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Research Culture Society
English Literature Club
in association with
शिक्षण संशोधन and IJRCS.

साहित्य, भाषाओं और धर्मों पर अंतर्राष्ट्रीय सम्मेलन

International Conference on Literature, Languages and Religions

(ICLLR-2023)

Date: 16 - 17 December, 2023

DOIs:10.2018/SS/ICLLR2023

Conference Special Issue - 10 December - 2023

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The Managing Editor:

Dr. C. M. Patel

(Research Culture Society & Publication)

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Conference, Seminar, Symposium organization in association/collaboration with different Institutions.

Conference, Seminar, Symposium Publication with ISSN Journals and ISBN Books (Print / Online).

About the organizing Institutions:

International Languages Council is an esteemed association working on to provide language studies, understanding language issues, multilingual aspects, languages development. Council organizing events to improve languages, languages learning, conceptual understanding of languages and literature, also coordinate with other research organizations for the collaborative services.

The International Languages Council is working to promote Languages and Literatures at different national and international levels, and also coordinate with other institutions and organizations for the educational and community development. It also offer to provide literature, ELT, linguistics research services, educational studies and organizing activities.

'Research Culture Society' is a Government Registered Scientific Research organization. Society is working for the research community at National and International level to impart quality and non-profitable services. Society has successfully organized 155+ conferences, seminars, symposiums and other educational programmes at national and international level in association with different educational institutions.

Educational institutions, colleges, universities are welcome for Memorandum of Understanding (MoU – free to sign without any charge) for Academic Exchange, Knowledge sharing and collaboration to organize events with us. We are promoting and sponsoring educational events as well as publishing research work in collaboration. We also invite sponsorship from the industries, corporates, institutions and government bodies for our educational programs.

English Literature Club: This club is as a group on WhatsApp and Telegram apps includes literature researchers and academicians. For sharing Literature, Linguistics and English language related information and knowledge.

Objectives of the International Conference :

Objectives of the International conference: To observe the overviews and concept of languages, literature and Religions in the 21st century, To Identify the various knowledge forms of literature and religions, To Analyse the trends of teaching languages and To find our conceptual life lessons from the religions.

About the Conference:

'International Conference on Language Literature and Religion' aims to bring together leading academicians, research scholars and interested individuals to exchange and share their experiences and research results on all aspects of English Language, Literature and Religions Conference. It also provides a premier interdisciplinary platform for researchers, practitioners, and educators to present and discuss the most recent trends in literature, languages, culture, religions and its concern related to writing and study of the literature and religion materials.

Conference Committee

Organizers – Conference Chair Members :

Prof. J. Adrina, Founder Member International Languages Council, Europe
Dr. C. M. Patel, Director, Research Culture Society.

Advisory Member and Committee Members:

Dr. Sirikarn Thongmak, International Languages Council. Thailand.
Dr. Farah Hijazi, International Scientific Research Association, Chapter - Syria
Dr. M. Nagalakshmi, Professor, Department of English, VISTAS, Chennai, India

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Dr.Sedighe Zamani Roodsari, English Language Instructor, College of Curriculum and Teaching, Auburn, Alabama, U.S.A.
Dr. Rukminingsih, International Languages Council, Member - Indonesia, English language Education Department of STKIP PGRI Jombang, Indonesia.
Dr. J.A.H. Khatri, Assistant Professor, School of Liberal Studies & Education, Navrachana University, Vadodara, Gujarat, India
Dr. M. Nagalakshmi, Professor, Department of English, VISTAS, Chennai, India

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Dr. M. Nagalakshmi, Professor, Department of English, VISTAS, Chennai, India
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Dr. Kiran, Assistant Professor (Pedagogy of English) Department of Teacher Education, Central University of Haryana, India
Prof. (Dr.) Dipa Chakrabarti, Professor of French and Head, School of Languages at Amity University, Rajasthan, Jaipur, India

Prof. J. Adrina
ICLLR-2023 Conference Chair
Founder Member
International Languages Council, Europe
School of Languages, Literature and Linguistics, EU

Dear Colleagues !

I am delighted that our organization is jointly conducting the "**International Conference on Literature, Languages and Religions**" with the theme of literature and languages, in association with 'Research Culture Society' on 16 - 17 December, 2023.

This conference series forum aims to observe the overviews and concept of languages, literature and Religions in the 21st century. To Identify the various knowledge forms of literature and religions, To Analyze the trends of teaching languages and To find our conceptual life lessons from the religions.

I honestly hope that this conference will provides a premier interdisciplinary platform for researchers, practitioners, and educators to present and discuss the most recent trends in literature, languages, culture, religions and its concern related to writing and study of the literature and religion materials.

May hearty wishes and regards for the great success of this important international conference.

Thank you!

Prof. J. Adrina
ICLLR-2023 Conference Chair
Founder Member
International Languages Council, Europe.

Dr.C. M. Patel

Director, RESEARCH CULTURE SOCIETY

Web: www.researchculturesociety.org

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Message

Dear Professional Colleagues,

It is gratifying to note that 'International Languages Council; in collaboration with 'Research Culture Society' (Government Registered Scientific Research organization) are organizing - 'International Conference on Literature, Languages and Religions' during 16 - 17 December, 2023.

This international conference will allow the participants and academicians to reveal their endeavors, extend academic professional networks and jointly ascertain the existing and upcoming research instructions guidelines and presented thoughts at international level. I believe that all the presentations in this academic research conference will bring interesting topics witch fruitful discussions.

I believe, this International Conference will help in redefining the strong connection between students and academicians from different institutions. An additional goal of this international conference is to combine interests and research related to Literature and Religion field of academia, researchers and students.

My best wishes to the committee members, speakers and participants of this world conference.

Dr.C. M. Patel

Director, Research Culture Society.

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संस्कृतसाहित्ये शोकान्तिका – ग्रीकसाहित्यस्य विशेषसन्दर्भात्

डॉ.प्रिया अ. पेण्ढारकर
संस्कृत विभागप्रमुखा, हिस्लॉप-महाविद्यालय: नागपुरम्, महाराष्ट्र:
अणुसङ्केत: - prpendharkar@gmail.com

सारांश: -

भारतीयभाषासाहित्यजगति संस्कृतसाहित्यस्य स्थानम् अन्यतमम् । भारतीयभाषासाहित्येषु संस्कृतसाहित्यं नूनं वैशिष्ट्यपूर्णम् । भारतीयसंस्कृते: सभ्यताया: च भाण्डागार: नाम संस्कृतसाहित्यम् । वैदिककालत: आधुनिककालपर्यन्तम् अस्यां भाषायां साहित्यनिर्मिति: प्रचलिता वर्तते । भास: इति संस्कृतसाहित्यस्य आद्य-नाट्यकर्तृरूपेण प्रसिद्ध: मन्यते वा । भासनाट्यचक्रस्य १३ नाटकानि नूनं संस्कृतसाहित्यस्य अक्षयशेवधि: । तेषु "ऊरुभङ्गम्" तथा "कर्णभारम्" इति एकाङ्किकाद्वयं संस्कृतसाहित्यस्य शोकान्तिकारुपेण अस्मिन् शोधपत्रे विवेच्यते । वस्तुत: संस्कृतसाहित्ये "शोकान्तिका" इत्यस्य रुपकप्रकारस्य शास्त्रीयविवेचनं न वर्तते । नाट्यशास्त्रे दशरुपके वाऽपि नेदं विवृत्तम् । किन्तु शोकान्तिका इति इति मूलत: ग्रीकसाहित्यस्य सङ्कल्पना । अत: "ऊरुभङ्गम्" तथा "कर्णभारम्" इति एकाङ्किकाद्वयमपि ग्रीकसाहित्ये वर्तमानाया: "शोकान्तिका" इत्यस्या: सङ्कल्पनाया: आधारेण शोधपत्रेऽस्मिन् विवेच्यते ।

विशिष्टशब्दा: - शोकान्तिका, कर्णभारम्, ऊरुभङ्गम्, Hubris, Hamartia, Tragedy

प्रस्तावना -

यथा पूर्वसुक्तं भासनाट्यचक्रे आहृत्य १३ नाट्यानि सन्ति यानि महाभारत-रामायण-उदयनकथाधृतानि वर्तन्ते । 'स्वप्नवासवदत्तम्' इति भासस्य सर्वोत्कृष्टं नाटकम् इति मन्यते । एतानि नाट्यानि भासस्य अन्यतमलेखनवैशिष्ट्यानि द्योतयन्ति । 'ऊरुभङ्गम्' तथा 'कर्णभारम्' इति एकाङ्किकाद्वयं मूलत: 'उत्सृष्टिकाङ्करुपेण विद्यते । किन्तु तद्गतं वर्णनं तु ग्रीकसाहित्यदृष्ट्या 'शोकान्तिका' एव गण्येत । अत: द्वयोरपि चिकित्सा शोकान्तिकारुपेण शोधपत्रेऽस्मिन् क्रियते ।

संस्कृतसाहित्यशास्त्रे 'शोकान्तिका' इति रुपकप्रकार: शास्त्रीयदृष्ट्या न विवेचित: । किं बहुना नाट्ये 'शोकान्त:' अथवा 'शोकपूर्ण: अत:' इति सामाजिकै: अपि न स्वीक्रियते । अत: स्वतन्त्ररीत्या तादृश्य: नाट्यरचना: संस्कृतसाहित्ये न दृश्यन्ते ।

शोधकार्यस्य उद्देश्य: - (Objectives of the research)

- ❖ 'ऊरुभङ्गम्' तथा 'कर्णभारम्' इति द्वयमपि शोकान्तिका वर्तते इति स्पष्टयितुम् अस्य शोधकार्यस्य उद्देश्य: ।
- ❖ एतेन व्याजेन भासस्य लेखनवैशिष्ट्यानां पौन:पुन्येन अध्ययनम् इति अपरम् उद्दिष्टम् ।

साहित्यावलोकनम् - (Literature Review)

- ❖ उपर्युक्त-शीर्षकानुगुणं पूर्वतनकार्यावलोकनेन अथवा पूर्वतनकार्य समीक्षायां ज्ञायते यद् विविधशोधपत्रेषु महाकाव्येषु अथवा नाट्येषु वर्णिता: शोकात्मप्रसङ्गा: चर्चिता: । यथा – रघुवंशमहाकाव्ये इन्दुमत्या: मृत्यो: पश्चात् अजस्य विलाप: ।

- ❖ डॉ.गो.के.भटमहोदयेन 'ऊरुभङ्गम्' इति ग्रीकसाहित्यदृष्ट्या अथवा ॲरिस्टॉटल्' इत्यस्य विवेचनानुगुणं शोकान्तिकारुपेण मन्यते।
- ❖ किन्तु 'कर्णभारम्' इति शोकान्तिकारुपेण न विवेचिता।

शोधकार्य - अन्तराल: - (Research Gap)

अत: अस्मिन् शोधपत्रे 'ऊरुभङ्गम्' तथा 'कर्णभारम्' द्वयमपि ग्रीकसाहित्यदृष्ट्या 'शोकान्तिका' रुपेण विवेच्यते।

संशोधनपद्धति: - (Research Methodology)

अस्मै शोधकार्याय विश्लेषणात्मक – अनुसन्धानपद्धति: (Analytical Research) अवलम्ब्यते।

➢ **'ऊरुभङ्गम्' इत्यस्य परिचय: -**

ऊरुभङ्गम् इति उत्सृष्टिकाङ्क: महाभारताधृता विद्यते। दुर्योधन: अस्या: एकाङ्किकाया नायक:। भीम: गदायुद्धे दुर्योधनस्य ऊरुद्वयमपि चूर्णीकृतवान् इति अस्या: एकाङ्किकाया: मुख्यसूत्रम्। युद्धात् अनन्तरं भग्नाभ्याम् ऊरुभ्यां सह रणाङ्गणे पतित: दुर्योधन: रङ्गमञ्चे दृश्यते। तस्य जीवितस्य अन्तिमक्षणा: भासेन अत्र वर्णिता:। क्षतविक्षतस्य दुर्योधनस्य तस्य परिवारेण सह अन्तिमसम्भाषणं नूनं प्रदर्शकस्य मनसि करुणाभाव: उत्पाद्यते। दुर्योधन: तस्य अन्तकाले स्वीयदुष्कृत्यानि अङ्गीकरोति किन्तु तद्विषये तस्य मनसि न वर्तते पश्चात्तापभावना। किन्तु इत: परं स्वपुत्रं दुर्जयं स्वाङ्के स्थापयितुं न शक्ष्यति इति तस्य अपारदु:खम्। स्वशिष्यं क्षतविक्षतं दृष्ट्वा तथा च भीमस्य श्रीकृष्णस्य च कपटं ज्ञात्वा श्रीकृष्णस्य अग्रज: बलराम: क्रुध्यति। किन्तु दुर्योधन: स्वगुरुं बलरामं प्रणम्य निर्भयतया मरणं स्वीकरोति।

➢ **'कर्णभारम्' इत्यस्य परिचय: -**

कर्णभारम् इति उत्सृष्टिकाङ्क: अपि महाभारताधृता वर्तते। कर्ण: अस्या: एकाङ्किकाया: नायक:।

कर्णस्य द्विधा मन:स्थिति:, तस्य दु:खं तथा कवचकुण्डलकारणात् तस्य अतिमानुषत्वम् इति सर्वत्र प्रतीयते। कर्णस्यापि जीवितस्य अन्तिमक्षणा: एकाङ्किकायां चित्रिता:। इन्द्राय कवचकुण्डलदानकारणात् स: महावीर: सन्नपि सामान्ययोद्धा। तथापि स्वबले विश्वसिति। अत: युद्धभूमौ अपि अशुभसङ्केतान् अनुभवति। इन्द्र: यद्यपि प्रतिदानम् इच्छति तथापि 'दत्तस्य न प्रतिगृह्णामि' इति उक्त्वा तस्मात् किमपि न स्वीकरोति। स्वीयं मरणं ज्ञात्वा अपि शल्यराज ! यत्रासावर्जुनतस्तत्रैव चोद्यतां मम रथ:। इति वाक्यानि तस्य दृढम् आत्मविश्वासं द्योतयन्ति। किन्तु अन्ततो गत्वा अर्जुन: तं हन्ति।

➢ **ग्रीक् - साहित्ये शोकान्तिका -**

शोकान्तिका इति नाट्यप्रकार: ॲरिस्टॉटल् इत्यनेन विवेचित: तेन शोकान्तिकाया: चत्वार: प्रकारा: वर्णिता: ते एवम् –

१. Complex tragedy – जटिला शोकान्तिका
२. Tragedy of suffering – पीडाया: शोकान्तिका
३. Tragedy of character – पात्रस्य शोकान्तिका
४. Tragedy of spectacle – दृश्यस्य शोकान्तिका

➢ तथैव शोकान्तिका महत्त्वपूर्ण – वैशिष्ट्यानि अपि विवेचितानि। तानि एवम् –

१. Hubris – Excessive pride or overconfidence – पात्रस्य दुरभिमान:

पात्रस्य दुरभिमानेन 'नेमेसिस्' द्वारा पात्रस्य अनुशासनं भवति।

२. Hamartia – Fatal mistake
   - घोर: अपराध:।

३. Catharsis – purgation of pity and fear
   करूणाया: भयस्य च भावना।

➢ **ग्रीक् - साहित्यानुसारम् 'ऊरुभङ्गम्' इत्यस्य शोकान्तिकत्वम् -**

ऊरुभङ्गम् इति पात्रस्य शोकान्तिका वर्तते। दुर्योधन: अस्याम् एकाङ्किकायां खलपात्रं नास्ति अपि तु महावीर: महापराक्रमी योद्धा वर्तते। तस्य दुष्कृत्यानि तस्य दुर्भाग्यत्वम् आलिखन्ति तथा च तं शोकान्तं प्रति नयन्ति। एकाङ्किकाया: अन्ते स्वीयदुष्कृत्यानि अङ्गीकरोति। अत्तन्नो गत्वा मरणमपि अङ्गीकरोति। एवं स: शोकान्तनायक:।

➢ **ग्रीक् - साहित्यस्य शोकान्तिकाया: वैशिष्ट्यानां प्रमाणीकरणम् -**

१. Hubris – दुर्योधनस्य दुरभिमान: गर्व: इति अत्र Hubris रुपेण दृश्यते।

२. Hamartia – द्रौपदी-वस्त्रहरणम्, अभिमन्युवध: इत्येवं दुर्योधनस्य दुष्कृत्यानि Hamartia रुपेण दृश्यन्ते।

३. Nemesis – कृष्ण: भीम: च द्वौ अपि दैवी-योजनाया: प्रतीकरुपौ यतो हि कृष्णस्य आज्ञानुसारमेव भीम: दुर्योधनस्य ऊरुभङ्गं करोति।

४. Catharsis – दुर्योधनस्य स्वपरिवारस्य विषयकी करूणा तथा दयाभावना अत्र प्रतीयते।

➢ **ग्रीक् - साहित्यानुसारं 'कर्णभारम्' इत्यस्य शोकान्तिकत्वम् 'कर्णभारम्' -**

इत्यपि पात्रस्य तन्नाम कर्णस्य शोकान्तिका वर्तते। कर्णस्य द्विधा मनस्थिती: अतिमानुषत्वं च तस्य मनसि भारम् उत्पादयत:। तस्य महत् दानशौर्यं तन्मनसि दुरभिमानं जनयति। अत: इन्द्रात् प्रतिदानं न स्वीकरोति। स्वमरणम् अनुभूयापि कवचकुण्डलानि समर्पयति। तेनैव स: शोकान्तनायक:।

➢ **ग्रीक् - साहित्यस्य शोकान्तिकाया: वैशिष्ट्यानां प्रमाणीकरणम् -**

१. Hubris – दानशौर्यकारणात् कर्णस्य दुरभिमान: इति अत्र Hubris रुपेण दृश्यते

२. Hamartia – इन्द्राय कवचकुण्डलदानमिति कर्णस्य घोर: अपराध:। तेन तस्य शोकान्तमरणं निश्चितं भवति।

३. Nemesis – परशुरामेन प्रदत्तं शापद्वयं तथा इन्द्र: दैवीयोजनाया: प्रतीकरुपाणि।

४. Cathasis – कर्णेन युद्धभोमौ अनुभूता: अशुभसङ्केता: तस्य मनसि करुणाभावं भयं च उत्पादयन्ति।

निष्कर्ष: - (Conclusion)

एवं रीत्या ॲरिस्टॉटल् द्वारा विवेचितानि शोकान्तिकाया: लक्षणानि ऊरुभङ्गम् इत्यत्र तथा कर्णभारम् इत्यास्मिन् कथानके उभयत्रापि प्रमाणीभवन्ति।

१. स्वतन्त्ररीत्या द्वयमपि शोकान्तिकारुपेण स्वीकरणीयं यत: उभयमपि द्वयो: नायकयो: शोकान्तं वर्णयति।

२. महाभारतम् अत्यन्तं भिन्नदृष्ट्या प्रस्तुतं दृश्यते उभयत्रापि।

३. खलपात्रमपि सामान्यमनुष्य: भवितुमर्हति इत्येवं भास: प्रेक्षकान् चिन्तयितुं प्रवर्तयति ।

४. नायकस्य प्रत्यक्षमरणं रङ्गमञ्चे दर्शयन् भास: एवमेव नाट्यकर्ता ।

५. कर्ण इव दुर्योधनोऽपि पाठकानां प्रेक्षकाणां वा सहानुभूतिं प्राप्नोति ।

६. एवं रीत्या इदम् – एकाङ्किकाद्वयमपि भासस्य अन्यतमं स्थानं दृढीकरोति ।

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४. ॲरिस्टॉटलचे काव्यशास्त्र – राजहंस प्रकाशन, पुणे.

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كتاب "المحمدون من الشعراء" منهجه وخصائصه

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The book "The Praiseworthy Poets", its approach and characteristics

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يعد الكتاب" المحمدون من الشعراء" من أهم الكتب الشعرية للقرن السابع الهجري، ألفه علي بن الحسن القفطي المصري يتناول ما ينوف على ثلاث مائة شاعر من مختلفي القرون، والأمصار المبدوءة أسماءهم بمحمد تبركا باسم نبينا محمد صلى الله عليه وسلم، وحاول أن يجمع شعرهم في جميع الأغراض الشعرية من الوصف، والمدح، والهجاء، والفخر إلى جانب السياسة، والفلسفة.

رغم كونه كتاب قيم في بابه ظل خلف ستار الخمول، والذهول، ولم يتفكر أحد في طبعه إلى أن قامت دائرة المعارف العثمانية حيدر آباد بطبعه أول مرة سنة 1358 الهجرية الموافق سنة 1966 الميلادية، بتحقيق الدكتور عبد الستار خان الذي نال به الشهادة العالمية للدكتورة بالجامعة العثمانية، ولدائرة المعارف العثمانية تاريخ مضيء جدير بالثناء والتقدير في نشر الكتب العربية وطبع المخطوطات التي تكاد أن تكون فريسة الذهول، ثم طبع هذا الكتاب مرات في البلاد العربية الأخرى كالسوريا، والجزائر وبيروت بتحقيقات أخرى، ولكن طبعة دائرة العثمانية باعتناء الدكتور عبد الستار خان يمتاز بإحرازه قصب السبق، وجودة التحقيق، وصحة المواد.

نبذة عن حياة المؤلف:

هو جمال الدين أبو الحسن علي بن يوسف الشيباني، الملقب بالقاضي الأكرم والمعروف بالقفطي نسبة إلى بلدته قِفْط (بكسر القاف وسكون الفاء) بصعيد مصر، وهو من سلالة عربية ينتمي إلى قبيلة شيبان، نشأ في بلدته، وترعرع فيها، وأخذ العلم عن علماء قفط، وكانت مدينة قفط حينئذ تعمر بالعلماء والفضلاء ولكونه ممرا للتجار، والحجاز نزل فيها عدد غير قليل من أصحاب العلم، والفضل.

درس القفطي القرآن والحديث وغيره من العلوم كالنحو واللغة على يد والده كما أحاط بقسط من الفلسفة وعلم الكلام وأخذ النثر عنه أيضا، وكان شغفه بالتاريخ، فظهرت موهبته فيها حيث ألف كتبا كثيرة في هذا الفن، والكتاب الذي نحن بصدد وصفه أيضا من كتبه التاريخية التي تبحث عن تاريخ الشعراء من مختلف العصور، والبلاد المبدوءة أسماءهم من محمد.

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وكان من رحلاته العلمية سفره إلى مدينة القاهرة، والإسكندرية ليأخذ عن علمائها وصحب والده إلى بيت المقدس ولم يكن وقوفه فيها طويلا وغادره حين تعرض المقدسيون إلى الأهوال والأقدار ثم يمم إلى مدينة "حلب" فطاب له المقام فيها، واطمأن لها، وذاع صيته فيها، وقصده الورّاقون والناسخون وباعة الكتب، ومن أشهرهم ياقوت الحموي وتولى المناصب المتعددة فيها من الوزارة، وإدارة الديوان.

قد خلف لنا القفطي مؤلفات كثيرة من بينها: "إخبار العلماء بأخبار الحكماء"، " وأخبار المتيمين"، "والمحمدون من الشعراء"، "إنباه الرواة على أنباه النحاة" وهو من أهم كتب التراجم للغويين، والنحاة، والفقهاء، والأدباء، والشعراء، وهذه التراجم شاملة دون أن تختص بعصر من العصور، ولا بإقليم من الأقاليم، رتب تراجمه وفق حروف المعجم مع بعض التجاوز، وللكتاب أسماء عرف بها من مثل «أخبار النحاة» و«تاريخ النحاة»، وهو مطبوع في مطبعة دار الكتب المصرية بتحقيق محمد أبو الفضل.

علمه وفضله:

كان القفطي يتمتع بموهبة فطرية فكان من العلماء النادرين الذين برعوا في فنون عديدة، وكتبوا فيها فلم يدع مجالا إلا كتب فيه، وترك بصماته الواضحة في كل فن من الفنون يقول فيه صاحبه ياقوت الحموي: وكان (القفطي)جم الفضل كثير النبل عظيم القدر، إذا تكلم في فن من الفنون كالنحو واللغة والقراءة والفقه والحديث والأصول والمنطق والرياضية والنجوم والهندسة والتاريخ والجرح والتعديل، قام به أحسن قيام، كان سمح الكف طلق الوجه، صنف الإصلاح للخلل الواقع في الصحاح للجوهري، الضاد والظا، تاريخ النحاة، تاريخ مصر، المحلى في استيعاب وجوه كلا [1].

ويقول فيه صاحب سير النبلاء: (القفطي)كان عالما متفننا، جمع من الكتب شيئا كثيرا يتجاوز الوصف[2] كان القفطي رحمه الله شغوفا بالعلم، وحريصا على جمع الكتب فكان يجمع الكتب ويعلق عليه ويبين النسخ ويقابل بينها وهذا إن دل على شيء فإنما يدل على اهتمامه بالكتب، والحفاظ على العلم الذي ورثه من كابر إلى كابر فلم نجد في عصره من بلغ هذا الطموح، والحرص على حفاظ التراث العربي يقول ياقوت الحموي:

> "كان القاضي الأكرم المذكور جماعة للكتب حريصا عليها جدا لم أر في من لقيت مع اشتمالي على الكتب وبيعي لها وتجارتي فيها أشد اهتماما منه بها ولا أكثر حرصا منه على اقتنائها، وخصل له منها ما لم يحصل لأحد، وكان مقيما بحلب، وذلك أنه نشأ بمصر وأخذ من كل على بنصيب."[3]

[1] السيوطي، جلال الدين، بغية الوعاة في طبقات اللغويين والنحاة، تح: محمد أبو الفضل إبراهيم ط: مطبعة عيسى البابي الحلبي، الطبعة الأولى 1965.

[2] الذهبي: شمس الدين محمد بن عثمان، سير أعلام النبلاء، (ط: مؤسسة الرسالة، الطبعة الحادية عشر1996) المجلد الثالث والعشرون ص: 227.

[3] الحموي، ياقوت: معجم الأدباء إرشاد الأريب في معرفة الأديب، تح: الدكتور احسان عباس،(ط: دار الغرب الإسلامي تونس الطبعة الأولى 1993)، الجزء الخامس، ص: 2029.

وقال ابن شاكر: جمع من الكتب مالا يوصف، وقصد بها من الآفاق، وكان لا يحب من الدنيا سواها، ولم تكن له دار ولا زوجة، وأوصى بكتبه للناصر، صاحب حلب، وكانت تساوي خمسين ألف دينار.[4]

كان القفطي عالما بارعا قد تبحر في عدة فنون، وكتب فيها وأجاد كالنحو واللغة مثلا فكتب كتبا قيمة في بابه منها كتاب الضاد والظاء، وكتاب المجلى في استيعاب وجوه كلا، وكتاب الإصلاح لما وقع من الخلل في كتاب " الصحاح" للجوهري ولذا ذكره السيوطي في النحاة اللغويين في كتابه "بغية الوعاة " ولكن الفن الذي برع فيه أكثر واستوعب جوانبه، وعرف به واشتهر باسمه هو التاريخ، فكان مؤرخا وخبير بالتاريخ الإسلامي إلى جانب خبرته بتاريخ العلوم والفنون ومن كتب فيها فترك خلفه آثارا كثيرة قد تناول فيها التاريخ للملوك والأمصار مثلا: كتاب تاريخ مصر إلى ملك صلاح الدين، وكتاب تاريخ اليمن، وكتاب تاريخ سبكتكين، وكتاب أخبار السلجوقية، وكتاب الإيناس في آل مرداس، وكتاب تاريخ مغرب، وكتاب الدر الثمين في أخبار المتمين كما تناول تاريخ العلماء والأدباء والشعراء والمصنفين منها: كتاب أخبار النحويين، وكتاب أخبار المصنفين وما صنفوه، والكتاب المحمدون من الشعراء.

وصف مخطوطة المؤلف:

تقع هذه المخطوطة بالمكتبة الآصفية في حيدرآباد الدكن في الهند ورقمها 85 تراجم، وتقع في 135 صفحة ورقة، الورقة الأولى مضافة إليها وليست بخط المؤلف، والبقية جميعها بخطه، وهو خط جميل يشكل أكثر الكلمات وقد تدفعه السرعة في الكتابة إلى عدم التشكيل والإعجام أيضا، فتبدو قراءة الكلمات صعبة لمن لم يتعد قراءتها، والدليل على انها بخط المؤلف سماعات وبلاغات في عدد من الصفحات تختم بكلمة: كتبه جامعه علي بن يوسف. ومن أمثلة ذلك ما جاء في الصفحة الأخيرة، وهذا نصه: (بلغ الشيخ الأديب الفصيح أيده الله إلى هذا الموضع قراءة وأنا أسمع، وسمع بقراءته الولد بدرالدين محمد بن الشيخ زين الدين أبي الفضل الدمشقي الأصل الحلبي الدار والمولد، كتبه علي بن يوسف بن ابراهيم جامعه حامدا لله) وتلك السماعات تماثل خط النسخة في كثير من مواضعها، وخاصة عندما لا يتأنق الكاتب في كتابته.[5]

وصف الكتاب وأهميته:

قد تعدد أسماء الكتاب، والمخطوطة التي تم عثوره في دائرة المعارف العثمانية لم تكن تحمل هذا الاسم للكتاب، بل كان المذكور على غلافه

والكتاب "المحمدون من الشعراء وأشعارهم" مجموع يشتمل على ٣٢٨ ترجمة مرتبة حسب الترتيب الهجائي)، يبتدئ باسم محمد بن أحمد الرقي، وينتهي باسم محمد بن سعيد البغدادي، وقد اهتم القفطي بالشعراء الذين عاشوا في الجاهلية وفي صدر الإسلام حتى أوائل القرن السابع الهجري يتحدث عن شعر وأدب وتاريخ وسير وأمثال وحكم.

[4] القفطي، جمال الدين علي بن يوسف: المحمدون من الشعراء وأشعارهم، تح: حسن معمري، (ط: جامعة باريس 1970). ص:8

[5] القفطي، جمال الدين علي بن يوسف: المحمدون من الشعراء وأشعارهم، ص: 16.

تتجلى أهمية الكتاب في أنه يجلو الغبار عن كثير من الشعر العربي وشعرائها الذي عاشوا خلف ستار الذهول، الخمول رغم جودة أدبهم، ورونقه وبهائه كما تتجلى قيمته في كثرة مصادره التي اصبح معظمها في عداد الكتب المفقودة مثل كتاب " الوشاح" للبيهقي، و"زينة الدهر" لأبي المعالي الخطيري، و"ديوان الإسلام" لابن المرستانية، والأترجة لمسلم بن محمد الحجي، و" أشعار النداماء" للمتيم الأفريقي، و" تاريخ ابن شبران" والحدائق لابن فرج الجياني، و" الدرة الخطيرة في أهل الجزيرة" لابن القطاع الصقلي، و"طبقات الشعراء" لابن عبد الرحيم، و"عقود الجواهر" لابن الهيصم.

منهج المؤلف فيه:

أما منهج المؤلف في الكتاب فهو يمتاز بمنهج عجيب ودقيق اهتم المؤلف بذكر تراجم الشعراء الذين سموا بـ محمد بغض النظر عن زمان الشاعر ومكانه و أهمية شعره ومكانته رتبه حسب الترتيب الهجائي للآباء فمثلا الشاعر الذي اسم أبيه أحمد تكون ترجمته في الصدارة من القائمة والشاعر الذي يبدأ اسم أبيه بـ الياء تكون ترجمته في الأخير من القائمة ولكن المؤلف لم يتمكن من إنهاء عمله وقد وافته المنية قبل اكماله فيبدأ الكتاب باسم محمد بن أحمد الرقي وينتهي باسم محمد بن سعيد البغدادي، وأيضا تختلف تراجم الكتاب في طولها وقصرها فبينما اكتفى في بعض التراجم بذكر بيتين أو ثلاث أبيات أطال في بعضها فتستغرق في تراجمها عدة صفحات كما فعل في ترجمة ابن شبل البغدادي فخصه بعشرين صفحة.

وأحيانا وردت في الكتاب تراجم مكررة مثل: ترجمة محمد بن إبراهيم بن عمر القفصي ومحمد بن الحسن البصري الصوفي أبي يعلى، ومحمد بن سلطان المغربي، ومحمد بن سليمان الحناط (الخياط).

خصائصه وميزاته:

هذا الكتاب يختص بتراجم الشعراء الذين سموا بـ "محمد"، ويبحث فيه المؤلف عن اشعار العرب وشعرائهم وبقاعهم ومساكنهم ومراحلهم، وما يتعلق بشأنهم بدوا وحضرا، واسرا وقبائل، وملوكا وأمراء، معدودا أسمائهم، باحثا عن أحوالهم وطرق معاشهم وتاريخ حوادثهم. ويشتمل على جميع موضوعات الشعر العربي من الحماسة والمديح والرثاء والإخوانيات والغزل والخمريات والوصف وغيرها. والحق أن هذا الكتاب من أنفس الكتب التي ألفت في الشعر العربي، فصار منبع العلم والأدب والحكمة وموسوعة شعرية نادرة ممتازة.

طبعه:

إن نشر هذا الكتاب الأدبي ظل مجهولا حتى نهاية القرن الثامن عشر الميلادي ثم قامت دائرة المعارف العثمانية بطبعه سنة 1375ه باعتناء الدكتور عبد الستار خان المتوفى سنة 1433 ه وأنه حصل عليه شهادة الدكتورة تحت إشراف محمد عبد المعيد خان بالجامعة العثمانية حيدرآباد الهند. وأعيد طبعه سنة 1387ه، ثم طبع بجامعة باريس كلية الآداب والعلوم الإنسانية باسم المحمدون من الشعراء واشعارهم حققه وقدم له ووضع فهارسه الدكتور حسن معمري وراجعه وعارضه بنسخة المؤلف الدكتور حمد الجاسر سنة 1390ه الموافق سنة 1970م.

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Effect of Audio-video Material Based Education on Comprehension of Socially Disadvantaged Children of Tamil Nadu – A Focus Group Analysis.

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Abstract:

Background: The comprehension level and critical thinking of students are affected by their Social, economic and cultural background. In Indian scenario, it is evident that affluent class People prefer private schools over government schools and hence, the students studying in Private schools have a privilege of comprehending technology based educational modes. However, the role of technology based education has not been known among socially and economically advantaged students. **Aim:** This study explores the effect of audio-video material based education on comprehension of socially marginalized children of Tamil Nadu. **Methodology:** This study was conducted as a focus group analysis where two government Schools were randomly selected from Chennai city and 30 students present in eighth grade Were included in the study. Three focus groups were created namely: Audio only group (n=10), audio-video group (n=10) and lecture group (n=10). A science chapter was randomly selected from eight standard science textbook and a trained teacher taught students about the chapter in the above three different modes of communication. The comprehension level, reasoning and critical thinking of the students were assessed after the class. **Results:** The level of comprehension was low among students present in lecture group and High among students present in audio-video group and this was found to be statistically Significant (p-value< 0.001)

Introduction :

The educational environment is a dynamic interconnectedness of various factors, including social, economic and cultural contexts of students that affect their understanding and critical thinking.[1] Among them, comprehension level and critical thinking is of utmost importance as it shapes the intelligence of a student.

The comprehension level and critical thinking of students are affected by their social, economic and cultural background. In Indian scenario, it is evident that affluent class people prefer private schools over government schools and hence, the students studying in private schools have a privilege of comprehending technology based educational modes. However, the role of technology-based education has not been known among socially and economically advantaged students. Hence, we decided to conduct this study on socially disadvantaged students. This study explores the effect of audio-video material-based education on comprehension of socially marginalized children of Tamil Nadu

Methodology:

This study was conducted as an exploratory study with the aim of comparing audio-video based mode of education and lecture mode of education. This study was framed as a focus group analysis where classes were taken to group of students to initiate comparison.

Sampling methodology: Two government schools were randomly selected from Chennai city and 30 students present in eighth grade were included in the study. The need and purpose of the study was explained to school authorities. After obtaining permission, the study was started.

Eligibility criteria: The Tamil-medium students who are of eighth grade and who can understand Tamil were included in the study as classes were taken in Tamil. The students who are physically challenged were excluded.

Data Collection: Two focus groups were created namely: audio-video group (n=15) and lecture group (n=15). A science chapter was randomly selected from eight standard science textbook and a trained teacher taught students about the chapter in the above two different modes of communication. The trained teacher taught about 'Respiration' in both audio-video method and lecture method. The comprehension level, reasoning and critical thinking of the students were assessed after the class. The comprehension level of students was assessed by administration of test questionnaires from the topic taught. The critical thinking of students was assessed by administration of another questionnaire on the topic which reasons critical thinking of students.

Statistical analyses: The data obtained was entered in Microsoft Excel Spreadsheet and was subjected to statistical analysis. All analyses were carried out using Statistical Package for Social Sciences (version 24, IBM, Chicago, USA). Continuous variables were expressed as mean ± standard deviation (SD). Categorical variables were expressed as frequency and percentage. The data was subjected to normality test using Shapiro Wilk test. As data followed normal distribution, parametric tests of significance were used for comparison. Independent sample t-test was used to compare comprehension level of students between two focus groups.

Results:

Table 1 shows Intergroup comparison of comprehension level and critical thinking between students present in two focus groups. The level of comprehension was low among students present in lecture group and high among students present in audio-video group and this was found to be statistically significant (p-value<0.001)

Table 1 Intergroup comparison of comprehension level and critical thinking between students present in two focus groups.

	Lecture method (n=15)	**Audio-video method (n=15)**	**p-value**
Comprehension level	4.3+2.1	7.9+2.4	<0.001*
Critical thinking	2.7+0.7	4.1+0.9	<0.001*

Independent sample t-test

*p-value<0.05- statistically significant

Discussion:

This study was an exploratory study mainly focusing the effectiveness of audio-video based education among socially disadvantaged students.

There has been many studies assessing the effectiveness of audio-video based education methods among school students. Rasul et al., proved the improved comprehension after using audio-video materials. The study conducted by Badalova et al., also showed similar results. However, this is one of the first studies to be conducted among socially disadvantaged students.

The impact of socioeconomic and cultural factors on students' understanding and critical thinking is a complex and wide-ranging issue. In the Indian context, there is a significant difference in the choice of affluent class individuals in favor of private schools over government schools. This desire not only shapes the educational environment but contributes significantly to students' access to technology-based instructional strategies.

In India, private schools, often seen as bastions of quality education, attract students from privileged backgrounds. These institutions have good infrastructure, well-qualified teachers and access to modern educational technology. As a result, students attending private schools have a distinct advantage in understanding and adapting to technology-based educational approaches. The integration of digital tools and online resources in private schools provides these students with a learning environment that is in sync with today's educational trends.

In contrast, students from disadvantaged socioeconomic backgrounds tend to attend public schools, which may lack the facilities and facilities available in private institutions The digital divide exacerbates the challenges faced by these students, and it limits their exposure to technology-driven educational methods. As a result, their logic and critical thinking abilities may not develop as rapidly as their more privileged counterparts.

However, it is important to note that even among socioeconomically well-off students, the role of technology in education is not well understood or accepted. While they may have the latest equipment and tools, they are effective.

Integrating technology into the curriculum requires not only access but also a broader understanding of its potential. In some cases, affluent students still rely on traditional methods of instruction, ignoring the transformative power of technology to improve critical thinking.

To address this gap, it is important for education policymakers and institutions to ensure equitable access to technology across schools, bridge the digital gap and provide training and support for teachers and students to access it a thorough understanding of the role of technology in education. By doing so, we can empower students from all socioeconomic backgrounds to break down the barriers to persistent educational inequality and use technology to improve understanding and critical thinking.

Limitations:

Lack of generalisability of results is the major limitation of the study. This study was exploratory in nature and sample size was not calculated which adds on to the other limitation of the study.

Recommendations

Based on research findings, it is recommended that targeted instructional interventions be used to bridge technology-related learning gaps among socioeconomically disadvantaged students. Schools should prioritize equitable use of technology resources, ensuring that all students have access to essential digital literacy skills. In addition, teacher training programs should emphasize effective integration of technology in the classroom to enhance understanding and critical thinking among student populations. These recommendations aim to create educational environments that are inclusive and make good use of technology.

Conclusion:

Audio video-based education has enhanced the comprehension level of the subject among socially disadvantaged children. Hence, it can be used as an effective tool in school education. However, future research are needed to generalise these results to a wider population.

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Exploring Ecocritical Views in Kamala Markandaya's *Nectar in a Sieve*

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Abstract: *Kamala Markandaya's "Nectar in a Sieve" intricately navigates the narrative of human existence in the evolving rural landscape of rapidly industrializing India. The study closely analyzes the novel's portrayal of nature, seasons, and weather, revealing the symbiotic bonds between characters and their surroundings. It emphasizes the repercussions of industrialization, highlighting conflicts between enduring traditional values and encroaching modern influences. The study delves into ecological imbalances resulting from human activities, the poignant loss of biodiversity, and the evolving dynamics between humanity and nature. It sheds light on characters' nuanced responses to environmental changes, whether through adaptation or resistance. Integral to this ecocritical analysis is the exploration of symbolism and metaphor, exposing nature as a source of life and fertility intertwined with the characters' struggles. The study is scrutinized for instances of socio-ecological injustices, revealing the contributions of power dynamics, social structures, and economic factors to divergent impacts on communities. Ultimately, this study positions "Nectar in a Sieve" as a convincing work, not just narrating human experiences but serving as a profound lens to comprehend the intricate relationship between humanity and the environment amid profound change.*

Key Words: *Ecocriticism, Nectar in a Sieve, Socio-ecological Injustices, Kamala Markandaya.*

INTRODUCTION :

In Kamala Markandaya's *Nectar in a Sieve* novel explores the intricate connection between humans and the environment. Rukmani and her husband, Nathan, confront the ever-changing natural landscape. The exploration of agrarian life, industrialization, and characters adaptability to the unforeseen offers valuable insights. Markandaya's portrayal of the agricultural milieu serves as a lens through which the ecological impact of traditional practices and the forces of modernization examined. The novel showcases the resilience of individuals in the face of natural disasters, droughts, and floods. This resilience becomes a focal point for ecocritical analysis, shedding light on how the characters' struggles for survival epitomize human resilience in the face of ecological adversity. The *Nectar in a Sieve* employs nature as a powerful symbol imbued with meaning. The river, the changing seasons, and the agricultural cycle are not mere backdrops but integral elements of the narrative, each carrying ecological significance that invites interpretation. As the characters navigate a rapidly industrialized world, the novel prompts an exploration of modernity's environmental impacts. Markandaya's examination of the clash between traditional ecological wisdom and modern approaches offers fertile ground for analyzing the repercussions of such choices on both human societies and the environment. This ecocritical investigation seeks to unveil the novel's multifaceted ecological themes and illuminate the complex relationship between humans and the environment. The novel probes the characters ecological choices

and dilemmas, providing a window into Kamala Markandaya's environmental perspectives and the intricate connections between humans and nature. In *Nectar in a Sieve* Kamala Markandaya weaves a compelling narrative that unfolds within the dynamic tapestry of rural India, a canvas undergoing profound environmental transformations. The novel serves as an intricate exploration of the delicate and often symbiotic relationship between the characters and the natural world that envelops them. Through Markandaya's narrative lens, readers are prompted to examine the characters evolving connections with their changing environment, from the cultivation of the land to the encroachment of modernity. The text skillfully navigates themes of nature's symbolism, prompting reflection on how the environment functions as more than mere backdrop, but as a participant in the characters' lives. Markandaya's depiction offers a nuanced exploration of the intricate dynamics between humanity and the environment, making *Nectar in a Sieve* a fertile ground for ecocritical analysis, where the relationship between societal changes and the natural world serves as a rich terrain for understanding the complex interdependence of human and environmental narratives (Argyle, 1973; Zeleny, 1997; Kumar, 2001; Singh, 2004; Bos, 2016; Sharnappa, 2016; Devi, 2018; Biswas, 2022).

ECOCRITICAL POINTS IN KAMALA MARKANDAYA'S *NECTAR IN A SIEVE* (Wani, 2019; Sharma, 2021; Kumar,2001; Mount, 2011; Markandaya, 2009).

Interdependent connection with the environment: In *Nectar in a Sieve* Rukmani and Nathan establish a profound symbiotic relationship with the rural landscape, their lives intricately intertwined with the cycles of planting and harvesting. Kamala Markandaya delicately portrays the characters' deep dependence on the land for sustenance, capturing the essence of their agricultural existence. Rukmani and Nathan's daily rhythms reflect a harmonious coexistence with nature, emphasizing the reciprocity between their work and the earth. Their intimate connection with the rural landscape becomes a poignant testament to the essential symbiosis between humanity and the natural world.

Environmental impacts of industrialisation and environmental challenges: In *Nectar in a Sieve* industrialization emerges as a transformative force with far-reaching consequences for the natural environment. Kamala Markandaya illustrates how the encroachment of modernity reshapes the rural landscape, disrupting time-honoured agricultural practices and upsetting the delicate ecological balance. Traditional methods yield to mechanization, leading to soil degradation and loss of biodiversity. The narrative powerfully captures the ecological toll of industrialization, highlighting the profound shifts in the relationship between humanity and the environment.

Symbolic significance of nature and comparison of traditional ecological wisdom and modern approaches: In *Nectar in a Sieve* nature assumes a symbolic significance, enriching the narrative with deeper ecological meanings. The river, representing the flow of life and inevitable change, becomes a powerful symbol of both sustenance and unpredictability. Changing seasons mirror the cyclical nature of life, reflecting themes of renewal and impermanence. The agricultural cycle, intricately woven into the characters' lives, serves as a metaphor for the symbiotic relationship between humanity and the land. Kamala Markandaya employs these elements not merely as backdrops but as vital symbols, contributing to the novel's nuanced exploration of ecological themes and emphasizing the intricate connections between nature and human existence. *Nectar in a Sieve* meticulously examines the clash between traditional ecological wisdom and the embrace of modern approaches, particularly in agriculture. As characters grapple with the allure of progress, the narrative offers a nuanced exploration of the environmental costs incurred through the abandonment of sustainable traditions, shedding light on the complex interplay between cultural heritage, ecological balance, and the pressures of modernization.

Environmental consequences of agricultural methods and connection between humans and nature: In *Nectar in a Sieve* the novel delves into the depiction of agricultural practices, unveiling their profound impact on the environment. Kamala Markandaya intricately explores the consequences of transitioning from traditional farming methods to more modern, industrialized approaches. The narrative subtly addresses issues of soil degradation and loss of biodiversity, illustrating the ecological toll of mechanized and chemical-dependent farming. Through the characters' experiences, the novel

serves as a poignant commentary on the ecological challenges associated with shifts in agricultural practices, prompting reflection on the delicate balance between agricultural livelihoods and environmental sustainability. In *Nectar in a Sieve* characters forge profound connections with nature, providing a lens through which to explore ecocritical themes. Rukmani and Nathan, deeply embedded in rural life, express an intimate connection with the land, finding solace and meaning in the cycles of planting and harvesting. Moments where characters derive spiritual nourishment from the natural world contribute to the novel's ecocritical tapestry, emphasizing the symbiotic relationship between humanity and the environment. These connections underscore the characters dependence on and reverence for nature, offering insights into Kamala Markandaya's portrayal of the intricate balance between human existence and the natural world.

Environmental ethics and moral quandaries and environmental change narrative: In *Nectar in a Sieve* the characters, notably Rukmani and Nathan, showcase remarkable resilience when faced with environmental challenges like natural disasters, droughts, and floods. Kamala Markandaya portrays their responses as reflections of broader themes of human resilience in the face of ecological adversity. Their ability to endure and adapt becomes emblematic of the indomitable spirit of humanity when confronted with the unpredictable forces of nature, providing a powerful commentary on the strength and perseverance required to navigate the ecological hardships inherent in their agrarian lives. In *Nectar in a Sieve* characters grapple with ethical dilemmas tied to the environment, illuminating broader environmental ethics. As the encroachment of industrialization disrupts traditional agrarian life, characters face decisions that weigh immediate survival against long-term ecological consequences. Kamala Markandaya's novel subtly critiques shortsighted environmental practices, urging contemplation on the ethical imperative of preserving the natural world for future generations. *Nectar in a Sieve* dynamically traces the evolving environmental landscape over time, mirroring the profound societal shifts within rural India. Kamala Markandaya masterfully captures discernible transformations in the natural surroundings, be it through the encroachment of industrialization, alterations in agricultural practices, or the unpredictability of weather patterns. These environmental changes become symbiotic with the characters' lives, influencing their livelihoods, and challenging their resilience. The shifting landscape serves as both backdrop and catalyst, intricately woven into the societal dynamics of the narrative, symbolizing the inseparable interdependence between human existence and the evolving environment.

Ecological contemplations on modernity: *Nectar in a Sieve* investigates the environmental effects of rapid modernization. Kamala Markandaya's story shows industrialization's environmental impact, including pollution and ecosystem upheaval. The novel raises concerns about the long-term effects of switching from traditional, environmentally sound agriculture to mechanized, chemical-dependent methods on soil health and biodiversity. The displacement of rural communities and the conflict between economic development and environmental conservation are also key themes, prompting readers to consider the fragile balance between progress and nature. The novel uses a subtle narrative to explore the delicate relationship between human growth and rural landscapes' environmental integrity. *Nectar in a Sieve* examining the characters symbiotic relationship with the rural landscape, the impact of industrialization, and the clash between traditional and modern agricultural practices, readers gain insights into the intricate dynamics between humanity and the environment. The symbolic role of nature, the characters' resilience in the face of ecological challenges, and ethical dilemmas contribute to a multifaceted exploration. Through these ecocritical lenses, the novel's perspectives on the complex relationship between humans and the environment come to light, inviting readers to contemplate the novel's stance on environmental issues and the delicate balance required for sustainable coexistence.

CONCLUSION:

Markandaya's work, through the lens of ecocriticism, unveils a profound exploration of the intricate connections between humanity and the environment, urging readers to contemplate the delicate balance between progress and the preservation of the natural world. The impact of industrialization to the clash between traditional wisdom and modern approaches in agriculture, the narrative investigates the

ecological themes. Nature, symbolized by elements like the river and changing seasons, adds layers of meaning. As characters face environmental challenges, the story becomes a testament to human resilience in the face of ecological adversity. *Nectar in a Sieve* prompts reflection on broader environmental ethics and the responsible stewardship of the land.

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"વર્તમાન પરિપ્રેક્ષ્યમાં કિરાતાર્જુનીયમ મહાકાવ્યમાં સામાજિક તત્વોની સુસંગતતા"

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પ્રસ્તાવના:-

અર્થ અને ગૌરવથી ભરપુર આ અઢાર સર્ગોનું કાવ્ય ભારવિની અનોખી અને અભૂતપૂર્વ કૃતિ છે. મહાભારતના વનપર્વમાં અર્જુને શિવ પાસેથી પાશુપાતશસ્ત્ર પ્રાપ્ત કર્યાનું વર્ણન અહીં કથાનો મૂળ સ્ત્રોત છે. આ કાવ્ય શ્રી શબ્દથી શરૂ થાય છે અને લક્ષ્મી શબ્દ પર સમાપ્ત થાય છે. એ રીતે આ મહાકાવ્ય "લક્ષ્મીપદાંક" છે. ભારવિએ અર્થ અને રૂપકોથી ભરપૂર વાક્યો સાથે આ કાવ્ય રચી છે. 'આતપત્ર ભારવિ' ના બિરુદથી ભારવિને નવાજ્યા છે. આ કાવ્યમાં સુયોધાનના શાસન, પાનખર, જળ રમતો, સૂર્ય અને ચંદ્રનો ઉદય, કિરાત વેશમાં શિવ સાથે અર્જુનનું યુદ્ધ, અર્જુને શિવ પાસેથી પાશુપાતનું શસ્ત્ર પ્રાપ્ત કરવું વગેરેની વાર્તા સુંદર રીતે વર્ણવી છે. મલ્લિનાથે ભારવિની કવિતા વિશે કહ્યું;

नारिकेलफ़लसंमितं वचो भारवेः ।

કિરાતાર્જુનીયમ મહાકાવ્યમાં શૈક્ષણિક, સામાજિક, નૈતિક, મનોવિજ્ઞાન અને ધાર્મિક જેવા અનેક વિષયો છે. અહીં માત્ર સામાજિક તત્વોનો અભ્યાસ કરવામાં આવે છે.

કિરાતાર્જુનીયમ મહાકાવ્યનો વિષય હંમેશા મનુષ્યમાં નમ્રતા, સત્ય પ્રત્યેની વફાદારી, ઉદારતા અને શ્રેષ્ઠ નાયક વગેરે જેવા ગુણોનો વિકાસાવવાનું શીખવે છે. ભારવિનું શબ્દપ્રભુત્વ અને ભાષાપ્રભુત્વ અદભૂત હોવાને કારણે તે ભાવને અનુરૂપ ભાષા પ્રયોજે છે. તેના પરિણામે માનવજીવનના ચિરંજીવ મુલ્યો સંક્ષિપ્તતા સાથે અસરકારક રીતે રજુ થયા છે. તેના આધારે એવું માનવામાં આવે છે કે ભારવિના કિરાતાર્જુનીયમ અનુસાર સામાજિક શિક્ષણનો એક મુખ્ય ઉદ્દેશ્ય મનુષ્યમાં સદ્ગુણોનો વિકાસ છે. તેમાંથી કેટલાક મુખ્ય ગુણો દયા અને દક્ષિણા, સેવાભાવના, વિનમ્રતા, સારો સંચાર, પ્રયાસ, સજ્જન, યોગ્ય સમયે કામ કરવું વગેરે.

મુખ્ય શબ્દો :- દયા અને દક્ષિણા, સેવાભાવના, વિનમ્રતા, સારો સંચાર, પ્રયાસ, સજ્જન, યોગ્ય સમયે કામ કરવું

દયા અને દક્ષિણા:-

દયા અને ઉદારતા માટે સમાજમાં ખ્યાતિ મેળવે છે. લોકો સમાજમાં રહે છે પરંતુ દરેક વ્યક્તિ દાન આપતા નથી અને દયા કરતા નથી. જે લોકો દયા અને દાન કરે છે તેમનામાં વિશ્વાસ બતાવે છે કે તેઓ પણ તેમની તરફેણમાં ઉભા રહેશે. આ મહાકાવ્યમાં મહાન કવિ ભારવિએ પ્રથમ શ્લોકમાં દુર્યોધનનું વર્તન બતાવ્યું છે.

"तथाडपि जिह्मः स भवज्जिगीषया तनोति शुभ्रं गुणसम्पदा यशः।"

અર્થાત, દાન અને સદ્ગુણોથી વંચિત દુર્યોધન શ્વેત પ્રસિદ્ધિ લાવે છે. અને યુધિષ્ઠિરની ગેરહાજરીમાં પ્રજા નિરાશ ન થાય તે યાદ કરીને તે લોકો પ્રત્યે દયા અને ભિક્ષા દર્શાવે છે.

"अनायुधे सत्वजिघांसिते मुनो कृपेति वृत्तिर्महतामकृत्रिमा।
शरासनं बिभ्रति सज्यसायकं कृतानुकम्पः स कथं प्रतीयते॥"

જો કોઈ શસ્ત્ર વિના કોઈ પ્રાણી દ્વારા કોઈ તપસ્વીને મારવા ઈચ્છે તો તેના પર દયા કરવી જોઈએ. આ મહાન વ્યક્તિનું લક્ષણ છે. દરેક વ્યક્તિ જાણે છે કે જેઓ લાચાર છે તેમના પર દયા કરવી જોઈએ.

સેવાભાવના :-

તે આપણા સેવાના જીવનને અર્થપૂર્ણ બનાવે છે. નારાયણ શર્મા દ્વારા હિતોપદેશમાં એક કહેવત છે.

"पृष्ठतः सेवयेदकं जठरेण हुताशनम्।
स्वामिनः सर्वभावेन परलोकममयया॥"

અર્થાત્ સૂર્યનું સેવન પડદા પાછળ કરવું જોઈએ, પેટ દ્વારા અગ્નિનું સેવન, તેણે પોતાના પતિની દરેક રીતે અને ઈમાનદારીથી પરલોક માટે સેવા કરવી જોઈએ. નિઃસ્વાર્થતા અને ઈમાનદારીથી લોકોની સેવા કરવી જોઈએ. આ મહાકાવ્યમાં દુર્યોધન અભિમાન દુર કરે છે અને વિશ્વને તેના સેવકો પ્રેમથી ભરેલા મિત્રો તરીકે દર્શાવે છે. મિત્રોને જોકે સંબંધીઓ તરીકે દર્શાવવામાં આવે છે પરંતુ સંબંધીઓ પોતાને માલિક તરીકે દર્શાવે છે. તે બધા માટે યોગ્ય અનુષ્ઠાન કરે છે.

"असक्तमाराधायतो यथायथं विभज्य भक्त्या समपक्षपातया।
गुणानुरागादिव सख्यमीयिवान्न बाधतेडस्य त्रिगणः परस्परम्॥"

સદાચાર, સંપત્તિ અને ઈચ્છાઓના યજમાન એકબીજામાં દખલ કરતા નથી જાણે કે તેઓને દુર્યોધનના સદ્ગુણોના પ્રેમ દ્વારા મિત્રતા મળી હોય જે યોગ્ય રીતે સમાન ચિત્તવાળા, ધર્મ, સંપત્તિ અને ઇચ્છાઓની સેવા કરે છે. એટલે કે જ્યારે તે ધર્મનું પાલન કરે છે ત્યારે ધનની ઈચ્છા તેના મનને વિચલિત કરતી નથી. ધન સંચય વખતે સદાચારની ઈચ્છાઓ પચતી નથી. આમ વાસનાના સમયમાં ધર્મના હેતુઓ આડે આવતા નથી. આનાથી કામ પૂર્ણ થવામાં આવતા કોઈપણ અવરોધથી બચી જશે. તેથી દુર્યોધન કોઈના માટે પક્ષપાત ન કર્યો. આથી પ્રજાને રાજાઓ સાથે આસક્તિ થઈ ગઈ છે.

"चिचीषतां जन्मवतामलध्वी यशोडवतंसामुभयत्र भूतिम्।
अभ्यर्हिता बन्धुषु तुल्यरूपा वृत्तिर्विशेषेण तपोधनानाम्॥"

આ શ્લોક એમ પણ કહે છે કે જે આ લોકમાં અને પરલોકમાં મહાન છે જેઓ ખ્યાતિનું ચમકતું બેનર મેળવવા માંગે છે. તેઓએ તેમના સંબંધીઓ સાથે નિષ્પક્ષતાથી વર્તવું જોઈએ કારણ કે પક્ષપાતનું કામ ક્યારે થતું નથી અને પક્ષપાત અપમાન ફેલાવે છે. સંન્યાસીઓની વાર્તાઓ એમ કહે છે કે તે નિયમથી સર્વત્ર સમાન દ્રષ્ટિ હોવી જોઈએ નહી તો યોગીના લક્ષાણોમાં ઘટાડો થશે.

વિનમ્રતા:-

દરેક વ્યક્તિમાં નમ્રતા હોવી જોઈએ. વન નમ્રતા સજ્જનોનો પરિચય કરાવે છે. તે કિરાતાર્જુનીયમ મહાકાવ્યમાં વન રેન્જરના વર્તન પરથી જોઈ શકાય છે.

"कृतप्रणामस्य महीं महीभुजे जितां सपत्नेन निवेदयिष्यतः ।
न विव्यथे तस्य मनो नहि प्रियंप्रत्कुमिच्छन्ति मृषा हितैषिणः ॥"

આ મહાકાવ્યમાં વનવાસી યુધિષ્ઠિરને નમન કરે છે અને તેને દુર્યોધન દ્વારા બનાવેલા રાજ્યના શાસનનો નિયમ જણાવવા જઈ રહ્યો છે. તે વખાણ કરતાં પણ વધારે છે કારણ કે તેણે ભગવાનને જોયા છે. પરંતુ જ્યારે તે વિચારે છે કે તે કેવી રીતે જાણ કરી શકે છે ત્યારે તેનું મન ધ્રુજતું નથી. તેના માલિક પર દુશ્મનનો વિજય થયો છે કેમ કે તે તેના નોકરના માલિક માટે શ્રેષ્ઠ ઈચ્છે છે. સત્ય બોલવું એ પરમ ધર્મ છે. આમ તેના દ્વારા નમ્રતાનો પરિચય ઉપલબ્ધ છે.

"निसर्गदुर्बोधमबोधविक्लवाः क्क भूपतीनां चरितं क्क जन्तवः ।
तवानुभावोडयमवेदि यन्मया निगुढतत्वं नयवर्त्म विव्दिषाम् ॥"

આ શ્લોકમાં જંગલનો રાજા કહે છે કે રાજાઓનું પાત્ર સમજદાર માણસ પણ સમજી શકે છે. હું મુર્ખ છું, હું બરાબર કેવી રીતે જાણી શકું ? જો કે મને જે જાણવા મળ્યું છે તે તમારા સંગતનો મહિમા છે. આ એજ શ્લોક છે જે જંગલના રાજાના વર્ણનમાં નમ્રતાનો પરિચય આપે છે.

"भवन्ति नम्रास्तरवः फ़लोद्गमे नवाम्बुभिर्भूमिलम्बिनो घनाः ।
अनुध्दताः सत्पुरुषाः समृध्धिभिः स्वभायः एविष परोपकारिणाम् ॥"

જ્યારે સજ્જન પોતાની સંપતિનો ઉપયોગ બીજાને મદદ કરવા માટે કરે છે ત્યારે તે સંપતિથી વધુ નમ્ર બને છે. સજ્જનો કેવાં નમ્ર છે તે દર્શાવવા કવિ વૃક્ષ અને વાદળનું ઉદાહરણ આપે છે. વૃક્ષ ઉપર ફળ બેસતા તે નીચે નમે છે અર્થાત નમ્ર બને છે તેવી જ રીતે વાદળો પણ નવા જળ ભરીને નીચે આવે છે અર્થાત જળ વરસાવે છે. આમ, અહીં વાદળ, વૃક્ષ અને સજ્જન વ્યક્તિ આ ત્રણેયમાં આપણને નમ્રતાના ગુણ જોવા મળે છે.

સારો સંચાર:-

આપણે એક સમાજમાં રહીએ છીએ એકબીજા વચ્ચે સુમેળ છે. જો એકબીજા વચ્ચેનું જોડાણ બરાબર ન હોય તો કંઈક સિદ્ધ કરવું તે ન હોઈ શકે. તેથી એકબીજા વચ્ચે સુસંગતતા સંપાદિત કરવી. મહાન કવિ ભારવિ આ મહાકાવ્યમાં કહે છે કે રાજા અને મંત્રી બંને વચ્ચે હંમેશા સુમેળ હોવો જોઈએ.

"स किंसखा साधु न शास्ति योडधिपं हितान्न यः संशृणुते स किंप्रभुः ।
सदानुकूलेषु हि कुर्वते रतिं नृपेष्वमापेत्येषु च सर्वसम्पदः ॥"

જે સલાહ સાંભળે છે અને સ્વીકારે છે તે યોગ્ય સ્વામી છે. જ્યારે જે આ રીતે સારા શબ્દો બોલે છે તે માતા અને અન્ય માટે યોગ્ય છે. તેથી એકબીજામાં અનુકૂલનક્ષમતા હોવી જોઈએ અને આ કાર્યની સિદ્ધિ તરફ દોરી જાય છે. રાજ્યની સંપતિ પણ સદ્ગુણોથી બંધાયેલી હોવાથી બીજે ક્યાંય જઈ શકતી નથી. જો કોઈ વ્યક્તિ સમાજમાં એકબીજા સાથે આટલો જોડાયેલો હોય તો વ્યક્તિ તમામ પ્રયત્નોમાં સમૃદ્ધિ પ્રાપ્ત કરે છે.

પ્રયાસ:-

દુષ્ટાતાના પ્રતિકારને ટેકો આપવો એ સ્વ-પુરુષત્વ છે. પોતાની શક્તિને સિદ્ધ કરવી અને જો કોઈ મૌન રહે તો કંઈપણ સિદ્ધ થતું નથી.

"उधमेन हि सिद्ध्यन्ति कार्याणि न मनोरथैः ।
न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखे मृगाः ॥"

એટલે કે સાહસ, પ્રયાસ અને જો કોઈ ધ્યેય હાસલ કરવો હોય તો વ્યક્તિ પોતાના પ્રયત્નો કરવા જોઈએ. જો તમે મૌન છો એટલે કે જો તમે પહેલ નહી કરો તો કાર્ય પૂર્ણ કરી શકશો નહી.

કિરાતાર્જુનીયમ મહાકાવ્યમાં ભારવિ કહે છે કે જે વિચારે છે તે જ આગળ છે.અને તેમનું કાર્ય કરે છે. તેમની પાસે પ્રગતિ આપોઆપ થાય છે.

"रत्नैमॅहार्हैस्तुतुषुर्न देवा न भेजिरे भीमविषेण भीतिम् ।
सुधां विना न प्रययुर्विरामं न निश्चितार्थाव्दिरमन्ति धीराः ॥"

અહિ કવિએ ધ્યેય પ્રાપ્તિ સુધી મંડ્યા રહેવાની વાત કરી છે. કાર્યસિદ્ધિને ઈચ્છનાર વ્યક્તિને કવિ સલાહ આપે છે કે જ્યાં સુધી કાર્ય પાર ન પડે ત્યાં સુધી અટકવાનું નથી. ધ્યેય માર્ગમાં લોભામણી વસ્તુ પ્રાપ્ત થાય કે ડરામણી સ્થિતિ આવે તો પણ અટકવાનું નથી. જે અટકતો નથી તે જ કાર્ય સિદ્ધિ કરી શકે છે. આ વાતને કવિ સમુદ્રમંથનના પ્રસંગ દ્વારા સમજાવે છે. દેવોનું ધ્યેય અમૃત મેળવવાનું હતું તેથી સમુદ્રમંથન સમયે દેવોને ચૌદ રત્નો પ્રાપ્ત થયા છતાં પણ તેનાથી સંતોષ પામીને અટકી ગયા નહી. તેમજ હળાહળ ઝેર નીકળ્યું તો ભયભીત થઈને અટક્યા નહી અને અંતે પોતાનું નક્કી કરેલું ધ્યેય-અમૃત પ્રાપ્ત કરીને જ રહ્યા. વિવેકાનંદ પણ "ધ્યેય પ્રાપ્તિ સુધી મંડ્યા રહો" નો ઉપદેશ આપ્યો છે.

સજ્જન:-

મહાન કવિ ભારવિના મહાકાવ્ય કિરાતાર્જુનીયમના પ્રથમ શ્લોકમાં લક્ષ્મણ વિષે કહેવામાં આવ્યું છે કે તે એક સજ્જન વ્યક્તિ છે.

"अवन्ध्यकोपस्य विहन्तुरापदां भवन्ति वश्याः स्वयमेव देहिनः ।
अमर्षशून्येन जनस्य जन्तुना न जातहोर्दन न विव्दिषादरः ॥"

અર્થાત જે યોગ્ય સમયે ગુસ્સે થાય છે અને જ્યારે તેનો ક્રોધ ઉત્તેજિત થાય છે તે પ્રમાણે યોગ્ય છે. જ્યારે તે ફળનું નિર્દેશન પણ કરે છે અને દરેકને આધીન છે ત્યારે તેનો ગુસ્સો નિષ્ફળ જાય છે. તેનાથી કોઈ ડરતું નથી અને તેનાથી કોઈને ફાયદો થતો નથી. તેથી અર્જુન માટે કહેવામાં આવે છે કે તમે પણ શસ્ત્રો ખેચવામાં ક્રોધને સફળ કરો. જેના દ્વારા દુશ્મનો આપોઆપ ભીષ્મ પાસે જશે. આમ દુશ્મનોની હાર છે. તેથી સજ્જન વ્યક્તિની વિશેષતા એ છે કે કામ યોગ્ય સમયે કરવું અને બીજું કઈ નહીં. ક્રોધ અને અધીરાઈ વગરના લોકોનું સમાજમાં સન્માન થતું નથી. એટલે આપણે યોગ્ય સમયે ગુસ્સો બતાવવો જોઈએ અને યોગ્ય સમયે માફ કરી દેવો જોઈએ. સમાજમાં અલગ-અલગ લોકો રહે છે પણ દરેક વ્યક્તિ સારા હોવા જરૂરી નથી. જે લોકો શ્રેષ્ઠ કાર્યો કરે છે તે શ્રેષ્ઠ છે. મહાન કવિ ભારવિની કિરાતાર્જુનીયમ કાવ્યના ત્રીજા શ્લોકમાં કહેવાયું છે કે જે બળ અને પુરુષાર્થ પ્રાપ્ત કરે છે તે બધા મનુષ્યો દ્વારા અનુવાદિત થાય છે અને તેને તેના કાર્યો દ્વારા અર્થપૂર્ણ બનાવે છે અથવા તેને સફળ બનાવે છે. મનુષ્યોના અધિકારોમાં યોગ્ય ગણવાની દરખાસ્તમાં તે વિશ્વના લોકો દ્વારા પ્રથમ ગણાય છે અને અનન્ય બની જાય છે. તે શ્રેષ્ઠ નાયક છે.

"स पुमानर्थवज्जन्मा यस्य नाम्नि पुरःस्थते ।
नान्यामङ्गुलिमभ्येति संख्यायामुधताङ्गुलिः ॥"

જે માણસ ગણતરીને લાયક પ્રથમ હથેળીનો છે તે બીજા સાથે શ્રેષ્ઠ નાયક નથી. એટલે કે જે માણસને વિશ્વમાં પુરુષોની ગણતરી માટે પ્રથમ યાદ કરવામાં આવે છે. તેનું જીવન સમાજમાં સાર્થક છે. અર્જુન

આ મહાકાવ્યમાં શ્રેષ્ઠ નાયક છે અને તેમની ધર્મ પ્રત્યેની નિષ્ઠા છે. ભાઈ રાજાની આજ્ઞાનું પાલન, શિક્ષકની આજ્ઞાનું પાલન અને સદવર્તન જેવા ગુણોની વિપુલતા અજોડ છે. આવા માણસો સમાજમાં જોવા મળતા નથી. જો તેમના ગુણો માત્ર અનુકરણ કરે છે તો તેઓ પણ આદરણીય છે. તેઓ એટલા સારા હોવા જોઈએ.

"ग्रहसमानमिवौजांसि सदसा गौरवेरितम् ।
नाम यस्याभिनन्दन्ति द्विषोऽपि स पुमान्पुमान् ॥"

જેનું નામ કથાના પ્રસંગોએ સભામાં ઉચ્ચારવામાં આવે છે તેથી તે એક શ્રેષ્ઠ માણસ તરીકે ગણવામાં આવે છે. સમાજમાં એક ઉદાહરણ સ્વામી વિવેકાનંદનું છે. જેમનું સામાજિક યોગદાન ઘણું છે. તેમની પાસે સાદું પાલન, દાન, સત્યતા, ઉદારતા, ધર્મનિષ્ઠા જેવા અનેક ગુણો છે તેથી આ એક મહાન વ્યક્તિનું ઉઅદાહરણ છે. આ પ્રથમ ઉદાહરણ છે જે ધ્યાનમાં આવે છે.

યોગ્ય સમયે કામ કરવું:-

"व्रजन्ति ते मूढधिय: पराभवं भवन्ति मायाविषु ये न मायिन: ।
प्रविश्य हि घ्नन्ति शठास्तथाविधानसंवृतसंवृताङ्गान्निशिता इवेषवः ॥"

કિરાતાર્જુનીયમ મહાકાવ્યના પ્રથમ શ્લોકમાં દ્રૌપદીએ વનરાજના મોઢેથી તેના શત્રુઓનું ઈચ્છિત પરિણામ સાંભળીને તેના પતિને કહ્યું એટલે કે તે શબ્દો તેના ગુસ્સાને ઉત્તેજિત કાર્યો તેણીએ યુધિષ્ઠિરની સામે સમાન શબ્દ બોલ્યા. આનો અર્થ એ છે કે જે લોકો છેતરપીંડી કરતા હોય ત્યારે પણ છેતરાતા નથી. તેઓ હંમેશા સરળતા દર્શાવે છે અને ટૂંક સમયમાં નાશ પામે છે. જેમ તિક્ષ્ણ તીર વડે કપટી યોદ્ધાઓ દ્વારા અનાવૃત્ત શરીર વાળા વીરોની હત્યા કરવામાં આવે છે. તેથી જાદુના રણમાં જાદુગરો હોવા જોઈએ નહિતર મૃત્યુની શંકા છે. તેથી ભગવાન કહે છે કે જેઓ મારે પૂજા કરે છે તેવી જ રીતે તેઓ પણ મારી પૂજા કરી છે.

"समवृत्तरुपैति मार्दवं समये यश्च तनोति तिग्मताम् ।
अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपति ॥"

એક રાજા જે હંમેશા મૈત્રીપૂર્ણ અથવા હંમેશા ક્રોધિત હોય છે તે લોકેને વશ અથવા રક્ષણ કરી શકતો નથી. તેથી સારા સદ્ગુણો સાથે નમ્રતાથી વર્તે છે અને દુષ્ટો સાથે તીક્ષ્ણતા અને ઉગ્રતા દર્શાવે છે. તે રાજા પ્રજા પર શાસન કરવા સક્ષમ છે. જેમ ઉનાળામાં સૂર્ય એક પ્રબળ કિરણ છે તેમ તે સારી રીતે સહન કરી શકાય તેવું છે. આ સમાજમાં કોઈ મહાન વ્યક્તિએ પણ દુષ્ટો સાથે તીક્ષ્ણ બનવું જોઈએ અને સારા સાથે મિત્રતા સ્થાપિત કરવી જોઈએ.

સતાવણી:-

કિરાતાર્જુનીયમ મહાકાવ્યના અગિયારમાં શ્લોકમાં મહાન કવિ ભારવિને કહેવાયું છે.

"युक्त: प्रमाधसि हितादपेद: परितप्यसे ।
यदि नेष्टात्मनः पीडा मा सञ्जि भवता जने ॥"

અર્થાત કે જે વાક્યમાં ઈચ્છિત વસ્તુની પ્રાપ્તિ થાય છે તેમ મનમાં આંનદ ઉત્પન્ન થાય છે અને મનમાં દુઃખની અનુભૂતિ થાય છે. સુખ અને દુઃખ પૈડાંની હરોળ જેવા છે. તે હંમેશા ઈચ્છિત પ્રાપ્તિ હોતા નથી. પણ જો દુઃખ હોય તો એનો અર્થ એ છે કે એ દુઃખથી બીજાને દુઃખ ન થવું જોઈએ.

કહેવતનો શ્લોક કહે છે કે "અન્યનું ભલું કરીને પુણ્ય અને પાપ માટે અન્ય પર જુલમ કરવો" આનો અર્થ એ છે કે જો કોઈ લોકોનું સારું કરે છે તો તે પુણ્ય છે અને જો કોઈ લોકોને દુઃખ પહોચાડે છે તો તે પાપ છે. તેથી પીડા આપવી જોઈએ નહી.

ઉપસંહાર:-

સમાજમાં રહેતા લોકો એકબીજા પર આધારિત હોય છે. અન્યની મદદ પણ જરૂરી છે. જો તેમ ના થાય તો સમાજમાં એકતા નથી. આનાથી સમાજમાં ઉન્નત્તિ થતી નથી. સમાજમાં અધોગતિ આવે તો માણસ અને રાષ્ટ્રનું પતન અનિવાર્ય છે. તેથી એક સારા સમાજના નિર્માણમાં તેમનો ફાળો અસ્વીકાર્ય છે.

હાલના સમાજ પર નજર કરીએ તો લોકોમાં એકતા નથી અને તેઓ શિક્ષકોમાં વિશ્વાસ દર્શાવતા નથી. જો કે આ ક્યારેય કરવું ન જોઈએ. શાસ્ત્રો વાંચવા જ જોઈએ. આ આપણને સમાજમાં કેવી રીતે વર્તવું, વડીલો માટે આદર કેવી રીતે બતાવવો અને ગુરુની આજ્ઞાઓનું પાલન કરવું તે શીખવે છે. આ રીતે આવ ગુણોનો વિકાસ થાય છે. અને વધુ સારા સમાજની રચના થાય છે

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موضوعات قصيدة طيبة الغراء في مدح سيد الأنبياء ﷺ للإمام النبهاني
Themes of poem of Imam Al-Nabhani Tybat al-Gharraa fi Madhi Sayyidil Ambiya

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Abstract: "Tybat al-Gharraa fi Madhi Sayyidil Ambiya" is a poem in praise of the Prophet (May Almighty's peace and blessings be upon him) composed by Imam Yusuf bin Ismail al-Nabhani who was a very renowned scholar, writer and poet from Palestine lived in the second half of 19th century and beginning of the 20th century. He served in Beirut Lebanon as Chief Justice. His life was dedicated to academic pursuits, and left behind a staggering collection of works in Tafsir, Hadith, Islamic law, Theology, Tasawwuf and -most notably- poetry and prose in praise of prophet Muhammad, (May Almighty's peace and blessings be upon him).

This poem is extremely significant for academics and researchers studying Arabic literature. It is among the most wonderful poems. It's also one of the longest poems written in the Arabic which contains more than thousand verses praising the Prophet and presenting the Prophet's biography in very detailed manner. In this paper the researcher has tried to highlight the themes of one of his famous poems that is Tybat al-Gharraa fi Madhi Sayyidil Ambiya. In this poem Nabhani has presented the personality of Prophet Muhammed with all his attributes and teachings. This Poem opens up new perspectives in this regard. Besides its originality, one other virtue of this poem is its obvious embeddedness in the Arab Sunni Muslim context of the time of poet, making frequent reference to the various issues that were and still are important for human values.

Keywords: الشعر، القصيدة، طيبة الغراء، المديح النبوي، النبهاني، السيرة النبوية، الشمائل النبوية

إن قصيدة "طيبة الغراء في مدح خير الأنبياء" من أشهر آثار النبهاني الشعرية، وهي من أطول القصائد التي قرضت في الشعر العربي عبر العصور، فقد تجاوزت أبياتها عن ألف بيت، ولذا اشتهرت بـ

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"الهمزية الألفية"، عارض بها النبهاني همزية البوصيري[6] 'أم القرى في مدح خير الورى'، وهي لا تقل فصاحة وجودة عن بردته الشهيرة، ومطلعها:

كيفَ ترقى رقيَك الأنبياءُ يا سماء ما طاولتْها سماءُ

لم يُساووك في علاك وقد حالَ سنىً منك دونهم وسناءُ[7]

وعارضها النبهاني بهذه القصيدة، ووزّعها على عناوين عدة منتزعة من حياة الرسول -ﷺ- وسيرته، من ميلاده حتى وفاته، وجعل فصلها الأخير في التوسل به -ﷺ-، وجعل لها خاتمة اعتذر فيها عن تقصيره في مدح الرسول -ﷺ-، لأن صفاته -ﷺ-لا يدرك حقيقتها إلا الله تبارك وتعالى، ولا شك أن هذه القصيدة تدل على تمكّن الشاعر من ناصية اللغة، والبراعة في القريض ونظم الشعر.

وإن هذه القصيدة تعدّ ملحمة شعرية لحياة النبي -ﷺ-، تتناول شمائله الشريفة، وخصائله الخَلقية، والخُلقية، وسيرته العطرة، ومكارمه العليا، وغير ذلك من المضامين التي تتعلق بشخصية الرسول -ﷺ-، وذكر الأستاذ عيسى محمد علي منصور ماضي أن الأستاذ خير الدين الزركلي لما اطلع على هذه القصيدة، أشاد بها وأطرى مقدرة النبهاني الشعرية قائلاً:

"هذه القصيدة سدّتْ نقصاً في شعر الملاحم في الأدب العربي، وهي تعتبر ملحمة إسلامية."[8]

وصدّرها الإمام النبهاني بالتنبيه التالي:

"يقول ناظمها قد وازنتُ بهمزيتي هذه همزية الإمام البوصيري "أم القرى في مدح خير الورى" عالما أنّ الفضل للمتقدم، وأنه بمنزلة المعلم وأنا بمنزلة المتعلم، وإن كانت هذه قد حوت أضعاف ما حوته تلك من السيرة النبوية والفضائل المحمدية، وامتازت عنها بحسن التقسيم والترتيب حتى صارت بفضل الله فريدةً في بابها، لا نظير لها فيما أعلم بين أترابها، حريةً بتدريسها وحفظها والاعتناء بشرح معناها ولفظها لمن يهمّه مدح رسول الله صلى الله عليه وسلم، ومعرفة سيرته وفضائله، ومعجزاته وشمائله، لأنها أقوى أسباب محبّته وقوة الإيمان به صلى الله عليه وسلم."[9]

صفحاتها مائة وطبعت القصيدة بكاملها في المطبعة الأدبية، بيروت عام 1314 الهجري، وعدد وأربع صفحات، والقصيدة مثبتة في الديوان.[10]

وافتتح القصيدة بمقدمة طويلة بلغت مائة وسبعة عشر بيتا، ضمّنها وجده ومشاعره وحبه وحنينه وشوقه لزيارة الرسول -ﷺ- وبلده المبارك؛ شاكياً البعد بينهما، ويقول في مطلعها [من الخفيف]:

نُورُكَ الكلُّ وَالورَى أجْزاءُ نبيّاً مِنْ جُنْدِه الأنْبِياءُ يا

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[6] هو محمد بن سعيد بن حماد الصنهاجي البوصيري (٦٠٨ هـ/١٢١٢م - ٦٩٥ هـ/١٢٩٦م) من كبار شعراء العربية في العصر المملوكي، اشتهر بقصائده في المديح النبوي، ومن أشهر أعماله قصيدة البردة المسماة "الكواكب الدرية في مدح خير البرية"!

[7] البوصيري، محمد بن سعيد بن حماد الصنهاجي، الديوان، تحقيق: محمد سيد كيلاني، الطبعة الأولى؛ القاهرة: شركة مكتبة ومطبعة مصطفى البابي الحلبي، ١٩٥٥م، ص ٣.

[8] نقلا عن: عيسى محمد علي منصور، يوسف النبهاني الشاعر الفلسطيني الرائد، المصدر السابق، ص ٢٢.

[9] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، بيروت: المطبعة الأدبية، ١٣١٤هـ، ص ٣.

[10] ينظر: النبهاني، يوسف بن إسماعيل، الديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤٠٦-٤١٠.

عِلّـةَ الكَوْنِ كُنْتَ أنتَ ولَولا كَ لَدامَتْ فـي غَيْـبِـها الأشْـيـاءُ[11]

مُنْتَهَى الفَضْلِ في العَوالِمِ جَمْعا فَـوقَـه مِنْ كَـمـالِـكَ الابْـتِـداءُ

مُجِدًّا لَمْ تَزَلْ فَوقَ كُلِّ فَوقٍ بِالتَّرقِّي ما لِلتَّرقِّي انتِـهاءُ

جُزْتَ قَدْراً فَما أمامَكَ خَلْقٌ فَوقَكَ اللهُ وَالـبَرايـا وَرَاءُ

خَيرَ أرضٍ ثَوَيتَ فَهْيَ سَماءٌ بِكَ طالَتْ مَا طاوَلَتْها سَماءُ[12]

يا رَعَى اللهُ طَيْبَةً مِنْ رياضٍ طابَ فيها الهَوَى وطابَ الهَواءُ[13]

شاقَنِي في رُبوعِها خَيْرُ حَيٍّ حَلَّ لا زَيْنَبٌ ولا أَسْماءُ[14]

وَعَدَتْني نَفْسيَ الدُّنُوَّ ولكِنْ أَيْنَ مِنّي وَأَيْنَ مِنْها الوَفاءُ

غادَرَتْها الذّنوبُ عَرْجاءَ وَالقَفْـ ـرُ بَعيْدٌ ما تَصْنَعُ العَرْجاءُ[15]

وبِحارٌ ما بَيْنَنا وقِفارٌ ثَمَّ صَحْراءُ بَعْدَها صَحْراءُ

فَمَتَى أَقْطَعُ البِحارَ بِفُلْكٍ ذِيْ بُخارٍ كَأَنّهُ هَوْجاءُ[16]

وهكذا يستمرّ في إظهار شوقه وحنينه إلى بلد الحبيب -ﷺ-، وجعلها بمثابة السبب الذي من بابه دخل للحديث عن سيرة النبي -ﷺ-، إذ لم يتمكّن من الذهاب مع الراحلين إلى المدينة المنورة، ونظرا إلى تقصيره يرى أنه ليس بأهل لمقابلة الرسول -ﷺ-، حيث يقول:

لَسْتُ أهلاً لِوَصْلِهِم فَظَلامِي حائِلٌ أن يَحُلَّ مِنهُم ضِياءُ

هَجَرُوني وَلَسْتُ أنْكِرُ أنّي لَم أزَلْ مُذنِباً وَكُلّي خَطاءُ

غَيْرَ أنّي التَجَأْتُ قِدْماً إلَيْهِم وَعَزيزٌ عَلَى الكِرامِ الْتِجاءُ

وَرَجَوْتُ النَّوالَ مِنْهُمْ وَظَنّي بَلْ يَقِيْني أنْ لا يَخِيْبَ الرَّجاءُ

إنْ أكُنْ مُذْنِباً فَهُمْ أهلُ عَفْوٍ وَعَلى الكَوْنِ إنْ رَضوْني العَفاءُ[17]

أوْ أكُنْ أكْدَرَ المُحِبّينَ قَلْباً فَلِمِثْلِي مِنْهُمْ يَكُونُ الصَّفاءُ

لَيْتَ شِعْرِيْ كَيْفَ الْوُصُولُ إلى طَيْـ بَةَ وَهْيَ الْحَبِيْبَةَ الْعَذْرَاءُ

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[11] وفي الديوان 'رحمة الكون'، وفي نسخة أخرى 'روح الكون'، وكلها صحيحة كما صرّح الشاعر في تعليقه على الديوان. ينظر: النبهاني، يوسف بن إسماعيل، الديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ١٤

[12] أي جاوز قدرك الخلائق.

[13] الهوى: الحب، والهواء: الجو.

[14] شاقني: هاجني، وربوعها: منازلها، والحي: القبيلة، وضد الميت، والمراد به النبي صلى الله عليه وسلم.

[15] غادرتها: تركتها.

[16] الهوجاء: الناقة المسرعة والريح الشديدة.

[17] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٣؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ١٤

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فَتُداوِيْ سَوْدَاءَ قَلْبِ مُحِبٍّ أثَّرَتْ فِيهِ عَيْنُهَا الزَّرْقاءُ[18]

ويسلّم على مدينة الحبيب -ﷺ- وجبالها وأوديتها، فيقول:

حَيِّ يا بَرقُ بِالحِجازِ عُرَيباً مِنْ نَداهُم لِكُلِّ رُوحٍ غِذاءُ
حَيِّ يا بَرقُ بِالمَدينَةِ حَيّاً لِعُلاهُم قَد دانَتِ الأَحياءُ
حَيِّ عَنّي عُرباً بِطَيبَةَ طابوا طابَ فيهِم شِعري وَطابَ الثَناءُ
حَيِّ عَنّي سَلعاً وَحَيِّ العَوالي حَبَّذا حَبَّذا هُناكَ العَلاءُ
حَيِّ عَنّي البَقيعَ وَالسَفحَ وَالمَسـ ـجِدَ حَيثُ الأَنوارُ حَيثُ البَهاءُ
حَيثُ روحُ الأَرواحِ حَيثُ جِنانُ الـ ـخُلدِ حَيثُ النَعيمُ وَالنَعماءُ
حَيثُ بَحرُ اللهِ المُحيطُ بِكُلِّ الـ ـفضلِ كُلُّ الوُرّادِ مِنهُ رِواءُ
حَيثُ يَثوي مُحَمَّدٌ سَيِّدُ الخَلـ ـقِ وَفي بابِهِ الوَرى فُقَراءُ[19]

وهكذا يتواصل في مثل هذه التساؤلات طامعاً في كرم الحبيب، ويتحدّث عن كرمه -ﷺ- ويقدّم دلائل نبوته، وينظم أحواله في الصغر، ويذكر موت أبويه الكريمين -ﷺ- وإحيائهما وإيمانهما به -ﷺ-، وينظم أحداث السيرة النبوية، ويتكلم عن هجرته وغزواته -ﷺ-، ويبيّن معجزاته وشمائله -ﷺ- الشريفة وغيرها من الموضوعات المتعلقة بشخصية الرسول -ﷺ-، ويقدّم لنا صورةً رائعةً لأحداث السيرة مملوءةً بالحب والحنين والشوق.

هُوَ أَصلٌ لِلمُرسَلينَ أَصيلٌ هُم فُروعٌ لَه وَهُم وُكَلاءُ
أَعقَلُ العاقِلينَ في كُلِّ عَصرٍ عُقِلَت عَن لحاقِهِ العُقَلاءُ
أَعلَمُ العالَمينَ أَعذَبُ بَحرٍ لِسِوى اللَّهِ مِن نَداهُ اِستِقاءُ
فَلِأَهلِ العُلومِ مِنهُ اِرتِشافا تٌ وَلِلأَنبِياءِ مِنهُ اِرتِواءُ
أَعدَلُ الخَلقِ ما لَهُ في اِتِّباعِ ال حَقِّ في كُلِّ أُمَّةٍ عُدَلاءُ
مَصدَرُ المَكرُماتِ مَورِدُها العَذ بُ كِرامُ الوَرى بِهِ كُرَماءُ
أَفرَغَ اللهُ فيهِ كُلَّ العَطايا وَالبَرايا مِنهُ لَها اِستِعطاءُ
صَفوَةُ الخَلقِ أَصلُ كُلِّ صَفاءٍ نالَهُ الأَتقِياءُ وَالأَصفِياءُ

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[18] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ⵛ(ⵛ؛ والديوان ⵣ العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ⵛⵛ(ⵛⵛ

[19] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ⵛ(ⵛ؛ والديوان ⵣ العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ⵛⵛ(ⵛⵛ

كَم لَهُ في أماثِلِ الدَهرِ شِبهٌ إن تَكُن تُشبِهُ البِحارَ الإضاءُ
إنَّما ما حَوى الزَمانُ مِنَ الفَض لِ وَما حازَهُ بِهِ الفُضَلاءُ[20]

ثم انتقل إلى الحديث عن مولده -ﷺ-، فنظم الأحداث المتعلقة بمولده -ﷺ- والمعجزات التي ظهرت عند مولده -ﷺ- الشريف، وقدم الدلائل على نبوته -ﷺ-، وبدأ الحديث قائلا:

هوَ نورُ الأنوارِ أصلُ البرايا حينَ لا آدمٌ ولا حوّاءُ
هوَ فردٌ باللهِ والكلّ منه ليس ثانٍ هنا وليس ثناءُ
لَم يَزَل سارياً إلى أن تجلّت شمسُ أنوارهِ وفاض الضياءُ
وَهبَ اللهُ بنتَ وهبٍ به كلـ لَ هناءٍ وزالَ عَنها العناءُ
كَم رَأت آيةً له وهيَ حُبلى وَبمَولى كلِّ الورى نفساءُ
جاءَها الطلقُ وهيَ في الدارِ من دو نِ أنيسٍ وقَد نأى الأقرباءُ
فَأتَتها قوابلٌ من جنانِ ال خلدِ منها العذراء والحوراءُ
وَتَدلّت زهرُ النجومِ إليها كَالمصابيحِ ضاءَ منها الفضاءُ
حَمَلته هَوناً وقد وضعتهُ أنظفَ الناسِ ما به أقذاءُ
وَلَدتهُ كالشمسِ أشرقَ مسرو راً وتمّت بختنه السرّاءُ
أبصَرَت نورهُ أنارَ بِبُصرى فَرَأتها كأنّها البطحاءُ[21]

ثم تناول رضاعة النبي -ﷺ-، وقال:

جاءَ كالدرّةِ اليتيمةِ فرداً تيّمَ الكونَ حسنهُ الوضّاءُ
فَأبتهُ كلُّ المراضعِ لليتمِ وقد ذلَّ في الوَرى اليُتماءُ
أرضَعته فتاةُ سعدٍ فَفازت برضيعٍ ما مثله رُضَعاءُ
أرضَعته وَالعيشُ أغبر فاخضر رَ وَبئس المعيشة الغبراءُ[22]

وهكذا يتواصل الحديث عن الأحداث التي حدثت في طفولته الشريفة -ﷺ-، ويذكر الأوضاع الاجتماعية والأحوال الدينية عند بعثته -ﷺ-، ويصف القرآن الكريم ومعجزات النبي -ﷺ- ويمدح الصحابة

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[20] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٤؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤٥.
[21] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٥؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤٦.
[22] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٦؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤٦.

والسابقين الأولين منهم خاصة، ويذكر عداوة قريش للنبي -ﷺ- وأصحابه، ويذكر أهم وقائع السيرة النبوية من دخول النبي -ﷺ- في شعب أبي طالب، ووفاة عمه الكريم أبي طالب ومناقبه ومحاسنه، ووفاة أم المؤمنين خديجة الكبرى -رضي الله تعالى عنها- وسرد فضائلها ومحاسنها، ويصف خروج النبي -ﷺ- إلى الطائف ويذكر حاله وموقفه -ﷺ- فيها قائلا:

لَو رأيتَ النبيَّ من بعدُ في الطا ئفِ سالت بالحَصْبِ منه الدِّماءُ
وَسمِعت التخييرَ فيهم من اللَ هِ فكانَ اِختياره الإبقاءُ
كنتَ شاهدتَ أعظمَ الخلقِ حلماً وَتمنّيت أن يعمّ الفناءُ
كانَ يَلقى عنهُ الحجارةَ زيدٌ إنّ روحي لنعلِ زيدٍ فداءُ[23]

ثم تناول التوحيد وسرد الدلائل العقلية والنقلية على وحدة الله تعالى، وانتقل إلى ذكر الإسراء والمعراج، وذكر بيعة الرضوان، وهجرة النبي -ﷺ- ووصوله إلى المدينة المنورة، ومدح أصحاب النبي -ﷺ-، وتناول المغازي وأهم الوقائع التي حدثت أثناء إقامة النبي -ﷺ- في المدينة المنورة حتى وفاته -ﷺ-، بدءا من غزوة بدر الكبرى مرورا بغزوة أحد، وغزوة المريسيع، وغزوة الأحزاب، وعمرة الحديبية، وعمرة القضاء، وغزواته -ﷺ- مع اليهود، وفتح مكة، وغزوة حنين، وغزوة الطائف، وغزوة تبوك، والغزوات التبي لم يحارب النبي -ﷺ-، وذكر مراسلاته -ﷺ- إلى الملوك ووفود رؤساء القبائل العربية إليه -ﷺ-، وحجة الوداع وحطبته فيها، ووفاته -ﷺ-.

ثم انتقل إلى مدح النبي -ﷺ-، وتناول فضائله ومعجزاته -ﷺ-، وتناول شمائله الشريفة في فصل مستقل من القصيدة قائلا:

أَجملُ العالمينَ خَلقاً وخُلقاً ما لهُ في جمالِه نظراءُ
جاوزَ الحدَّ بالجمالِ فلا الطر فُ مُحيطٌ به ولا الإطراءُ
يوسفُ الحسنِ أَعطيَ النصفَ منه وَبِذاك النصفِ اِفتتنّ النِّساءُ
وَحَباهُ اللهُ الجميعَ ولكن ما جَلاه الناظرينَ اِجتلاءُ
ك كلُّ ما فيهِ غايةُ الحسنِ فيه وَمَزاياهُ كلّها حسناءُ
قامةٌ رَبعةٌ ووجهٌ جَميلٌ لِحيةٌ مع جَمالِها كثّاءُ
لَم يُكلثَم ولَم يَطُل منه وجهٌ وَبِخدّيه رقّةٌ واِستواءُ[24]
أَبيضٌ مُشرَبُ اِحمرارٍ علاهُ جُمّةٌ فوقَ جِيدِه سوداءُ

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[23] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٥٥(٤٥٦؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤٥٦

[24] المكلثم: هو من الوجوه القصير الحنك الداني الجبهة المستدر مع خفة اللحم، أراد أنه كان أسبل الوجه ولم يكن مستديرا، والرقة: صفاء البشرة، والاستواء: عدم نتوء لحم وجهه وارتفاع بعضه عن بعض

كانَ كالمسكِ يقطرُ الجسمُ منه عَرقاً عَن مَداهُ يَكْبُو الكباءُ[25]

كانَ لينُ الحريرِ في راحتيهِ وَشَذا المسكِ فيهما والذكاءُ

كانَ إن مرّ سالكاً في طريق أَرِجَت مِن أريجهِ الأرجاءُ[26]

ثم يتوسل إلى النبي -ﷺ- بأحبابه -ﷺ-، ومدحهم، وجعل لها خاتمة في اثنين وستين بيتا، وصف فيها القصيدة، واستغاث بالنبي-ﷺ-، واعتذر من تقصيره في مدحه -ﷺ- قائلاً:

سَيِّدَ العالَمِيْنَ يَا بَحْرَ جُوْدٍ قَطْرَةٌ مِنْ سَخائِه الأسْخِياءُ

هذِهِ طَيْبَةٌ بِمَدْحِكَ قَدْ طَا لَتْ وَطابَ الإنْشادُ والإنْشاءُ

كُلّها وَهْيَ أَلْفُ بَيْتٍ قُصُورٌ عَنْكَ ضاقَتْ وَإنَّها فَيْحاءُ[27]

سِرْتُ فيها بإثْرِ شَيْخٍ إمامٍ قَدْ أقَرَّتْ بِسَبْقِهِ الشُّعَراءُ[28]

أنْتَ عَنِّي وَعَنْ ثَنائِي غَنِيٌّ ما لِعُلّياكَ بِالثّناءِ اعْتِلاءُ

إنّما أَنْتَ سَيِّدٌ أُرِيْحِي لَكَ قَبْلي بِالمادِحِيْنَ احْتِفاءُ[29]

ولا شك أن هذه القصيدة من أروع ما جادت به قريحة النبهاني، فقد تحّدث فيها عن السيرة النبوية شعراً في ألف بيت من وزن وقافية واحدة، ولا شك أنها إبداع وبراعة، وتظهر فيها روعة اللغة والعلوم التي اكتنزها، حتى استطاع أن يُبدي شيئا من معرفته وعلومه من خلال هذه القصيدة، وكذلك حسن ترتيب السيرة والأحداث المهمة التي حدثت في حياته -ﷺ-.

ومما ينبغي ملاحظته أن الشاعر في هذه القصيدة لم يحاول إحاطة جوانب السيرة النبوية فحسب؛ بل اعتنى بها عناية بالغة، فقد أخذ سنتين كاملتين منذ أن بدأ نظمها حتى طبعها، وخلال تلك المدّة اشتغل بتهذيبها وتنقيحها، وبذل جهداً كبيراً في تحسينها، فأجاد في نظمها، وتقديمها للقراء [30]، حتى جاء بقصيدة شيقة رشيقة بعيدة عن الغرابة، كما يراها القارئ المنصف، ويشهد لها الذوق السليم، واهتمّ بتفسير الكلمات والمفردات، فقام بشرحها شرحاً لغوياً، كما أشار إلى المحاسن البديعية، وكتب للشرح مقدمة يقول فيها:

"أما بعد فهذه حاشية مختصرة بيّنتُ فيها ما لا بدّ منه في همزيتي هذه معتمدًا في حلّ غريبها على النهاية ولسان العرب والقاموس والمصباح والمختار، ونبّهتُ من أنواع البديع على جميع ما جاء

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[25] المدى: الغاية، ويكبو: يسقط، والكباء: عود البخور.

[26] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٤٥-٤٦؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٦٥-٦٦.

[27] قصور: العجز، وجمع قصر.

[28] الإمام البوصيري صاحب الهمزية الشهيرة التي عارضها النبهاني بهذه القصيدة.

[29] الأريحي: الكريم، والاحتفاء: الاعتناء.

النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٣٣؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٤.

[30] ينظر: النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٦.

فيها من التورية لشرفها وكونها أعلى أنواع التحسين، واشتمالها منها على ما لم يشتمل عليه عدّة دواوين."[31]

إن هذه القصيدة تعجّ بمعالم السيرة النبوية العطرة، فقد تناول فيها الشاعر معظم جوانب السيرة النبوية، ويجد فيها القارئ كل ما يتعلق بجناب النبي-ﷺ- من مدحه، وأخباره، وذكر دياره، وآثاره، -ﷺ. ومعراجه، وغزواته، وسيرته، وشمائله، وفضائله، والثناء على آل بيته، وأزواجه، وأصحابه، وأمته

ويرى النبهاني أن الثناء على نبينا محمد -ﷺ- بما هو أهل له ليس في قدرة أحد من الخلق أبدا على بما هو أهل له، فإنه تعالى طول المدى، وإنما الله الواحد القديم الذي خلقه، هو الذي يقدر على مدحه -ﷺ- هذا وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ[32]، فبعد :عليم به، وقد أنزل مدحه عليه في محكم التنزيل، فمن ذلك قوله تعالى بن الخطيب المتوفى 776هـ/1374م: الدين لسان القصور، كما قال بنهاية إلا الاعتراف المادحين حظ ليس

مَدَحَتْكَ آياتُ الكِتابِ فَمَا عَسَى يُثْنِيْ عَلَى عُلْيَاكَ نَظْمُ مَدِيْحِيْ

وَإِذا كِتابُ اللهِ أَثْنَى مُفْصِحًا كَانَ القُصُورُ قُصَارَ كُلِّ فَصِيْحِ

فمدح المادحين النبي -ﷺ- قديماً وحديثاً ليس إلا توسلاً بجنابه، أو تقرباً إليه، أو تفريجاً لكربهم ومصابهم، أو رغبةً في جزيل الثواب، أو استشفاعاً به -ﷺ-، أو استلذاذاً بذكر أوصافه -ﷺ- الشريفة، فإن ذكره -ﷺ- كما قال الشاعر:

أَعِدْ ذِكْر نُعمانٍ لَنا إنَّ ذِكْرَهُ هُوَ المِسْكُ مَأ كَرَّرْتَهُ يَتَضَوَّعُ

وبيّن أن الله تعالى هو وحده المطلع على الحقيقة المحمدية، وما وهبها من مواهب الفضل والكمال، فلا يصل خير إلى أحد من الخلق إلا بواسطته -ﷺ-، لذلك تكون المبالغات في المدح وهي مهما بلغت؛ قاصرةً عن الوصول إلى ما يستحقه -ﷺ-، وقد جاء في الحديث: "لا تُطرُوني كما أطْرَتِ النَّصارى عيسى بنَ مريمَ؛ فإنَّما أنا عبدُ اللهِ ورسولُه"[33]، فقوله -ﷺ- هذا يتضمن الإذن لنا بأن نمدحه بجميع أنواع المدح سوى هذا الوصف الذي نهانا عنه، ويرى أن الإمام البوصيري استنبط من هذا الحديث عندما قال في قصيدته الشهيرة 'البردة':

دَعْ ما ادَّعَتْهُ النَّصارَى في نَبِيِّهِمِ وَاحكُمْ بما شِئْتَ مَدْحاً فيهِ واحْتَكِمِ

فإنَّ فضلَ رسولِ اللهِ ليسَ لهُ حَدٌّ فيُعْرِبَ عَنْهُ ناطِقٌ بفَمِ

وأكّد النبهاني أن جميع مدائح النبي -ﷺ- عبارة عن حكاية أحوال ووصف أقوال وأفعال وإخبار عن حقائق ثابتة وموجودة؛ لا كما يتخيله الشعراء من المعاني في شعر المديح عامة، ولذلك يتحتم على من يريد مدح النبي -ﷺ-؛ أن يقف على أخباره وسيره ومعجزاته وفضائله -ﷺ- الواردة في الكتاب والسنة وعلى ألسنة الأولياء العارفين، فإن مجرّد حكايتها مدحٌ بليغٌ، ثم نقل ما كتبه في مقدمة القصائد السبع التي جعلها خاتمة لكتابه 'أفضل الصلوات'.[34]

[illegible] المصدر نفسه، ص [illegible]

[illegible] القلم [illegible]

[illegible] أخرجه البخاري في صحيحه، الرقم [illegible]

[illegible] ينظر [illegible] النبهاني، يوسف بن إسماعيل، المجموعة النبهانية، المصدر السابق، [illegible]

ويرى الإمام النبهاني أن النبي -ﷺ- غني عن مدح المادحين على الإطلاق؛ بما مدحه الله في كتابه الكريم، ولقد كان شأن الكرام ورسول الله -ﷺ- سيدهم؛ أن تأخذهم أريحية الكرم عند مدح المادحين، فيجيزونهم بكرمهم، ويمنحونهم ما أملوه، لا لاحتياجهم إلى مدحهم؛ بل لكون ذلك شأنهم كما فعل سيدهم -ﷺ- حينما أنشده كعب بن زهير قصيدته بانت سعاد، فعفا عمّا ارتكبه في شأنه من الإجرام، وألقى عليه بردته -ﷺ- الشريفة[35]، ويقول:

لَم تزِد قدركَ الرفيعَ سوى ما زادَ في الشمس من سناها البهاءُ
هيَ أوصافُكَ الجميلةُ إن كا نَت قَصيداً أو لم تكنه سواءُ
أنا أدريكَ سابق المدحِ مهما بالَغتْ في مديحِكَ البلغاءُ
لا وصولٌ لغيرِ مبدأِ عُليا كَ وما للعقول بعد اِرتقاءُ
قاصرٌ عن بلوغِ فضلِكَ مدحٌ هوَ في كلِّ فاضلٍ إطراءُ
كلُّ وصفٍ في العالمين جميلٍ لكَ مَهما تعدّد الأسماءُ
فَلَك الحمدُ يا محمّدُ يا أحْ مَدُ مِن كلِّ حامدٍ والثناءُ
أنتَ أزكى الأنامِ في كلّ خيرٍ لِلمزكّينَ منك جاء الزكاءُ
في ثناءِ المثنينَ نعماء لكن منكَ كانت عليهم النعماءُ[36]

ويظهر عجزه بمدح النبي -ﷺ- ويقول إن أوصافه الشريفة -ﷺ- فوق الحصر، ولو ألف كتاب ضخم في تعداد محاسنه فهو أيضا لا يستطيع حصرها:

لم يُزاحِمْ مدّاحُكَ البعضَ بعضاً أنتَ بحرٌ والمادحون دلاءُ
وَاِعتقادي أن لو مُدحْتَ بسفرٍ عَرضُهُ الأرضُ كلّها والسماءُ[37]
ما حَوى مِن غزيرِ فضلكَ إلّا مثلَ ما حازَ مِنْ بحارٍ ركاءُ[38]
مَثَلي فيكَ في مَديحي كما لو وصفَ العرشَ ذرّةٌ عمشاءُ[39]
وَصَفتْ ما رَأتهُ منه ولكنْ فاقَ منهُ العلوَّ منك العلاءُ[40]

[illegible] المصدر نفسه، [illegible]
[illegible] النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص [illegible]؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص [illegible]
[illegible] السفر: الكتاب الكبير.
[illegible] رِكاء: جمع الرَّكْوة وهي دلو صغير.
[illegible] الذرة: هنا النملة الصغيرة، والعَمشاء: ضعيفة البصر.
[illegible] العلاء: الرفعة والشرف.
النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص [illegible]؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص [illegible]

ثم يبين سبب مدحه له -ﷺ- رغم عجزه عنه، أنه حرضه على ذلك حبه للنبي -ﷺ- وهو أكرم الناس فهو يبغي من كرمه -ﷺ- ويرتجي من رحمته ويبين احتياجه إلى جنابه -ﷺ- الشريف ويقول:

غَير أنّي أدريكَ سمحاً سخيّاً عربيّاً يرضيك فيك الثناءُ

وَدَواعي حبٍّ دَعتني دعاوٍ هيَ منّي وما لها شهداءُ[41]

واِحتِياجي إليكَ في كلِّ ما يأ تي وجَلّتْ فيما مضى الآلاءُ[42]

فَتَقبّلْ واِعطِفْ وكُنْ لي شفيعاً يومَ تحتاجُ فضلَك الشفعاءُ

وَأجِرْني وعِترَتي مِن زَماني فَدَواهيهِ كلّها دَهْياءُ[43]

إن الإمام النبهاني قد عاش في عصر عرف بالتفكك والاضطراب في العالم العربي والإسلامي كله، وعلى جميع مستويات الحياة؛ سواء كان المستوى السياسي، أو الاجتماعي، أو الفكري والثقافي، أو العلمي والأدبي؛ وبالإضافة إلى ذلك أن عصره كان أكثر العصور هجوماً على الإسلام والمسلمين، وتحدياً للقوات المضادة للإسلام، فقد واجه العالم العربي كله سيطرة الاستعمار الغربي ونشاطات المدارس التبشيرية، فوجد في المدائح النبوية قوة دافعة، وفي السيرة النبوية مثلاً أعلى لمواجهة هذه التحديات، فجعل شعره في تلكم الظروف وسيلةً للدفاع عن حياض الإسلام أمام التيارات الوافدة من الغرب، ووقف به في الدفاع عن الإسلام يذود عنه أكاذيب المعرضين ناشرا أمجاده، مشيدا بعظمته وخلود مبادئه من جانب، ومن جانب آخر وجد فيها خير ملاذ له، فجعل يلجأ إلى مدح الرسول -ﷺ-، يظهر حبه له -ﷺ- في قصائده، ويبث آلام الأمة في مدائحه، ويشكو إليه -ﷺ- ويستغيث بحضرته -ﷺ-.

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[41] دَواعي: جمع داعية، البواعث

[42] الآلاء: النعم

[43] عترة الرجل: أقرباءه، والدواهي: المصائب، والدهياء: الداهية من شدائد الدهر

النبهاني، يوسف بن إسماعيل، طيبة الغراء في مدح سيد الأنبياء، المصدر السابق، ص ٢٥؛ والديوان: العقود اللؤلؤية في المدائح المحمدية، المصدر السابق، ص ٥٥(٥٥

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Literary Analysis: "A Taste of Culture: The Negotiation of Food and Culture in Chimamanda Ngozi Adichie's Literary Landscape"

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Abstract: This paper delves into the rich tapestry of Chimamanda Ngozi Adichie's literary works, with a specific focus on the role and significance of food as a cultural marker. Adichie, renowned for her poignant narratives, weaves a vibrant tapestry that transcends mere storytelling, using food as a powerful medium to explore themes of identity, belonging, and cultural heritage. It employs a multidisciplinary approach, drawing on literary analysis, cultural studies, and gastronomy to unravel the nuanced layers embedded within Adichie's portrayal of food. By closely examining select works, such as 'Purple Hibiscus,' 'Half of a Yellow Sun,' and 'Americanah,' the research illuminates how food acts as a dynamic symbol, mirroring the complexities of Nigerian and diasporic cultures. Through this exploration, the paper aims to decipher the ways in which Adichie utilizes gastronomic elements to convey cultural nuances, traditions, and societal dynamics. It investigates the symbolism attached to specific dishes, communal meals, and culinary rituals, revealing how these elements contribute to the construction of characters and the depiction of societal norms. The research discusses the transformative power of food in Adichie's narratives, demonstrating how it serves as a conduit for characters to negotiate their identities and navigate cultural shifts. By unraveling the threads of culinary representation, this paper seeks to contribute to a deeper understanding of Adichie's literary prowess and the intricate ways in which food serves as a gateway to cultural exploration in her literary landscape.

Keywords: Culture marker, Cultural Heritage, gastronomic, communal meals, negotiate.

1. INTRODUCTION:

Chimamanda Ngozi Adichie, celebrated for her evocative storytelling and keen sociocultural observations, has become a luminary in the realm of contemporary literature. Through works like 'Purple Hibiscus,' 'Half of a Yellow Sun,' and 'Americanah,' Adichie has offered readers a lens into the complexities of Nigerian society and the diasporic experience. At the heart of her narratives lies an often overlooked yet omnipresent element — food. By delving into the culinary dimensions of Adichie's works, we seek to uncover how she employs food as a literary device, a cultural symbol, and a means of exploring themes such as identity, belonging, and cultural heritage. Food, beyond its physiological role as sustenance, carries profound cultural significance, serving as a conduit for transmitting traditions, shaping identities, and reflecting the intricacies of societal dynamics. In the realm of literature, few contemporary authors have harnessed the narrative potential of food as masterfully as Chimamanda Ngozi Adichie. Her compelling narratives not only tell stories but also invite readers to partake in a sensory journey through the culinary landscapes of Nigeria and the diaspora. This research paper endeavors to explore the nuanced role of food in Adichie's literary universe, aiming to unravel the layers of cultural meaning embedded within her depictions of gastronomy. This exploration is not merely a culinary escapade but an inquiry into the symbolism and significance attached to food within Adichie's storytelling. The culinary landscapes she paints are not just backgrounds but active

participants in the narratives, influencing character development, societal norms, and the negotiation of identities. As we embark on this literary gastronomic journey, we aim to decipher the flavors and aromas that Adichie skillfully uses to convey cultural nuances, traditions, and the evolving dynamics of Nigerian and diasporic cultures. Through a multidisciplinary approach encompassing literary analysis, cultural studies, and gastronomy, this research paper seeks to contribute to a deeper understanding of Adichie's literary prowess and the intricate interplay between food and culture in her narrative tapestry. Our examination of selected works will illuminate how Adichie's literary feast offers readers more than a taste of cuisine; it provides a rich exploration of cultural complexities, inviting us to savor the diverse flavors that shape her characters' lives and, by extension, our understanding of the world they inhabit.

2. LITERATURE REVIEW :

J. Santhiya (2019) analyses in his research paper entitled **"Food as a metaphor for colonial power in Chimamanda Ngozi Adichie's Purple Hibiscus"** explains how colonization has fundamentally altered Nigerians' cuisine and eating customs. The cuisine and eating habits of the colonists become inextricably linked to their feeling of power and supremacy. The colonized give up the local cuisine that is unique to their bioregion in an attempt to resemble the colonizers, who are seen as being superior to them in every manner. At least they don't realize that the only food that can really feed their bodies is bioregional food. Purple Hibiscus demonstrates how dominance and control over the colonized are emphasized via the use of food as a tactic.

Maryam Moein Kharazi (2020) analyses in her research article entitled **"A Bourdieusian Study of Food and Socio-cultural Identity in Chimamanda Ngozi Adichie's Purple Hibiscus"** investigates the connection between food and socio-cultural identity in Chimamanda Ngozi Adichie's Purple Hibiscus, focusing on Pierre Bourdieu's sociological notions outlined in his book, Distinction (1984). The food behaviors of social actors reflect their habitus and the kind and quantity of money at their disposal. Bourdieu contends in his research that the fundamental foundation of differentiation in the preferences of people across various social spheres lies in the contrast between the preferences for opulence and the preferences for essentiality. Adichie's portrayal of food and cookery in her work is seen as a means to illustrate the socioeconomic statuses, cultural identities, and unique preferences of the characters.

Karin Rosenqvist (2023) analyses in her research article entitled **"Subalternity and Insubordination: A Postcolonial Analysis of Chimamanda Ngozi Adichie's Americanah"** portrays the young female protagonist's abrupt immersion into a life of marginalization upon her migration from Nigeria to the American East coast. Having been raised in Nigeria, her skin color has never been a matter of concern or worry for her. However, it becomes evident that in other places, her complexion elicits certain expectations and serves as a fertile ground for discrimination. The objective of this article is to examine the remaining traces and consequences of colonialism in both historical and contemporary contexts, as well as to analyze the portrayal of postcolonialism in Chimamanda Ngozi Adichie's book Americanah.

3. METHODOLOGY :

Applying postcolonial theory to Chimamanda Ngozi Adichie's novels adds a layered dimension to the negotiation of food and culture. Postcolonial theory emphasizes the impact of colonial history on cultural identities, power structures, and societal norms. In Adichie's works, the negotiation of food becomes a site where the legacy of colonialism is examined and contested, offering insights into the complexities of cultural dynamics.

a) Cultural Hybridity and Culinary Transformation:

Postcolonial theory recognizes cultural hybridity as a consequence of colonial encounters. In Adichie's novels, characters often embody this hybridity in their culinary practices. The fusion of traditional and Western foods, cooking techniques, and dining rituals reflects the interplay of cultures, showcasing how colonial histories have influenced and transformed culinary traditions.

b) Decolonizing the Palate:

The negotiation of food in Adichie's novels can be seen as a form of resistance and decolonization. Characters may consciously choose to embrace or reject certain culinary elements as a means of

asserting their agency and reclaiming their cultural identity. Food choices become a tool for characters to resist the imposition of Western norms and reclaim ownership of their cultural narratives.

c) Colonial Legacies and Food Injustice:

Postcolonial theory often addresses issues of power and injustice. In the context of Adichie's novels, the negotiation of food includes a critical examination of access to and control over food resources. Characters may face challenges related to food scarcity, unequal distribution, or the exploitation of local culinary traditions, exposing the ongoing impact of colonial legacies on socio-economic structures.

d) Language, Identity, and Culinary Narratives:

PoFTstcolonial theorists emphasize the role of language in shaping cultural identity. In Adichie's works, the negotiation of food is intertwined with linguistic choices, both in dialogue and narrative descriptions. Language becomes a tool for characters to assert their cultural identity, emphasizing the importance of linguistic diversity in preserving and expressing culinary traditions.

e) Diaspora and Culinary Displacement:

Postcolonial perspectives on diaspora are relevant to Adichie's exploration of food and culture, particularly in novels like 'Americanah.' The negotiation of food in diasporic settings reflects the challenges of maintaining cultural continuity while adapting to a new environment. Culinary practices become a space where characters grapple with the complexities of identity in the diaspora.

f) Postcolonial Feminism and Culinary Labor:

Examining the negotiation of food through a postcolonial feminist lens brings attention to the gendered aspects of culinary labor. Characters, particularly women, may navigate expectations and challenges related to food preparation, highlighting the intersectionality of gender and postcolonial experiences in shaping culinary narratives.

In applying postcolonial theory to Adichie's novels, the negotiation of food emerges as a rich terrain for exploring the ongoing impacts of colonial histories on cultural practices, identities, and power dynamics. It becomes a lens through which readers can critically engage with the complexities of postcolonial realities in the characters' lives and the broader societal context.

4. Food and culture As a Metaphor in select works of Adichie's Literary Landscape

Chimamanda Ngozi Adichie's literary works serve as a compelling exploration of the intricate blend of food and culture. Through her adept storytelling, Adichie seamlessly integrates culinary elements into the narrative, transcending mere descriptions of meals to use food as a powerful metaphor for cultural identity, societal norms, and the complexities of the human experience. Adichie's use of food extends beyond its gustatory dimensions; it becomes a symbolic language that communicates cultural nuances. Specific dishes, ingredients, and culinary rituals act as metaphors, carrying layers of meaning that resonate with the broader themes of her works. For instance, the ritualistic preparation of certain meals may symbolize tradition and the passing down of cultural heritage. The communal act of sharing meals becomes a microcosm of societal structures in Adichie's narratives. Whether it's a family gathered around a dinner table or a community celebrating an event, these culinary moments mirror the intricate relationships, power dynamics, and social expectations within the larger cultural context. Food becomes a lens through which readers can observe and understand the intricacies of social structures. Adichie's characters often negotiate complex identity issues, and food becomes a vehicle through which this negotiation takes place. The choice of food, the rejection or adaptation of culinary traditions, and the act of preparing or sharing meals become poignant reflections of characters grappling with their cultural identity in the face of societal changes or personal transformations.

In works like 'Americanah,' Adichie explores the culinary aspects of diasporic experiences. Food becomes a tangible link to the homeland, a source of nostalgia, and a means of maintaining cultural connections in a new and unfamiliar context. The adaptation of traditional recipes to fit the diasporic reality becomes a metaphor for the broader process of cultural assimilation and preservation. Adichie's vivid descriptions of food engage the senses, creating a sensory world that immerses readers in the cultural landscapes of her stories. The aromas, textures, and flavors of the dishes described contribute to a rich and immersive reading experience, allowing the audience to not only visualize but almost taste the cultural tapestry woven into the narrative. The fusion of food and culture in Adichie's works goes

beyond the superficial portrayal of meals; it becomes a narrative tool, a cultural commentary, and a means of connecting readers to the deeper layers of her stories. Through the culinary elements in her narratives, Adichie invites readers to savor the complexities of culture, identity, and the human experience.

5. Negotiation of food and culture in select works of Adichie

The negotiation of food and culture in novels, including those by Chimamanda Ngozi Adichie, is a captivating exploration of how characters navigate their identities, relationships, and societal expectations through culinary experiences. In Adichie's novels, this negotiation becomes a central theme, revealing the profound impact that food can have on cultural understanding and personal development. Characters in Adichie's novels often grapple with the preservation or adaptation of culinary traditions as they negotiate their cultural identities. The preparation and consumption of traditional dishes become rituals that connect individuals to their heritage, acting as a tangible link to the past amid changing cultural landscapes. The negotiation of food and culture extends across generations, highlighting the tensions and transformations within families. Younger characters may embrace or question traditional culinary practices, reflecting broader societal shifts and the evolving nature of cultural identity across different age groups. Meals and food preparation serve as dynamic settings for characters to engage in conversations about culture, tradition, and societal expectations. These culinary moments become platforms for characters to voice their opinions, question norms, and express their individuality within the context of their cultural backgrounds. The types of food characters choose to consume or reject often carry symbolic weight. Adichie uses these choices as literary devices to convey characters' beliefs, values, and internal conflicts. A character's relationship with food becomes a reflection of their negotiation with cultural expectations and personal aspirations. In the novel 'Americanah,' the negotiation of food and culture takes on a distinct dimension as characters navigate the challenges of migration and diaspora. Culinary adaptation becomes a poignant illustration of the ways in which individuals strive to maintain a connection to their cultural roots while embracing the opportunities and challenges of a new environment. Adichie's novels explore instances where characters from different cultural backgrounds come together, leading to a fusion of culinary practices. These moments of cultural exchange through food highlight the potential for connection and understanding, even in the face of cultural differences. The negotiation of food and culture in Adichie's novels offers readers a nuanced understanding of how characters navigate the complexities of their identities within the framework of cultural expectations. Through the lens of food, these novels become not only stories of personal growth but also insightful commentaries on the broader dynamics of culture and society.

6. Conclusion :

"The fusion of traditional and Western culinary elements in Adichie's novels becomes emblematic of cultural hybridity, a concept central to postcolonial theory. Characters navigate the syncretism of cuisines, reflecting the enduring legacies of colonial encounters and the ongoing interplay between diverse cultural influences. The negotiation of food emerges not only as a personal choice but as a form of resistance and assertion of agency, challenging the impositions of Western norms and affirming the resilience of cultural identity. Decolonization, a key tenet of postcolonial theory, is palpable in the characters' conscious choices regarding food. Culinary practices become a battleground for reclaiming cultural narratives and challenging the hegemonic structures perpetuated by colonial legacies. The novels illuminate the ways in which characters negotiate their palates, making deliberate decisions to honor their heritage and resist cultural erasure. In conclusion, the exploration of the negotiation of food and culture in Chimamanda Ngozi Adichie's novels through the lens of postcolonial theory unveils a tapestry of complexities that mirror the enduring impacts of colonial histories on identities, power structures, and societal norms. Through the culinary narratives woven into her works, Adichie masterfully engages with the multifaceted dynamics of postcolonial experiences, offering readers a profound understanding of the intricacies of cultural negotiation. The exploration of language in conjunction with food adds another layer to the analysis, emphasizing the role of linguistic diversity in expressing and preserving culinary traditions. Language becomes a powerful tool for characters to

articulate their cultural identity, reinforcing the interconnectedness of linguistic and culinary narratives in the broader context of postcolonial experiences.

In the diasporic settings portrayed, particularly in 'Americanah,' the negotiation of food becomes emblematic of the challenges and triumphs of maintaining cultural continuity in new environments. Adichie's characters grapple with the complexities of identity and belonging, using food as a bridge between the homeland and the diaspora, thereby contributing to the evolving narratives of postcolonial diasporic experiences. Moreover, the examination of culinary labor through a postcolonial feminist lens brings attention to the gendered dimensions of food preparation. Characters, often women, negotiate not only cultural expectations but also the intricate interplay of gender roles within the postcolonial context. This underscores the intersectionality of postcolonial and feminist perspectives in shaping the culinary narratives within Adichie's novels. In essence, the negotiation of food and culture in Adichie's works, when viewed through the critical lens of postcolonial theory, transcends the boundaries of the culinary world. It becomes a portal through which readers can navigate the complexities of postcolonial realities, offering a profound understanding of the ways in which characters assert their identities, resist hegemonic forces, and, ultimately, contribute to the ongoing narrative of cultural negotiation in a postcolonial world. Through the rich tapestry of culinary narratives, Adichie invites readers to savor not only the flavors of her characters' meals but also the intricate layers of cultural resilience and transformation

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Octavia Butler – a Dystopian Visionary

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Abstract: This article will formally and thematically analyze Kindred by Octavia Butler. It argues that the novel is set against the backdrop of a white supremacist regime. It shows how perceptions are influenced by the state, particularly when it comes to other people. Historically, science fiction has been linked to white male Anglo authors. But the main focus of this essay is on African American author Octavia E. Butler and her groundbreaking science fiction book Kindred (1979), which offers criticism of racism in both slavery-era America and modern-day America while also reinterpreting traditional science fiction tropes. Analysis is done on the use of time travel as a tool to revisit racial standards. Butler goes back in time to illustrate the atrocities of a racist society in both the past and the present through the mixed-race pair Dana and Kevin.

Keywords: racism, slavery-era, racial hybridity, time travel.

The purpose of this article is to formally and thematically analyze *Kindred* by Octavia Butler. This paper argues that the fact that both novels are set against the backdrop of a white supremacist regime makes them worthy of significant analysis. It's interesting to note that, despite the novel's inspiration coming from various racially oppressed nations, the ethical implications about complicity and perception are the same. Both show how perceptions are influenced by the state, particularly when it comes to other people. In turn, these beliefs encourage people to participate in oppression. But the book also warns against assuming anything without context when assessing someone else's complicity. In some people, complicity is sometimes unknown or inevitable.

Historically, science fiction has been linked to white male Anglo authors.
But the main focus of this essay is on African American author Octavia E. Butler and her groundbreaking science fiction book *Kindred* (1979), which offers criticism of racism in both slavery-era America and modern-day America while also reinterpreting traditional science fiction tropes. Analysis is done on the use of time travel as a tool to revisit racial standards. Butler goes back in time to illustrate the atrocities of a racist society in both the past and the present through the mixed-race pair Dana and Kevin.

Kindred, Octavia Butler's 1979 book, opens in Medias res. Dana Franklin, the protagonist, lost her arm in a mysterious accident. In the absence of an explanation, the reader is left feeling just as perplexed about what has transpired as Dana probably was at the time. It isn't until Dana takes us back in time to hear her story at the start of the second segment, "The River," that the reader finds out what exactly led to the loss of her arm. This section's first sentence introduces temporality as a recurrent issue throughout the book. When Dana states, "the trouble began long before" (12), she implies that the past and its power to haunt her have a significant influence on her current situation.

The origins of the "trouble" can be traced back to the early days of the transatlantic slave trade, as well as Dana's antebellum family history from the 1800s. Although Dana was ignorant of this past prior to her ignorance, it does not absolve the problem from its ability to harm her. Even though Dana's story ends at the end of the book, she has spent her entire life "in the midst of" this difficulty.

In *Kindred,* the narrative centers on twenty-six-year-old Dana, a black woman residing in California in 1976 with her white spouse Kevin. The pair's lives are irrevocably upended when Dana is abruptly and mysteriously taken from her modern house and placed in the world of antebellum Maryland. Six times during the book, Dana makes trips from the present to the past, saving her white slave-owning grandfather Rufus Weylin on each occasion. Dana must constantly save Rufus because her survival depends on him living long enough to father her ancestor, Hagar. She takes enormous personal risk in doing this and is aware that he is developing into a guy she might not want to save. The way that Rufus treats the slaves on his farm, particularly Alice, Dana's matrilineal ancestor, makes her question her commitment to her family and herself. Dana is then forced to consider how her racial hybridity and social connections were formed as a result.

If Dana is ever to break free from the bonds of her slave past, violence will continue to be a recurrent theme and a question she must answer. Dana discovers Alice's father, who we subsequently learn is a severely battered guy who is hung on a tree, during one of her first visits back to the Weylin estate. Dana is shocked by the reality of violence, as she explains: “I had seen people beaten on television and in the movies. I had seen the toored blood substitute streaked across their backs and heard their well-rehearsed screams. But I hadn’t lain nearby and smelled their sweat or heard them pleading and praying, shamed before their families and themselves. I was probably less prepared for the reality than the child crying not far from me”. (36)

The main source of dilemma for Dana is the fact that she must survive for Rufus, her great-grandfather and a white slave owner, to complete his historical duty of raping Alice, her great-grandmother (and fictional double), and start the line of ancestors that will give rise to Dana. Dana has doubts about her moral need to deal with the little kid who is prone to accidents very away, saying: “Was that why I was here? Not only to insure the survival of one accident-prone small boy, but to insure my family’s survival, my own survival? . . . If I was to live, if others were to live, he must live. I didn’t dare test the paradox” (29).

As the story progresses, a number of elements—such as genre, identity, and family—define Dana's problems. Butler compels readers to think about the influence of family history on individual identity by plunging her protagonist into the antebellum era. Family history is not something that Dana confines to the past; rather, it is a part of her current life. In a scene reminiscent of the Middle Passage, Dana is abducted across space, just like her enslaved ancestors. Yes, a slave plantation is the "destination" of Dana's forced trip. SherrylVint writes that "it is a journey taken to serve someone else's needs, at the end of which she finds herself in a new, dangerous, alien world" (249).

It combines time travel with a narrative about slaves. In *Kindred*, the story of Dana, a black woman contentedly married to her white spouse Kevin during the 1970s in Los Angeles, is told. Dana encounters a phenomenon one day when she is going through books in the newly purchased apartment by the couple that would alter her life forever.

She finds herself in a new location where a young white boy has fallen into a river and is yelling for assistance. After saving the infant, she quickly learns that everyone in this odd area believes she is a slave just based on the color of her skin. She returns to her current life in Los Angeles when her life

is in danger, and her spouse wonders how she could have vanished from their house for a little period of time.

Looking back, it's also noteworthy that, at this point, Dana's husband Kevin is not mentioned in relation to the scars from the past. Kevin is later revealed to be Caucasian and goes with Dana on one of her time travel excursions. Kevin regrettably has to spend the next five years of his life in the nineteenth century after losing contact with Dana upon her return home. Dana can see that Kevin has been affected by his past when they are finally reunited. His face was weathered and lined. It's also noteworthy, looking back, that at this point, Dana's husband Kevin, is not mentioned in relation to the scars from the past. The identity of Kevin, who goes with Dana on one of her trips into the past, is later revealed to be white. Unfortunately, Kevin is compelled to spend the next five years of his life in the nineteenth century after he separates from Dana upon her return home. Upon their eventual reunion, Dana can see that Kevin has been affected by his past.

His face was lined and grim where it wasn‟t hidden by the beard. He looked more than ten years older than when I had last seen him. There was a jagged scar across his forehead - the remnant of what must have been a bad wound. This place, this time, hadn‟t been any kinder to him then it had been to me (184).

This is not to say that an African-American woman, and a slave at that, had the same struggles as a white man in the nineteenth century. The purpose of the point is to serve as a reminder that the effects of America's history of slavery have not only been felt by African-Americans. For White people as well, the legacy of slavery has significant consequences. It isn't immediately clear that the past "hadn't been any kinder" to Kevin than it was to Dana. The prologue's omission of Kevin's wounds appears to be meant to convey a narrative point: perception is what separates Kevin and Dana. Even though they are not immediately apparent, Dana's wounds are evident. Kevin's, on the other hand, are not made public until the couple has gone through their unique historical lesson.

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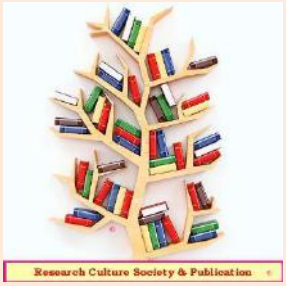

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