प्रस्तुत अप्रकाशित विद्यावारिधि शोधप्रबन्ध ।
- मिश्र, राधेश्याम. (२०२४), *वक्रोक्तिजीवितम् भूमिका*, वाराणसी : चौखम्बा संस्कृत सिरिज ।
- शर्मा, ऋषिराम. (२०७३). 'नेपाली लघुकथामा वक्रता'. *समकालीन साहित्य*, (मङ्सिर-माघ), पूर्णाङ्क : ७८, पृ. ७-१३ ।
- सिँह, अमर. (२०१७). *अमरकोष*. (नेपाली टीका बालकृष्णाश्रमी) वाराणसी : यशोदा पुस्तकालय ।

गुरुङ भाषाको साहित्यिक रूपरेखा

सुकुम शर्मा*

लेखसार

गुरुङ भाषा भोट चिनियाँ परिवारअन्तर्गत भोटबर्मेली शाखाभित्र पर्दछ । यस भाषामा साहित्य लेखन आरम्भ भएको आधा शताब्दी भए पनि यस भाषाको साहित्यिक रूपरेखाको खोजी प्रारम्भिक नै रहेको छ । यस लेखमा गुरुङ भाषाको साहित्यिक रूपरेखाबारे खोजी गर्दै गुरुङ भाषाको अध्ययनको पृष्ठभूमि, लोकसाहित्यको आधार, गुरुङ भाषामा साहित्य लेखन तथा विकास, गुरुङ भाषाका प्रमुख साहित्यिक प्रतिभा र विधागत उपलब्धि तथा गुरुङ भाषामा साहित्यको वर्तमान स्थितिबारे चर्चा गरिएको छ । गुरुङ भाषामा साहित्य लेखन आरम्भ भए पनि पर्याप्त साहित्य सिर्जना हुन नसकेको यथार्थ यस लेखका निष्कर्षमा प्रस्तुत छ ।

मुख्य शब्द : तमु, तमु क्युई, प्रकार्यात्मक, भाषा परिवार, देवनागरी, विधा

१. विषय परिचय

नेपालका विभिन्न भागमा छरिएर रहेको गुरुङ जातिको मातृभाषा गुरुङ हो । गुरुङ भाषामा गुरुङ जातिलाई तमु भनिने हुँदा यस भाषालाई 'तमु क्युई/क्युई' पनि भनिन्छ । भोटचिनियाँ परिवारअन्तर्गत भोटबर्मेली शाखाभित्र पर्ने यस भाषामा साहित्य लेखन प्रारम्भिक अवस्थामा नै रहेको छ । यस भाषाको भाषिक पक्ष, लोकसाहित्यको अध्ययन पनि विस्तारै अघि बढेको छ । यस भाषामा लेखिएका सिर्जनात्मक लिखित सामग्रीको कालक्रमिक प्रस्तुति, गुरुङ जातिको भाषिक, सांस्कृतिक, भौगोलिक पक्षको चित्रण गरिएको साहित्यिक सामग्री र अन्य जाति या भाषाका लेखकले यस जाति र भाषामा लेखेका साहित्यिक सामग्रीको सूचनासहित गुरुङ भाषाको साहित्यिक रूपरेखाको खोजी नै यस लेखको विषय क्षेत्र हो । यस लेखमा गुरुङ भाषाको भाषिक अध्ययनको पृष्ठभूमि, लोकसाहित्यका सन्दर्भसँगै यस भाषाको साहित्यिक रूपरेखाबारे चर्चा गरिएको छ ।

२. अध्ययनको उद्देश्य

स्नातक तह तृतीय वर्षको ऐच्छिक नेपाली तस्रो पत्र (नेपाली ३१५) को ऐच्छिक विशेष अध्ययनको समूह तीनभित्र पर्ने विविध विशेष अध्ययनअन्तर्गत नेपालका विविध भाषाको साहित्यिक रूपरेखा पाठ्यांशको 'नेपालका मगर/खाममगर र गुरुङ भाषाको साहित्यिक रूपरेखा' शीर्षकका प्रयोजनसँग यो लेख केन्द्रित रहेको छ । स्नातक तहमा निर्धारित यस पाठ्यांशका अध्ययन या शिक्षणबाट विद्यार्थीहरू (क) गुरुङ भाषाको पृष्ठभूमि पहिचान गर्न, (ख) गुरुङ भाषाको साहित्यिक विकास प्रक्रियासँग

* नेपाली केन्द्रीय विभागका सहप्राध्यायक गोविन्द शर्मा साहित्यिक नाम सुकुम शर्मा नामबाट लेख्ने गर्नुहुन्छ

परिचित हुन, (ग) गुरुङ भाषाका प्रमुख साहित्यिक प्रतिभा र विधागत उपलब्धिको चिनारी लिन र (घ) गुरुङ भाषाका साहित्यको वर्तमान स्थितिको समीक्षा गर्न सक्षम हुने देखिन्छ । यही उद्देश्यका पूर्तिमा नै यो लेख केन्द्रित रहेको छ ।

३. अध्ययन विधि

प्रस्तुत लेखमा गुरुङ भाषामा लेखिएको साहित्य प्राथमिक सामग्री र यस साहित्यका विषयमा जानकारी दिने या समीक्षा गरिएका सामग्री द्वितीयक सामग्री रहेका छन् । गुरुङ भाषामा लेखिएका साहित्यको सर्वेक्षण गर्ने आधारमा (क) गुरुङ भाषामा लेखिएका सिर्जनात्मक लिखित सामग्रीको कालक्रमिक प्रस्तुति, (ख) गुरुङ जातिको भाषिक, सांस्कृतिक, भौगोलिक पक्षको चित्रण गरिएको साहित्यिक सामग्री र (ग) गुरुङ जातिका तथा अन्य जाति या भाषाका लेखकले यस जाति र भाषामा लेखेका साहित्यिक सामग्रीको सूचना रहेका छन् । भाषाअध्ययन र लोकसाहित्यको पृष्ठभूमिसहित यस भाषामा साहित्य लेखनको आरम्भ र साहित्यलेखन क्रमिक रूपमा विकासको विवरणात्मक समीक्षा नै यस लेखमा अपनाइएको अध्ययन विधि हो ।

४. गुरुङ भाषा

गुरुङ जातिको मातृभाषा गुरुङ हो । गुरुङ भाषामा गुरुङ जातिलाई तमु भनिने हुँदा यस भाषालाई 'तमु क्युई/क्व्युई' पनि भनिन्छ । गुरुङ भाषा (तमु क्युई) बोलचालको भाषा र (चो क्युई) पुरोहितले शास्त्रमा प्रयोग गरेका आधारमा पनि हेर्न सकिने मान्यता छ (थकाली गुरुङ, २०६७, पृ. २२६) । शास्त्र भाषाभन्दा बोलचालकै भाषामा विस्तार र विकसित भएको गुरुङ भाषा/कुरा (तमु क्युई) गुरुङ जातिको पहिचानको एक आधार हो । यही भाषिक आधारमा भूगोल र संस्कृति जोडिएर यस जातिको पहिचान निर्माण भएको पाइन्छ ।

ऐतिहासिक कालदेखि नै गुरुङहरूको मूल थलो गण्डकी प्रस्रवण क्षेत्र हो । यस क्षेत्रको हिमाली काँठका या शेषान्त क्षेत्रका आदिवासी तमु जाति भएकाले यो भूभाग 'तमुवान' का नाममा पनि परिचित रहेको छ (क्व्होंगी लामा गुरुङ, २०६७, पृ.३) । यो क्षेत्र व्यापक रूपमा बुढीगण्डकीदेखि कालीगण्डकीका बिचको भूभाग हो । यसलाई 'गण्डकी क्षेत्र' भनिने र यस क्षेत्रभित्र लमजुङ, कास्की, तनहुँ, गोर्खा, धादिङ, मनाङ, स्याङजा र पर्वत समेटिने चर्चा पनि पाइन्छ (लामिछाने तमु (गुरुङ), २०५३, पृ. च) । यही गण्डकी क्षेत्रबाट देशका विभिन्न ठाउँ र देशबाहिर पनि गुरुङहरूको बसोबास फैलिएको हो । पूर्वी नेपालमा बस्ने गुरुङहरूले आफ्नो मातृभाषा या गुरुङ भाषा बोलचालमा प्रयोग नगरेको या नल्याएको पनि सूचना पाइन्छ (पृ. च) । देशबाहिर सिक्किममा गुरुङ भाषालाई राज्य भाषाको मान्यता दिएको पनि उल्लेख छ (लेम गुरुङ, २०६४, पृ. ७३) । यस चर्चाका आधारमा गण्डकी क्षेत्र या बुढीगण्डकी र कालीगण्डकीले घेरेको हिमाली क्षेत्र नै तमुवान या गुरुङहरूको रैथाने भूमि हो भन्न सकिन्छ ।

गुरुङ समुदायलाई बुझाउन प्रयोग भएको जातिवाचक शब्द 'गुरुङ' मगर भाषाबाट प्रयोगमा आएको शब्द हो भन्ने व्याख्या पाइन्छ । स्याङ्जाको गह्रौँ राज्यअन्तर्गतको 'गुरुङ दि' थुमका बासिन्दालाई 'गुरुङ' भनिएको पनि उल्लेख छ (क्लॉगी लामा गुरुङ, २०६७, पृ. ३) । यस (गुरुङ दी) को अर्को अर्थ पक्का गरी छाएका घरको छानामा बस्ने पनि हुने उनको मान्यता छ । 'तमु' शब्दको अर्थ भने फलामको हतियार धारण गर्ने जाति भएको विश्लेषण पाइन्छ (क्लॉगी लामा गुरुङ, २०६७, पृ. ६-७) । यस भन्दा भिन्न व्याख्या पनि विभिन्न अध्ययनमा गरिँदै आएको देखिन्छ । ती अध्ययनको संश्लेषण गर्दै तमुको अर्थ बज्र, घोडा भएका अथवा पालक, लेकाली मानिस अनि गुरुङ शब्द तिब्बती भाषाको 'ग्रोङ' बाट अपभ्रंश भई प्रयोगमा आएको हो भन्ने मत प्रस्तुत छ (थकाली गुरुङ, २०६७, पृ. १२) । यस प्रकारका विवादित मत भए पनि तमु वा गुरुङ जातिको मातृभाषा गुरुङ भाषा (तमु क्युई) हो । यस भाषामा भर्खरै साहित्य लेखन आरम्भ भएको छ ।

गुरुङ भाषा भोटचिनियाँ परिवारअन्तर्गत भोटबर्मेली शाखाभित्र जोडिएको छ । यो भोट शाखाको तामाङ, तमु, तम्हाङ (थकाली) जस्ता भाषासँग नजिकको साइनो भएको भाषा हो । यो असार्वनामिक भाषा भएको पनि उल्लेख छ (गौतम, २०४९, पृ. २०५) । गुरुङ भाषाको क्षेत्रगत आधारमा चार भेद रहेको पनि चर्चा छ । यी चार भेदमा (क) पूर्वी भाषिका (गोरखा-लमजुङ), (ख) पश्चिमी भाषिका (कास्की-पर्वत), (ग) उत्तरी भाषिका (मनाङ) र (घ) दक्षिणी भाषिका (तनहुँ-स्याङ्जा) रहेका छन् (ग्लोवर र गुरुङ, सन् २००३, पृ. ह ख) । गुरुङ भाषाको अध्ययन, अनुसन्धानमा पनि सामान्य अध्ययन अधिबढेको देखिन्छ । यस भाषामा भाषा अध्ययन; शब्दकोश निर्माण र व्याकरण लेखनको कार्य बिस्तारै अधिबढेको छ । आफ्नो लिपि लोप भएको र देवनागरी लिपिमा लेख्दा गुरुङ भाषा अनुसारको ध्वन्यात्मक प्रतिनिधित्व कठिन भएको पनि गुरुङ भाषाका सन्दर्भमा चर्चा पाइन्छ । गुरुङ भाषामा एउटै शब्द भिन्न ध्वनिअनुसार उच्चारण हुने र भिन्नाभिन्नै अर्थ आउने भएकाले पनि लिपिगत या लेखनगत समस्या देखापरेको व्याख्या पाइन्छ (गुरुङ, २०३४, पृ. ३१) । गुरुङ भाषाको लिपि (प्री-ई) नभएकाले कुन लिपिमा लेख्ने भन्ने विषयमा पनि बहस सिर्जना भएको देखिन्छ । यस भाषामा लेखन (फिब) को समस्या समाधान गर्न पिमबहादुर गुरुङले खेमा लिपि र जगनलाल गुरुङले तमु फ्ही प्रस्ताव गरेको चर्चा पनि पाइन्छ । भारतको सिक्किममा खेमा लिपिको प्रयोग भएको पनि उल्लेख छ (लेम गुरुङ, २०६४, पृ. ७२) । गुरुङ भाषा भोटचिनियाँ परिवारअन्तर्गत तिब्बत-बर्मेली शाखाको भाषा भएको हुँदा यसको पुरानो लिपि तिब्बती लिपि या बर्मेली लिपि हुन सक्ने सम्भावनाको सङ्केत पनि गरिएको छ (उपाध्याय, २०५२, पृ.४२) । गुरुङ भाषा रोमन लिपिमा र देवनागरीमा आफ्नो भाषा, धर्म र संस्कृति आदिका विषयमा लेखिएको सन्दर्भ जोड्दै "गुरुङ लेखकहरूले पनि आलेखहरू देवनागरी लिपिमा प्रकाशन गरेको पाइन्छ र प्रेस र अन्य भौतिक साधनहरूको सुलभताले गर्दा यसै लिपिमा लेख्ने प्रचलन बढेको छ" भनिएको छ (लामिछाने तमु (गुरुङ) २०५३, पृ.४-५) । अहिले गुरुङ भाषा देवनागरी लिपिमा लेखिँदै आएको छ र यही लिपिमा यस भाषाको साहित्यलेखनको विकास र विस्तार पनि भएको छ ।

५. गुरुङ भाषामा साहित्यलेखनको पृष्ठभूमि

गुरुङ भाषामा साहित्यलेखनका पृष्ठभूमिमा विविध पक्षको प्रभाव देखिन्छ । मौखिक परम्परामा सीमित यस भाषामा साहित्येतर लेखनका गतिविधिसँगै साहित्य लेखनको आधार विकास भएको हो । गुरुङ भाषाको साहित्यलेखनका पृष्ठभूमिमा वंशावली, अभिलेख, चिठीपत्र, लोकसाहित्य, सांस्कृतिक परम्परा आदि उल्लेख्य छन् । यस भाषामा पुराना सामग्रीका खोजीमा गुरुङ (२०३४), तमु (२०५६), क्होंगी लामा गुरुङ (२०६७), थकाली गुरुङ (२०६७) आदिका अध्ययन स्मरणीय भए पनि पुराना सामग्रीको अन्वेषण आवश्यक नै रहेको देखिन्छ । यस पृष्ठभूमिमा लोकसाहित्य, भाषाअध्ययन र नेपाली भाषामा गुरुङहरूको योगदान पनि अध्ययनीय नै रहेको छ ।

५.१ लोकसाहित्य

गुरुङ भाषामा साहित्यलेखनको पृष्ठभूमिमा लोकसाहित्यको विशेष भूमिका देखिन्छ । गुरुङ जातिको लोकसांस्कृतिक तथा जातीय सांस्कृतिक परम्परामा नै लोकसाहित्य हुर्किएको पाइन्छ । गुरुङ संस्कृति ऋतुचक्र र जीवनचक्रका प्रकार्यात्मक आधारमा गतिशील छ । यस्तै गुरुङ जातिको पहिचान बोध गराउने सामाजिक संस्था, चाडपर्व आदिका प्रकार्यभिन्न संस्कारगत पक्ष र लोकसाहित्यिक सन्दर्भ पनि विकास भएको देखिन्छ । यस पक्षलाई गुरुङ भाषाको लोकसाहित्यका सन्दर्भमा हेर्न सकिन्छ । गुरुङ संस्कृतिमा क्रमु तेना (साइपाटा), सिन्को पाङ्गो (पारपाचुके), अलौं (निशान), प्ल (ढिकुरो), क्येक्या (बुढी बाख्री काट्ने), फाल (भातको पिण्ड), छ्याडु (सेर्ग नाच), भूमे पूजा, टेहोटे पर्व लगायतका पर्वसँगै रोदी, आमासमूह, हुरी प्रथा, गोला प्रथा, धर्म भकारी (क्होंगी लामा गुरुङ २०६०) आदिको उल्लेख्य भूमिका देखिन्छ । यी सामाजिक सांस्कृतिक सन्दर्भ नै लोकसाहित्यको आधार भएको यथार्थ बिर्सन मिल्दैन । गुरुङ जातिको सांस्कृतिक सन्दर्भ र श्रुत या मौखिक साहित्यको भूमिकासँगै लेखनको पृष्ठभूमिमा जोड दिँदै भनिएको छ- "लिपिको विकास र लेख्य परम्परा नभएसम्मको समयमा अन्य भाषाको साहित्य श्रुत साहित्यका रूपमा विकसित भएर आएभैं गुरुङ भाषाको साहित्यिक विकासको परम्परा पनि त्यसरी नै विकसित भएर आएको देखिन्छ" (लेम गुरुङ, २०६४, पृ. ७०) । यी भनाइका सन्दर्भबाट गुरुङ भाषामा पनि लोकसाहित्य नै लिखित साहित्यको आधार हो भन्ने स्पष्ट हुन्छ ।

नेपाली भाषामा गुरुङ लोकसाहित्यको प्रभाव र खोजीको पनि परम्परा नै निर्माण भएको छ । यस क्रममा थापा (२०२४) 'होधी र नागियूँका लोकगीत तथा 'घाटु' र 'सोरटी' मा गुरुङ जातिको लोकसांस्कृतिक सम्पदाको खोजी गर्दै त्यसको ऐतिहासिक सांस्कृतिक मूल्याङ्कनमा जोड दिन्छन् । यस्तै थापा (२०३१) गुरुङ जातिको घाटु र अमौला कोटका गुरुङ लोकगीतका चिनारीमा नेपाली लोकसाहित्य पनि धनी भएको विश्लेषण गर्छन् । घाँटु र सोरटीका बारेमा गुरुङ (२०३४), थापा सुवेदी (२०४१), बन्धु (२०५८), पराजुली (२०६३ क), पराजुली (२०६३ ख), थकाली गुरुङ (२०६७), क्होंगी लामा गुरुङ (२०६७) आदिका लेखन हेर्न सकिन्छ । गुरुङ संस्कृतिमा भिजेको मौलिक

परम्पराको अन्वेषण तथा चर्चा परिचर्चाका कारण पनि गुरुङ भाषामा लेखनका लागि उत्प्रेरणात्मक पृष्ठभूमि निर्माण भएको यथार्थ बिर्सन मिल्दैन ।

गुरुङ भाषामा लोकसाहित्यको सङ्कलन प्रारम्भ मात्र भएको छ । गुरुङ पुरोहितले गाउने संस्कार गीत (सेर्ग) र समुदायले गाउने पर्यावरणीय गीतको विशेष सन्दर्भ पनि लोकसाहित्यको आधार भएको चर्चा पाइन्छ । सेर्ग गीतमा जन्ममृत्युका सन्दर्भ आउने प्रसङ्ग जोड्दै (क) मानिसको उत्पत्ति बसाइँसराइ (ख) बजाउने ढोलको उत्पत्ति (ग) ट्याम्कोको उत्पत्ति (घ) भ्यालीको उत्पत्ति (ङ) सेर्ग गीतको उत्पत्ति (च) प्रकृति वर्णन (छ) खेतीपातीको वर्णन (ज) राज्यसम्बन्धी वर्णन (झ) मृतकको कथा (ञ) भूतको कथा (ट) नरकको वर्णन (ठ) देवलोकको वर्णन (ड) दिवंगत आत्माको स्वर्ग यात्राको वर्णन र (ढ) पुष्पाञ्जलि रहेको उल्लेख छ (लेम गुरुङ, २०६४ पृ.७१) । पर्यायवरणीय गीत मेला-पर्व, चाडवाडमा गाउने प्रचलन रहेको छ । गुरुङ जातिको समृद्ध लोकसाहित्यमा लोकसामग्रीको अध्ययन, सङ्कलन आरम्भ मात्र भएको छ । लिखित साहित्यलेखनका पृष्ठभूमिमा यो समृद्ध लोकसामग्रीको विशेष प्रभाव रहेको तथ्य बिर्सन मिल्दैन ।

५.२ भाषाअध्ययन परम्परा

गुरुङ भाषाको साहित्यलेखनका पृष्ठभूमिमा भाषाअध्ययन परम्पराको पनि प्रभाव देखिन्छ । बिम्स (सन् १८६७)का अध्ययनमा गुरुङ भाषा हिमालय वर्गका भाषामा वर्गीकरण गर्दै यस भाषाको सामान्य चिनारी दिइएको छ । यस्तै हड्सन सन् १८५७ देखि नै गुरुङ भाषाका अध्ययनमा सक्रिय भएको सूचना पाइन्छ (ग्रियर्सन, सन् १९०९पृ.१८२) । ग्रियर्सन (सन् १९०९) को सूचनामा हन्टर (सन् १८६८) पनि गुरुङ भाषाका अध्ययनमा जोडिएको उल्लेख छ । गुरुङ भाषाको चिनारीसहित यस भाषाको व्याकरणिक स्मरेखा निर्माणमा ग्रियर्सनको विशेष योगदान रहेको छ । गुरुङ भाषाको व्याकरणको पहिलो स्मरेखा नै ग्रियर्सनका अध्ययनमा देखिन्छ । यिनले भाषाअध्ययनका क्रममा गुरुङ भाषाका नमुना पनि सङ्कलन गरेका छन् । मोने (सन् १९१९) गुरुङ भाषाका गीत सङ्कलन गर्दै यस भाषाका बारेमा पनि सामान्य टिप्पणी गर्छन् । टर्नर (सन् १९३१) का कोशमा पनि गुरुङ भाषाका शब्दको सन्दर्भ जोडिएको छ । मिरड्-डोङ्क (सन् १९६०) पनि गुरुङ भाषाको सामान्य उल्लेख गर्छन् । गुरुङ भाषाका अध्ययनमा ग्लोवर (सन् १९६९) 'गुरुङ फोनेमिक समरी' र ग्लोवर (सन् १९७४) को 'सिमेमिक एन्ड ग्रामेटिकल स्ट्रक्चर इन गुरुङ' स्मरणीय अध्ययन हुन् । सन् १९७६ मा त्रिभुवन विश्वविद्यालयअन्तर्गत समर इन्स्टिट्युट अफ लिङ्ग्विस्टिक समूहले देउबहादुर गुरुङ, जेसी आर ग्लोवर र वारन डब्लु ग्लोवरले "ए गुरुङ नेपाली इङ्लिस ग्लोसरी (देवनागरी लिपि) र रोमन लिपिमा सन् १९७७ मा प्रकाशनमा ल्याएको पाइन्छ । ग्लोवरका *कन्भर्ससनल गुरुङ कनभेरा, देवनागरी स्पेलिङ अफ द गुरुङ ल्याङ्ग्वेज, अ गाइड गुरुङ टोन, गुरुङ डाइलेक्टस पेपर* आदि स्मरणीय छन् । भाषावैज्ञानिक आधारमा गुरुङ भाषाको अध्ययन ग्लोवरकै मानिन्छ । ग्लोवरका भाषिक अध्ययन संयुक्त रूपमा पनि प्रकाशित छन् । डि.बी. गुरुङसँगको सहकार्य 'गुरुङ, नेपाली,

अङ्ग्रेजी शब्दकोश' (सन् १९७७) हो । यस्तै वारन ग्लोवर र रत्नकुमार गुरुङ (२०५९) को *तमु नेपाली-अङ्ग्रेजी तौँफुँँहयोड* (शब्दकोश) प्रकाशनमा आएको छ । डिल्लीजङ गुरुङको *तमुगुरुङ, नेपाली, अङ्ग्रेजी शब्दकोश* (२०५२) र 'तमु क्योए' (२०५९) यस सन्दर्भमा स्मरणीय कृति हुन् । धनबहादुर लामिछाने गुरुङको "डहयो नि डहयोई क्ह्युई" (२०४६) र 'आधारभूत गुरुङ व्याकरण' (२०५३) पनि गुरुङ अध्ययन परम्परामा जोडिएका छन् । भाषा अध्ययनको यही परम्परामा नै लिखित साहित्यका लेखनको आधार देखापरेको हो ।

५.३ अन्य गतिविधि

गुरुङ भाषामा देखिएको भाषिक जागरण र जातिप्रतिको सचेत उपस्थितिले पनि साहित्य लेखनमा प्रभाव परेको पाइन्छ । मातृभाषामा शिक्षाको जागरण पनि यस सन्दर्भमा उल्लेख्य छ । नेपाली भाषामा कलम चलाउने गुरुङ साहित्यकारहरूको लेखनगत योगदान पनि गुरुङ भाषाका साहित्य लेखनको पृष्ठभूमिमा बिसर्न मिल्दैन । नेपाली भाषामा कलम चलाउने गुरुङ साहित्यकारहरूमा डिल्लीजङ गुरुङ (लमजुङ) फुटकर कवितादेखि महाकाव्य लेखनसम्म साधना गरेको पाइन्छ । अन्य साहित्यकारहरूमा हर्क गुरुङ, गणेशबहादुर गुरुङ, केयरसिंह गुरुङ, वृषमान गुरुङ, हितकाजी गुरुङ, आदि रहेका छन् । रत्नबहादुर गुरुङको गुरुङ भाषामा कक्षा १ देखि ५ सम्मका पाठ्यपुस्तकका लेखनबाट पनि साहित्यलेखनमा उत्प्रेरणा थपिएको सन्दर्भ बिसर्न मिल्दैन । गुरुङहरूका साङ्गठनिक गतिविधि, पत्रपत्रिका (रोधी, होमै पोरेट लगायत) को योगदान पनि यस सन्दर्भमा स्मरणीय छ । यस्तै गुरुङ भाषामा निर्मित चलचित्र या डकुमेन्ट्री पाते (माहिली), डोल्स्यो (सोल्टिनी), कासी (कान्छी) म्हिथेवा (ढुलो मान्छे) मी (नाम) रीक्हमे (चेलिबेटी) ड्यो नासट्हो (हाम्रा गाउँघर) न्हम्सो न्होरी (बादलभित्र) ह्युलै म्हया (देशको माया) चो (भाउजू) रोधी (रोधी) आदि पनि साहित्यिक लेखनका सन्दर्भमा उत्प्रेरणात्मक प्राप्ति नै हुन् । गीति चक्काको प्रकाशन पनि यस सन्दर्भमा स्मरणीय मानिन्छ । यही जागरणमूलक सन्दर्भमा नै गुरुङ भाषामा साहित्य लेखनले गति लिएको यथार्थ बिसर्न मिल्दैन ।

६. गुरुङ भाषामा साहित्यलेखन आरम्भ

गुरुङ भाषामा लोकसाहित्य, भाषाअध्ययन परम्परा र अन्य गतिविधिका पृष्ठभूमि र जाति तथा सांस्कृतिक पहिचानका गतिविधिसँगै लिखित साहित्य आरम्भ भएको हो । गुरुङ भाषामा देवनागरी लिपिको प्रयोग गरी लेखिएको कृति 'तमु क्युई चेके देदै रोमे' (गुरुङ भाषाको सानो कोसेली २०१५) हो । यो कृति गुरुङ भाषामा लेखिएको पहिलो कृति भए पनि गुरुङ भाषामा लिखित साहित्यको थालनी स्याङ्जा फेदिखोलाका हर्कबहादुर गुरुङको 'क्यु दे थुलेन' (गीतिसङ्ग्रह, २०१६) बाट भएको मानिन्छ । यही कृतिका आधारमा हर्कबहादुर गुरुङलाई गुरुङ भाषाका आदिकवि भनी सम्मान गरिएको सूचना पाइन्छ (लेम गुरुङ, २०६४, पृ. ७२) । यसरी गुरुङ भाषामा साहित्य लेखनको आरम्भ भएपछि यस क्षेत्रमा मन्द गतिमा सिर्जनात्मक लेखन विकास भएको देखिन्छ ।

६.१ गुरुड भाषाको साहित्य परम्परा

गुरुड भाषामा साहित्य लेखन आरम्भ भएपछि पनि यस भाषामा लामो समयसम्म साहित्य नलेखिएको स्थिति छ । यस भाषामा साहित्य लेखन मुख्य दुई चरणमा वर्गीकरण गरी अध्ययन गर्न सकिन्छ । गुरुड भाषाको साहित्य लेखन प्रथम चरण (२०१५ देखि २०४६ सम्म) र दोस्रो चरण २०४६ पछि गरी स्पष्टसँग छुट्याउन सकिन्छ । गुरुड भाषामा साहित्य लेखन दोस्रो चरणमा नै विकास भएको पाइन्छ । यस भाषामा साहित्य लेख्ने साहित्यकारको सर्वेक्षण यस प्रकार छ -

१. हर्कबहादुर गुरुडको क्यु दे थुलेन (२०१६) जागृतिमूलक गीतिकविता सङ्ग्रह प्रकाशित भएको पाइन्छ । यिनको क्युदेथुले शीर्षकको गीतका केही पङ्क्ति यस प्रकार छन् :

क्यु दे थुलेन् दुःख म्हन बर्ख मुलारी
 खैले टिवा खैले ह्याव आमुर्ड ह्युलारी-२
 हो... आसीब, आत्होव म्हिनी ह्याल
 तुव आह्या बिमा क्रर कहासी म्हुव
 च्हामी कुईमिल बिन्ति मु है थिदो पुकार
 मिले भिस्यौँ सर्म खमु पिनो गुहार
 क्यु दे थुलेन् दुःख म्हन बर्ख मुलारी
 खैले टिवा खैले ह्याव आगुर्ड ह्युलारी-२

यस प्रकार देवनागरी लिपिको प्रयोग गर्दै यस भाषामा साहित्य लेखन अघि बढेको देखिन्छ । लामो कालखण्ड यस भाषाका साहित्य लेखनमा ओभ्हेलमा रहेको छ । यस कालखण्डमा साहित्यको लेखन अध्ययनीय नै रहेको छ ।

२. धनबहादुर लामिछाने गुरुडको ड्हयौँ थ्रि तले (हामी एक होऔ, २०४६) प्रकाशित भएको देखिन्छ । उनका *फारब जति रुब डिर्साँ* (फुलेजति फल्ने भए), रिभए पुकार (चेलीको पुकार) र *व्हिनाँ* (व्यङ्ग्य) प्रकाशित भएको छन् ।
३. हितकाजी गुरुडले *नासधिर्बे कूईभोगो* (गाउँघरका गीतहरू, २०४७) प्रकाशित गरेका छन् ।
४. इन्द्रकाजी तमु (स्याङ्जा) को ड्हयो नि ड्हयोई कुई भोगो (हामी र हाम्रो भाषा-२०४८) कविता सङ्ग्रह प्रकाशनमा आएको छ ।
५. इन्द्रबहादुर गुरुड (लमजुड)को तमुची र तोताँ सोफु (उखान सङ्ग्रह) २०५७ मा प्रकाशित छ ।
६. जेसी आर ग्लोबरका सक्रियतामा छेनाले खेमिनो छेनाले क्होमिनो (राप्ररी पढिदिनोस्, राप्ररी बुभिदिनोस् २०४९) गीत र कथा सङ्ग्रह प्रकाशित छ ।

७. रत्न बहादुर गुरुङको तमु क्युइलुले (गुरुङ भाषा सिकौ) मा गीत र उखानको सङ्कलन गरिएको छ ।
८. केयरसिंह तमुको दाएबिद् खै लब (कविता सङ्ग्रह २०६२) प्रकाशित छ ।
९. आसबहादुर गुरुङले तमु (गुरुङ) भाषाको व्याकरण रचना तथा भाषाविज्ञान (२०६३) मा नेपाली भाषाबाट अनुवाद गरी साहित्य सिर्जनामा थप हुटहुटी दिएको पाइन्छ, जस्तै: -

हट्यो सारा हिलो मैलो हरायो पानीको बर्षा
ना युव क्यु युव सुइतै हिलो मैलो मजे ।
भवनीको भयो पूजा चल्यो सानदको वर्षा
तोन आज नै आनन्दतजे भवानीय पूजा लजे । (पृ.१३)

१०. मिना गुरुङको च्हयो माब क्यौँ, शोभा गुरुङको टुई क्यौँ, र सलिता गुरुङको डिलमै गद्य कृति (२०६३) मा प्रकाशित भएको सूचना छ ।

गुरुङ भाषामा भर्खरै साहित्य लेखनको जागरण आएको छ । कविता विधाबाट गुरुङ साहित्यमा साहित्य लेखनको आधार निर्माण हुँदै गएको छ। यस वास्तविकताको स्पष्ट मूल्याङ्कन गर्दै लेखिएको छ- "गुरुङ भाषाको साहित्यका अन्य विधाहरू जस्तै- प्रबन्ध, कथा, उपन्यास, एकाङ्की, नाटक, काव्य, खण्डकाव्य, महाकाव्य, यात्रा संस्मरण जस्ता विषयहरूमा कसैले पनि कलम चलाएको देखिँदैन (लेम गुरुङ, २०६४, पृ.७३) । गुरुङ भाषामा विधागत मूल्याङ्कन गर्ने सान्दर्भिक सिर्जना भने लेखिएको देखिँदैन । यसैले यस भाषाको साहित्यिक आधार निर्माण कै क्रममा रहेको छ ।

६.२ भाषा साहित्यका क्षेत्रको आवश्यकता

गुरुङ भाषामा लिपि, व्याकरण र शब्दकोशका लेखनसँगै चलचित्र निर्माण गीतिचक्का प्रकाशनका क्षेत्रमा उल्लेख्य काम आरम्भ भएको छ । यस भाषाका लेखनमा लिपि समस्या पनि मुख्य देखिन्छ । खेमा लिपि, तमु फ्ही, रोमन लिपि, देवनागरी लिपिमा लेखनको वहससँगै देवनागरी लिपिमा यस भाषाको लेखन विस्तार भएको छ । गुरुङ भाषामा लेखनका गतिविधि आरम्भ भएसँगै भाषिका भेद र मानकीकरणको समस्या पनि देखिएको छ । गुरुङ भाषाका मुख्य चार भाषिका र ती भाषिकाको अध्ययनसँगै प्रतिनिधित्वको आधार निर्णय गर्दा नै लेखन सहज हुने देखिन्छ । गुरुङ भाषाको भाषावैज्ञानिक अध्ययन विस्तार गरी व्याकरण लेखन र शब्दकोश निर्माणमा विशेष जोड दिनपर्ने आवश्यकता छ । यस भाषाका लोकसामग्रीको पर्याप्त अन्वेषण हुन सकेको छैन । लोकसामग्रीको खोजी, व्याख्या र प्रकाशनले पनि साहित्यका विकासमा सहयोग पुग्ने यथार्थ स्मरणीय छ । साहित्यका विधागत लेखनमा जोड दिई साहित्यिक ऊर्जाको मूल्याङ्कन र प्रोत्साहन पनि यस भाषामा साहित्य विकासका लागि आवश्यक कार्य देखिन्छ । वर्तमानमा देखिएको भाषिक साहित्य

जागरण सिर्जनात्मक प्रयोगमा प्रतिनिधित्व गर्ने सचेत अभियानको खाँचो छ । रेडियोबाट प्रसारण हुने क्षेत्रीय कार्यक्रम र गोरखापत्रको *नयाँ नेपाल* संस्करण मात्र राज्यको उत्तरदायित्वमा छोड्न मिल्दैन । त्रिभुवन विश्वविद्यालयका स्नातक पाठ्यक्रममा यस भाषाको साहित्यिक सर्वेक्षण राखिनु पनि महत्त्वपूर्ण प्राप्ति हो । वर्तमानमा गुरुङ मातृभाषी र गुरुङ भाषा बोध गर्न अन्यले पनि भाषिक पक्षबाट मात्र नभई सिर्जनात्मक हस्तक्षेपको सशक्त अभियान आवश्यक देखिन्छ ।

६. निष्कर्ष

गुरुङ भाषा बोलचालमा समृद्ध रहे पनि लेखन तथा अध्ययनमा भने समृद्ध देखिँदैन । यसमा पनि गुरुङ भाषाको साहित्यलेखन प्रारम्भिक अवस्थामा नै छ । गुरुङ भाषामा कविता बाहेक अन्य विधाको लेखन प्रवेश शून्य अवस्थामा नै रहेको छ । गुरुङ भाषामा पनि भाषिका भेदको विवाद नगरी कुनै एक क्षेत्रको भाषिकालाई आधार मानेर मानकीकरण र साहित्य लेखन विस्तार गर्नुपर्ने देखिन्छ । गुरुङ भाषामा कक्षा पाँचसम्मका पठनपाठनका लागि पाठ्यक्रम निर्माण हुनु साहित्यिक विकासकै गति हो । भाषा अध्ययन, लोकसाहित्य, साहित्य लेखनअनुवाद जस्ता पक्षबाट गुरुङ भाषामा सचेत अभियानको नेतृत्वदायी भूमिका अहिलेका सन्दर्भमा आवश्यक देखिन्छ ।

सन्दर्भसामग्री सूची

- उपाध्याय, मुकुन्दशरण (२०६२) "गुरुङ जाति र भाषा एक संक्षिप्त अध्ययन" *सयपत्री* (वर्ष १, अङ्क २, भदौ-मङ्सिर पृ. ३५-४८) ।
- क्लोगी लामा गुरुङ, जगमान (२०६७). *तमुवानको ऐतिहासिक वृत्तान्त*, कास्की : राजेन्द्रजङ र जगत्जङ क्लोगी लामा गुरुङ ।
- गुरुङ, अमरबहादुर (२०१५). *तमु क्युई चेके देदै रोमे* (गुरुङ भाषाको सङ्क्षिप्त कोसेली) काठमाडौं : गुरुङ कल्याण संघ ।
- गुरुङ, आसबहादुर (२०६३). *तमु (गुरुङ) भाषाको व्याकरण तथा भाषाविज्ञान*, लमजुङ : लेखक स्वयम् । गुरुङ, जगमान (२०३४). *गुरुङ जाति तथा संस्कृति*, कास्की : लेखक स्वयम् ।
- गुरुङ, हर्क (सन् २००७). *विषय विविध*, ललितपुर : हिमाल किताब ।
- ग्लोबर, बरन डब्ल्यु र गुरुङ रत्नबहादुर (२००३ इ./२०५९). *गुरुङ नेपाली अङ्ग्रेजी शब्दकोश*, काठमाडौं : तमु बौद्ध सेवा समिति ।
- गौतम, देवीप्रसाद (२०४९). *नेपाली भाषा परिचय*, काठमाडौं : साभा प्रकाशन ।
- तमु, डिल्लीजङ (२०५३). *तमु (गुरुङ) भाषा सिकौ* काठमाडौं : टेकबहादुर तमु ।
- थकाली (गुरुङ), हेमा (२०६७). *तमु गुरुङ जातिको उत्पत्ति र धर्मसंस्कृति*, ललितपुर : लेखिका स्वयम् ।
- थापा, धर्मराज (२०३०). *गण्डकीका सुसेली*, काठमाडौं : नेपाल राजकीय प्रज्ञा प्रतिष्ठान ।
- थापा, धर्मराज(२०३२). *मेरो नेपाल भ्रमण*, काठमाडौं : साभा प्रकाशन ।

- थापा, धर्मराज(२०४१). *लोकसंस्कृतिको घेरामा लमजुड*, काठमाडौं : साभा प्रकाशन ।
- थापा, धर्मराज र हंसपुरे सुवेदी (२०४१). *नेपाली लोकसाहित्यको विवेचना*, काठमाडौं : पाठ्यक्रम विकास केन्द्र ।
- पराजुली, मोतीलाल (२०६३ क). *सोरठी नृत्य नाटिका* (सैद्धान्तिक अध्ययन), काठमाडौं : दीक्षान्त पुस्तक प्रकाशन ।
- पराजुली, मोतीलाल (२०६३ ख). *नेपालका प्रचलित नृत्य र नृत्यानाटिकाहरू* ललितपुर : साभा प्रकाशन ।
- पोखरेल, बालकृष्ण (२०५०), *राष्ट्रभाषा*, नवम सं., काठमाडौं : साभा प्रकाशन ।
- बन्धु, चूडामणि (२०५८). *नेपाली लोकसाहित्य*, काठमाडौं : एकता बुक्स ।
- लेम गुरुङ, रत्नबहादुर (२०६४). "गुरुङ भाषाको वर्तमान साहित्यिक अवस्था र समस्या" *राष्ट्रिय साहित्य सङ्गोष्ठी* (२०६४), काठमाडौं : नेपाल प्रज्ञा प्रतिष्ठान, (पृ. ७०-७४) ।
- लामिछाने तमु (गुमा.), धनबहादुर (२०५३). *आधारभूत गुरुङ व्याकरण*, काठमाडौं : नेपाल राजकीय प्रज्ञा प्रतिष्ठान ।
- Grierson, GA. [1909, 1967]. *Linguistic Survey of India* (Tibeto-burman-family, vol. III Part I) Delhi: Mctilal Banarsidass.
- Hodgson, B.H. (1848). *Miscellaneous Essays Relating to India Subjects* (Vol. I-II), London: Turnber & Camp.
- Kirkpatrick, William (1811). *An Account of the Kingdom of Nepal*, London: William Millar.
- Meerendoonk, M. (1949). *Basic Gurkhali Grammar*, Singapore : K.P. Press. Moloney, AP (1923). *Gurkhali Biggerinner*, Culcutta : Thakur and Spink.
- Money, G.W.P. (1918). *Gurkhali Manual*, 2nd Edi. Bombay: Thalker & Camp. Turner, R.L. (1931). *A Comparative and the Etymological Dictionary of the Nepali Language*, London: Trubner and Co. Ltd.

वीपी कोइरालाको राजनीतिक प्रस्थानविन्दु

ईश्वरीप्रसाद कंडेल*

सार संक्षेप

इतिहासको कालखण्डमा विश्वसमुदायमा विभिन्न पक्षको परिवर्तन भएको देखिन्छ । भौगोलिकताबाहेक हरेक विषयमा विभिन्न किसिमका गतिविधि भएर राजनीतिक तथा प्रशासनिक परिवर्तन भएका पाइन्छन् । नेपालमा पनि नेपाली जनताका छोराबाट परिवर्तनको विजारोपण गरिएको परिवर्तनको सन्दर्भसँग प्रस्तुत लेख आबद्ध छ । प्रजातान्त्रिक राजनीतिक परिवर्तनबाट वाक् स्वतन्त्रता, सामाजिक न्याय, लोककल्याणकारी राज्य व्यवस्थाको स्थापना, सम्पत्ति तथा सार्वजनिक सुरक्षा, व्यक्तिगत स्वतन्त्रता प्राप्त हुने देखिन्छ । जनताको विश्वासबाट मात्रै उपर्युक्त विषयहरू सम्बोधन गर्नसक्ने नेतृत्व आउन सक्दछ । तसर्थ जगत्को चाहनाअनुसार राजनीतिक स्मान्तरणका लागि विचार निर्माण गर्नु र जनताको बीचमा रहन पनि जनताकै भलाइका लागि काम गर्न आवश्यक छ । यसैका लागि वीपी कोइरालाले राजनीतिक वातावरणको अभावका बावजुद पनि नयाँ राजनीतिक खाका कोरे, जुन राजनीतिक स्वतन्त्रताको आधार बन्यो ।

मुख्य शब्द: स्मान्तरण, खाका, विश्वबन्धुत्व, अनुभूति, स्वार्थपरायण

अध्ययन विधि :

प्रस्तुत अध्ययनमा गुणात्मक विधि अपनाइएको छ । विपी कोइरालाको राजनीतिक जीवन र उनको दार्शनिक चिन्तनबारे उनका भाषण र अन्तरवार्तालाई प्राथमिक स्रोत तथा उनका बारेमा लेखिएका अन्य सामग्रीलाई सहायक सामग्रीको रूपमा उपयोग गरेर विश्लेषण गरिएको छ ।

परिचय :

चौधौँ शताब्दीको पूर्वार्द्धमा सक्रियस्ममा देखापरेको परिषदीय आन्दोलनको सफलतापछि युरोप आधुनिक राज्य निर्माण प्रक्रियामा जुट्यो । त्यसअघि धर्मका नाममा सञ्चालन भएका सबै धार्मिक राज्यहरू आधुनिक राज्यमा स्मान्तरण भए । परिणामस्वरूप पोपको अधिनमा रहेका चर्चहरू जनताको अधिनमा आए । यसको अर्थ त्यहाँको भूगोलमा परिवर्तन भयो भन्न खोजिएको होइन । त्यहाँ त केवल शासन व्यवस्थामा मात्र परिवर्तन गरियो । परिवर्तनको शृङ्खलाको निरन्तरताकै रूपमा सन् १७८९ मा फ्रान्सेली राज्यक्रान्ति भयो । फ्रान्सेली राज्यक्रान्तिले विचार निर्माणको आधार तय

* डा. कंडेल त्रि.वि. राजनीतिशास्त्र केन्द्रीय विभागमा सहप्राध्यापक हुनहुन्छ ।

गन्यो । मानव मानव बिचमा रहेको वैमनस्यता हट्दै गयो । उक्त क्रान्तिले विश्वबन्धुत्व र भातृत्वको भावनाको विकास भयो । सन् १७८९ देखि १८१५ सम्म लगभग ३६ वर्ष उक्त आन्दोलनको समयावधि देखिन्छ । त्यस आन्दोलनले विश्वलाई भाइचाराको नीति लिनुपर्ने पाठ पनि सिकायो (गिरी, २०६८, पृ.१-९) । युरोपको तरल राजनीतिले ठोस स्म लिन थालेपछि अङ्ग्रेजहरूको मुख एसियातिर फर्कियो । हिन्दुस्थानमा त यसभन्दा पहिला नै अङ्ग्रेजहरूको शासन चलि सकेको पाइन्छ । चीनमा पनि अङ्ग्रेजहरूले हस्तक्षेप गरेको देखिन्छ । यस कुराको पुष्टि नानकिङ सन्धिले गर्दछ । यो सन्धि चीनबाट हडकडलाई अलग गराउने क्रममा भएको देखिन्छ । अफिम व्यापार तथा अन्य विषयले अङ्ग्रेजदेखि चीन आजित थियो भने हिन्दुस्थानीहरूले पनि अङ्ग्रेजको उपस्थितिलाई समाप्त पार्न चाहन्थे । फलस्वरूप महात्मागान्धीले अहिंसात्मक आन्दोलन सुरु गरे । त्यस आन्दोलनले औपनिवेशिक मुलुक भारतलाई स्वतन्त्र गरायो । नेपालमा पनि अङ्ग्रेजहरूको आडमा राणाशासकले जनताको मौलिक अधिकारमाथि कुठराघात गरिहेको अवस्था थियो । चीनको इतिहास पढेर र भारतीय आन्दोलनको प्रभावमा परेर नेपाली धर्तीमाताका सपुत वीपी कोइरालाले नयाँ विचार र दृष्टिकोणको आधार निर्माण गरे । जनताको वास्तविक अधिकार खाना, नाना, र छानाबाट पूरा हुन्छ भन्ने मार्क्सवादी चिन्तनलाई अनुसन्धानात्मक दृष्टिबाट उनले हेरे । मार्क्सवादी चिन्तनको विरोध गर्ने ठाउँ उनले देखेनन् । उनले त मार्क्सवादमा रहेको अभावको खोजी गरे । त्यहाँ एक चीजको अभाव उनले देखे, त्यो अभाव भनेको राजनीतिक स्वतन्त्रता थियो । यही विषयलाई स्थापित गर्न उनी जीवनभर लागि रहे ।

वीपी कोइरालाले यही राजनीतिक आदर्शलाई भविष्यको बाटो कोर्ने योजना मुताविक अभ्यास गर्दै गए । उनको विचार नेपाली कांग्रेसका लागि आदर्श बन्यो । उनको विचार नेपाली कांग्रेसको लागि मात्रै होइन अन्य वापन्थी दलहरूका लागि पनि गन्तव्यमा पुग्ने आधार बन्दै गइरहेको देखिन्छ । २०४८ सालमा मदनकुमार भण्डारीको बहुदलीय जनवाद र नेकपा माओवादी केन्द्रले अवलम्बन गरेको लोकतान्त्रिक अभ्यासले यस कुरालाई स्पष्ट पार्दछ । सैद्धान्तिक दृष्टिकोणले वीपी कोइरालाको राजनीतिक दर्शनलाई नेपाली कांग्रेसको आदर्श ठानियो । तर, व्यावहारिक दृष्टिकोणले अध्ययन गर्ने हो भने बहुलवादमा आस्था राख्ने समाजवादी राजनीतिक दलहरूहरूमा उनको राजनीतिक दर्शनको प्रभाव रहेकै देखिन्छ । जब समाजमा नयाँ चिन्तनको विकास हुँदै गयो तब सबै तह र तप्कामा संलग्न पक्षले वीपी कोइरालाको आदर्शलाई अनुभूत गर्न थाले । गरिब किसानको हक तथा अधिकार, महिला तथा विपन्न वर्गको उत्थान, नागरिक अधिकारको रक्षा, भौगोलिक तथा सामाजिक र सांस्कृतिक रूपमा पिछडिएको समाजको रक्षा, वातावरणको संरक्षण, जातीय संकीर्णताको अन्त्य, लोकतन्त्रका आधारभूत मान्यताको स्थापना, असहाय, अपांग तथा असुरक्षित वर्गको हित, राजनीतिक, आर्थिक, सामाजिक, शैक्षिक तथा मानसिक रूपमा पछि परेको वा पारिएको भनिएको समुदायको सम्बोधनलगायतका विषयमा उनको योगदान विशिष्ट किसिमको रह्यो । लोकतन्त्रभित्र राजतन्त्रको परिकल्पना गर्दै उनले भनेका छन् "देश र व्यक्तिको निश्चित परिणामको परवाह नगरेर यो घोषणा गर्ने इच्छा हुन्छ कि नेपालका लागि गणतन्त्र अब आवश्यक भएको तर क्रोधको वेगमा देशको चिन्तन सम्भव हुँदैन । क्रोधमा आएर उठेको यो विचार पौष १ गतेको शाही कदममा निहित विचार

जस्तै मूर्खतापूर्ण र स्वार्थपरायण हो । राजाको स्थान हाम्रो राजनीतिमा के हुनुपर्छ भन्ने मेरो पुरानो विचारमा पौष १ गतेको घटनाले परिवर्तन ल्याउन सकेको छैन (कोइराला, २०५४, पृ. १९) ।" उनको यो उद्गारले विशिष्ट राजनीतिक संस्कृतिको परिचय दिन्छ । शासनसत्ताको निर्माण आमजनताको भावनाको प्रतिनिधित्वबाट हुनुपर्दछ भन्ने कोइरालाका आदर्श वाणीलाई ७ दशकपछि नेपालमा अभ्यास गरिएको देखिन्छ । यस कुराको पुष्टि संविधान निर्माणमा रहेको सर्वपक्षीय संलग्नताले गर्दछ ।

राजनीतिक चिन्तनका आधार :

सिन्धुलीको दुम्जाबाट विराटनगर भरेका उनका पिताले संस्कृत र फारसी भाषाका अतिरिक्त अंग्रेजीको अध्ययन गरेका थिए । हिन्दुस्थानी पत्रपत्रिका र राजनीतिक दर्शनसँग सम्बन्धित ग्रन्थहरूको अध्ययनबाट उनलाई अन्तर्राष्ट्रिय राजनीतिक ज्ञानआर्जन गर्न सहयोग पुगेको देखिन्छ । वीपी कोइराला कृष्णप्रसाद कोइरालासँग सिराहास्थित जयनगर नजिकै भन्सार अड्डाको एउटा कचहरीमा गएका थिए । त्यस कचहरीमा भएका कुराकानी र पहाडबाट तराई भरेका ढाक्रेसँगको भेटघाटले उनको मनमा नयाँ तथा आधुनिक विचारको प्रार्दुभाव भयो । एउटा सफल व्यापारीका रूपमा परिचित कृष्णप्रसाद कोइराला आर्थिक रूपमा सन्तुष्ट थिए तर पनि उनको मनमा सन्तुष्टि आउन सकेको थिएन । संयोगवश एक दिन उनी घोडामा सवार हुँदै थिए, कुनै अदृश्य शक्तिले उनको दिमागमा नयाँ तथा सबैका लागि हित हुने विचार निर्माण गरिदियो । यस विषयको सन्दर्भमा आत्मवृत्तान्त (शर्मा, २०६८)मा यसरी उल्लेख गरिएको छ "कृष्णप्रसाद, तिमीले यी सबै कुरा आफ्नो निम्ति गर्नु, तिमीले पैसा कमायौ, आफ्नै निम्ति, आफ्नी दुलहीको निम्ति, आफ्नो हितको निम्ति, तिमीले अहिले जो घमण्ड गरिरहेका छौ त्यसमा घमण्ड गर्ने केही कुरा छैन । तिमीले के गर्नु ? जबसम्म तिमीले अरुको निम्ति केही गर्दैनौ, तबसम्म तिमीले कमाएको केही मान्ने हुँदैन । यी त कुनै स्वार्थी व्यक्तिका निम्ति सन्तोषको कुरा हो (पृ. २) ।" त्यसपछि उनका बाबा कृष्णप्रसाद कोइरालाले राणा प्रधानमन्त्री चन्द्रसमशेरलाई कपडाको पार्सल, चन्द्रसमशेरकी रानीलाई राखेर महिला समिति गठन गरेको पत्र, महिला पुरुषको बराबरी हक हुनुपर्ने लगायतका कुरा समेटेर पत्र लेखे (बस्नेत, २०६६, पृ. ९) । जागिर तथा व्यापारबाट जनताको मुक्ति नहुने निष्कर्षमा उनी पुगे । कुनै पनि किसिमको लोभ मोहले उनलाई प्रभाव पनि पार्ने सकेन । कृष्णप्रसाद कोइरालाको अन्तरआत्ममा नेपाली जनताले पाउनुपर्ने राजनीतिक, आर्थिक तथा सामाजिक तथा सांस्कृतिक अधिकारका लागि राणासरकारसँग लड्नु पर्दछ भन्ने धारणा संस्थागत बन्दै गयो । अन्ततः उनको मनमा राणाशासकको अत्याचारको विरुद्ध लड्ने आँट आयो । उनले तत्काल स्कुल खोल्नका लागि अनुशीलन भन्ने एउटा शिक्षकलाई कलकत्ताबाट ल्याए र संस्कृत पाठशाला पनि खोले । स्वास्थ्यका लागि उनले बङ्गाली डाक्टरको व्यवस्था पनि गरे । विराटनगरमा उनले नै पहिला अस्पताल खोलेका थिए । यी सबै विकासात्मक कार्यहरू राणासरकारका लागि तगारो बन्दै गइरहेको पाइन्छ । कृष्णप्रसाद कोइरालाको सर्वस्व जफत गरी राणासरकारले देश निकाला गरिदियो । उनलाई भारतमा कष्टकर जीवन जिउन बाध्य पारियो (शर्मा, २०६८, पृ. ६) । एक दिन एउटा अखबारले एक जनाका दुई छोरामध्ये एउटालाई

मृत्युदण्ड र अर्कोलाई कालापानीमा सजाय दिएको कुरा कृष्णप्रसाद कोइरालाले पढे । त्यसपछि कृष्णप्रसाद कोइरालाले वीपी कोइरालालाई लिएर उक्त व्यक्तिलाई सान्त्वना दिन उसैको घरमा गए । उक्त व्यक्तिले कृष्णप्रसाद कोइरालालाई देखासाथ खरदार साहेब, एउटा छोरा त देशको निम्ति काम लाग्यो, अर्को पनि मरेसरह नै भयो । उसको र मेरो भेटघाट हुँदैन भनेपछि वीपी कोइरालामा राजनीतिक अमृत घुस्यो । उनले तानाशाहको हर्कत के कस्तो हुँदो रहेछ भन्ने विषय अरु कसैबाट सिकनै परेन । यही घटनाले उनको मस्तिष्कमा राजनीतिक चेतनाको बीउ रोपिदियो जुन समाजवादी चिन्तनको माध्यमबाट विश्वभरि अंकुरण हुँदै गइरहेको देखिन्छ । तात्कालिक समयमा भारत पनि अंग्रेजविरुद्धको आन्दोलनमा होमिएको थियो । भारतीय स्वतन्त्रता संग्रामको आन्दोलनलाई उनले नजिकबाटै रुचिपूर्वक तवरले हेरिरहेका थिए । वीपी कोइरालाका लागि उपर्युक्तबमोजिमका क्रियाकलापहरू राजनीतिक चिन्तनको पृष्ठपोषक बन्दै गए । विश्वेश्वरप्रसाद कोइरालाले आफ्नो बाबुको क्रियाकलापलाई राजनीतिक चिन्तनको आधार बनाउँदै गए । तसर्थ: पारिवारिक पृष्ठभूमि नै वीपी कोइरालाको राजनीतिक प्रस्थान विन्दुको आधार मान्न सकिन्छ ।

उनले सर्वसत्तावादी राजनीतिक चिन्तकहरूको क्रियाकलापलाई आमनागरिकको बीचमा लाने अटोट गरे । रूसी क्रान्तिबाट गरिबको शासन आएको भन्ने हल्लाको पनि भारतमा चर्चा थियो । टर्की साम्राज्य, सन्यात्सेनको नेतृत्वमा चीनमा चलेको आन्दोलन, अमेरिका तथा जापान लगायत विश्वभरि नै चलेका आन्दोलनहरूको अध्ययन वीपी कोइरालाले गरिरहेका थिए । हिन्दुस्थानमा महात्मागान्धीको उदय भइसकेको अवस्था थियो । हिन्दुस्थानमा तात्कालिक अवस्थामा दुईवटा राजनीतिक धार रहेको पाइन्छ । एउटा धारमा नरमपन्थीहरूको संलग्नता थियो भने अर्को धारमा गरमपन्थीहरू थिए, भनिन्छ । नरमपन्थीहरूको धारको नेतृत्वकर्ता महात्मागान्धी थिए । उनले भारतमा चलाएको अहिंसात्मक आन्दोलनबाट वीपी कोइराला प्रभावित भएको देखिन्छ (शर्मा, २०६८, पृ. ७) । वीपी कोइरालाको सङ्गत रामचन्द्र अधिकारीसँग पनि रहेको देखिन्छ । रामचन्द्र यथार्थतामा भन्दा भावुकतामा विश्वास गर्थे । वीपी कोइरालाको स्वाभाव पनि भावुक थियो (कार्की, २०६८, पृ. ५३-५५) ।

उक्त समयमा नेपालमा राणाशासन थियो भने भारत अंग्रेजको उपनिवेश थियो । राणाहरूको एकतन्त्रीय शासनलाई ब्रिटिस साम्राज्यवादले संरक्षित गरेको छ भन्ने बुभाई कृष्णप्रसाद कोइरालाको थियो भने देवीप्रसाद सापकोटा यसको विपक्षमा थिए । कृष्णप्रसाद कोइरालाले भारतीय राष्ट्रिय आन्दोलनलाई सहयोग गरी चाँडोभन्दा चाँडो अंग्रेजहरूलाई भारतबाट धपाउने पक्षमा थिए । अंग्रेजलाई रिभाएर आफ्नो सत्ता संरक्षित हुन्छ भन्ने विश्वास राणाहरूको थियो । तर, नेपालमा राणाशासनको अन्त्य गर्नपनि अंग्रेजको विरुद्ध भारतीय आन्दोलनमा सहयोग गर्नुपर्ने धारणा वीपी कोइरालाको थियो । त्यसैकारणले उनले भारतीय असहयोग आन्दोलनलाई सघाउन स्कूल छोडेको देखिन्छ । त्यसपछि उनका पिताजी वनारस छोडी भागलपुरको टेढी भन्ने गाउँमा वासुदेव वर्मा भन्ने महात्मासँग केही रिन लिएर जग्गा किनी बसे । विश्वेश्वरप्रसादले त्यहीँ स्कूलमा पढ्न थाले । एकदिन उनले होली खेल्नेक्रममा मुनरिया भन्ने काम गर्ने केटीलाई जिस्काएको कुरा पिताजीलाई बताएपछि उनले

पिताजीबाट पिटाइ खाए । त्यसपछि साँचो बोलेवापत पिटाइ खाएकोमा उनले साँचो बोल्नु पनि खराब रहेछ भन्ने महसुस गरे । टेढीको बसाइ बाढीका कारण प्रभावित भएपछि वीपी कोइरालाले वनारसमा जाने सुरु गरे तर उनका पिताजीसँग पैसा थिएन । उनले नलिनीसँग केही सुन लिए र सानीअमाकी बहिनीसँग पनि एक तोला सुन लिएर वनारस आए । वनारसमा उनी कक्षा ७ मा भर्ना भए । उनी त्यहाँ रहँदा हजुरआमासँग बस्दथे । हजुरआमाको बसाइ पनि दुखद नै थियो । उनले पछि आधा फि माफी गराए । उनी सन् १९२९-३० तिर दसौँ कक्षामा पढ्थे । वनारसमा राजनीतिक आन्दोलनहरू दिनहुँजसो हुन्थे । प्रत्येक आन्दोलनमा उनको उपस्थिति अग्रपंक्तिमा हुन्थ्यो । एक पटक यू.पी.का गर्भनरले कविता गोष्ठीको आयोजना गरेकोमा उनलाई सहभागी गराइयो । उनले ब्रिटिसको विरोधमा देशभक्तिभावयुक्त कविता वाचन गरे । उनी विचारमा गान्धीवादी भएपनि व्यवहारमा बोसपक्षधर थिए । उनको सङ्गत गरमपन्थीसित भएकोले उनीसँग एउटा रिभल्वर थियो (शर्मा, २०६८, १५) । उनी गरमपन्थी संगठनमा लागेकोले पक्राउ परे । मैदागिननिरको कोतवाली भन्ने ठाउँमा उनलाई राखियो । टुल्दाजी र उनलाई छुट्टाछुट्टै कोठामा हतकडीसहित राखियो । पछि दुवै जनालाई मोतिहारीको हाजारीवाग भन्ने जेलमा लगियो । त्यहाँ केही गरमपन्थीका मानिसहरूलाई फाँसीको सजाय सुनाइएको थियो भने केही मानिसहरूलाई आजीवन जेल चलान गरिएको थियो । तर, वीपी कोइरालालाई भने मुद्धा चलाउने प्रमाण पुगेन र छाडियो । उनको गिरफ्तारीले राजनीतिक चेतनाको स्तरलाई फराकिलो पार्न मद्दत पुऱ्यायो ।

मार्क्सवादको प्रभावबाट पनि विचार निर्माण तयार पार्ने वातावरण मिलेको देखिन्छ । शान्तिप्रिय द्विवेदी, मैथलीशरण गुप्ता, रामकृष्ण दास, जयशंकरप्रसाद, जयप्रकाश नारायण, विनोदशंकर व्यास, देवकान्त वरुवा लगायतसँगको सम्पर्कले उनलाई सोसलिस्ट आन्दोलन र साहित्यको अध्ययन गर्ने मौका मिल्यो । उनले मरेठ षडयन्त्रमा फँसेका केही मानिससँग सम्पर्क बढाए । उनले स्टडी सर्किल बनाई मार्क्सवादको अध्ययन गर्न थाले । यस क्रममा बुखारिन, लेलिन, ट्राट्स्की, मार्क्स, प्लेखानोभ लगायत विश्वप्रसिद्ध दार्शनिकहरूले लेखेका ग्रन्थहरूको अध्ययन उनले गरे । कम्युनिस्टहरू बढी क्रान्तिकारी हुन्छन् भन्ने छाप उनलाई यसभन्दा पहिल्यै परिसकेको देखिन्छ । भारतीय कम्युनिस्टहरूको व्यवहारलाई उल्लेख गर्दै उनले आत्मवृत्तान्तमा (शर्मा, २०६८) यसरी आफ्नो धारणा दिएका छन "भारतमा एउटा राष्ट्रिय आन्दोलन, यत्रो ठुलो यथार्थलाई केही पनि होइन, गान्धी अंग्रेजको अचेतन दलाल हो भन्ने कुराले भारतीय कम्युनिस्ट मात्र होइन कि अन्तर्राष्ट्रिय स्तरमा नै कम्युनिस्टको छवि केवल दोषका लागि दोषी करार गर्नुबाहेक अरु केही पनि होइन (शर्मा, २०६८, पृ. १६-२१) ।" ट्राट्स्कीको अन्तर्राष्ट्रियतावादबाट प्रभावित कोइरालालाई कम्युनिस्ट सिद्धान्तले प्रभाव पारेन, बरु लोकतान्त्रिक बाटो हिड्ने वातावरण तयार पारिदियो । भारतमा जयप्रकाशको नेतृत्वमा कांग्रेस सोसलिस्ट पार्टी गठन भएपछि सुसंगठितस्वरूपमा सोसलिस्ट आन्दोलन चल्न थाल्यो । गान्धीवादी र समाजवादीको बीचमा मतभेद भएपनि समाजवादीहरूले गान्धीलाई बडो आदर गर्थे । जवाहरलाल नेहरू र जयप्रकाशको सम्बन्धलाई वीपी कोइरालाले निकै नजिकबाट अध्ययन गरिरहेका थिए । दार्जिलिङमा वकालत गर्नेक्रममा सविधान र कानूनका विषयमा उनी निकै रूचि राख्थे । त्यही

समयमा विश्वयुद्धको हल्ला चल्दै थियो । टंकप्रसाद आचार्य लगायतका नेपालीहरू समातिएका थिए । हिटलर र मुसोलिनीका कुराहरूको निकै चर्चा हुने गर्थ्यो । उक्त समयमा तात्कालिक भारतीय कम्युनिस्ट पार्टीले युद्धको तयारी गर्ने जस्तो गरि प्रचार गरिरहेका थिए । महात्मागान्धी उनीहरूको प्रचारबाट प्रभावित हुन सकेनन् । प्रमाणविनाको हल्लाको भरमा क्रान्ति सम्भव नहुने उनको तर्क थियो । उनी महायुद्ध सुरु हुनासाथ नेपालको राजनीतिमा उत्रने निर्णयमा पुगिसकेका थिए । सन् १९४२ को भारत छोडो भन्ने आन्दोलनमा उनी विराटनगरमा थिए । बहुलवादी लोकतन्त्रबाट मात्रै व्यावसायमुखी अर्थतन्त्रको निर्माण हुने र त्यसको प्रभाव गरिब जनतासँग पुग्नसक्छ भन्ने उनको धारणा थियो । वीपी कोइरालाको अर्थनीति सम्बन्धी धारणा र बहुलवादको बीच एक किसिमको सम्बन्ध देखिन्छ, जसबाट विचार र विकासको निर्माण सम्भव हुनसक्दछ (ओभा, २०६८, पृ. ४९-५२) । लोकतान्त्रिक पद्धतिबाटै सबै समस्याको समाधान हुन्छ भन्ने विषयमा उनी विश्वस्त थिए । राज्यको वागडोर जनताले चुनेको व्यक्ति वा संस्थाले मात्र पाउनसक्छ भन्ने विचारबाट उनी प्रभावित थिए । पारिवारिक पृष्ठभूमि, विभिन्न ग्रन्थहरूको अध्ययन, समसामयिक राजनीतिक घटनाक्रम, राष्ट्रिय तथा अन्तर्राष्ट्रिय परिवेश, तात्कालिक शासकहरूको शासन शैली जस्ता विषयहरूले राजनीतिक चिन्तनलाई फराकिलो बनाएको देखिन्छ ।

महायुद्धमा ब्रिटिस साम्राज्यवादको मुकाविला हिटलरसँग थियो । युरोपभरि अंग्रेज नै सशक्तस्वमा हिटलरसँग लडिरहेको अवस्था थियो । युरोपमा अंग्रेजले कब्जा जमाए पनि बेलायती उपनिवेशबाट भारत मुक्त नभएसम्म नेपालमा राणाविरोधी आन्दोलन प्रभावहीन हुन्छ भन्ने विश्लेषण वीपी कोइरालाको रहेको पाइन्छ । यही विश्लेषणका आधारमा हिटलर र अंग्रेज दुवैको हार होस् भन्ने पक्षमा उनको मत केन्द्रित देखिन्छ । एकातिर महायुद्ध अर्कातिर भारत स्वतन्त्रताको आन्दोलन चलेको अवस्थामा वीपी कोइराला पटक पटक भारतीय भूमिमा पक्राउ परेको पाइन्छ । उनी भारतीय जेलबाट छुटेपछि सन् १९४२ मा जनकपुर आए । उनी जनकपुर आउँदा नेपालको अवस्था पनि खतरामुक्त थिएन । मुजफ्फरपुर र मोतिहारीबाट आएका धेरै मानिसहरू पक्राउ परिसकेको अवस्था थियो । जनकपुरबाट उनी बिहारको आरा भन्ने ठाउँ पुगे । त्यहाँ उनका साथी देवेन्द्रलाई खबर गर्न खोज्दा उनी र देवेन्द्र दुवै समातिए । उनीहरू दुवैलाई बाँकेपुर जेलमा लगियो । त्यहाँ राजेन्द्रप्रसाद पनि थिए । उनको सङ्गतले वीपी कोइराला अभै प्रभावित भए । त्यस समयमा महात्मागान्धी अनसन बसेको अवस्था थियो । हाजारीबाग जेलमा सारिएपछि राजेन्द्रप्रसाद र उनी एकै ठाउँमा बस्ने अवसर पाए । त्यहाँ श्रीकृष्ण सिन्हा, अनुग्रह, नारायण सिंह लगायतका थुप्रै समाजवादी नेताहरू रहेका थिए । वीपी कोइरालालाई उनीहरू सरह ए कलासको सुविधा थियो, उक्त जेलमा । सन् १९४२ मे ९ तारेखका दिन महात्मागान्धीले भारत छोडो भन्ने आन्दोलनको दिन परेको थियो । सो दिनमा वीपी कोइरालाले भन्डा लगाएर जेलभित्रकै बन्दी हुन तयार भएको घटनापछि नेपालीको छोराले भारतीय जेलमा देखाएको साहसको थुप्रै बन्दीहरूले प्रशंसा गरेको देखिन्छ । त्यहाँ रहेको अन्य बन्दीहरूले सो आँट गर्न सकेनन् (शर्मा, २०६८, पृ. ३०) । उनले त्यही वेलादेखि मानिस ब्रेडले होइन ब्रेनले चल्दछ भन्ने मान्यतालाई आत्मसात् गर्दै विश्वभरका तानाशाहहरूलाई चुनौती पनि दिए । हाल लोकतन्त्रवादीहरूसँग

तानाशाहहरू मिल्ने आधार पनि यही दर्शनमा आधारित देखिन्छ । भारतीय जेलहरूमा रहँदा उनले अंग्रेजलाई स्वार्थी लोकतन्त्रवादी भन्थे । जुनजुन जेलको नेतृत्व अंग्रेजका मानिसहरूले गरेका थिए ती ती जेलहरूमा कैदीहरूको लागि मिठो खाना, राम्रो ओछ्यान, पत्रपत्रिका पढ्ने, लेख्ने, खेलहरू खेल्ने तथा ससरसफाई लगायत जेलको समग्र पक्ष राम्रो थियो । जुनजुन जेलमा भारतीय अफिसरहरूको नेतृत्व थियो ती ती जेलहरूमा कैदीहरूका लागि राम्रो व्यवस्था थिएन (शर्मा, २०६८, पृ. २५-३०) ।

सन् १९४५ मा वीपी कोइराला भारतीय जेलबाट छुटेकै दिन पिता कृष्णप्रसाद कोइरालाको देहान्त भयो । यस दुखद घटनाबाट उनी रतिभर पनि विचलित भएनन् । महायुद्ध सकिनै लाग्दा उनले दातवालाको सोसलिज्म् रिकन्सिडर्ड र मसानीको गान्धीज्म् रिकन्सिडर्ड भन्ने पुस्तक पढेका थिए । उनले ती पुस्तकको अध्ययनपछि महात्मा गान्धी कसरी क्रान्तिकारी भए ? भारतीयले कसरी समाजवादको प्रयोग गरे ? आदि विषयमा उनी स्पष्ट भए । त्यसपछि उनको विचारमा ठुलो परिवर्तन आयो । गान्धीको आन्दोलन सफल भएपछि मार्क्सवादीको धारणामा परिवर्तन भयो । प्रगतिशील समाजवादका प्रणेता गान्धीको अहिंसात्मक आन्दोलनलाई मसानीले द्वन्द्ववादका आधारमा वर्णन गरेको देखिन्छ । उनको विश्लेषणबाट वीपी कोइराला अति प्रभावित भए । त्यही विचारपछि गएर राजनीतिक दर्शन बन्यो । जनताका वास्तविक अधिकार के के हुन ? किन शासकले राजनीतिक, आर्थिक तथा सामाजिक तथा सांस्कृतिक अधिकारमाथि प्रभुत्व जमाउँछन् ? गरिब किसानको घरमा किन गाँस, वास र कपासको समस्या भइरहन्छ ? नागरिकहरूका मौलिक हक तथा प्राकृतिक अधिकारमाथि किन शासकको सङ्कीर्णता हट्दैन ? नागरिकको मुक्तिको आधार के ? जस्ता प्रश्नहरू उनको मनमा तरल अवस्था रहन्थे । विश्वेश्वरप्रसाद कोइरालाले जनताको मुक्तिका लागि जहाँनिया राणा शासनको अन्त्य र प्रजातन्त्रको स्थापना आवश्यक ठान्थे । उनले प्रजातन्त्रमा मात्र जनताका अधिकार संरक्षित हुने विश्वास राख्थे । आवधिक निर्वाचन, सामाजिक न्याय, आर्थिक समानता, वाक् स्वतन्त्रता, सार्वभौम जनता, संवैधानिक राजतन्त्रबाट मात्रै जनताको सपना पूरा गर्नसक्ने विश्वास राख्थे । उनले परिवारका अतिरिक्त भारतीय नेता महात्मागान्धीको अहिंसात्मक आन्दोलन, कम्युनिस्ट सोसलिस्टको व्यवहार, कांग्रेस सोसलिस्टको व्यवहार पनि अभ्यास गरिसकेका थिए । उनले अच्युत पटवर्धन, देवेन्द्र, अवनेश्वर, रामानन्द मिश्र, रामबृक्ष वेनीपुरी, जगत्नन्दन सहाय लगायतका समाजवादी नेताहरूसँग मित्रता बढाए । दोस्रो महायुद्धको प्रभाव, विभिन्न राजनीतिक प्रणालीबीच भिन्नता, स्वतन्त्रता, समानता, भातृत्व तथा सहअस्तित्व जस्ता विषयहरू नै वीपी कोइरालाका राजनीतिक चिन्तनका प्रमुख आधार हुन् (पोखरेल, २०७०, पृ. १४-१८) ।

निष्कर्ष :

दुम्जाबाट विराटनगर भरेका कृष्णप्रसाद कोइराला राणाकालका खरदार हुन् । उनले निकै धनसम्पत्ति जोडेका थिए । उनको विचारमा एक्कासि परिवर्तन आयो । उनले आफूलाई खान बस्न र धनसम्पत्ति जम्मा गर्नेका निम्ति ईश्वरले जन्म नदिएको महसुस गरे । धनसम्पत्ति त जोसँग पनि हुनसक्दछ ।

पराधीनमा रहेर गरिएको भोगले एकजनालाई मात्र आन्नदित तुल्याउँदछ र उसलाई मात्र खुसी राख्छ । त्यो खुसीले कहिल्यै स्वतन्त्रता प्राप्त गर्न सक्दैन । त्यही विचारले नेपालमा निरङ्कुश शासन व्यवस्थाको अन्त्य गरायो । नेपालमा लोकतन्त्रको जग बसायो । उनले विभिन्न बहानामा होनहार युवाहरूलाई राणाहरूले क्रूर यातना दिएको कुरा पनि बुझेका थिए । कृष्णलाल अधिकारी जस्ता मानिसहरू अन्यायमा परेका थिए । लोकतन्त्रका पक्षमा बोल्ने गंगालाल श्रेष्ठ, दशरथचन्द, शुक्रराजशास्त्री र धर्मभक्त माथेमालाई फाँसीको सजाय दिइएको थियो । वीपी कोइरालाले लोकतन्त्रका लागि आफ्नो परिवार र धनसम्पत्तिको वेवास्ता गरी अवसरको रूपमा सदुपयोग गरे । उनले महात्मागान्धीको अहिंसात्मक आन्दोलन, मार्क्सवादीहरूको धारणा र नेपालमा राणाशासकले गरेको शासनसत्ताको तानाशाहीकरणबाट पाठ सिक्ने त्यसको अन्त्यका लागि हतियारसमेत उठाएको देखिन्छ । नागरिकहरूको मौलिक हक तथा अधिकारलाई स्थापित गर्न सोहीअनुसारको व्यवहार अवलम्बन गर्ने पद्धतिको परिकल्पना गरे । नेपालमा वीपी कोइरालाको नेतृत्वभन्दा अगाडि भएका आन्दोलनहरूमा आन्दोलनकारीको जित भएको देखिँदैन । वीपी कोइरालाको सोसेलिस्टसँगको सम्बन्धले निर्णायक आन्दोलन गर्नुपर्ने निष्कर्ष निकाल्यो । पारिवारिक राजनीतिक वातावरण र अन्तर्राष्ट्रिय समकक्षीहरूको उठबसबाटै वीपी कोइराला समाजवादी चिन्तक बन्नसके । गरिबको छाप्रो हाँसेपछि मात्र सिंहदरबार उज्यालो हुन्छ भन्ने उनको बुझाइ आर्थिक क्षेत्रसँग सम्बन्धित देखिन्छ भने महिला समिति गठन गर्ने जस्तो विषय राजनीतिक क्षेत्रसँग जोडिएको पाइन्छ । राणाशासकले उनको विचारलाई गलत ठान्नु र उनलाई पक्राउ गर्नु लोकतन्त्रमाथिको आक्रमण मान्न सकिन्छ । वाक्स्वतन्त्रमाथि अङ्कुश लगाउने अधिकार दैवीशक्ति वा ईश्वरबाहेक अन्य शक्तिलाई नहुने उनको तर्कमा दार्शनिक आधार भेटिन्छ । यही दर्शनका आधारमा राणाशासकसँग लड्ने निधो गरेको देखिन्छ । नागरिकलाई रैतीको व्यवहार गर्नु कुनै पनि व्यवस्थाको सुन्दर पक्ष होइन । यसले नागरिकको व्यक्तित्वलाई समेत प्रभाव पार्दछ भन्ने बुझाई वीपी कोइरालाको देखिन्छ । नेपालका हरेक जसो राजनीतिक परिवर्तनहरूमा उनको भल्को आइरहन्छ । वर्तमान संविधान २०७२ मा पनि उनले उठाएका विषयहरू समावेश गरिएका छन् । प्रजातन्त्रमा पनि केही सीमित स्वार्थीहरूको हातमा देशको शासन व्यवस्था जाने र त्यसविरुद्ध सर्वसाधारणले आन्दोलन गर्नुपर्ने वीपीको विचार अझै ताजा छ ।

सन्दर्भसामग्रीहरू :

- ओभा, गोरखराज (२०६८), लोकतन्त्र बजारमुखी अर्थतन्त्र र नेपाल, *विचार प्रवाह*, पोखरा: प्रजातान्त्रिक विचार समाज पृ. ४९-५२ ।
- कार्की, रत्नजङ्ग (२०६८), वी.पी.को विचारमा नेपालको अखण्डता, राष्ट्रियता र प्रजातन्त्रको औचित्य, *विचार प्रवाह*, पोखरा: प्रजातान्त्रिक विचार समाज पृ. ३३-३५ ।
- कोइराला, वीपी. (२०५४), *जेल जर्नल*, ललितपुर: जगदम्बा प्रकाशन ।
- गिरी, प्रदीप (२०६८), लोकतान्त्रिक समाजवाद पृष्ठभूमि र दिशाबोध, *विचार प्रवाह*, पोखरा : प्रजातान्त्रिक विचार समाज पृ. १-९ ।

पोखरेल, परसुराम (२०७०), बी.पी. कोइरालाको आलेख, भाषण र अन्तरवार्ता, काठमाडौं : सुकृति अपसेट ।

बस्नेत, पुरुषोत्तम (२०६६), नेपाली कांग्रेसको इतिहासको प्रास्य, ललितपुर : बंगालामुखी अफसेट ।
शर्मा, गणेशराज (सं.) २०६८, आत्मवृत्तान्त (पुनर्मुद्रण), ललितपुर: जगदम्बा प्रकाशन ।

व्याकरणिक र कोशीय संसक्ति र सम्बद्धन

शिवप्रसाद तिमल्सेना*

लेखसार

सङ्कथन अभिव्यक्तिको सिङ्गो कथन हो । यसमा भाषाका सम्पूर्ण एकाइहरू समाविष्ट भएका हुन्छन् । सम्प्रेषणमूलक हुनु सङ्कथनको प्रमुख विशेषता हो । यसमा गफ, कुराकानी, संवाद, छलफल, अन्तर्वार्ता आदि अन्तर्क्रियात्मक कथन अभिव्यक्तिका साथै एकालापीय अभिव्यक्तिहरू भाषण, प्रवचन, वाचन आदि पनि पर्दछन् । त्यस्तै गरी लेख्य स्मका निबन्ध, चिठी, संस्मरण, जीवनी, विज्ञापन, प्रतिवेदन, सूचना आदि पनि सङ्कथनकै विषय मानिन्छन् । सङ्कथनका भाषिक एकाइलाई अन्वितिपूर्ण बनाउन सम्बद्धक (Cohesion) र सम्बद्धन (Coherence) को बढी आवश्यकता पर्दछ । सम्बद्धकलाई संसक्ति पनि भनिन्छ । आपसमा जुटेर रहनु वा टाँसिएर रहनु नै संसक्ति हो । शब्द, पदावली, उपवाक्य र वाक्यका बिचमा सम्बन्ध स्थापित गराउने वा जोड्ने युक्तिहरू नै संसक्ति हुन् । यिनीहरूलाई व्याकरणिक र कोशीय गरी दुई वर्गमा बाँड्न सकिन्छ । सम्बद्धन सङ्कथनको आत्मा हो जुन भाषाको अर्थ पक्षसँग सम्बन्धित हुन्छ । सम्बद्धनले अभिव्यक्तिको वैचारिक सिलसिला जनाउँछ । वाक्यहस्तबिच रहेको अन्तरसङ्गति अर्थात् भाव वा अर्थको सिलसिलाबद्ध प्रस्तुति नै सम्बद्धन हो । यसरी सम्बद्धक (संसक्ति) र सम्बद्धनको उपयुक्त मेलबाट मात्रै भाषिक अभिव्यक्ति सार्थक बन्न सक्ने देखिन्छ ।

मुख्य शब्दावली : संसक्ति, पाठ निर्माण, सम्बन्ध स्थापना, व्याकरणिक, कोशीय, सम्बद्धक र सम्बद्धन

अध्ययन विधि

प्रस्तुत अध्ययनमा सङ्कथनको परिचय र यसका युक्ति (साधन) हरूको विश्लेषण गरिएको छ । सङ्कथनका युक्तिका रूपमा रहेका सम्बद्धक र सम्बद्धनमध्ये यस लेखमा सम्बद्धक (जसलाई संसक्ति पनि भनिने) को मात्र चर्चा गरिएको छ । सम्बद्धक पनि व्याकरणिक र कोशीय गरी दुई प्रकारका रहेका छन् । जसमा व्याकरणिक सम्बद्धकमा सार्वनामिक, स्थानिक, कालिक, संयोजक, पुनरावृत्ति, प्रतिस्थापन र लोप रहेका छन् भने कोशीय सम्बद्धकमा पर्यायवाची, विपरीतार्थी, समावेशी, अनेकार्थी, सन्निधान र प्रकारान्तर कथन रहेका छन् । यी व्याकरणिक र कोशीय सम्बद्धकको सामान्य परिचय र उदाहरण यस लेखमा दिइएको छ । लेखका लागि आवश्यक सामग्री सङ्कलन पुस्तकालय पद्धतिबाट विभिन्न सन्दर्भ कृति र मौखिक स्रोतका सहायताले गरिएको छ भने तिनको सङ्गठन र प्रस्तुतीकरणका लागि वर्णनात्मक र व्याख्यात्मक विधि अपनाइएको छ ।

* तिमल्सेना त्रिवि. शिक्षाशास्त्र केन्द्रीय विभागमा उपप्राध्यापक हुनुहुन्छ ।

सङ्कथनको परिचय

भाषाको निर्माण विभिन्न भाषिक एकाइद्वारा भएको हुन्छ । त्यस्ता एकाइहरूमा ध्वनि, वर्ण, स्म, पद, पदावली, उपवाक्य, वाक्य, अनुच्छेद, परिच्छेद र सङ्कथन आदि पर्दछन् । यी एकाइहरू मध्ये स्मभन्दा माथिका संरचनामा अर्थ अन्वित भएको हुन्छ । जसमध्ये वाक्यसम्मका एकाइहरूको अध्ययन भाषिक व्याकरणको विषय हो भने सङ्कथनान्तर्गत अनुच्छेद र परिच्छेदहरूको अध्ययन गरिन्छ । व्याकरणिक एकाइमा अर्थको पूर्णता पाइँदैन भने अनुच्छेद, परिच्छेद र सङ्कथन आदि एकाइमा अर्थको पूर्णता पाइन्छ । यी अनुच्छेद र परिच्छेदहरू पनि सङ्कथनकै एकाइका स्ममा आएका हुन्छन् । तसर्थ संरचनागत र अर्थगत स्ममा पनि सङ्कथनलाई नै भाषाको सबैभन्दा माथिल्लो एकाइका स्ममा चिनिन्छ । सङ्कथनलाई समग्र कथन भनिन्छ । अर्थात् “वाक्यभन्दा माथिल्लो र स्वयम्मा पूर्ण अभिव्यक्तिलाई सङ्कथन भनिन्छ” (अधिकारी, २०६२, पृ. २५०) ।

अङ्ग्रेजी शब्द डिस्कोर्सको नेपाली स्मान्तर नै सङ्कथन हो । “यसलाई प्रोक्ति वा प्रकथन पनि भनिन्छ” (खनाल, २०६४, पृ. २२५) । सङ्कथनले अभिव्यक्तिको सिङ्गो स्मलाई बुझाउँछ । जसमा भाषाका सम्पूर्ण एकाइहरू समाविष्ट भएका हुन्छन् । तर, निरर्थक शब्दहरूको थुप्रो मात्र पनि सङ्कथन होइन यो त भाषाको त्यस्तो स्वस्म हो जुन अर्थपूर्ण र सन्दर्भपूर्ण हुन्छ । सम्प्रेषणात्मक हुनु नै सङ्कथनको मूलभूत विशेषता हो । तिवारी (सन् १९९७, पृ. २१४) ले सङ्कथनका १. एकभन्दा बढी वाक्य हुनु, २. वाक्यको क्रम तर्कपूर्ण हुनु, ३. वाक्यहरू आपसमा सुसम्बद्ध हुनु, ४. वाक्यहरू आपसमा मिलेर सन्दर्भविशेषमा अर्थका दृष्टिले पूर्ण हुनु र ५. तर्कपूर्ण क्रमयुक्त, आपसमा सुसम्बद्ध तथा अर्थका दृष्टिले पूर्ण हुनु गरी पाँच ओटा विशेषताहरू उल्लेख गरेका छन् ।

प्रारम्भमा सङ्कथन अन्तर्गत कथ्य अभिव्यक्तिलाई मात्र लिइन्थ्यो भने हाल यसअन्तर्गत लेख्य अभिव्यक्तिहरूको पनि अध्ययन गरिन्छ । यसमा गफ, कुराकानी, संवाद, छलफल, अन्तरवार्ता आदि अन्तर्कियात्मक कथन अभिव्यक्तिका साथै एकालापीय अभिव्यक्तिहरू भाषण, प्रवचन, वाचन आदि पनि पर्दछन् । त्यस्तै गरी लेख्य स्मका निबन्ध, चिठी, संस्मरण, जीवनी, विज्ञापन, प्रतिवेदन, सूचना आदि पनि सङ्कथनकै विषय मानिन्छन् ।

कथ्य सङ्कथनहरू खास खास भाषिक पृष्ठभूमि र सन्दर्भमा आधारित हुन्छन् । यिनीहरू वक्ता श्रोताको अन्तरविनिमयमा आधारित हुन्छन् । तर मौखिक स्वरूपका भएका हुनाले यस्ता सङ्कथनको सङ्कलन र अध्ययनमा कठिनाइ हुन सक्छ । यस्ता मौखिक अभिव्यक्तिको अध्ययन गर्दा वक्ता श्रोताको हाउभाउ, मुखमुद्रा आदि पराभाषिक पक्षका साथै वक्ताको सामाजिक परिवेशलाई पनि ध्यान दिनु पर्दछ । अर्कातिर लेख्य सङ्कथनहरू भाषिक सामग्रीमा बढी भर परेका हुन्छन् । यिनीहरू वक्ता श्रोता निरपेक्ष हुन्छन् । तसर्थ यिनको सङ्कलन र अध्ययन सहज हुन्छ । कथ्य सङ्कथन मौखिक र क्षणिक प्रकृतिका भए पनि यी बढी यर्थाथपरक हुन्छन् भने लेख्य सङ्कथनहरू स्थायी प्रकृतिका

भए पनि यी अतिशयोक्तिपूर्ण हुन्छन् । जेहोस् भाषिक अध्ययनका लागि दुबै माध्यमका सङ्कथनहरू उपयोगी हुन सक्छन् ।

सङ्कथनलाई पूर्ण बनाउन विभिन्न तत्त्वहरूको आवश्यकता पर्दछ । यस्ता तत्त्वहरूलाई अधिकारी (२०६२, पृष्ठ २५८-२५९) ले प्रस्तोता, बोद्धा, मार्ग, सूचनाको स्वस्म, शीर्षक/विषय, कोड र परिवेश गरी सात ओटा उल्लेख गरेका छन् । प्रस्तोता वा वक्ता सङ्कथनको पहिलो महत्त्वपूर्ण तत्त्व हो । यसले विषयवस्तुको उठान गरी त्यसलाई अन्त्य गर्ने काम पनि गर्दछ । बोद्धा वा श्रोता सङ्कथनको अर्को महत्त्वपूर्ण तत्त्व हो । बोद्धाको कार्य विषय वस्तुको बोध गरी त्यसका बारे स्पष्ट हुनु हो । त्यसै गरी सूचना सम्प्रेषणको माध्यम पनि सङ्कथनका लागि आवश्यक हुन्छ । माध्यम भनेको सूचनालाई फोन, पत्राचार, रेडियो, टिभी आदि कुन माध्यमबाट प्रस्तुत गरिन्छ भन्ने कुरा हो । सूचनाको किसिम कस्तो छ भन्ने कुरा पनि सङ्कथनमा आवश्यक हुन्छ । गफ, कुराकानी, संवाद आदि सूचनाका स्वस्महरू यसमा पर्दछन् । त्यस्तै गरी सूचनाको विषय, कोड वा भाषा र परिवेश आदि पनि सङ्कथनका तत्त्वहरूमा पर्दछन् ।

सङ्कथन विश्लेषण

सङ्कथन विश्लेषण भनेको कुनै सन्दर्भमा व्यक्त भएको साञ्चारिक घटनाको व्याख्या वा विश्लेषण हो जुन व्याकरणिक नभई प्रकार्यात्मक हुन्छ । यसमा भाषाका विस्तारित स्वस्महरूको अध्ययन गरिन्छ । “प्रारम्भमा सङ्कथन विश्लेषण अन्तर्गत संवाद विश्लेषणलाई मात्र लिइन्थ्यो तर अहिले यस अन्तर्गत पाठ विश्लेषण र आख्यान विश्लेषणलाई पनि लिइन्छ” (पौडेल, २०७३, पृ. १९) । संवाद विश्लेषणमा बोलाइका कथ्य सन्दर्भहरूलाई लिने गरिन्थ्यो भने पाठ र आख्यान विश्लेषणमा सम्बन्धित पाठभित्रका घटना, पात्र, परिवेश आदि पक्षहरूको अध्ययन गरिन्छ । यस्ता सङ्कथनका पाठहरूलाई भाषा वैज्ञानिक (भाषाका विभिन्न एकाइहरूका आधारमा), मनोभाषा वैज्ञानिक (भाषाको बोध र अभिव्यक्तिका आधारमा) र समाज भाषा वैज्ञानिक (सामाजिक सन्दर्भ र समाजमा यसको प्रयोगका आधारमा) आदि विभिन्न आधारमा अध्ययन विश्लेषण गर्न सकिन्छ ।

सङ्कथन विश्लेषणको विकास

वाक्यभन्दा टुलो र स्वयम्मा अर्थपूर्ण भाषिक एकाइलाई सङ्कथन भनिन्छ । प्रारम्भमा “ख्रिस्टियन चर्चमा क्लर्जीमेनले आँट जस्तो उच्च आसनमा बसेर दिएको उपदेश वा प्रवचनलाई डिस्कोर्स भनी नामकरण गरियो” (खनाल, २०६४, पृ. २२५) । यस शब्दलाई वाक्यभन्दा माथिल्ला एकाइको सिङ्गो संरचना भनी भाषा विज्ञानमा प्रयोग गरिएको थियो । संस्कृतमा सङ्कथन जस्तै भाषिक एकाइलाई जनाउन महावाक्य शब्दको प्रयोग गरिएको पाइन्छ । तन्त्र, शास्त्र आदि शब्दले पनि यसै अर्थलाई वहन गरेको पाइन्छ । “प्राचीन आयुर्वेद र कौटिल्यको अर्थशास्त्र आदि ग्रन्थहरूमा विभिन्न

तन्त्रमन्त्रहरूको प्रयोग भएको पाइन्छ । तिनले पनि कतिपय सन्दर्भमा सङ्कथनकै भूमिका निर्वाह गरेका थिए” (खनाल, २०६४, पृ. २२५) ।

सङ्कथन विश्लेषणको विकास १९६० को दशकपछि भएको हो । खास गरी भाषा विज्ञानमा वाक्यभन्दा माथिल्ला एकाइको अध्ययनको क्रम सुरु भएपछि यसको विकासमा तीव्रता आएको हो । यसको विकासमा समाजशास्त्र, मनोविज्ञान, मानवशास्त्र, सामाजिक भाषा विज्ञान, मनोभाषा विज्ञान र प्रतीक विज्ञान आदिको महत्त्वपूर्ण भूमिका रहेको पाइन्छ । “सङ्कथन विश्लेषण शब्दको सर्वप्रथम प्रयोग भने जेलिड ह्यारिसले १९५२ मा गरेका हुन्” (ढुङ्गेल र दाहाल, २०६५, पृ. १५२) । उनले एउटा लेख मार्फत पाठमा भाषातत्त्वहरूको वितरणबारे चर्चा गर्दा हेयर टनिकको विज्ञापनलाई उदाहरणका रूपमा प्रस्तुत गर्दै त्यसमा प्रयुक्त शब्द र वाक्यले वाक्यस्तरभन्दा पनि माथिल्लो स्तरमा अर्थ सम्प्रेषण गरेको निष्कर्ष निकालेका थिए (पौडेल, २०७३, पृ. १७) ।

सङ्कथन विश्लेषणको विकासमा डेल हाइम्स, अस्टिन, सर्ल र ग्राइम्स आदिको महत्त्वपूर्ण योगदान रहेको छ । पछिल्ला दिनहरूमा फर्थ, ह्यालिडे आदिका विचारधाराबाट सङ्कथन विश्लेषण अघि बढ्दै आएको छ । नेपालको सन्दर्भमा चूडामणि बन्धुले नै पहिलो पटक पुरा कुरा बुझाउने भाषिक एकाइका रूपमा सङ्कथन विश्लेषणको प्रयोग गरेको कुरा खनाल (२०६४, पृ. २२५) ले उल्लेख गरेका छन् ।

सङ्कथनका युक्ति

सङ्कथनलाई अर्थपूर्ण बनाउन विभिन्न युक्तिहरूको आवश्यकता पर्दछ । डी ब्रगाउन्ड र ड्रेसलरले पाठका विशेषताका सम्बद्धक, सम्बद्धन, उद्देश्ययुक्तता, ग्राह्यता, सूचनात्मकता, परिस्थितिमूलकता र पाठहस्तबिचको सम्बन्ध गरी सात ओटा स्तर रहने कुरा उल्लेख गरेका छन् (ढुङ्गेल र दाहाल, २०६५, पृ. १५८) । यीमध्ये सङ्कथनका भाषिक एकाइलाई अन्वितिपूर्ण बनाउन सम्बद्धक (Cohesion) र सम्बद्धन (Coherence) को बढी आवश्यकता पर्दछ ।

सम्बद्धकलाई संसक्ति पनि भनिन्छ । खनाल (२०६४) ले यसलाई अभेद्यता पनि भनेका छन् । उनका विचारमा “यसले साधारण रूपमा शब्दभित्र अर्को तत्त्व घुस्न नसक्ने क्षमता दर्साउँछ” (पृ. २२३) । भनाइको आशय आपसमा जुटेर रहनु वा टाँसिएर रहनु नै संसक्ति हो । शब्द, पदावली, उपवाक्य र वाक्यका बिचमा सम्बन्ध स्थापित गराउने वा जोड्ने युक्तिहरू नै संसक्ति हुन् । संसक्तिले एउटै शृङ्खलामा उनिएका वाक्यहरूका बिच स्थायित्व ल्याउने, थोरैमा धेरै कुरा भन्ने तथा पाठको प्रभावकारिता बढाउने जस्ता कार्यहरू गर्दछन् । भाषिक एकाइका बिच सम्बन्ध जनाउन आउने तत्त्वहरू यसमा पर्दछन् । यिनीहरूलाई सिंह (१९९९) ले स्थानिक र सार्वत्रिक गरी दुई भागमा वर्गीकरण गरेका छन् । नेपाली सन्दर्भमा भने यिनलाई व्याकरणिक र कोशीय गरी दुई वर्गमा बाँड्ने गरिएको पाइन्छ (अधिकारी, २०६२, पौडेल, २०७३) । यिनै व्याकरणिक र कोशीय संसक्तिमा यो लेख केन्द्रित रहेको छ ।

सम्बद्धन सङ्कथनको आत्मा हो जुन भाषाको अर्थ पक्षसँग सम्बन्धित हुन्छ। सम्बद्धनले अभिव्यक्तिको वैचारिक सिलसिला जनाउँछ। वाक्यहरूबिच रहेको अन्तरसङ्गति अर्थात् भाव वा अर्थको सिलसिलाबद्ध प्रस्तुति नै सम्बद्धन हो। “यो भाषिक पाठहरूमा अदृश्य रूपमा रहेको सूक्ष्म र आन्तरिक तत्त्व हो” (दुङ्गेल र दाहाल, २०६५)। डेभिड क्रिस्टलका अनुसार सङ्कथन विश्लेषणमा सम्बद्धनले कुनै कथ्य वा लेख्य भाषाका पाठका अंशहरूका बिच सम्बन्ध देखाउने काम गर्दछ (सन् २००८)। पाठहरूले भाषिक एकाइको ग्रहण र बोधबाट नै सम्बद्धनको पहिचान गर्न सक्छन्। तसर्थ पाठहरूमा सम्बद्धकभन्दा सम्बद्धन अनिवार्य मानिन्छ। सम्बद्धक भएका ठाउँमा सम्बद्धन नहुन सक्छ तर सम्बद्धन भएका ठाउँमा सम्बद्धक हुन्छ। क्रमभङ्ग भएका, पूर्वापर सम्बन्ध नभएका र अनुमान गर्न नसकिने भाषिक उच्चारले सम्बद्धनलाई देखाउन सक्तैनन्। “सङ्कथनका भाषिक घटनाको कार्यकारण वा कारणकार्य सम्बन्ध जनाउने यसले अभिव्यक्तिको आन्तरिक र परिवेशीय पक्षलाई समेत समेटेको हुन्छ” (भण्डारी र नेपाल, २०७६, पृ. १६)। त्यसै कारण भाषिक अभिव्यक्तिमा सम्बद्धन अत्यावश्यक मानिन्छ। यसरी सङ्कथनका दुई ओटा प्रकारहरू/युक्तिहरू रहे पनि यहाँ भने लेखको शीर्षक अनुसार व्याकरणिक र कोशीय संसक्तिको मात्र चर्चा गरिन्छ।

व्याकरणिक संसक्ति

भाषिक अर्थलाई शाब्दिक र व्याकरणिक गरी दुई वर्गमा बाँड्न सकिन्छ। व्याकरण वा वाक्यात्मक संरचनाबाट प्राप्त हुने अर्थ नै व्याकरणिक अर्थ हो। यसलाई संरचनात्मक अर्थ पनि भनिन्छ। सर्वनाम, निपात, नामयोगी आदि वर्गका शब्दहरू व्याकरणिक संसक्तिमा पर्दछन्। व्याकरणिक एकाइसँग सम्बन्धित युक्तिलाई व्याकरणिक संसक्ति भनिन्छ। यी युक्तिहरू भाषिक एकाइहरूलाई जोड्नका लागि प्रयोगमा आउँछन्। यिनले भाषाका एकाइहरूबिच सम्बन्ध स्थापित गराउने काम गर्दछन्। व्याकरणिक संसक्तिहरू पनि विभिन्न प्रकारका हुन्छन् :

सार्वनामिक :

परम्परागत व्याकरणमा प्रचलित सर्वनाम र सार्वनामिक शब्दहरू नै सार्वनामिक संसक्ति हुन्। वाक्यभित्रका नामिक पदहरूको सट्टामा सर्वनाम शब्दहरूको प्रयोग गरी तयार गरिएको रचनामा सार्वनामिक संसक्ति प्रयोग भएको हुन्छ। एउटै वाक्यभित्र आन्तरिक रूपमा र वाक्य वाक्यबिचको अन्तरवाक्यीय संरचनाहरूमा भनाइलाई सङ्गठित र मजबुत बनाउन यस्तो संसक्ति आएको हुन्छ। जस्तै : मनीष विद्यालयबाट फर्किए। उनी असाध्यै थाकेका थिए। तैपनि पढाइप्रति उनको उत्साह घटेको थिएन। उनले भानुभक्तको रामायण पढे। त्यसपछि उनी_भाका हाली हाली पढ्न थाले प्रस्तुत वाक्यमा रेखाङ्कन गरिएका सर्वनामहरूले सार्वनामिक संसक्तिको काम गरेका छन्। “सार्वनामिक संसक्तिहरू अग्रसन्दर्भक र पश्चसन्दर्भक भई वाक्यमा विस्तार हुने गर्दछन्” (अधिकारी, २०६२, पृ. २५५)। सार्वनामिक संसक्तिहरू पुरुषवाचक, दर्शकवाचक, सम्बन्धवाचक, प्रश्नवाचक र आत्मवाचक गरी पाँच किसिमका हुने गर्दछन्।

स्थानिक :

ठाउँ विशेष बुझाउने शब्दहरू स्थानिक संसक्ति हुन् । यिनीहरूले स्थानको सन्दर्भ र परिवेशलाई सङ्केत गर्दछन् (ओभा, २०७४) । तल, माथि, यहाँ, त्यहाँ, बाहिर, मुनि, उँधो, वारि, पारि, कहाँ, जहाँ, वर, पर, टाढा, नजिक, नेपालमा, हिमाली, पहाडको, गाउँमा, सहरमा आदि खास ठाउँ बुझाउने शब्दलाई स्थानिक संसक्तिका उदाहरण मान्न सकिन्छ ।

कालिक :

निश्चित समयको सङ्केत गर्ने शब्दहरूलाई कालिक संसक्ति भनिन्छ । यस्ता शब्दहरूले काल वा समयलाई बुझाउँछन् । बिहान, बेलुका, साँझ, राति, मध्याह्न, हिजो, आज, भोलि, अस्ति, पोहोर, आघौँ, शनिबार, गत वर्ष, १५ गते, २००९ सालमा, सधैं, प्रायः, दिनहुँ, कहिलेकाहीँ, पहिले, अब, तब, जब, भरे, सबैरै, तुरुन्त, भरखर, यतिबेला, यतिन्जेल, कतिन्जेल आदि समय वाचक शब्दहरू कालिक संसक्तिका उदाहरणहरू हुन् ।

संयोजक :

दुई वा दुईभन्दा बढी शब्द, पदावली र उपवाक्यहरू जोड्ने अविकारी पदहरूलाई संयोजक भनिन्छ । संयोजकले पनि भाषिक एकाइमा आएर तिनीहरूलाई आपसमा जोड्ने र सम्बद्ध बनाउने काम गर्दछन् । “यस्तो संयोजनको भूमिका खेल्ने भाषिक रूप वा शब्दहरूले सङ्कथनात्मक घटना वा वैचारिक श्रृङ्खलाहरूलाई अर्थपूर्ण सन्दर्भमा जोड्ने काम गरेका हुन्छन्” (पौडेल, २०७३, पृ. २५) । जो, जे, जुन, जहाँ, जब, जहिले, जसरी, जत्रो, जसो, यदि, भने, भनी, भन्ने, भनेर, र, अनि, पनि, तर, अथवा, वा, या, कि, किन्तु, परन्तु, हुनत, तथापि, तैपनि, यसर्थ, तसर्थ, किनभने, त्यसैले आदि संयोजक संसक्तिका उदाहरणहरू हुन् ।

पुनरावृत्ति :

एक पटक प्रयोगमा आएको कुरालाई पुनः आवृत्त गर्ने काम नै पुनरावृत्ति हो । भाषिक रचनामा पनि एउटै पद, पदावली र वाक्यलाई सार्थक रूपमा दोहो-याउनुलाई पुनरावृत्ति भनिन्छ (ढकाल र अन्य, २०७३/७४) । यसले पनि भनाइलाई छोटो छरितो, रोचक र प्रभावकारी बनाउन मद्दत गर्दछ । जस्तै : तपाईंलाई सूर्योदयको दृश्य हेर्ने मन छ भने नगरकोट जानु होस् । नगरकोटबाट सूर्योदय राम्ररी हेर्ने पाइन्छ भने वरपरको दृश्य पनि देखिन्छ । जुन मान्छेले नगरकोटको भ्रमण गर्छ उसले सूर्योदयको दृश्य हत्तपत्त बिसँदैँन । नगरकोटले पर्यटन व्यवसाय बढाएको छ र स्थानीय मानिसहरूका लागि आय आर्जनको बाटो पनि खुलाएको छ । प्रस्तुत वाक्यमा नगरकोट र सूर्योदय शब्दको पटक पटक पुनरावृत्ति भएको छ जसले अभिव्यक्तिलाई भन् बढी रोचक र प्रभावकारी बनाउन मद्दत गरेको छ ।

प्रतिस्थापन :

कुनै संरचना वा वस्तुका सट्टामा अर्को वस्तु राख्ने काम प्रतिस्थापन हो । त्यस्तै गरी सङ्कथनका सन्दर्भमा यसलाई एउटा सन्दर्भमा रहेका शब्द वा शब्द समूहका सट्टामा अर्को शब्दहरू प्रयोग गर्ने कार्यका रूपमा चिनाउन सकिन्छ (अधिकारी, २०६२) । अर्थात् एक पटक प्रयोग गरिएका शब्दहरूको साटो वैकल्पिक शब्दावलीको प्रयोग गरी भाषिक अभिव्यक्तिको निर्माण गरिन्छ भने त्यसलाई प्रतिस्थापन भनिन्छ । जस्तै : पृथ्वीले अन्दाजी २४ घण्टामा आफ्नो अक्ष वरिपरि एक फन्को मार्दछ, जसको फलस्वरूप यहाँ लगभग २४ घण्टाको एक दिन हुन्छ । प्रस्तुत पहिलो वाक्यमा प्रयोग भएको अन्दाजी शब्दलाई दोस्रो वाक्यमा प्रयोग भएको लगभग शब्दले प्रतिस्थापन गरेको छ । अर्को उदाहरण पनि हेरौं-३६५ दिनमा पृथ्वीले सूर्यको एक परिक्रमा पुरा गर्दछ । यो समयको अवधिलाई पृथ्वीका निम्ति एक वर्ष मानिएको छ । यस उदाहरणमा पहिलो वाक्यमा आएको ३६५ दिनलाई दोस्रो वाक्यमा आएको यो समयको अवधि भन्ने पदावलीले प्रतिस्थापन गरेको छ ।

लोप :

हराउने वा नदेखिने स्थिति नै लोप हो । व्याकरणको नियम अनुसार शब्दका कुनै अक्षर वा वाक्यका घटकहरूको अल्पता वा कमी नै लोपको स्थिति हो । “वाक्यमा कुनै खास भाषिक एकाइको प्रयोग नगरिएमा लोप भएको मानिन्छ” (गौतम, २०६१, पृ. १५) । लोप गर्दा भाषिक एकाइको कुनै अंश छुटेको हुन्छ तर त्यसले अर्थको सम्प्रेषणमा बाधा पार्दैन । अधिल्लो अंशकै सहायताले पाठकहरूले पुरै संरचनाको अर्थ ग्रहण गर्ने गर्दछन् । तर लोप गर्नका लागि उक्त छुटेको अंश पूर्वानुमान गर्न सकिने खालको हुनु पर्दछ । उक्त लोप अंशलाई पाठकहरूले सन्दर्भ र परिवेशका आधारमा ग्रहण गर्ने गर्दछन् । जस्तै : तपाईँ मुस्ताङ जानु भएछ । त्यहाँको सुन्दरतामा रमाउनु भएछ । त्यहाँ दुई चार दिन बस्नु भएछ । त्यहाँका स्याउ खानु भएछ । अनि यी सबै अनुभव समेटेर कविता लेख्नु भएछ । प्रस्तुत अनुच्छेदको पहिलो वाक्यमा प्रयोग भएको तपाईँ सर्वनाम दोस्रो, तेस्रो, चौथो र पाँचौँ वाक्यमा समेत लोप भएको छ तर पनि त्यहाँ अर्थको सम्प्रेषणमा बाधा परेको देखिँदैन ।

कोशीय संसक्ति

शब्दका तहमा निहित अर्थ नै शाब्दिक अर्थ हो । यसलाई कोशीय अर्थ पनि भनिन्छ । यस्ता शब्दहरूले स्वतन्त्र अर्थ प्रदान गर्दछन् तसर्थ यिनको अर्थ शब्दकोशमा समावेश गरिएको हुन्छ । “सङ्कथनात्मक वैचारिकता तथा घटना शृङ्खलाको अन्तर्सम्बद्धता जोड्न कोशीय सम्बन्धले पनि विशेष भूमिका खेलेको हुन्छ” (पौडेल, २०७३, पृ. २६) । यिनले वाक्यभित्र कोशीय अर्थ सम्बन्ध कायम गर्ने काम गर्दछन् । नाम, विशेषण र क्रिया आदि वर्गका शब्दहरूको कोशीय अर्थ हुने गर्दछ । कोशीय अर्थ हुने यिनै शब्दलाई कोशीय संसक्ति भनिन्छ । यी संसक्तिहरू पनि विभिन्न प्रकारका हुन्छन् :

पर्यायवाची :

फरक फरक शब्दको समान वा एउटै अर्थ भएमा त्यस्ता शब्दहरूलाई पर्यायवाची शब्द भनिन्छ (अधिकारी र भट्टराई, २०६६) । यस्ता शब्दलाई समानार्थी शब्द पनि भनिन्छ । पर्यायवाची शब्दहरू पूर्ण पर्यायवाची र आंशिक पर्यायवाची गरी दुई प्रकारका हुन्छन् । पूर्ण पर्यायवाची भनेको अलग अलग शब्दको अर्थ सम्पूर्ण रूपमा एकै हुनु हो तर यस्तो अर्थ सम्बन्ध भएका शब्दहरू पाउन सकिन्न । अर्थमा आंशिक रूपमा मात्र समानता छ भने ती शब्दलाई आंशिक पर्यायवाची शब्द भनिन्छ । यस्ता शब्दहरू पनि वर्णनात्मक, भाषिकागत, शैलीगत र अन्तर भाषागत गरी चार प्रकारका हुन्छन् । जस्तै : आमा-जननी, ईश्वर-देवता, ज्ञाता-विज्ञ, घर-गृह, खोकी-काँसो, खानु-ज्युनार गर्नु आदि । यस्ता पर्यायवाची शब्दले कोशीय संसक्तिको काम गरेका छन् ।

विपरीतार्थी :

विपरीत वा ठिक उल्टो अर्थ बुझाउने शब्दलाई विपरीतार्थक शब्द भनिन्छ (ओभा, २०७४) । यी शब्दहरूमा एक शब्दको अर्थमा अर्को शब्दको अर्थ समावेश हुँदैन । यस्तो अर्थगत सम्बन्धलाई असमावेशार्थकता पनि भनिन्छ । एउटा शब्दको विपरीत वा भिन्न अर्थ देखाउनु पर्दा विपरीतार्थक शब्दको प्रयोग गरिन्छ । विपरीतार्थी अर्थ सम्बन्ध पनि श्रेणीबद्ध, परिपूरक र विरुद्धार्थक गरी तीन प्रकारका हुन्छन् । जस्तै : सानो-ठुलो, तातो-चिसो, मृत-जीवित, पाप-पुण्य, संयोग-वियोग, नाफा-नोक्सान, उदय-अस्त, बाबु-छोरा आदि ।

समावेशी :

दुई भिन्न शब्दमध्ये एउटा शब्दको अर्थमा अर्को शब्दको अर्थ समेटिन्छ भने त्यस्तो सम्बन्धलाई समावेशी अर्थ सम्बन्ध भनिन्छ । यस्ता शब्दहरूमध्ये आफूमा समावेश गर्ने शब्दलाई समावेशक र अरूमा समावेश हुन जाने शब्दलाई समावेशित शब्द भनिन्छ (ओभा, २०७४) । यिनलाई उच्च पद र निम्न पद पनि भनिन्छ । जस्तै :

मान्छे : छोरो, छोरी, राम, श्याम, गीता, हर्क बहादुर, डोमिला कुमारी आदि ।

फूल : लाली गुराँस, चम्पा, जाइ, चमेली, सयपत्री, अजम्बरी, गोदाबरी आदि ।

जनावर : बाघ, हात्ती, स्याल, बाँदर, घोडा, गाई, गोरू, ढेडु, अर्ना आदि ।

उदाहरणमा प्रस्तुत भएका मान्छे, फूल र जनावर शब्दले धेरै किसिमका मान्छे, फूल र जनावरलाई आफूमा समावेश गरेका छन् । शब्दहरूबिच रहेको यस्तो सम्बन्धलाई नै समावेशी अर्थ सम्बन्ध भनिन्छ ।

अनेकार्थी :

दुई वा सोभन्दा बढी अर्थ दिने एउटा शब्दलाई अनेकार्थी शब्द भनिन्छ (अधिकारी र भट्टराई, २०६६) । स्वस्म्य र संरचनागत रूपमा हेर्दा यो एउटा शब्द देखिन्छ तर विभिन्न सन्दर्भमा प्रयोगमा आउँदा भने यसले भिन्न भिन्न अर्थ ग्रहण गर्ने गर्दछ । जस्तै :

कर- १. तिरो, राजस्व २. ढिपी, जिद्दी ३. हात ४. सूर्यको किरण

प्रस्तुत उदाहरणमा कर शब्दका चारवटा अर्थ दिइएको छ । तर मूल शब्द करको स्वस्म्यमा भने कहाँ कतै परिवर्तन देखिएको छैन । तसर्थ यस्तो अर्थगत सम्बन्धलाई पनि कोशीय संसक्ति अन्तर्गत राखिएको हो । यसले पनि वाक्यमा आएर अर्थगत सम्बन्धलाई जोड्ने वा थप स्पष्ट पार्ने काम गर्दछ ।

सन्निधान :

सन्निधानको शाब्दिक अर्थ सहप्रयोग हो । यसलाई सहचार्य, सन्निधि वा आसति पनि भनिन्छ । यसले शब्दबिचको स्थानिक र कालिक निकटता जनाउँछ । भाषाका शब्दहरू एक थरी शब्दसँग बढी निकटको सम्बन्ध राख्ने किसिमका हुन्छन् भने अर्काथरी शब्दसँग सम्बन्ध नै नराख्ने किसिमका हुन्छन् । यसरी शब्दहरूको सँगसँगै प्रयोग हुन सक्ने अवस्थालाई नै सन्निधान सम्बन्ध भनिन्छ । "यस शब्दको सर्वप्रथम प्रयोग पूर्व मीमांसा दर्शनमा र यसैको प्रभावमा परेर रचिएका पूर्वीय वाङ्मयका विभिन्न शाखाहरूमा वाक्यका अवयवहरूको निकटता जनाउने सन्दर्भमा भएको हो" (खनाल, २०६४, पृ. २३५) । जस्तै : मलिलो शब्दले माटो, खेत, बारी, ठाँउ आदि शब्दसँग नजिकको सम्बन्ध राख्छ अर्थात् यी शब्दसँग मलिलो शब्दको विशेष सम्बन्ध छ तर हावा, मान्छे, पानी शब्दसँग मलिलो शब्दको केही सम्बन्ध नै छैन । तसर्थ पाठको अध्ययन विश्लेषणमा यस्ता अर्थ सम्बन्ध भएका शब्दहरूको पनि पहिचान गर्नु आवश्यक हुन्छ ।

प्रकारान्तर कथन :

उही कुरालाई अर्को किसिमले भन्ने काम वा भिन्न किसिमले भनिएको कथनलाई प्रकारान्तर कथन भनिन्छ (अधिकारी र भट्टराई, २०६६) । जस्तै : आमा भाइलाई सुताउनु हुन्छ र मलाई पढाउनु हुन्छ । यो वाक्यलाई विभिन्न किसिमले प्रकारान्तर कथन गर्न सकिन्छ :

- आमा भाइलाई सुताएर मलाई पढाउनु हुन्छ ।
- आमा भाइलाई सुताउनु हुन्छ अनि मलाई पढाउनु हुन्छ ।
- जहिले आमा भाइलाई सुताउनु हुन्छ तहिले मलाई पढाउनु हुन्छ ।

एउटा भनाइलाई विभिन्न किसिमले भन्नु नै प्रकारान्तर कथन हो । यसले पनि कोशीय संसक्ति निर्माणमा सहयोग पुऱ्याएको हुन्छ ।

निष्कर्ष

निष्कर्षतः पाठको निर्माणमा सहयोग पुऱ्याउने तत्त्वका रूपमा संसक्ति र सम्बद्धन अनिवार्य मानिन्छन् । संसक्ति अन्तर्गत पाठलाई जोड्न सहयोग गर्ने कोशीय र व्याकरणिक संसक्तिको अध्ययन गरिन्छ भने सम्बद्धन अन्तर्गत अर्थको अन्वितिका सम्बन्धमा अध्ययन गरिन्छ । संसक्तिलाई व्याकरणिक र कोशीय गरी दुई भागमा वर्गीकरण गरिएको पाइन्छ । जसमा व्याकरणिक अन्तर्गत सार्वनामिक, स्थानिक, कालिक, संयोजक, पुनरावृत्ति, प्रतिस्थापन र लोप गरी सात ओटा र कोशीय अन्तर्गत पर्यायवाची, विपरीतार्थी, समावेशी, अनेकार्थी, सन्निधान र प्रकारान्तर कथन गरी छ ओटा पर्दछन् । पाठहरूमा यी एकाइहरू भाषिक अन्वयक वा जोर्नीका रूपमा आएका हुन्छन् । शब्द, पदावली, उपवाक्य एवम् वाक्यका बिच शृङ्खला कायम गर्नमा संसक्तिको भूमिका महत्त्वपूर्ण रहेको छ । वाक्यभन्दा माथिल्लो अन्तर्वाक्यीय सम्बद्धता निर्वाह गर्न तथा सड्कथनमा बुनोटको सृजना गर्न संसक्तिको अनिवार्य आवश्यकता पर्ने गर्दछ । तसर्थ भाषिक पाठको निर्माण वा विश्लेषण गर्दा यो पक्षलाई ध्यान दिनु जरूरी छ ।

सन्दर्भसूची

- अधिकारी, हेमाङ्गराज (२०६२), *समसामयिक नेपाली व्याकरण*, काठमाडौं : विद्यार्थी पुस्तक भण्डार ।
- अधिकारी, हेमाङ्गराज (२०६२), *सामाजिक र प्रायोगिक भाषा विज्ञान* (ते.संस्क.), काठमाडौं : रत्न पुस्तक भण्डार ।
- अधिकारी, हेमाङ्गराज र बद्रीविशाल भट्टराई (२०६६), *प्रयोगात्मक नेपाली शब्दकोश*, काठमाडौं : विद्यार्थी प्रकाशन प्रा.लि. ।
- अनिवार्य नेपाली विषय स्थायी समिति (सम्पा.), (२०६६), *अनिवार्य नेपाली शिक्षण निर्देशिका*, काठमाडौं: साभ्ना प्रकाशन ।
- ओभ्ना, रामनाथ (२०७४), *प्रायोगिक भाषाविज्ञान*, काठमाडौं : करुधरा पब्लिकेसन प्रा.लि. ।
- क्रिस्टल, डेभिड (सन् २००८), *अ डिक्सनरी अफ लिङ्ग्विस्टिक एन्ड फोनेटिक्स* (छैटौँ संस्क.), युके: ब्ल्याकवेल पब्लिसिड ।
- खनाल, चक्रपाणि (२०६४), *भाषा विज्ञान शब्दकोश*, विराटनगर : सरस्वती प्रकाशन ।
- गौतम, रामप्रसाद (२०६९), *प्रायोगिक भाषा विज्ञानका प्रमुख आयाम*, काठमाडौं : दीक्षान्त पुस्तक भण्डार ।
- ढकाल, शान्तिप्रसाद र अन्य (२०७३/७४), *अनिवार्य नेपाली*, काठमाडौं : पिनाकल पब्लिकेसन प्रा.लि. ।

ढुङ्गेल, भोजराज र दाहाल, दुर्गाप्रसाद (२०६५), *प्रायोगिक भाषाविज्ञान*, काठमाडौं : एम.के. पब्लिसर्स एन्ड डिस्ट्रिब्युटर्स ।

तिवारी, भोलानाथ (सन् १९९७), *भाषा विज्ञान* (तिसौं संस्क.), इलाहाबाद : किताब महल ।

पौडेल, माधवप्रसाद (२०७३), *प्रायोगिक भाषा विज्ञानका प्रमुख आयामहरू* (दो. संस्क.), काठमाडौं : हेरिटेज पब्लिसर्स एन्ड डिस्ट्रिब्युटर्स प्रा.लि. ।

भण्डारी, पारसमणि र नेपाल, शक्तिराज (२०६७), *प्रायोगिक भाषाविज्ञानका प्रमुख आयाम*, काठमाडौं: विद्यार्थी पुस्तक भण्डार ।

सिंह, विजयपाल (सन् १९९९), *भाषा विज्ञान*, वाराणसी : संजय बुक सेन्टर ।

‘अभागी’ कथाको समाजशास्त्रीय अध्ययन

गुणकुमारी दंगाल (कमला)*

सारसङ्क्षेप

प्रस्तुत अध्ययनमा गुरुप्रसाद मैनालीको अभागी कथामा देखिएको मूल प्रकृतिलाई समेट्ने प्रयत्न भएको छ । कथालाई हिप्पोलाई अडोल्फ तेनद्वारा प्रतिपादित समाजशास्त्रका प्रजाति, क्षण र परिवेशका आधारमा विश्लेषण गरिएको छ । साहित्यिक समाजको अध्ययनमा प्रजाति, क्षण र परिवेशले महत्त्वपूर्ण भूमिका खेल्ने हुनाले विविध मान्यतामध्ये प्रजाति, क्षण र परिवेशले व्यक्तिका, भाषा, संस्कृति, रहनसहन परिस्थिति आदिमा साहित्य र समाजको अध्ययन गर्न सकिन्छ भन्ने विचार प्रस्तुत गरिएको छ । सिर्जना समाजभन्दा भिन्न रहन सक्दैन, सर्जक समाजबाटै जन्मिन्छ र आफ्ना सिर्जनाका विषयबस्तु पनि उसले समाजबाट नै लिएको हुन्छ । त्यसैले साहित्य समाजबाट भिन्न रहन सक्दैन भन्ने धारणा रहेको पाइन्छ । तेनले प्रजातिको विकासमा डार्विनको सिद्धान्तबाट पनि प्रभाव ग्रहण गरेका छन् । उनले साहित्यको अध्ययनबाट त्यस समयका मान्छेका भावना विचार र जीवन अवस्था बोध्य हुन्छ भनेका छन् । साहित्यको समाजशास्त्रीय अध्ययनमा समय तथा युगको खोजलाई समाजमा मान्छे एक्लो हुँदा ऊ प्रकृति तथा सामाजिक वातावरणद्वारा घेरिएको हुन्छ । त्यसैले वातावरणको प्रभावमा एउटा मेसिनले जस्तो साहित्यकारको मस्तिष्कले कार्य गरेको हुन्छ । साहित्यिक कृतिमा प्रजाति, क्षण र परिवेशको आधारमा अभागी कथाको समाजशास्त्रीय विश्लेषण गर्दा घटनाक्रम आएका छन् । तिनलाई तेनको समाजशास्त्रीय प्रवृत्तिगत विशिष्टताको तथ्यपूर्ण विश्लेषण गर्ने प्रयास यस अध्ययनमा गरिएको छ ।

मुख्यशब्द : समाजशास्त्रीय, परिवेश, प्रायोगिक, मार्क्सवादी, मनोविज्ञान, कर्तव्य, अन्धविश्वासी, सर्जक ।

(१) विषय परिचय

प्रस्तुत अध्ययनको शीर्षक **अभागी** कथामा समाजशास्त्रीय अध्ययन रहेको छ । अभागी कथाका लेखक गुरुप्रसाद मैनाली (१९५७-२०२८) हुन् । उनको २०२० मा प्रकाशित **नासो** कथा संग्रहमा **अभागी** कथा पनि सङ्गृहीत छ । यसै कथालाई हिप्पोलाई अडोल्फ तेनद्वारा प्रतिपादित समाजशास्त्रका प्रजाति, क्षण र परिवेशका आधारमा विश्लेषण गरिएको छ ।

कुनै पनि समाजको अध्ययन गर्ने शास्त्रलाई समाजशास्त्र भनिन्छ । यसले साहित्यमा रहेको समाजको पनि अध्ययन गर्दछ । यसैलाई आधार बनाएर कृतिको विश्लेषण गर्ने पद्धति नै साहित्यको समाजशास्त्रीय पद्धति हो । यसले साहित्यमा रहेको समाजको अध्ययनका माध्यमबाट उक्त समाजमा

* गुणकुमारी दंगाल विद्यावारिधि तहको शोधकर्ता हुनुहुन्छ ।

रहेका प्रजाति, क्षण र परिवेशको उद्घाटन गर्दछ । कुनै पनि साहित्यिक कृतिमा कुनै न कुनै रूपमा समाजको उपस्थिति रहेको हुन्छ भन्ने मान्यता धेरै समाजशास्त्रीहरूको रहेको देखिन्छ । यस्तै विचार व्यक्त गर्नेहरू मध्येका हिप्पोलाइट अडोल्फ तेन (१८२८-१८९३) पनि एक हुन् । यिनले साहित्यिक समाजको अध्ययनमा प्रजाति क्षण र परिवेशले महत्त्वपूर्ण भूमिका खेलेको हुन्छ भन्ने मान्यतालाई अघि सारेका छन् । उनको समाजशास्त्रीय विश्लेषण अन्तर्गत प्रजाति क्षण र परिवेश विचका सम्बन्धहरू 'अभागी' कथामा के कसरी घटित भएका छन् भन्ने अध्ययन नै यसको मुख्य समस्या हो र यसैमा प्रस्तुत अध्ययन केन्द्रित छ ।

(२) समस्या कथन

'अभागी' कथा गुरुप्रसाद मैनालीद्वारा लेखिएको तथा "नासो" कथा सग्रहमा सङ्ग्रहित कथा हो । यस कथामा तत्कालीन समाजको चित्रण गरिएको छ, त्यसैले समाजशास्त्रीय आधारमा पनि विश्लेषण गर्न खाजिएको हो । हिप्पोलाइट अडोल्फ तेन यस विचारका संवाहक मानिन्छन् । उनले साहित्यिक कृतिमा प्रजाति क्षण र परिवेशका आधारमा साहित्य र समाजको अध्ययन गर्न सकिने विचार प्रस्तुत गरेका छन् । सोही विचारको आधारमा अभागी कथामा के-कस्तो प्रजाति, क्षण र परिवेशको चित्रण गरिएको छ, खोज्नु नै यस अध्ययनको मूल जिज्ञासा र उद्देश्य रहेको छ ।

(४) अध्ययन विधि

प्रस्तुत अध्ययन पुस्तकालय स्रोतमा आधारित छ । सङ्कलित सामग्री मध्ये मैनालीको नासो (२०२०) कथा सङ्ग्रहलाई प्राथमिक स्रोतका रूपमा लिइएको छ भने त्यससँग सम्बद्ध कथाका वारेमा गरिएका अनुसन्धान समीक्षा टिप्पणी आदिलाई द्वितीय सामग्रीका रूपमा उपयोग गरिएको छ । कथाको विश्लेषणका लागि प्रमुख सैद्धान्तिक आधारका रूपमा हिप्पोलाइट अडोल्फ तेनको समाजशास्त्रीय मान्यताहरूलाई प्रमुख आधार मानिएको छ । कथाको विश्लेषण गर्दा अन्तर्विषयक अध्ययन पद्धतिको प्रयोग गरिएको छ ।

(५) विश्लेषणको सैद्धान्तिक आधार

समाजशास्त्रका जन्मदाता अगस्त कोम्टे (१७९८-१८५७) मानिन्छ । यिनले ल्याटिन शब्द सोसाइटस् र लोगोस्को अन्वय गरी सोसियोलोजी शब्दको जन्म दिएका हुन् । ल्याटिन शब्द सोसाइटसको अर्थ समाज र लोगोसको अर्थ विज्ञान भन्ने हुन्छ । यसै सोसियोलोजी शब्दको नेपाली रूपान्तरण नै समाजशास्त्र हुन्छ । साहित्यमा अभिव्यक्त समाजको विश्लेषण गर्ने सिद्धान्त साहित्यको समाजशास्त्रीय सिद्धान्त हो । यसका मार्क्सवादी र गैरमार्क्सवादी गरी दुई प्रकारका पाइन्छन् । यी मध्ये फ्रान्सेली समाजशास्त्री हिप्पोलाइट अडोल्फ तेन गैरमार्क्सवादी धाराका समाजशास्त्री हुन् । उनले अङ्ग्रेजी साहित्यको इतिहास (१८६३) कृतिका माध्यमबाट साहित्यको समाजशास्त्रीय धारणा व्यक्त गरेका छन् ।

उनले अङ्ग्रेजी साहित्यको इतिहास भन्ने कृतिमा अङ्ग्रेजी साहित्यमा भन्दा अङ्ग्रेजी समाजको बारेमा बढी विश्लेषण गरेका छन् । उनले साहित्यकारले आफ्नो सिर्जनाको विषय समाजबाट प्राप्त गर्दछ । साहित्य व्यक्तिगत कल्पनाको उपज होइन तर समाजको सोचाइको अभिव्यक्ति हो । साहित्य समाजको अभिव्यक्तिको सूचना भण्डार हो (पाण्डेय, २००६, पृ. १२५) भन्ने धारणा व्यक्त गरेका छन् । यसरी साहित्य प्रजाति क्षण र परिवेशको सामाजिक दस्तावेज हुन पुग्दछ । सफल र अनुभवी साहित्यकारले पूर्ण रूपमा समाजका प्रजाति क्षण र परिवेशको अभिव्यक्ति दिन सक्दछ भन्ने तेनको मत छ (क्षेत्री, २०६४, पृ. १७) ले भनेका छन् । यसरी तेनका दृष्टिमा साहित्यको समाजशास्त्रीय अध्ययन गर्ने व्यक्तिले साहित्यमा व्यक्त प्रजाति क्षण र परिवेशबारे अध्ययन गर्नु पर्दछ । यिनै तीन कुराको अन्तरसम्बन्ध साहित्यको समाजशास्त्रीय अध्ययनबाट सम्भव हुन्छ भन्ने तेनको विचार पाइन्छ ।

यस्तो अध्ययन प्रजाति क्षण र परिवेशका आधारमा गर्न सकिन्छ भने यस्तै अध्ययन कथा विधामा पनि गर्न सकिन्छ । त्यसैले कथाको विश्लेषण गर्नु अघि तेनद्वारा प्रतिपादित प्रजाति क्षण र परिवेशका बारेमा परिचय दिनु सान्दर्भिक देखिन्छ ।

५.१ प्रजाति

समाजशास्त्रीय तेनले साहित्य समाजका प्रजातिहरूको पदचिन्हको आधार हो । (पाण्डेय, २००६, पृ. १२६) भन्ने अभिव्यक्ति दिएका छन् । उनले प्रत्येक कृति कुनै पुरानो खोल जस्तो हो । जसरी पुरानो खोलले त्यो जीवतिर सङ्केत गरेको हुन्छ (तेन, १९०६, पृ. ३१०) भनेका छन् । सिर्जना समाज भन्दा भिन्न रहन सक्दैन । सर्जक समाजबाटै जन्मिन्छ र आफ्ना सिर्जनाका विषय वस्तु पनि उसले समाजबाट नै लिएको हुन्छ । त्यसैले साहित्य समाजबाट भिन्न रहन सक्दैन भन्ने धारणा रहेको पाइन्छ । (क्षेत्री, २०६४, पृ. २१) भनेका छन् । तेनले अङ्ग्रेजी साहित्यको इतिहास भन्ने पुस्तकमा साहित्यिक कृतिका माध्यमबाट आफ्नो समाजको अध्ययन गरेका छन् । उनको विचारमा लेखकले समकालीन समाजका प्रजाति र उनीहरूको व्यवहार तथा स्वभावका प्रभावबाट साहित्यको सिर्जना भएको हुन्छ (तेन, सन् १९०६, पृ. ६-७) भनेका छन् । उनले प्रजाति अन्तर्गत व्यक्तिका सहज तथा वंशाणुगत विशेषता, मानसिक सोचाइ र शारीरिक बनावट आदिको चर्चा गरेका छन् (पाण्डेय, २००६, पृ. १२४) तेनले आर्य जातिको उदाहरण दिदै कुनै पनि प्रजाति देश, काल र परिस्थितिका कारणले टाढा टाढा गए पनि उनीहरूमा केही समान विशेषताहरू हुन्छन् र आफ्ना कृतिमा कुनै प्रजातिको चारित्रिक विशेषता, त्यहाँको हावापानी प्रकृति इतिहास आदिको कारणले प्रभाव पारेको हुन्छ भनेका छन् । तेनले प्रजातिको विकासमा डार्विनको सिद्धान्तबाट पनि प्रभाव ग्रहण गरेका छन् । डार्विनका अनुसार जुन प्राणीले आफूलाई विषम परिस्थितिमा पनि बचाउन सक्छ, त्यो संसारमा बच्दछ र जसले सक्दैन त्यो नष्ट भएर जान्छ । विषम परिस्थितिमा पनि आफूलाई बचाउन सक्ने प्राणीले आफूलाई प्रकृतिको अनुकूल बनाउँदा नयाँ प्रजातिको उत्पत्ति हुन्छ र त्यही पछि गएर

त्यसको प्रवर्तक हुन्छ । प्रजातिको विकासमा वातावरणको प्रभावले विभिन्न प्रजातिको निर्माण हुने कुरा तेनले उल्लेख गरेका छन् ।

तेनले वंशपरम्पराको आधार बाहेक प्रजातिलाई शारीरिक बनावटका आधारमा पनि छुट्याउन सकिन्छ भनेका छन् । शारीरिक बनावट भन्नाले मान्छेको उचाइ तथा मोटाइ, आकार प्रकार भन्ने बुझिन्छ । तेनका मतमा शारीरिक कदको सम्बन्धबाहेक अणुबाहेक पौष्टिक आहार तथा हावापानीले पनि प्रभाव पारेको हुन्छ (क्षेत्री, २०६४, पृ. २१) भनेका छन् । विभिन्न परिस्थिति र अनेक बाह्य तत्त्वले मान्छेको प्रतिभाको विकासमा सहयोग पुऱ्याउँछ तर जन्मजात पैदा भएको प्रतिभा नै सिर्जनाको मुख्य कारण हो । (तेन, १९०६, पृ. ५०) भनेका छन् । तेनका दृष्टिमा सम्पूर्ण साहित्य चिन्तनको लक्ष्य समाजको मानवजाति तथा प्रजातिबारे जान्नु हो । त्यसका लागि साहित्यको अध्ययन आवश्यक हुन्छ । यसरी तेनले साहित्यको अध्ययनका लागि अन्य विषयमध्ये प्रजातिलाई एउटा मुख्य विषयको रूपमा मानेका छन् ।

५.२ क्षण

साहित्यकारलाई कुनै निश्चित समयको सामाजिक घटना तथा परिस्थितिले उसको चेतनामा प्रभाव पारेको हुन्छ । त्यही अभिव्यक्ति क्षण हो । साहित्यकारले सिर्जना गरेको साहित्यले त्यस समयको प्रतिनिधित्व गरेको हुन्छ । त्यसैले साहित्यकार तथा कलाकारले भोगेको तथा बाँचेको युगको प्रतिविम्ब साहित्यमा अभिव्यक्त भएको हुन्छ । तेनका अनुसार कुनै एउटा युगमा एउटा मुख्य विचार आएको हुन्छ र त्यो बौद्धिक खालको हुन्छ । जसले पुरै समाजलाई प्रभावित पारेको हुन्छ । जुनसुकै युगमा पनि मान्छेको एउटा परिकल्पना वा अवधारणा रहेको हुन्छ र यसले विस्तारै एउटा आदर्शको रूप धारण गर्दछ (पाण्डेय, सन् २००६, पृ. १२७) भनेका छन् । तेनले साहित्यको अध्ययनबाट त्यस समयका मान्छेका भावना विचार र जीवन अवस्था बोध हुन्छ भनेका छन् । साहित्यमा प्रायः गरेर त्यस क्षणको समय र प्रजातिका आत्माको मनोविज्ञान प्रकट भएको हुन्छ (पाण्डेय, सन् २००६, पृ. १२८) भनेका छन् । प्राचीन युगका ग्रीसेली साहित्यमा त्रासदीय क्षणको र त्यस समयको युग र परिस्थितिको सङ्केत पाइन्छ । त्यसरी नै मध्ययुगको साहित्यमा वीरता र साहसिक कार्यको चित्रण पाइन्छ भने आधुनिक युगको साहित्यमा वैज्ञानिक तर्क र वर्तमान समयको सङ्केत पाइन्छ । यसरी तेनले भने जस्तै साहित्यलाई समय तथा युगको उत्पादनको रूपमा लिन सकिन्छ ।

साहित्यले त्यस समयको प्रतिविम्बन गर्ने हुनाले यसलाई दर्पणसँग तुलना गर्दै साहित्यलाई निश्चित समयको सत्यलाई व्यक्त गर्ने माध्यम मानिएको छ । जुन लेखकले आफ्नो राष्ट्र र युगको समग्र जीवन पद्धतिको भावनालाई समेट्न सक्दछ, त्यो लेखक त्यस देश र समयको केन्द्र बन्दहु (पाण्डेय, सन् २००६, पृ. १२८) भनेका छन् । उनका विचारमा साहित्यकार युगको साक्षात्कार गराउने व्यक्ति हो । साहित्यका माध्यमबाट साहित्यकारले आफ्नो युग र राष्ट्रका मानव जीवनको सत्यको पहिचान गराउँछ ।

साहित्यकारले आफ्नो समाजको भावनालाई अभिव्यक्त गर्ने भएकाले साहित्यिक कृति त्यो समाजको दस्तावेजको रूपमा रहेको हुन्छ । उनको विचारमा महान रचनाको समुचित व्याख्याबाट जति धेरै राम्रो ज्ञान पाइन्छ, उपन्यास वा कविताले समाजको जति ज्ञान दिन सक्दछन्, त्यो इतिहासले दिन सक्दैन (पाण्डेय, सन् २००६, पृ. १२८) भन्ने रहेको छ । यसरी साहित्यको समाजशास्त्रीय अध्ययनमा समय तथा युगको खोजलाई समाजशास्त्री तेनले एउटा महत्त्वपूर्ण विषयका रूपमा लिएका छन् ।

५.३ परिवेश

सामाजिक परिवेश भौगोलिक परिवेश वा जलवायुगत परिवेशको समन्वित रूप नै परिवेश हो । साहित्यमा परिवेशको पनि महत्त्वपूर्ण भूमिका हुन्छ । तेनले प्रजाति क्षणलाई जस्तै परिवेशलाई पनि साहित्यको विकासको प्रमुख आधार मानेका छन् । परिवेशका सन्दर्भमा उनको मुख्य आशय प्राकृतिक भए पनि त्यस अन्तर्गत सामाजिक, सांस्कृतिक आदि विविध पक्ष समावेश भएको हुन्छ । (पाण्डेय, २००६, पृ. १२५) भन्दछन् । तेनले जनताको मानसिकतालाई प्राकृतिक सामाजिक परिवेशले निर्धारण गर्दछ भन्दछन् । तेनले मानव स्वभाव र प्राकृतिक सामाजिक परिवेशले निर्धारण गर्दछ भन्दछन् । तेनले मानव स्वभाव र प्राकृतिक परिवेशका बीच कार्य-कारण सम्बन्ध स्थापित गर्ने कोशिस गरेको देखिन्छ । त्यही स्वभाव अनुसारको अभिव्यक्ति, संस्कृति कला तथा साहित्यमा परेको हुन्छ । (पाण्डेय, सन् २००६, पृ. १२५) भनेका छन् । यसरी भौगोलिक वातावरणले साहित्यमा प्रभाव पारेको हुन्छ । समाजमा मान्छे एकलो नहुने हुँदा उ प्रकृति तथा सामाजिक वातावरणद्वारा चारैतिरबाट घेरिएको हुन्छ (क्षेत्री, २०६४, पृ. २४) भन्दछन् । त्यसैले वातावरणको प्रभावमा एउटा मेसिनले जस्तो साहित्यकारको मस्तिष्कले कार्य गरेको हुन्छ । भौगोलिक संरचना र वातावरणले साहित्य सिर्जनामा महत्त्वपूर्ण प्रभाव पारेको हुन्छ । परिवेशका कारणले त्यहाँका बासिन्दाहरूको स्वभावमा प्रभाव पारेको हुन्छ । यसरी लेखकका प्रजाति क्षण र परिवेश यी तीनैको प्रभाव कृतिमा पर्ने हुँदा कृतिको मूल प्रयोजन मानिसको मनोविज्ञान र अर्न्तजगतको अध्ययन विश्लेषण एवम् अनुसन्धान गर्नु हो । तेनले यही समाज र मानिसका बीचको सम्बन्ध समेटिने साहित्यलाई मानव जीवनका अध्ययनको आधार बनाउन चाहेका छन् (दाहाल, २०५८, पृ. ३३) साहित्यको समाजशास्त्रीय अध्ययनको लेखकले ऊ बाँचेको समाज र कृतिमा व्यक्त साहित्यिक समाजको त्रिपक्षीय सम्बन्धमा जोड दिने गरेको पाइन्छ । यसरी साहित्यकार बाँचेको समाजको भौगोलिक परिवेशको प्रभाव साहित्यमा रहेको हुन्छ भन्ने दृष्टिकोण नै तेनको रहेको देखिन्छ ।

उपर्युक्त अध्ययनबाट साहित्यिक कृतिमा प्रजाति क्षण र परिवेशको उल्लेख हुन्छ र कृति मार्फत साहित्य सिर्जनाको समयको तथा उसमा उल्लेख भएका प्रजाति क्षण र परिवेशको अध्ययन गर्न सकिन्छ भन्ने देखिन्छ । त्यसैले प्रस्तुत अध्ययनमा उपर्युक्त बुदाँहरूलाई आधार मानी अभागी कथाको विश्लेषण गरिएको छ ।

(६) 'अभागी' कथाको विश्लेषण

प्रस्तुत अभागी कथाको माथि सैद्धान्तिक खण्डमा उल्लिखित आधारमा समाजशास्त्रीय विश्लेषण गर्दा यसमा प्रजाति क्षण र पर्यावरणका घटनाक्रमहरू आएका छन् । तिनलाई निम्न अनुसार विश्लेषण गरिन्छ ।

६.१ जाति/प्रजाति

अभागी कथामा आएका पात्र पण्डित माधव प्रसाद यस कथाका नायक हुन् । उनलाई कथाको शुक्रमा नै पण्डित भनेर सम्बोधन गरिएकाले यिनी उच्च कुलीन जातिका व्यक्ति हुन भन्ने देखिन्छ । कथामा आएका माधव प्रसाद र उनकी पत्नीको प्रसङ्गले तत्कालीन समाजमा जाति पातिका आधारमा निम्न वर्गका व्यक्तिलाई हेय दृष्टिले हेर्ने र उच्च जातका व्यक्तिलाई सम्मानित तरिकाले हेर्ने सामाजिक अवस्था थियो भन्ने देखिन्छ । यसै गरी पेशागत रूपमा पण्डित्याइँ गर्नु, मानिसलाई मर्ने वेलामा अरूले पानी खुवाउनु, मर्ने वेलामा आफ्ना सन्तानको मुख हेर्ने चाहना हुनु आदि घटनाक्रमहरू हिन्दू जातीय परम्परासँग पनि सम्बद्ध देखिन्छन् । मानिसलाई मर्ने वेलामा तुलसीको मठनेर लगेर राख्नु, जउ, तिल पानी छर्किदिनु, मुखमा गंगाजल राखिदिनु मरेका मानिसलाई घाटमा लगेर जलाई अन्तिम संस्कार पुरा गर्नु आदि घटनाक्रमहरू पनि यस कथामा आएका छन् । यी घटनाक्रमले पनि यस कथाको जातीय परिवेश हिन्दु, धार्मिक कट्टरताको परिपालना भएको समाजबाट विषयवस्तु लिई कथा रचना गरिएको भन्ने देखिन्छ । यिनै घटनाक्रमबाट यस कथामा व्यक्त समाज जातिपाति, धर्म, संस्कार आदिमा विश्वास गर्ने नेपाली रूढीगत समाज हो भन्ने स्पष्ट हुन्छ । यसमा ठूला जातिका मानिस र साना जातिका मानिसका बीचको भेदभावको सामाजिक प्रचलनको पनि उल्लेख पाइन्छ । सानुचा कसाईका छोराहरू दौडदा दौडदैको मोटर समातेर भुन्डिन्थे । त्यो देखेर कृष्ण पनि 'मोटर आयो' भन्दै दगुर्दै पछिपछि जान्थ्यो । माधव गएर समातेर ल्याउँथे । (मैनाली, २०२०, पृ. ५३) भन्ने अभिव्यक्तिले यसको पुष्टि हुन्छ । सानुचा कसाईका छोराहरू दौडेर मोटर समातेर भुण्डिदा केही नहुनु र ब्राह्मणको छोरा कृष्णले त्यसो गर्दा आश्चर्यमा पर्नुले पनि तत्कालीन समाजको जाति वा प्रजातिगत भेदलाई सहजै बुझ्न सकिन्छ । त्यसरी नै प्रस्तुत कथामा आमा र सौतेनी आमा जातिका प्रसङ्गहरू पनि आएका छन् । आमा जातिले आफ्ना सन्तानलाई गर्ने व्यवहार र सौतेनी आमा जातिले गर्ने व्यवहारमा फरक हुनुलाई तलको भनाइले पुष्टि गर्दछ-

यस उमेरमा बालकहरू विशेष खेलवाड मै रमाउँछन् । खेलन पायो भने भोकप्यास केही कुराको वास्ता गर्दैनन् । यस अवस्थामा छोराछोरी खान छोडेर खेलन जान लागे भने आमाहरू पक्रेर ल्याएर कर लगाई लगाई ख्वाउँछन् । रोए पनि वास्ता नगरेर जबरजस्ती न्वाइदिन्छन् । बलजफतसँग तेल घसिदिन्छन् । मैला लुगा फेरेर सुकिलो लुगा लगाइ दिन्छन् । जाडो भएको वेलामा आफ्नू ओड्नेले ढाकेर काखमा गुट्टुमुट्टु पारेर राख्छन् । तर गंगाको बदलामा कृष्णको लालनपालन गर्न आएको

कस्त्रणा सन्तानका उपर आमाले गर्नुपर्ने यी प्रधान कतव्यहरूको पालना गर्थिन वा गर्दैनथिन, त्यो कुरा अन्तर्यामी जानून् (मैनाली, २०२०, पृ. ५४)

उपर्युक्त भनाइबाट आमाला पनि आफ्नी र सौतेनी गरी फरक फरक जात हुने गरेको वर्णन यस कथामा पाउन सकिन्छ । प्रस्तुत जातिगत सन्दर्भ यस कथाको पर्यावरणसँग संश्लिष्ट बनेर आएको पनि देखिन्छ । बिहे अघि र बिहे पछिको पर्यावरणले पनि यसमा काम गरेको छ भने अन्तर्यामी जानून् भन्नाले नेपाली प्रजातिहरूले मान्ने धार्मिक विश्वासको परिवेशलाई स्पष्ट पारेको छ ।

अभागी कथामा नेपाली महान जाति भित्रको बाहुन प्रजातिका छोराले नपढ्नु, क्षेत्री, कसाइका छोरौं खेलेर हिँड्छन् भन्नु, बाहुनको छोरा भएर दुई अध्याय रूद्री पनि नपढ्नु, रामनाथ बाहुनको छोराले पढ्नु भन्नुले पनि तत्कालीन समाजको जातिगत अवधारणालाई देखाएका छन् । तत्कालीन समयमा शिक्षा पनि अन्य जातिका लागि नभएर बाहुन जातिका लागि मात्र भएको बुझिन्छ भने कृष्ण जोगीसँग भागेर गएको घटनावर्णनले नेपालमा जोगी सम्प्रदायका जाति र गृहस्थ जाति पनि छन् भन्ने देखिन्छ । माधवको नरसिंपुरी बाबाजीसँग सम्पर्क हुनु, उनीकहाँ गएर गाँजा खानुले जातिगत रूपले खानपिनमा पनि प्रभाव पार्दछ भन्ने कुरा समेत यस कथामा वर्णित जोगी, पुरी सन्यासी आदि जातिले गाँजा खानु र ती बाहेकका जातिले आश्चर्य मान्ने कुराले खानपिनबाट समेत जातपात छुट्टिने जातीय भेदभाव युक्त समाज थियो भन्ने यस कथाबाट स्पष्ट हुन्छ । त्यसरी नै नेपाली समाजमा जातगत आधारमा कार्यको विभाजन गरिन्थ्यो भन्ने कुरा नेवार जातिका व्यक्तिसँग भेट हुँदा साह्र भनेर सम्बोधन गर्नु र उनले यसो भन्नुले पनि स्पष्ट हुन्छ-

हिजो बेलुका त्यही पाटीमा बास बसेका ठिए । केतिले कमन्दनु जुथो लाइदिएछ र जोगीले दुई तीन चोटी पित्यो । केतो रूँदै धारामा कमन्दनु माइभै गर्न लागेको ठियो । आज विहानै उथेर दुवै जना भीमफेडीटर गए (मैनाली, २०२०, पृ. ५९) ।

यसरी भाषिक आधारमा पनि जातिगत पहिचान गर्न सकिन्छ र माथि प्रयोग भएको भाषाले नेवार प्रजातिको सङ्केत गरेको छ । नेवार जातिहरू वेपारको क्षेत्रमा अगाडि रहेको वा वेपारलाई नेवार जातिले आफ्नो मुख्य पेशा मानेको पनि देखिन्छ । यसरी गुरु प्रसाद मैनालीले अभागी कथामा नेपाली समाजका बाहुन, क्षेत्री, नेवार, कसाइ, जोगी आदि विभिन्न प्रजातिहरूलाई ल्याएर तिनीहरूका माध्यमबाट सीङ्गे नेपालको प्रजातिगत अवधारणालाई स्पष्ट पारेको देखिन्छ ।

५.२ क्षण

गुरु प्रसाद मैनालीले अभागी कथाले २०२० साल पूर्वको नेपाली समाजको यथार्थ वस्तुस्थितलाई देखाएको छ । कथाकारले कथाको भूमिकामा धेरैजसो कथाहरू मैले स्वयं देखेका अथवा निकटबाट सुनेका सामाजिक दृश्यहरूलाई लिएर लेखेको छु भन्नुले पनि कथामा कथाकारले देखेको त्यस

समयको यथार्थता छ भन्ने कुरा स्पष्ट हुन्छ । कथाका प्रमुख पात्र माधवले पत्नी गंगाको निधारमा हात राखेर सन्धो विसन्धो सोद्धा पत्नीले हात जोडेर हजुर के के न गरिदिउँला भन्थे, मेरो यही गीत भो । (मैनाली, २०२०, पृ. ५२) भन्नुले तत्कालीन समयका नारीहरू पतिपरायण हुन्थे भन्ने कुरा उद्घाटित भएको छ भन्न सकिन्छ । उनीहरूले आफ्नो लोग्नेलाई सुख दिने, धन सम्पत्तिले पूर्ण पारि दिने, परिकल्पना गर्दै लोग्नेको सकेसम्म सेवा गर्ने कुराको वर्णन भएबाट स्पष्ट हुन्छ । यसले तत्कालीन समाज र आजको समाजका बीचको सामाजिक अवस्थाको चित्रण उद्घाटित भएको छ भन्न सकिन्छ । कथाकारले कथाको विषयवस्तु लिएको समयलाई हेर्दा यस्ता घटना आजकल कमै मात्र हुने भएकाले कथाकारको समय रूढीवादी, अन्धविश्वासी र पतिलाई महान ठान्ने युग हो भन्ने पुष्टि हुन्छ । त्यसैले तत्कालीन समय पुरुषप्रधान वा पुरुषको हैकमवादी शासन भएको र लोग्नेलाई ईश्वरीय रूपमा हेर्ने र आफूलाई दासीको रूपमा स्वीकार्ने प्रचलन भएको युगको रूपमा देखिन्छ भने माधवले लक्ष्मीको उपचारको लागि डाक्टर, वैद्य, धामी भ्रात्री सबैलाई घरमा बोलाएर देखाउनु र उनीहरूको व्यवहारबाट तत्कालीन समयमा उपचारको राम्रो व्यवस्था नभएको र डाक्टरको भन्दा पनि धामी भ्रात्रीप्रतिको विश्वास बढी भएको समयको रूपमा देखिन्छ । यसरी तेनले साहित्यकारले युगको साक्षात्कार गराउँछ भनेभै यस कथामा पनि त्यो समयका नारीहरूको दयनीय अवस्था र रूढीवादी परम्परामा विश्वास गर्ने समयमा रचित कथा हो भन्ने पुष्टि हुन्छ ।

यस कथाका प्रमुख पात्र माधवलाई घर गृहस्थीको पीर हुनु, छोराको पीर हुनु, दिउँसो चौतारियाकहाँ पढाउन जान पर्नु आदि कुराले त्यस समयको परिस्थितिलाई देखाएको छ । नेपाली ग्रामीण समाजमा बस्ने हरेक व्यक्तिले एउटा मात्र पेशालाई अँगालेर बस्न नपाउने अवस्थालाई देखाएको छ । यस कथामा एउटा मान्छेले जागिर घरगृहस्थी खेतीपाती आदि सबै पक्षलाई हेर्नु पर्थ्यो भने चाडवाँडमा पनि नेपाली ग्रामीण समाजका मध्यमवर्गका व्यक्तिले परिवारसँग रमाइलो गरेर बस्न नपाउने अवस्था पनि त्यस समयमा थियो भन्ने कुरा 'दशै आयो । माधव चौतारियाको दशै घरमा पूजा गर्न गए । वर्षैपिच्छे जान्थे । नौरथा भरि राता लुगा लाएर एक छाक खाएर उही बस्नुपर्थ्यो । टीकाका दिन विसर्जन पूजा गरेर मालिक-मालिकनीको हातको टीका लगाएर मात्र घर आउँथे' (मैनाली, २०२०, पृ. ५५) भन्ने अभिव्यक्तिबाट स्पष्ट हुन्छ । यसरी तत्कालीन समयमा बाँच्नका लागि अन्य कुराको व्यवस्था नभएकाले व्यक्तिको घरमा बाहुन प्रजातिका व्यक्तिहरूले पूजा गर्न जानु पर्ने त्यही बस्नु पर्ने, मालिक मालिकनीको हातको टीका लगाएर मात्र फर्किनु पर्ने परिस्थितिले त्यस बेलाको क्षणको सङ्केत गर्दछ भने नेपाली संस्कृतिको फलकले पनि क्षणलाई सङ्केत गर्दछ । त्यस्तै गरेर घरको मुख्य व्यक्ति घर नबस्दा बालबालिकामा पर्ने असरलाई र त्यस समयको अवस्थालाई बुझ्न यो भनाइले सहयोग गर्दछ । माधव राती तोपचल्ने वेलामा घर आए । कृष्ण त्यस वेलामा पनि घर आएको रहेनछ । वल्लो पल्लो घरमा खोजे, कतै फेला परेन । शिवरात्रीको दिन साथीहरूसँग कतै रमिता हेर्न गयो भनेर सुते । तर कृष्ण भोलिपल्ट पनि आएन (२०२०, पृ. ५८) । कथामा वर्णित घटनाहरूले राणाकालीन क्षणको सङ्केत गर्दछन् । तोप पड्काउने आदि प्रचलन त्यस समयमा थियो । यसरी प्रस्तुत कथाले नेपाली ग्रामीण परिवारका व्यक्तिको त्यस समयको अवस्थालाई देखाएको छ । त्यस

समयमा बहुविवाहको प्रचलनले गर्दा सौता ल्याउने प्रचलन थियो र त्यसले बालमानसिकतामा असर पार्थ्यो भन्ने कुरा कथाका माध्यमबाट देखिन्छ ।

५.३ परिवेश (पर्यावरण)

इपिली तेनले साहित्यमा परिवेशको पनि महत्त्वपूर्ण भूमिका रहेको हुन्छ भने भै अभागी कथामा पनि परिवेशले महत्त्वपूर्ण भूमिका निर्वाह गरेको देखिन्छ । गंगाले माधवलाई कृष्ण बालक छ, त्यस अनाथमाथि दया गर्नुहोला (मैनाली, २०२०, पृ. ५२) भन्नुले तत्कालीन समयको बहुविवाहको परिवेशलाई देखाएको छ । नेपाली समाजमा विशेषत आमाहरूमा आफ्नो अन्त्य पछि लोग्नेले सौता ल्याउँछ र सन्तानहरूले दुःख पाउछन् भन्ने सोचाइले काम गरेको देखिन्छ । यस्तो सोचाइ हुनु सामाजिक स्मृति यथार्थ पनि देखिन्छ । त्यसरी नै कथामा विरामी पत्नीलाई माधवले डाक्टर वैद्य, धामी भात्री आदिलाई देखाउँदा अलग अलग रोगको नामांकरण गरेर आफ्नो फिस लिएर हिड्नुले नेपाली समाजको परिवेशमा एउटालाई मात्र विश्वास नगर्ने परिस्थिति र डाक्टर हुँदा हुँदै पनि त्यसलाई भन्दा धामी भात्रीलाई विश्वास गर्ने अन्ध परम्पराले जरा गाडेको सन्दर्भलाई प्रस्तुत बनाइले पुष्टि गरेको छ । विरामी गंगाको पटुका भित्र छोराका खेलौनाका सामान हुनु नानी दुलहीलाई छोराको घिडघिडो रहेको हो भन्नु अन्तिम समयमा सवै हुनु आदि कुराहरू नेपाली समाजका सामाजिक परिवेशसँग सम्बन्धित बनेर आएका छन् । जुन हालको समाजमा पनि घटित हुन्छन् । त्यसरी नै मर्ने वेलामा बाहिर लैजानु, तुलसीको मठमा गाईको गोबरले लिप्नु, जौ तिल छर्नु, विरामीलाई लिपेको ठाउँमा सार्नु, आदि कुरा हिन्दू परिवेशसँग सम्बन्धित बनेर कथामा आएका छन् । यी कुराहरूले हिन्दू जातिका रीतिस्थितिलाई देखाएको छ । यसरी श्रीमती गंगाको निधनपछि माधवले कृष्णको लागि बाबु आमा दुवैको भूमिका निर्वाह गरेको देखेर समाजका मान्छेको भनाइ र सोचाइलाई यी पक्तिले देखाउँछ-

इष्टमित्रहरू माधवलाई बिहे गर्नुपर्छ भनेर कर लाउँथे । माधव चाहि भन्थे एउटा बिहे गर्दा त यो गत छ अर्को गर्दा कुन गोता पाइने हो ? कर्मले नदिएपछि बल गरेर हुँदैन । एउटा पिउसो जन्मेको छ, हुर्काएर यसको जरो किलो बाँधि दिन पाए पुग्यो । नदुखेको कपाल किन डोरी लाएर दुखाउनु ? (मैनाली, २०२०, पृ. ५४) ।

यसरी माथिको भनाइले पनि नेपाली समाजको सामाजिक वस्तुस्थितिलाई देखाएको छ । समाजमा श्रीमती मर्दा वित्तिकै लोग्ने मान्छेले अर्को बिहेको कुरा गर्नु वा अर्को बिहे गर्नुपर्दछ भन्ने मान्यताले जरा गाँडेर बसेको छ भने लोग्ने मर्दा आईमाइले सधै विधवा नै भएर बस्नु पर्छ भन्ने सामाजिक सोच वा स्रष्टिवादीताले काम गरेको देखिन्छ । यति हुँदाहुँदै पनि दोस्रो विवाह दुःखको कारण हो भन्ने ज्ञान स्वयं माधवलाई पनि भएको देखिन्छ । तर पनि सामाजिक परिवेशले गर्दा माधवले अर्को विवाह गर्नु र अरूलाई छोराको स्याहार गर्ने कोही नहुँदा गरेको भन्नुले पनि नेपाली समाजमा केटाकेटी हेर्न आइमाइ नै चाहिन्छ भन्ने मान्यताले काम गरेको पाइन्छ ।

यसरी अभागी कथाका प्रमुख पात्र माधवले दोस्रो विवाह कस्यसँग गरेपछि माधवको छोरा कृष्ण सप्रनु पर्नेमा त्यसो भएको देखिने । आफ्नी आमाले सन्तानलाई जुन प्रकारको माया दिन्छन् नेपाली समाजमा सौतेनी आमाले त्यस्तो माया दिन सक्दैनन् भन्ने मान्यता रहे भै कथामा पनि भएको छ । आमाले जे जस्ता कार्यहरू सन्तानका लागि गर्छन्, त्यस्ता कार्य सौतेनी आमाले गर्न नसक्नु कथामा सामाजिक परिवेश बनेर आएको देखिन्छ ।

कथामा सानुचा कसाइका छोराहरूलाई आमाबाबुले केही भन्दा मुखमुखै लागेर गाली गर्नुले निम्नवर्गीय समाजमा शिक्षा र संस्कृतिको अभाव छ भन्ने सामाजिक परिवेश देखिन्छ । त्यसको सिको अरूले पनि गर्ने कुराको सङ्केत स्वस्म कृष्णले पनि पढाईमा भन्दा कसाइका छोरासँग खोपी खेल्नु, साढे जुधाएर रमाइलो गर्नु, घरबाट पैसा चोर्नु, जोगीहरूको सङ्गत गर्नु र उनीहरूको पछि लागेर हिड्नु जस्ता घटना वर्णन र बालमनोविज्ञानले सामाजिक परिवेशलाई देखाएको छ । त्यसरी नै 'विचरी गंगाले दश वर्षको उमेर देखि घर गरेर लोग्नेलाई एक मानु खाने तुल्याएर गई । आखिर उसैको छोराको यो गति भयो' (मैनाली, २०२०, पृ. ६०) भन्ने भनाइबाट तत्कालीन समाजमा बहुविवाहको प्रचलन रहेको पाइन्छ । बाल्यावस्थामा विवाह गर्दा अकालमै नै मृत्यु वरण गर्नु पर्ने कुरालाई पनि यसले बुझाएको छ र त्यही कारणले गर्दा सन्तानले दुःख पाउने कुराको खुलासा पनि यहाँ भएको छ । त्यसरी नै कस्यसँग कृष्णलाई गरेको निर्ममताका व्यवहारले बहुविवाहको परिवेशले गर्दा सौताने आमाले सौताका छोराहरूसँग सौताको रिस फेर्ने प्रचलन रहेको कुरा कथाकारले परिवेशका रूपमा चित्रण गरेका छन् ।

यसरी प्रस्तुत कथा काठमाडौंको परिवेशमा तयार भएपनि यसले सिङ्गो नेपालको परिवेशलाई समातेको छ । तेनले साहित्यिक कृतिमा साहित्यकार बाँचेको स्थानीय परिवेशको छाप पाइन्छ भन्ने समाजशास्त्रीय सिद्धान्तसँग यो कथा मिल्ने भएकाले मैनालीले यस कथामा आफू बाँचेको पर्यावरण वा परिवेश ग्रहण गरेको देखिन्छ ।

(६) निष्कर्ष

प्रस्तुत कथालाई हिप्पोलाइट अडोल्फ तेनद्वारा प्रतिपादित साहित्यिक समाजशास्त्रका प्रजाति, क्षण र परिवेशका आधारमा विश्लेषण गर्दा कथाकारले प्रस्तुत कथामा तत्कालीन समाजको यथार्थ चित्रण गर्न सक्षम रहेको देखिन्छ । कथामा आएको प्रजातिले तत्कालीन समाजको सामाजिक भेदभावको प्रचलनलाई इङ्गित गरेको देखिन्छ भने यसमा आएको क्षणले तत्कालीन नेपाली समाजको सामाजिक र आर्थिक अवस्थालाई भल्काएको छ । यसै गरी पर्यावरण वा परिवेशका रूपमा आएका घटनाक्रमले पनि नेपाली समाजका सामाजिक मनोवैज्ञानिक अवस्थालाई सङ्केत गर्न खोजेको देखिन्छ । यस आधारमा मैनालीको अभागी कथा तत्कालीन (२०२० साल अघिको) सामाजिक प्रतिबिम्ब उर्तान

सफल छ भन्ने थप अध्ययनबाट देखिएको छ । यसै सिद्धान्तका आधारमा मैनालीद्वारा रचित अन्य कथाहरूको पनि अध्ययन गर्न सकिन्छ भन्ने समेत यस अध्ययनबाट पुष्टि भएको छ ।

सन्दर्भसूची

- क्षेत्री, उदय (२०६४), *समाजशास्त्रीय दृष्टिमा इन्द्रबहादुर राईका आख्यानको अध्ययन*, अप्रकाशित विद्यावारिधि शोध ग्रन्थ काठमाडौं : त्रिभुवन विश्वविद्यालय मानविकी तथा सामाजिक शास्त्र सङ्काय ।
- जैन, निर्मला, (१९९२), *साहित्यको समाजशास्त्रीय चिन्तन*, (द्वितीय संस्करण), दिल्ली विश्वविद्यालय: दिल्ली ।
- त्रिपाठी, वासुदेव (२०४९), *पाश्चात्य समालोचनाको सैद्धान्तिक परम्परा* भाग-२ (तेस्रो सं.), ललितपुर: साभा प्रकाशन ।
- पाण्डेय, मैनेजर, (सन् २००६), *साहित्यमा समाजशास्त्रको भूमिका*, हरियाणा: साहित्य अकादमी ।
- बन्धु, चूणामणि (२०६५), *अनुसन्धान तथा प्रतिवेदन*, (दोस्रो संस्करण) काठमाडौं : रत्न पुस्तक भण्डार ।
- मैनाली, गुरुप्रसाद (२०२०), *नासो*, (सत्रौं संस्करण) काठमाडौं : माधवप्रसाद मैनाली ।
- बराल, ऋषिराज (२०६४), *साहित्य र समाज*, ललितपुर : साभा प्रकाशन ।

चार वर्षे बी.एड. तहको नेपाली पाठ्यांशप्रति विद्यार्थीका धारणा

महेशप्रसाद भट्ट*

लेखसार

प्रस्तुत अनुसन्धान चार वर्षे बि.एड. तहको नेपाली पाठ्यांशप्रति विद्यार्थीका प्रतिक्रियासँग सम्बन्धित रहेको छ । यसमा त्रिवि शिक्षाशास्त्र संकाय, अन्तर्गतका विभिन्न क्याम्पसहरूमा कार्यान्वयनमा ल्याइएको पाठ्यांशप्रति विद्यार्थीहरूका रायलाई समीक्षण गरिएको छ । वस्तुतः यसको तयारीका क्रममा परिमाणात्मक अनुसन्धान ढाँचाको अनुप्रयोग गरिएको छ । यसक्रममा सामग्रीहरूलाई सर्वेक्षणात्मक विधि तथा पुस्तकालयीय स्रोतबाट सङ्कलन गरिएको छ । विद्यार्थीका प्रतिक्रिया लिँदा निर्दिष्ट पाठ्यांशका प्रत्येक स्तम्भलाई प्रतिनिधित्व हुनेगरी प्रतिमानहरू निर्माण गरिएको छ । साथै प्रतिमानहरू उच्च, मध्य तथा निम्न के कस्तो रहेको भनी रूजुसूचीको ढाँचा तयार गरिएको छ । यसका लागि पाठ्यांश शीर्षक, परिचय, साधारण उद्देश्य, विशिष्ट उद्देश्य र पाठ्य विषय, शिक्षण प्रक्रिया, मूल्याङ्कन प्रक्रिया, सिफारिस गरिएका पाठ्यपुस्तक र सन्दर्भ पुस्तकप्रति निर्धारित ढाँचामा प्रतिक्रियाहरू लिइएको छ । पाठ्यांशप्रति विद्यार्थीका प्रतिक्रियाको समीक्षण गर्ने क्रममा केही नवीन तथ्य पत्ता लागेका छन् । वस्तुतः प्रतिक्रियित पाठ्यांशका कतिपय स्तम्भगत सूचनाहरू उपयुक्त तथा कतिपय स्तम्भगत सूचनाहरू कमजोर रहेको तथ्य प्राप्त भएको छ । प्रस्तुत अनुसन्धानबाट सम्बद्ध सरोकारवालालाई अपेक्षित सहयोग मिल्ने विश्वास लिइएको छ ।

मुख्य शब्दावली : नेपाली पाठ्यांश, पाठ्यांशका तत्त्व, विद्यार्थी प्रतिक्रिया ।

अध्ययनको पृष्ठभूमि

कुनै खास कक्षा शिक्षणका लागि तयार पारिएको विस्तृत योजना नै पाठ्यांश हो । यो शिक्षणको योजनाबद्ध शैक्षणिक दस्तावेज हो । यस्तो दस्तावेजमा के पढाउने, कसलाई पढाउने, किन पढाउने, कसरी पढाउने, कहाँ पढाउने, कहिले पढाउने, कसले पढाउने जस्ता प्रश्नहरूको वस्तुगत जवाफ समाविष्ट गरिएको हुन्छ (शर्मा र पौडेल, २०६८) । पाठ्यांश सुनिश्चित तत्त्वहरूको संयोजनीयताबाट निर्मित हुन्छ । पाठ्यांशलाई आकृति प्रदान गर्ने अवयवहरूलाई पाठ्यांशका तत्त्वहरू भनिन्छ । यी तत्त्वले पाठ्यांशलाई पूर्ण तुल्याउने कार्य गर्दछन् (भुसाल र भट्ट, २०७३) । पाठ्यांशमा प्रथमतः शीर्षक तथा तत् निबद्ध सूचना (शीर्षक, पूर्णङ्क, उत्तीर्णाङ्क, तह सङ्केत, कक्षा सङ्केत, पाठ्य घण्टी,

* भट्ट, सानोठिमी क्याम्पसमा नेपाली विषयका शिक्षण सहायक हुनुहुन्छ ।

समय भार...) समाविष्ट गरिएको हुन्छ । यस लगतै परिचय राखिएको हुन्छ । यसमा पाठ्यक्रमको तहगत सन्दर्भ, विद्यार्थी पृष्ठभूमि, निर्मित पाठ्यक्रमका विशेषता, पाठ्यक्रमगत प्रयोजन र सीमा एवम् पाठ्यक्रम निर्माण प्रक्रिया तथा निर्माताहरूको संलग्नताबारे जानकारीमूलक सूचना प्रविष्ट गरिएको हुन्छ । कतिपय पाठ्यांशविद्हरूले भने यस स्तम्भलाई पाठ्यांशको परिधीय तत्त्वका रूपमा उल्लेख गरेका छन् (अधिकारी, २०६३, पौडेल, २०७४) । तत् पश्चात् खास कक्षा अध्ययन गरिसकेपछि सिकारूमा प्राप्त हुने अपेक्षालाई उद्देश्यका रूपमा समाविष्ट गरिएको हुन्छ । यो पाठ्यांशको महत्त्वपूर्ण अङ्गका रूपमा रहन्छ । यसै अङ्गका आधारमा अन्य अङ्गहरू निर्धारित हुँदै जान्छन् (भुसाल र भट्ट, २०७३) । यसमा कुनै खास कक्षा उत्तीर्ण गरिसकेपछि विद्यार्थीहरूमा प्राप्त हुने संज्ञानात्मक तथा सिपगत अपेक्षाहरूलाई उल्लेख गरिएको हुन्छ । यस स्तम्भ लगतै विशिष्ट उद्देश्य तथा पाठ्य विषयको उल्लेख गरिएको हुन्छ । यस अन्तर्गत अध्ययनीय पाठ्यवस्तु प्रस्तुत गरिएको हुन्छ ।

विशिष्ट उद्देश्य तथा पाठ्य विषय स्तम्भ पश्चात शिक्षण विधि तथा प्रक्रियाको उल्लेख गरिएको हुन्छ । यसमा कक्षाकोटा शिक्षणका आवश्यक प्रक्रियाहरूलाई साधारण तथा विशिष्ट प्रक्रिया गरी छुट्टाछुट्टै स्तम्भमा शीर्षकीकरण गरिएको हुन्छ । यस क्रममा सिफरिस गरिएका विषयहरूलाई के कसरी अभ्यापन गर्ने भन्ने पक्षको युक्तियुक्त विधि एवम् प्रक्रियाहरू प्रस्तुत गरिएको हुन्छ । अर्थात् यसमा पाठ्यांशले तोकेका विषयवस्तुलाई कसरी कुन विधिद्वारा प्रभावकारी रूपमा शिक्षण गर्न सकिन्छ भन्नेबारे सूचित गरिएको हुन्छ । यस क्रममा प्रस्तुतीकरणात्मक, अभ्यासात्मक, उत्पादनात्मक, जस्ता शिक्षण प्रक्रिया निर्देश गरिएको हुन्छ । यस स्तम्भ लगतै मूल्याङ्कन प्रक्रिया सम्बद्ध निर्देशनलाई समावेश गरिएको हुन्छ । यस स्तम्भमा पाठ्यांशले अपेक्षा गरेका सिकाइ उपलब्धि अनुसार सिकारूहरूमा दक्षता विकास भए नभएको लेखाजोखा गर्ने तौरतरिकाको व्यवस्था गरिएको हुन्छ । यस अन्तर्गत कुन पद्धतिद्वारा विद्यार्थी उपलब्धिको मूल्याङ्कन गरिने हो, निर्माणात्मक, निर्णयात्मक वा दुबै कुन प्रकृति अवलम्बन गरिने हो, सोको उल्लेख गरिएको हुन्छ । यसमा सैद्धान्तिक वा प्रयोगात्मक मूल्याङ्कनबारे स्पष्ट व्यवस्था खुलस्त पारिएको हुन्छ (श्रीवास्तव, इ. १९९६) । साथै मूल्याङ्कनीय क्षेत्र, प्रश्न प्रकृति र अङ्कभारको समेत व्यवस्था गरिएको हुन्छ । यसैगरी पाठ्यांशको अन्तमा सिफरिस गरिएका पाठ्यपुस्तक तथा सन्दर्भ पुस्तकको पनि व्यवस्था गरिएको हुन्छ । यिनै तत्त्वको समष्टिबाट पाठ्यांशले निश्चित स्वस्य ग्रहण गर्दछ ।

अध्ययन विधि र प्रक्रिया

प्रस्तुत अनुसन्धान पत्रको तयारीका क्रममा निम्नानुसारको विधि तथा प्रक्रियाको प्रयोग गरिएको छ :

अनुसन्धान ढाँचा : यस अनुसन्धान पत्रको तयारीका क्रममा मूलतः सर्वेक्षणत्मक अध्ययन विधिको अनुप्रयोग गरिएको छ । तथ्याङ्कको सङ्कलन, वर्गीकरण र विश्लेषणका लागि परिमाणात्मक ढाँचाको प्रयोग गरिएको छ ।

अध्ययन विषय : स्नातक तह (चार वर्ष बी. एड्.) नेपाली विषयका लागि निर्मित पाठ्यांश नै प्रस्तुत अध्ययनको अध्ययनीय विषय हो ।

नमूना छनोट : यसका लागि सम्भावनात्मक नमूना छनोट पद्धतिको अनुशासनमा सरोकारवाला विद्यार्थीहरू छनोट गरिएको छ । यस क्रममा सानोठिमी क्याम्पसअन्तर्गत स्नातक तहमा अध्ययनरत ३० जना विद्यार्थीहरूलाई नमूना छनोटमा समावेश गरिएको छ ।

सामग्री सङ्कलन : यससँग सम्बन्धित सामग्रीहरू प्राथमिक र द्वितीयक गरी दुई स्रोतबाट सङ्कलन गरिएको छ । निर्मित रुजु सूचीका माध्यमबाट प्राप्त नमूना विद्यार्थीहरूका प्रतिक्रियाहरूलाई प्राथमिक स्रोतका रूपमा लिइएको छ । त्यसैगरी सम्बन्धित विषय विज्ञहरूका सुभावहरूलाई पनि यसमा प्राथमिक स्रोतका रूपमा समेटिएको छ । सम्बन्धित विषयका प्रकाशित पुस्तकहरू, अनुसन्धान सारहरू, पत्रपत्रिकाहरू, जर्नलहरूलाई तथ्याङ्क सङ्कलनको द्वितीयक स्रोतका रूपमा उपयोग गरिएको छ ।

व्याख्या विश्लेषण र प्रस्तुतीकरण : प्रस्तुत अनुसन्धान पत्र सर्वक्षणात्मक विधिको अनुशासनमा तयार पारिएको छ । यसमा आवश्यकतानुसार पुस्तकालयीय विधिको पनि अनुप्रयोग गरिएको छ । यसमा वर्णनात्मक र विश्लेषणात्मक विधिबाट अध्ययन, व्याख्या, विश्लेषण गरिएको छ । यस क्रममा प्राप्त तथ्याङ्कहरूलाई प्रतिशताङ्क विधिबाट व्याख्या गरिएको छ । यस अध्ययनका क्रममा प्राप्त तथ्याङ्कको प्रतिशताङ्क व्याख्या गर्दा ९९.९९ प्रतिशतलाई १०० प्रतिशत मानी तथ्याङ्कन गरिएको छ । आवश्यकतानुसार प्राप्त तथ्याङ्कहरूको तालिकीकरण गरी विषयलाई प्रस्तुत गरिएको छ ।

प्राप्ति

यस उपशीर्षक अन्तर्गत सर्वक्षणबाट प्राप्त परिणामलाई प्रस्तुत गरिएको छ । यस क्रममा प्राप्त परिणामलाई आवश्यकतानुसार विविध उपशीर्षकमा व्यवस्थितीकरण गरिएको छ ।

शीर्षकप्रति विद्यार्थीहरूका प्रतिक्रिया

पाठ्यांशको शीर्षक सूचनाका दृष्टिले पूर्ण तथा प्रस्तुतिका दृष्टिले उपयुक्त हुनुपर्दछ । यसको सम्बन्ध पश्चवर्ती अंगसँग सरोकार राख्ने हुनुपर्दछ । पाठ्यांशको शीर्षकीय संरचनाभित्र पाठ्यांश शीर्षक, पूर्णाङ्क, उत्तीर्णाङ्क, तह सङ्केत, कक्षा सङ्केत, वार्षिक पाठ्यभार, प्रतिदिन समयभार तथा निर्दिष्ट समयभारको उपयुक्तता रहनु वाञ्छनीय हुन्छ (ढुङ्गेल र दाहाल, २०७३) । प्रस्तुत अध्ययनका क्रममा शीर्षक स्तम्भअन्तर्गत पाठ्यांशको संरचना, पाठ्यांश शीर्षक, पूर्णाङ्क, उत्तीर्णाङ्क, तह कक्षा सङ्केत एवम् पाठ्यघण्टीको पर्याप्तता जस्ता सूचनामूलक स्तम्भबारे विद्यार्थीका प्रतिक्रिया लिइयो । यी सूचनामूलक स्तम्भहरूबारे प्रतिक्रिया लिँदा निम्नानुसारको परिणाम प्राप्त भएको छ :

तालिका नं. १

शीर्षक स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	पाठ्यांशको संरचना	८	२६.६४	२०	६६.६	२	६.६७
२	पाठ्यांशको शीर्षक	६	१९.९८	१०	३३.३	१४	४६.६२
३	पूर्णाङ्क	८	२६.६४	१५	४९.९५	७	२३.३१
४	उत्तीर्णाङ्क	१०	३३.३	१४	४६.६२	६	१९.९८
५	तह र कक्षा सङ्केत	१४	४६.६२	१४	४६.६२	२	६.६७
६	पाठ्यघण्टीको पर्याप्तता	२	६.६७	६	१९.९८	२२	७३.३६

उल्लिखित तालिकाअनुसार पाठ्यांशको संरचना उत्तम छ मा २६-६४ प्रतिशत, मध्यम छ मा ६६.६ प्रतिशत तथा निम्न छ मा ६.६७ प्रतिशत विद्यार्थीले प्रतिक्रिया दिएको पाइयो । त्यसैगरी पाठ्यांशको शीर्षक उत्तम छ मा १९.९८ प्रतिशत, मध्यम छ मा ३३.३ प्रतिशत तथा निम्न छ मा ४६.६५ प्रतिशत अभिमत प्राप्त भयो । २६.६४ प्रतिशत उत्तम ४९.९५ प्रतिशत मध्यम तथा २३.३१ प्रतिशत निम्न छ मा विद्यार्थीले पूर्णाङ्कबारे आफ्नो प्रक्रिया दिएको पाइयो । उत्तीर्णाङ्कबारे लिइएको प्रतिक्रिया उत्तम, मध्यम तथा निम्नमा क्रमशः ३३.३ प्रतिशत, ४६.६२ प्रतिशत र १९.९८ प्रतिशत प्रतिक्रिया दिएको भेटियो । उत्तममा ४६.६२ प्रतिशत, मध्यममा पनि ४६.६२ प्रतिशत तथा निम्नमा ६.६७ प्रतिशत सहभागीहरूले तह वा कक्षा सङ्केत स्तम्भप्रति आफ्नो अभिमत प्रकट गरेको देखियो । शीर्षक स्तम्भको लागि सोधिएको अन्तिम प्रतिमान पाठ्यघण्टीको पर्याप्तताबारे लिइएको प्रतिक्रियामा पनि मिश्रित प्रतिक्रियाहरू प्राप्त भए । यसमा क्रमशः ६.६७ प्रतिशत, १९.९८ प्रतिशत तथा ७३.३६ प्रतिशत सहभागीहरूले क्रमशः उत्तम, मध्यम तथा निम्नमा आफ्ना अभिमत प्रकट गरेको भेटियो ।

परिचयप्रति विद्यार्थीहरूका प्रतिक्रिया

परिचय स्तम्भ पाठ्यांशको अर्को महत्त्वपूर्ण स्तम्भ हो । यसलाई शीर्षक लगत्तै प्रस्तुत गरिएको हुन्छ । वस्तुतः यस स्तम्भमा विद्यार्थीको पृष्ठभूमि, निर्मित पाठ्यक्रमको प्रयोजन, एवम् अपेक्षा, उक्त पाठ्यांशमा निर्दिष्ट विषयवस्तुको पूर्व सङ्केतन जस्ता सूचनाहरूको संगठन गरिएको हुन्छ, हुनुपर्दछ । त्यसो त यस स्तम्भको पूर्णताका लागि पाठ्यांश कार्यान्वयन प्रकृति, मूलभूत विशेषता तथा सीमाहरू पनि संक्षिप्त एवम् मितव्ययी ढङ्गबाट उल्लेख गरिनुपर्दछ (ढकाल, २०७०) । प्रस्तुत अध्ययनका क्रममा यस स्तम्भअन्तर्गत विद्यार्थीहरूसँग प्रत्यक्ष सरोकार राख्ने विद्यार्थी पृष्ठभूमि सङ्केत, पाठ्यांश प्रयोजन सङ्केत, पाठ्यांश अपेक्षा सङ्केत एवम् विषयवस्तु सङ्केतबारे विद्यार्थीहरूका प्रतिक्रिया लिइयो । लिइएका प्रतिक्रियाहरूलाई तलको तालिकामा प्रस्तुत गरिएको छ :

तालिका नं. २

परिचय स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	विद्यार्थी पृष्ठभूमि सङ्केत	१५	४९.९५	१५	४९.९५	-	-
२	पाठ्यांशको प्रयोजन सङ्केत	१६	५३.२८	१४	४६.६२	-	-
३	पाठ्यांशको अपेक्षा सङ्केत	२०	६६.६	१०	३३.३	-	-
४	विषयवस्तु सङ्केत	१०	३३.३	२०	६६.६	-	-

माथि प्रस्तुत तथ्याङ्कअनुसार विद्यार्थी पृष्ठभूमि सङ्केत उत्तम छ मा ४९.९५ प्रतिशत र मध्यम छ मा ४९.९५ प्रतिशत विद्यार्थीले आफ्नो अभिमत उल्लेख गरेको भेटियो । त्यसैगरी पाठ्यांशको प्रयोजन उत्तम तथा मध्यम छ मा क्रमशः ५३.२८ प्रतिशत र ४६.६२ प्रतिशत प्रतिक्रिया पाइयो । क्रमशः ६६.६ प्रतिशत र ३३.३ प्रतिशतले उत्तम र मध्यम छ भन्ने प्रतिक्रिया पाठ्यांशको अपेक्षा सङ्केतमा जनाएको पाइयो । परिचय शीर्षकमा विषयवस्तुको सङ्केतअन्तर्गत ३३.३ प्रतिशतले उत्तम छ तथा ६६.६ प्रतिशतले मध्यम छ भनेको भेटियो । वस्तुतः परिचय स्तम्भअन्तर्गत चारवटै प्रतिमानहरूबारे लिइएका प्रतिक्रियाहरूमध्ये निम्न छ भन्ने अभिमत भने प्रस्तुत गरिएको भेटिएन

साधारण उद्देश्यप्रति विद्यार्थीहरूका प्रतिक्रिया

पाठ्यांश साधारण उद्देश्यका दृष्टिले पूर्ण तथा उपयुक्त हुनुपर्दछ । साधारण उद्देश्यहरू प्रकृतिका दृष्टिले सामान्य रहे पनि पूर्णता, उपयुक्तता, विषयवस्तु केन्द्रितता, तहअनुस्यूता, विषय संकेतिकता, सिलसिला, मात्रा तथा भौतिक विशेषताले विशिष्ट एवम् युक्तियुक्त हुनुपर्दछ (ढकाल, २०७०) । यस्ता उद्देश्यहरू मूलतः समसामयिक एवम् विद्यार्थी केन्द्रित हुनुपर्ने ठानिन्छ । यस्ता उद्देश्यहरूले पाठ्यांशका पश्चवर्ती स्तम्भगत सूचनाहरूलाई नियन्त्रित, निर्देशित तथा सुपरिभाषित गरेको हुनुपर्दछ । साधारण उद्देश्यहरू एकधिक पाठ्यांशमा अन्तर आबद्धता पनि हुनु उपयुक्त मानिन्छ । प्रस्तुत अध्ययनका क्रममा छनोटमा परेका विद्यार्थीहरूलाई साधारण उद्देश्य स्तम्भबारे जम्माजम्मी तिनवटा प्रतिमानहरू निर्धारण गरेर प्रतिक्रिया लिइएको थियो । यी प्रतिमानबारे विद्यार्थीका प्रतिक्रियालाई तलको तालिकामा उल्लेख गरिएको छ :

तालिका नं. ३

साधारण उद्देश्य स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	पूर्ण	६	१९.९८	८	२६.६४	१६	५३.२८
२	उपयुक्त	७	२३.३१	८	२६.६४	१५	४९.९५
३	समसामयिक	८	२६.६४	७	२३.३१	१५	४९.९५

उल्लिखित तालिकामा प्रस्तुत तथ्याङ्कका अनुसार साधारण उद्देश्यगत स्तम्भबारे विद्यार्थीका मिश्रित प्रतिक्रियाहरू प्राप्त भएका छन् । यसमा उल्लेख भएअनुसार साधारण उद्देश्यको पूर्णता उत्तम छ मा १९.९८ प्रतिशत, मध्यम छ मा २६.६४ प्रतिशत तथा निम्न छ मा ५३.२८ प्रतिशत प्रतिक्रिया पाइयो । त्यसैगरी उपयुक्ततामा उत्तम, मध्यम र निम्नमा क्रमशः २३.३१ प्रतिशत, २६.६४ प्रतिशत र ४९.९५ प्रतिशत विद्यार्थीले प्रतिक्रिया दिएको पाइयो । साधारण उद्देश्यमा समसामयिकताको गुणान्तर्गत उत्तम छ मा २६.६४ प्रतिशत मध्यम छ मा २३.३१ प्रतिशत र निम्न छ मा ४९.९५ प्रतिशत विद्यार्थीले प्रतिक्रिया दिएको पाइयो । वस्तुतः साधारण उद्देश्यमा सिकारूहरूले दिएका प्रतिक्रियाअन्तर्गत निम्न छ मा अधिक विद्यार्थीले प्रतिक्रिया दिएको देखियो ।

विशिष्ट उद्देश्य तथा पाठ्यविषयप्रति विद्यार्थीहरूका प्रतिक्रिया

वस्तुतः विशिष्ट उद्देश्य र पाठ्यविषय पाठ्यांशका छुट्टाछुट्टै स्तम्भ हुन् । विवेच्य पाठ्यांशमा भने यी दुई स्तम्भलाई एकीकृत रूपमा प्रस्तुत गरिएको छ । विशिष्ट उद्देश्य तथा पाठ्यविषयलाई आनुरूपिकता कायम गर्न यस्तो गरिएको प्रतीत हुन्छ । पाठ्यांशमा निर्दिष्ट विशिष्ट उद्देश्य वस्तुनिष्ठ मापनीय, सिकारू केन्द्रित, समसामयिक, सन्तुलित, पाठानुसृत तथा समयका दृष्टिकोणले परिसीमित हुनुपर्दछ । त्यसैगरी यस्ता पाठ्यांशमा निर्दिष्ट पाठ्यविषय पनि उपयुक्तता, विविधता, सन्तुलन जस्ता गुणले युक्त हुनुपर्दछ (शर्मा र पौडेल, २०६८) । निर्देशित पाठ्यवस्तु छनोट र स्तरणका आधारभूत मापदण्डहरूलाई पालन गरेर तयार पारिएका हुनुपर्दछ । एवम् निर्धारित विशिष्ट उद्देश्य तथा पाठ्यविषयमा अन्तरआवद्धताको गुण हुनुपर्दछ । त्यसो त यसरी निर्देशित गरिने विषयवस्तुमा समतलीय र तहीय स्तरणका आधारभूत मापदण्ड पनि अवलम्बित हुनुपर्दछ । सिकारूहरूमा यिनै विषयका माध्यमबाट निर्धारित उद्देश्य प्राप्त हुने भएकाले निर्दिष्ट पाठ्य विषय सिकाइगत दृष्टिले युक्तियुक्त हुनुपर्दछ ? विवेच्य पाठ्यांशको विशिष्ट उद्देश्य तथा पाठ्य विषय स्तम्भ अध्ययनार्थ जम्माजम्मी एघारवटा प्रतिमानहरू तयार पारिएको थियो । निर्मित प्रतिमानहरू उक्त स्तम्भसँग सम्बन्धित मापनीयता, समसामयिता, व्यावहारिकता, सन्तुलन अन्तरआवद्धतासँग सम्बन्धित थिए । त्यसैगरी छनोटगत उपयुक्तता, विविधता, विधा तथा विषयगत सन्तुलन, विषय र समयगत सन्तुलन, एवम् समतलीय तथा तहीय स्तरण जस्ता प्रतिमान तयार गरी उक्त प्रतिमानहरू स्नातक तहका पाठ्यांशमा केकस्ता छन् भनी सोधिएको थियो । यीबाट प्राप्त प्रतिक्रियाहरूलाई तलको तालिकामा उल्लेख गरिएको छ :

तालिका नं. ४

विशिष्ट उद्देश्य तथा पाठ्यविषय स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	मापनीयता	१२	३९.९६	१४	४६.६२	४	१३.३२
२	समसामयिकता	७	२३.३१	१०	३३.३	१३	४३.२९
३	व्यावहारिकता	१३	४३.२९	१४	४६.६२	३	९.९९
४	उद्देश्यगत सन्तुलन	१०	३३.३	१३	४३.२९	७	२३.३१
५	अन्तरआवद्धता	४	१३.३२	८	२६.६४	१८	५९.९४
६	छनोटगत उपयुक्तता	१०	३३.३	११	३६.६३	९	२९.९७
७	विविधता	६	१९.९८	८	२६.६४	१६	५३.२८
८	विधागत/विषयगत सन्तुलन	२	६.६६	६	१९.९८	२२	७३.२६
९	विषय र समयगत सन्तुलन	४	१३.३२	६	१९.९८	२०	६६.६
१०	समतलीय स्तरण	८	२६.६४	१०	३३.३	१२	३९.९६
११	तहीय स्तरण	८	२६.६४	१२	३९.९६	१०	३३.३

उल्लिखित तालिकामा प्रस्तुत भए अनुसार स्नातक तह चारवर्षे बि.एड.का पाठ्यांशहरूमा उद्देश्य र पाठ्यविषय निबद्ध प्रतिक्रिया लिँदा अधिकांश प्रतिक्रियाहरू मिश्रित प्रकृतिका पाइए । जसअनुसार मापनीयतामा ३९.९६ प्रतिशतले उत्तम, ४६.६२ प्रतिशतले मध्यम, १३.३२ प्रतिशतले निम्न र समसामयिकतामा २३.३१ प्रतिशतले उत्तम, ३३.३ प्रतिशतले मध्यम तथा ४३.२९ प्रतिशतले निम्न रहेको जनाए । त्यसैगरी व्यावहारिकताअन्तर्गत ४३.३९ प्रतिशतले उत्तम, ४६.६२ प्रतिशतले मध्यम तथा ९.९९ प्रतिशतले निम्नमा आफ्नो मत प्रकट गरेको पाइयो । ३३.३ प्रतिशतले उत्तम ४३.२९ प्रतिशतले मध्यम तथा २३.३१ प्रतिशतले निम्न रहेको भनी उद्देश्यगत सन्तुलनअन्तर्गत प्रतिक्रिया दिएको भेटियो । निर्दिष्ट उद्देश्य र पाठ्यविषयबिचको अन्तर्भावबद्धता केकस्तो रहेको छ भन्ने प्रतिमानमा १३.३२ प्रतिशतले उत्तम रहेको, २६.६४ प्रतिशतले मध्यम रहेको तथा २९.९७ प्रतिशतले निम्न रहेको भनेको पाइयो । छनोटगत उपयुक्तताअन्तर्गत उत्तम, मध्यम र निम्नमा क्रमशः ३३.३ प्रतिशत, ३६.६३ प्रतिशत र २९.९७ प्रतिशतले आफ्ना मत उल्लेख गरेको पाइयो । निर्दिष्ट पाठ्यांशमा विधागत र विषयगत सन्तुलन सम्बन्धीको प्रतिमानमा ६.६६ प्रतिशत, १९.९८ प्रतिशत र ७३.२६ प्रतिशतले क्रमशः उत्तम, मध्यम र निम्न भनेको पाइयो । विषय र समयको सन्तुलित वितरण सम्बन्धीको प्रतिमानमा उत्तम, मध्यम र निम्नको प्रतिशत क्रमशः १३.३२, १९.९८ र ६६.६ रहेको पाइयो । प्रस्तुत अध्ययनका क्रममा स्तरण सम्बन्धी व्यवस्थालाई समतलीय र तहीय स्तरण सम्बन्धी दुई छुट्टा छुट्टै प्रतिमान उल्लेख गरी प्रतिक्रिया लिइएको थियो । जसमा समतलीय स्तरणअन्तर्गत २६.६४ प्रतिशत, ३३.३ प्रतिशत र ३९.९६ प्रतिशत तथा तहीय स्तरणअन्तर्गत २६.६४ प्रतिशत, ३९.९६ प्रतिशत र ३३.३ प्रतिशतले क्रमशः उत्तम, मध्यम र निम्न रहेको बताए । यसरी विशिष्ट उद्देश्य र पाठ्यविषय स्तम्भको पूर्णता, उपयुक्तता, पर्याप्तता, सामयिकता जस्ता गुणहरूप्रति विद्यार्थीहरूका मिश्रित प्रतिक्रियाहरू प्राप्त भए ।

शिक्षण प्रक्रियाप्रति विद्यार्थीहरूका प्रतिक्रिया

शिक्षण प्रक्रिया शिक्षण पद्धति, शिक्षण विधि, शिक्षण योजना, शिक्षण सामग्री जस्ता कक्षा कार्यकलापको समष्टि हो । प्रस्तुत स्तम्भ विशिष्ट तथा पाठ्यविषय स्तम्भको लगत्तै राखिने स्तम्भ हो । यस स्तम्भले निर्दिष्ट पाठ्यविषयलाई शिक्षकद्वारा कक्षाकोठामा प्रस्तुत गर्ने तौरतरिकालाई दर्शाउँछ (पौडेल, २०७४) । वस्तुतः विद्यार्थीलाई शिक्षण प्रशिक्षण गर्न सहज होस् भन्ने हेतुले यस स्तम्भअन्तर्गत समाविष्ट सूचना शिक्षकलाई सरल र विद्यार्थीलाई सहज हुनपर्दछ । यस स्तम्भअन्तर्गत निर्दिष्ट पाठ्यविषयको शिक्षणका निमित्त साधारण र विशिष्ट शिक्षण विधि युक्तियुक्त ढङ्गले अभिनिर्देशित गरिएको हुनुपर्दछ । साथसाथै यी विधिहरू स्तरीय, उपयुक्त पर्याप्त, समसामयिक, सिकारू केन्द्रित, विविध एवम् कक्षाकोठाभिन्न प्रयोग्य हुनुपर्दछ । प्रस्तुत अध्ययनका क्रममा यस स्तम्भको प्रतिक्रियाका निमित्त पर्याप्तता, स्तरीयता, उपयुक्तता, समसामयिकता, विद्यार्थी केन्द्रितता एवम् विविधता गरी छ वटा प्रतिमानहरूको परीक्षण गरिएको थियो । यी प्रतिमानबाट प्राप्त प्रतिक्रियाहरूलाई तल उल्लेख गरिन्छ :

तालिका नं. ५

शिक्षण प्रक्रिया स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	पर्याप्त	८	२६.६४	१२	३९.९६	१०	३३.३
२	स्तरीय	६	१९.९८	८	२६.६४	१६	५२.२८
३	उपयुक्त	४	१३.३२	१२	३९.९६	१४	४६.६२
४	समसामयिक	३	९.९९	८	२६.६४	१९	६३.२७
५	विद्यार्थी केन्द्रित	१	३.३३	२	६.६६	२७	८९.९९
६	विविधता	१	३.३३	७	१९.९८	२२	७३.२६

माथि प्रस्तुत तालिकाअनुसार शिक्षण प्रक्रियाबारे लिइएका प्रतिक्रियाहरूमध्ये पर्याप्तअन्तर्गत उत्तममा २६.६४ प्रतिशत मध्यममा ३९.९६ प्रतिशत र निम्नमा ३३.३ प्रतिशत प्रतिक्रिया प्राप्त भए । त्यसैगरी १९.९८ प्रतिशतले उत्तम, २६.६४ प्रतिशतले मध्यम र ५२.२८ प्रतिशतले निम्न रहेको भनी शिक्षण प्रक्रिया निबद्ध स्तरीयताको प्रतिमानप्रति प्रतिक्रिया दिएको पाइयो । उपयुक्तता अन्तर्गत उत्तम, मध्यम र निम्नमा क्रमशः १३.३२ प्रतिशत, ३९.९६ प्रतिशत र ४६.६२ प्रतिशतले आआफ्ना अभिमत जाहेर गरेको भेटियो । शिक्षण प्रक्रियाको समसामयिकतामा ९.९९ प्रतिशतले उत्तम, २६.६४ प्रतिशतले मध्यम तथा ६३.२७ प्रतिशतले निम्न रहेको जनाए । विद्यार्थी केन्द्रित र विविधता सम्बन्धितको प्रतिमान उत्तम मध्यम र निम्नमा क्रमशः ३.३३ प्रतिशत, ६.६६ प्रतिशत र ८९.९९ प्रतिशत तथा ३.३३ प्रतिशत, १९.९८ प्रतिशत र ७३.२६ प्रतिशतले प्रतिक्रिया दिएको पाइयो । यसरी प्रस्तुत स्तम्भ निबद्ध अधिकांश प्रतिक्रिया निम्न रहेको भनिएको देखियो ।

मूल्याङ्कन प्रक्रियाप्रति विद्यार्थीहरूका प्रतिक्रिया

मूल्याङ्कन प्रक्रिया पाठ्यांशको महत्त्वपूर्ण स्तम्भ हो । यसमा कक्षा सिकाइ उपलब्धिको निर्माणात्मक र निर्णयात्मक परीक्षण गर्ने उपयुक्त साधन तथा माध्यमबारे अभिनिर्देशन गरिएको हुन्छ । प्रस्तुत स्तम्भमा निर्दिष्ट मूल्याङ्कनीय विधि तथा साधनहरू सन्तुलित सान्दर्भिक उपयुक्त, पर्याप्त, स्तरीय, वैज्ञानिक, वैध, विश्वसनीय हुनुपर्ने भनिन्छ (श्रीवास्तव, इ. १९९६) । प्रस्तुत पाठ्यांश अध्ययनार्थ यस स्तम्भको लागि मूल्याङ्कनीय सन्तुलन, सान्दर्भिकता, प्रश्न प्रकृति र ढाँचा एवम् अङ्कभार जस्ता चारवटा प्रतिमानहरूको परीक्षण गरिएको थियो । परीक्षण गरिएका प्रतिमानहरू निबद्ध प्रतिक्रियाहरूलाई तलको तालिकामा उल्लेख गरिन्छ :

तालिका नं. ६

मूल्याङ्कन प्रक्रिया स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	मूल्याङ्कनीय सन्तुलन	४	१३.३२	११	३६.६३	१५	४९.९५
२	सान्दर्भिकता	८	२६.६४	१५	४९.९५	७	१९.९८
३	प्रश्न प्रकृति र ढाँचा	१२	३९.९६	१४	४६.६२	४	१३.३२
४	अङ्कभार	१२	३९.९६	१०	३३.३	८	२६.६४

माथिको तालिकामा प्रस्तुत तथ्याङ्कअनुसार विद्यार्थीहरूले मिश्रित प्रतिक्रिया दिएका छन् । यसअनुसार मूल्याङ्कनीय सन्तुलनप्रति लिइएको प्रतिक्रियाअन्तर्गत उत्तममा १३.३२ प्रतिशत, मध्यममा ३६.६३ प्रतिशत तथा निम्नमा ४९.९५ प्रतिशत नतिजा प्राप्त भयो । त्यसैगरी सान्दर्भिकता सम्बन्धी प्रतिमान अन्तर्गत उत्तम, मध्यम तथा निम्नमा क्रमशः २६.६४ प्रतिशत, ४९.९५ प्रतिशत र १९.९८ प्रतिशत प्रतिक्रिया पाइए । प्रश्न प्रकृति र ढाँचासम्बन्धी लिइएको प्रतिक्रियामा उत्तम, मध्यम र निम्नमा क्रमशः ३९.९६ प्रतिशत, ४६.६२ प्रतिशत र १३.३२ प्रतिशत सहभागीले आफ्नो जवाफ दिएको पाइयो । त्यसैगरी अङ्कभार सम्बन्धी सोधिएको प्रतिमानमा ३९.९६ प्रतिशतले उत्तम, ३३.३ प्रतिशतले मध्यम तथा २६.६४ प्रतिशतले निम्न रहेको जनाए ।

सिफारिस गरिएका पाठ्यपुस्तकप्रति विद्यार्थीहरूका प्रतिक्रिया

निर्मित पाठ्यक्रमको कार्यान्वयनका लागि सिफारिस गरिएका आधिकारिक पाठ्यसामग्रीलाई सिफारिस गरिएका पाठ्यपुस्तक भनिन्छ (पौडेल, २०७४) । यस्ता पाठ्यपुस्तकहरू पाठ्यांशअनुसृत तथा शिक्षार्थीको स्तरअनुसृत हुनुपर्दछ । निर्दिष्ट पाठ्यपुस्तकहरूमा उपयुक्तता, समसामयिकता, स्तरीयता, प्राप्यता जस्ता गुण हुनु वाञ्छनीय देखापर्दछ । प्रस्तुत अध्ययनका क्रममा रनातक तहको पाठ्यांशअन्तर्गत सिफारिस गरिएका पाठ्यपुस्तकसम्बन्धी सिकारूका प्रतिक्रियाहरू लिँदा उपयुक्तता, प्राप्यता तथा समसामयिकता

जस्ता तीनवटा प्रतिमानहरूको परीक्षण गरिएको थियो । यस क्रममा प्राप्त परिणामलाई तलको तालिकामा उल्लेख गरिएको छ :

तालिका नं. ७

सिफारिस गरिएका पाठ्यपुस्तक स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	उपयुक्तता	२	६.६६	२०	६६.६	८	२६.६४
२	प्राप्यता	१२	३९.९६	१३	४३.२९	५	१६.६५
३	समसामयिकता	३	९.९९	१५	४९.९५	१२	३९.९६

माथि उल्लिखित तालिकामा निर्दिष्ट परिणामअनुसार सिफारिस गरिएका पाठ्यपुस्तकको उपयुक्तता अन्तर्गत उत्तम छ मा ६.६६ प्रतिशत, मध्यम छ मा ६६.६ प्रतिशत तथा निम्न छ मा २६.६४ प्रतिशत प्रतिक्रिया प्राप्त भए । त्यसैगरी सिफारिस गरिएका पाठ्यपुस्तकको प्राप्यता निबद्ध गुण उत्तम, मध्यम तथा निम्न छ मा क्रमशः ३९.९६ प्रतिशत ४३.२९ प्रतिशत तथा १६.६५ प्रतिशत प्रतिक्रिया प्राप्त भए । यसको परीक्षणका लागि निर्दिष्ट अन्तिम प्रतिमान समसामयिकताको गुण उत्तम, मध्यम तथा निम्नमा भने क्रमशः ९.९९ प्रतिशत, ४९.९५ प्रतिशत र ३९.९६ प्रतिशत प्रतिक्रिया प्राप्त भए । समग्रमा सिफारिस गरिएका पाठ्यपुस्तकहरू निबद्ध प्रतिक्रिया मिश्रित देखिए ।

सन्दर्भ सामग्रीप्रति विद्यार्थीहरूका प्रतिक्रिया

विद्यार्थीहरूले सन्दर्भका स्यमा प्रयोग गर्ने सामग्रीलाई सन्दर्भसामग्री भनिन्छ (अधिकारी, २०६३) । यस्ता सामग्रीहरू अनुसन्धानका परिणाममा आधारित वस्तुगत हुनुपर्दछ । राष्ट्रिय एवम् अन्तर्राष्ट्रिय स्यमा ख्याति प्राप्त विद्वान्हरूका आधिकारिक सामग्रीहरूलाई पाठ्यांश निर्माताले यस स्तम्भअन्तर्गत समेटेका हुन्छन् । यी सामग्री पनि पाठ्यांश कार्यान्वयनमा सहयोगी तथा विद्यार्थीले पढ्न खोज्दा सरल हुने खालका हुनुपर्दछ (पौडेल, २०७४) । यस स्तम्भअन्तर्गत निर्दिष्ट सन्दर्भ सामग्रीहरू पनि उपयुक्त, प्राप्य समसामयिक, स्तरीय तथा अनुसन्धानमा आधारित हुनुपर्दछ । प्रस्तुत अध्ययनका क्रममा निर्दिष्ट पाठ्यांशको यस स्तम्भप्रति विद्यार्थीका प्रतिक्रिया लिँदा सन्दर्भ सामग्रीको उपयुक्तता, प्राप्यता तथा समसामयिकता गरी तीनवटा प्रतिमानको परीक्षण गरिएको थियो । यस क्रममा प्राप्त परिणामलाई तलको तालिकामा प्रस्तुत गरिन्छ :

तालिका नं. ८

सन्दर्भ सामग्री स्तम्भप्रति विद्यार्थीहरूका प्रतिक्रिया

क्र.सं.	अध्ययनका आधारहरू	विद्यार्थीका प्रतिक्रिया					
		उत्तम	प्रतिशत %	मध्यम	प्रतिशत %	निम्न	प्रतिशत %
१	उपयुक्तता	२	६.६६	१८	५९.९४	१०	३३.३
२	प्राप्यता	-	-	२	६.६६	२८	९३.२४
३	समसामयिकता	२	६.६६	१२	३९.९६	१६	५३.२८

उल्लिखित तालिकामा प्रस्तुत भए अनुसार सन्दर्भ सामग्री के कति उपयुक्त छन् भनी परीक्षण गरएको प्रतिमानमा ६.६६ प्रतिशतले उत्तम, ५९.९४ प्रतिशतले मध्यम तथा ३३.३ प्रतिशतले निम्न छन् भनेको पाइयो । त्यसैगरी सन्दर्भ सामग्रीको प्राप्यता सम्बद्ध गुण मध्यम र निम्नमा क्रमशः ६.६६ प्रतिशत र ९३.२४ प्रतिशत प्रतिक्रिया प्राप्त भए । यस प्रतिमानअन्तर्गत उत्तममा भने कुनै पनि प्रतिक्रिया प्राप्त भएनन् । समसामयिकताको गुण उत्तम, मध्यम र निम्नमा क्रमशः ६.६६ प्रतिशत ३९.९६ प्रतिशत तथा ६३.२८ प्रतिशत विद्यार्थीका प्रतिक्रिया प्राप्त भए ।

व्याख्या तथा विश्लेषण

प्रस्तुत अनुसन्धान पत्र मूलतः स्नातक तह (चार वर्षे बि.एड.) को पाठ्यांशप्रति विद्यार्थीका प्रतिक्रिया सम्बद्ध रहेको छ । यसमा उक्त तहका लागि निर्दिष्ट पाठ्यांशका शीर्षक, परिचय, साधारण उद्देश्य, विशिष्ट उद्देश्य र पाठ्यविषय, शिक्षण प्रक्रिया, मूल्याङ्कन प्रक्रिया सिफारिस गरिएका पाठ्यपुस्तक तथा सन्दर्भसामग्री गरी जम्मा आठवटा स्तम्भको उपयुक्तता, पर्याप्तता, सान्दर्भिकता तथा समसामयिकताको परीक्षण गरिएको छ ।

यस क्रममा पाठ्यांशको समग्र संरचना मध्यम (६६.६ प्रतिशत) रहेको पाठ्यांशको शीर्षकीय संरचना निम्न (४६.६२ प्रतिशत) रहेको, पूर्णाङ्कसम्बन्धी व्यवस्था मध्यम (४९.९५ प्रतिशत) रहेको उत्तीर्णाङ्क र तह तथा कक्षा सङ्केत मध्यम (४६.६२ प्रतिशत) रहेको र पाठ्यघण्टीको पर्याप्तता निबद्ध व्यवस्था निम्न (७३.३६ प्रतिशत) रहेको देखिन्छ । त्यसैगरी निर्मित पाठ्यांशमा विद्यार्थी पृष्ठभूमि सङ्केत उत्तम र मध्यममा बराबर (४९.९५ प्रतिशत), पाठ्यांश प्रयोजन सङ्केत उत्तम (५३.२८ प्रतिशत) अपेक्षा सवकेत, उत्तम (६६.६ प्रतिशत) तथा विषयवस्तु सङ्केत मध्यम (६६.६ प्रतिशत) रहेको देखिन्छ । प्राप्त परिणामअनुसार साधारण उद्देश्यहरूमा पूर्णताका गुण निम्न (५३.२८ प्रतिशत) उपयुक्तताको गुण निम्न (४९.९५ प्रतिशत) र समसामयिकताको गुण पनि निम्न (४९.९५ प्रतिशत) रहेको देखिन्छ । अध्ययनीय पाठ्यांशहरूमा निर्दिष्ट विशिष्ट उद्देश्यहरूमा मापनीयताको गुण मध्यम (४६.६२ प्रतिशत), समसामयिकताको गुण निम्न (४३.२९ प्रतिशत) व्यावहारिकताको गुण मध्यम (४६.६२ प्रतिशत) रहेको देखिन्छ । त्यसैगरी उद्देश्यगत सन्तुलनको गुण मध्यम (४३.२९ प्रतिशत) तथा अन्तरआबद्धताको

गुण निम्न (५९.९४ प्रतिशत) रहेको देखिन्छ । निर्दिष्ट पाठ्यांशमा पाठ्यविषय अन्तर्गत छनोटगत उपयुक्तताको गुण मध्यम (३६.६३ प्रतिशत) विविधताको गुण निम्न (५३.२८ प्रतिशत) विधा/विषयगत सन्तुलनको गुण निम्न (७३.२६) प्रतिशत, विषय र समयगत सन्तुलनको गुण निम्न (६६.६ प्रतिशत) समतलीय स्तरण निम्न (३९.९६ प्रतिशत) र तहीय स्तरणको गुण मध्यम (३९.९६ प्रतिशत) रहेको देखिन्छ । समग्रमा विशिष्ट उद्देश्य र पाठ्यविषय निबद्ध गुणप्रति विद्यार्थीहरूका प्रतिक्रिया मध्यम र निम्न रहेको भनिएको देखिन्छ ।

शिक्षण प्रक्रियासम्बन्धी लिइएका प्रतिक्रियाहरू पनि निकै वितरित देखिन्छन् । यसअन्तर्गत शिक्षण प्रक्रियामा पर्याप्तताको सूचना मध्यम (३९.९६), स्तरीयताको गुण निम्न (५२.२८ प्रतिशत), उपयुक्तताको गुण निम्न (४६.६२ प्रतिशत), समसामयिकताको गुण निम्न (६३.२७ प्रतिशत), विद्यार्थीकेन्द्रितता निम्न (८९.९९ प्रतिशत) तथा विविधता पनि निम्न (७३.२६ प्रतिशत) रहेको देखियो । प्रस्तुत अध्ययनका क्रममा प्राप्त परिणामको व्याख्या गर्दा मूल्याङ्कनीय सन्तुलन निम्न (४९.९५ प्रतिशत) सान्दर्भिकता मध्यम (४९.९५ प्रतिशत) प्रश्न प्रकृति र ढाँचाको उपयुक्तता मध्यम (४६.६२ प्रतिशत) र अङ्कभार उत्तम (३९.९६ प्रतिशत) रहेको देखिन्छ । प्राप्त प्रतिक्रिया अनुसार सिफारिस गरिएका पाठ्यपुस्तकहरूमा उपयुक्तताको गुण मध्यम (६६.६ प्रतिशत) प्राप्यताको गुण मध्यम (४३.२९ प्रतिशत) र समसामयिकताको गुण मध्यम (४९.९५ प्रतिशत) रहेको देखिन्छ । विद्यार्थीबाट प्राप्त परिणामअनुसार सन्दर्भ सामग्रीमा उल्लिखित सूचनाअन्तर्गत उपयुक्तताको गुण मध्यम (५९.९४ प्रतिशत) प्राप्यताको गुण निम्न (९३.२४ प्रतिशत) र समसामयिकताको गुण निम्न (५३.२८ प्रतिशत) रहेको देखिन्छ । वस्तुतः प्राप्त प्रतिक्रियाहरू उत्तम, मध्यम तथा निम्नतर्फ वितरित देखिन्छन् ।

निष्कर्ष

प्रस्तुत अनुसन्धान पत्रमा चार वर्षे बी. एड्. तहका लागि निर्दिष्ट पाठ्यांशका शीर्षक, परिचय, साधारण उद्देश्य, विशिष्ट उद्देश्य र पाठ्यविषय, शिक्षण प्रक्रिया, मूल्याङ्कन प्रक्रिया सिफारिस गरिएका पाठ्यपुस्तक तथा सन्दर्भसामग्री गरी जम्मा आठवटा स्तम्भको परीक्षण गरिएको छ । यस क्रममा निर्मित पाठ्यांशमा विद्यार्थी पृष्ठभूमि सङ्केत, पाठ्यांश प्रयोजन सङ्केत, अपेक्षा सङ्केत उत्तम रहेको देखिन्छ । पाठ्यांशको समग्र संरचना, पूर्णाङ्क, उत्तीर्णाङ्क र तह तथा कक्षा सङ्केत सम्बन्धी व्यवस्था मध्यम रहेको देखिन्छ । त्यसो त अध्ययनीय पाठ्यांशहरूमा विषयवस्तु सङ्केत, निर्दिष्ट विशिष्ट उद्देश्यहरूमा मापनीयता, व्यावहारिकता र उद्देश्यगत सन्तुलनको गुण मध्यम रहेको देखिन्छ । निर्दिष्ट पाठ्यांशमा पाठ्यविषय अन्तर्गत छनोटगत उपयुक्तता, तहीय स्तरण तथा शिक्षण प्रक्रियासम्बद्ध पर्याप्तता, मूल्याङ्कनीय सान्दर्भिकता, प्रश्न प्रकृति र ढाँचाको उपयुक्तता पनि मध्यम नै देखिन्छन् । सिफारिस गरिएका पाठ्यपुस्तकहरूमा पनि उपयुक्तता, प्राप्यता र समसामयिकताको गुण मध्यम तथा सन्दर्भ सामग्रीमा उल्लिखित सूचनाअन्तर्गत उपयुक्तताको गुण पनि मध्यम रहेको देखिन्छ । यस क्रममा पाठ्यांशमा पाठ्यघण्टीको पर्याप्तता निबद्ध व्यवस्था निम्न रहेको देखिन्छ ।

त्यसैगरी निर्मित पाठ्यांशमा साधारण उद्देश्यहरूमा पूर्णता, उपयुक्तता र समसामयिकताको गुण पनि निम्न रहेको देखिन्छ । अध्ययनीय पाठ्यांशहरूमा निर्दिष्ट विशिष्ट उद्देश्यहरूमा समसामयिकताको गुण निम्न र विशिष्ट उद्देश्य एवम् पाठ्यविषयको अन्तरआबद्धताको गुण निम्न रहेको देखिन्छ । निर्दिष्ट पाठ्यांशमा पाठ्यविषय अन्तर्गत विविधता, विधा/विषयगत सन्तुलन, विषय र समयगत सन्तुलन, समतलीय स्तरण निम्न रहेको छ । शिक्षण प्रक्रियामा स्तरीयता उपयुक्तता, समसामयिकता, विद्यार्थीकेन्द्रितता तथा विविधताको प्रतिमान निम्न रहेको देखिन्छ । विद्यार्थीबाट प्राप्त प्रतिक्रियानुसार सन्दर्भ सामग्रीमा उल्लिखित सूचनाअन्तर्गत प्राप्यता र समयिकताको गुण निम्न रहेको देखिन्छ । प्राप्त परिणामको व्याख्यागर्दा निकालिएका निष्कर्षानुसार उक्त तहको पाठ्यांशमा केही संरचनागत सुधार गर्नुपर्ने देखिन्छ ।

सन्दर्भ सामग्री सूची

- अधिकारी, हेमाङ्गराज (२०६३), *भाषा शिक्षण: केही परिप्रेक्ष तथा पद्धति*, काठमाडौं : विद्यार्थी पुस्तक भण्डार ।
- एसर, आर.ई.एन्ड सिम्पसोन जे.एम.वाई.(सम्पा.),(१९९४), *इन्साक्लोपेडिया अफ ल्याङ्ग्वेज एन्ड लिङ्ग्विस्टिक*, भोलुम ६ ।
- ढकाल, शान्तिप्रसाद (२०७०), *नेपाली भाषा शिक्षण : परिचय र प्रयोग*, काठमाडौं : शुभकामना प्रकाशन ।
- ढुङ्गेल, भोजराज र दाहाल, दुर्गाप्रसाद (२०७३), *भाषा पाठ्यक्रम, भाषा पाठ्यपुस्तक तथा शिक्षण पद्धति*, काठमाडौं : एम. के पब्लिसर्स एन्ड डिस्ट्रिब्युटर्स ।
- पौडेल, माधवप्रसाद (२०७४), *भाषा पाठ्यक्रम, भाषा पाठ्यपुस्तक तथा शिक्षण पद्धति*, काठमाडौं: विद्यार्थी पुस्तक भण्डार ।
- बेरी, एम. (सन् १९७७), एन इन्ट्रोडक्सन टु सिस्टेमिक लिङ्ग्विस्टिक्स, (भोल्युम १ र २), लन्डन: वाटसफोर्ड ।
- माध्यमिक नेपाली भाषा पाठ्यक्रम* (२०७१), पाठ्यक्रम विकास केन्द्र, सानोठिमी भक्तपुर ।
- भुसाल, केशव र महेशप्रसाद भट्ट (२०७३), *माध्यमिक नेपाली शिक्षक मार्गदर्शिका*, काठमाडौं: सनलाइट पब्लिकेसन्स प्रा.लि. ।
- विल्किन्स, डी. ए. (१९७२), *लिङ्ग्विस्टिक्स इन ल्याङ्ग्वेज टिचिङ*, लन्डन : एडवार्ड आर्नोल्ड ।
- शर्मा, एस.के. एन्ड एन कृष्ण स्वामी (सन् १९९८), *मोडर्न लिङ्ग्विस्टिक्स : एन इन्ट्रोडक्सन, न्युयोर्क* ।
- शर्मा, केदारप्रसाद र पौडेल, माधवप्रसाद (२०६७), *नेपाली भाषा र साहित्य शिक्षण*, काठमाडौं : विद्यार्थी पुस्तक भण्डार ।
- श्रीवास्तव, आर. (इ. १९९६), *भाषा शिक्षण*, नई दिल्ली : दि मैकमिलन कम्पनी अफ इन्डिया लिमिटेड ।