

इक्कीमीं सदी दे डोगरी उपन्यासें च मनुक्खता ते सर्वदेशता

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Abstract:

मनुक्ख, समाज ते ब्रह्मांड दा त्रिकोना ते अननुष्टुप रिश्ता ऐ । एह त्रैवे इक-दुए कन्नै बज्जे दे न । ते कॉस्मोपलिटनिज्म इ'नें त्रैएं गी इक गै मिथदी ऐ पर बक्ख-बक्ख देस ते भेस होने करी एह इक नेई होइयै बाहरा बक्ख-बक्ख गै लभदे न । पर हां मनुक्ख दे भाव-विचार ते दुख-सुख बक्ख नीं लेई सकदे इस्सै करी ओह इक्के जनेह हर थांह लभदे न । इक दा दुख कि'यां समूलची मनुक्खी जाति गी झंझोड़दा लभदा ऐ जां कि'यां इक गी दुए कन्नै जोड़दा लभदा ऐ इस्सै तथ गी इक्कीमीं सदी च लखोए दे डोगरी उपन्यासें च तफोलने दी कोशश कीती गेदी ऐ । इसदे तैहत्त बक्ख-बक्ख विशे पर लखोए दे डोगरी दे चौदां उपन्यास उपलब्ध होई सके न जिंदे चा पूरे संसार च फैली दियां समस्यां मुख रूपै च उभरियै सामने आइयां न ते एह समस्यां गै इक माहनू गी दुए माहनू कन्नै जोड़ने दा सिर्फ प्रयास गै निं करै करदियां बल्के मनुक्खे दे भाव गी मनुक्खी समाज च कायम बी रक्खे दियां न ।

मुख शब्द

जनसंचार, साहित्य, प्रदूषण, अंगदान, दहाज, बालमजदूरी, गरीबी, नारी शोशन, आंतकवाद, अनपढ़ता ।

इक्कीमीं सदी दे डोगरी उपन्यासें च मनुक्खता ते सर्वदेशता

मनुक्ख समाज दा ओह प्राणी ऐ जेहड़ा आपूं क्रियाशील होइयै समाज गी प्रगतिशील बनांदा ऐ । मनुक्ख बगैर समाज दी कल्पना करना इ'यां गै होग जि'यां चप्पू बगैर बेड़ी दी । चप्पू रूपी मनुक्ख गी क्रियाशील बनाने आस्तै उस परमात्मा ने इसगी भावें-एहसासें दी

अनमुल्ल सौगात बख्शी दी ऐ जिंदे चा 'मनुक्खता' बी इक ऐ । मनुक्खता भेदभाव दियां सौंगलां त्रोटियै इक बरोबरी दी गल्ल करदे होई समाज च न सिर्फ इक नमीं सोच गी कायम करदी ऐ बल्के मनुक्ख जाति आस्तै भलाई दी बत्त बी सझांदी ऐ । मनुक्खता दा एह भाव असेंगी प्रेम, दया, धैर्य, समर्पण, सैहनशीलता, दुएं गी समझना इ'यै जनेह बक्ख-बक्ख रूपें च लभदा ऐ । एह आखना बधीक निं होग जे मनुक्खै दे एहसास जिसलै कुसै खास एहसासें आस्तै मनुक्खै दी अंतरात्मा गी झंझोड़दे लभदे न तां उसलै असल च मनुक्खता जनम लैंदी ऐ । मनुक्खता दा इ'यै भाव जिसलै इक-दो मनुक्ख तगर सीमित नेई रेहियै घसुतड़ियां लाइयै बल्लें-बल्लें पूरे समाज कन्नै जाई जुड़ेआ तां उसनै व्यापक रूप धारदे होई सर्वदेशता दा लाबा पाई लेआ । इ'यां बी आखेआ जाई सकदा ऐ जे सर्वदेशता उस समुंदर आंहगर ऐ जिसदी इक-इक बूंद च मनुक्खता दा एहसास समाए दा ऐ ।

सर्वदेशता जात, धर्म, मज़हब कोला उप्पर उठियै सिर्फ इक मनुक्ख दी गल्ल करदी ऐ । समाजिक, राजनीतिक, आर्थिक, धार्मिक सीमाएं गी पार करदे होई पूरे ब्रह्मांड गी इक मिथदी ऐ । जिसदा उदाहरण जनसंचार दे बक्ख-बक्ख माध्यम राहें बखूबी दिक्खेआ जाई सकदा ऐ । कुसै मुख्य च भूकंप दा औना इक कुदरती गल्ल ऐ पर त्रासदी दा ओह भाव न सिर्फ मजूदा लोकें गी झंझोड़ियै रखदा ऐ बल्के बक्ख-बक्ख देशें च घर बैठियै टी.वी. पर दिक्खै करदे लोकें गी बी उस दर्द दा एहसास करांदा ऐ ।

जनसंचार दे नमें माध्यमें टी.वी., रेडियो, कम्प्यूटर, मोबाइल, इंटरनेट ने आदमी गी इ'न्ना कोल आनी टकाए दा जे पूरी दुनिया अज्ज निक्का जनेहा शैहर बनी दी सेही होंदी ऐ जिसनै पूरे मनुक्खी समाज ते मनुक्खी एहसास गी इक सूत्तर च परोइयै इक कीते दा ऐ । जित्थै इंदे च किश कुरीतियां बी हैन उथै गै इ'नें साधनेंराहें पूरी दुनिया दा माहनू अज्ज इक-दुए दे इ'न्ने कोल आई चुके दा ऐ जे ओह मनुक्खता दे भाव गी चंगी चाल्ली समझी सकदा ऐ । कुतै बी हाड़ दा औना, भूचाल दा औना यानि तबाही कन्नै जुड़े दा त्रासदी दा एहसास सर्वभूमिक ऐ जेहड़ा दुनिया दे बक्ख-बक्ख कोने च बैठी दी मनुक्खी जाति गी झंझोड़दा ऐ ।

मनुक्खी भावें दी एह सौगात माहनू न सिर्फ टी.वी. जां रेडियो पर दिक्खी-सुनियै बल्के कताबें च पढ़ियै बी मसूस करदा ऐ । साहित्य दी इर विधा इ'नें भाव-एहसासें कन्नै गै भरोची दी लभदी ऐ । साहित्यकार दी हर रचना किश सनांदी ते मसूस करांदी सेही होंदी ऐ । जित्थूं तगर उपन्यास विधा दी गल्ल ऐ तां जिसलै बी की उपन्यासकार कुसै उपन्यास दी रचना करदा ऐ तां ओह ज्यादातर अपने आले-दुआले दी कोशश करदा ऐ जेहदे चा केई बारी उसदी अपनी नीजी समस्यां बी झलकन लग्गी पौंदियां न । ओह समस्यां जेहड़ियां जेहड़ियां मनुक्खी जाति कन्नै जुड़ी दियां होंदियां न ओह मनुक्ख चाहे भारत दा होऐ, अमरीका दा होऐ जां फही अफ्रीका दा होऐ यानि संसार दे कुसै बी कोने च रौहदा होऐ उं'दे कन्नै जुड़ी दियें समस्याएं गी इक साहित्यकार जिसलै आपूं आत्मसाध किरयै उं'दे च बड़ियैते उ'नेंगी मसूस करियै लिखदा ऐ उसलै ओह भाव सर्वदेशिक होना शुरू होई जंदे न । उसलै इक आदमी दी कहानी ओहदी कहानी नेई रेहियै पूरे मुल्ले दी जां फही पूरी दुनियां दी कहानी बनी जंदी ऐ । भावात्मक रुपै च उसलै पूरी मनुक्खी जात ते मनुक्ख क बझोंदा ऐ । ते एह बी सच ऐ जे समस्या पिच्छै गै मनुक्खता बी अपनी गैं पुट्टदी लभदी ऐ । यानि मनुक्ख, समस्या ते मनुक्खता दा इक त्रिकोना रिश्ता साहित्य च आम दिक्खने गी लभदा ऐ । ते जेकर अस डोगरी साहित्य दी गल्ल करचै तां ज्यादातर असेंगी डुग्गर दे धारें-फ्हाड़ें दी, ग्राएं दी हल-पंजाली दी यानि दुख-तकलीफ झलदे डुग्गर दी तस्वीर चत्रोई दी लभदी ऐ जेहड़ी कुतै नारी दे मुल्लें बिकी जाने दी, कुतै दोहरी दी ते कुतै अनमेल ब्याह जनेह विशें गी गुहाड़दी ऐ । इ'नें विशें दे इलावा बदलोंदे समें कन्नै-कन्नै अज्ज डुग्गर दी बी बदलोंदी तस्वीर लब्धै दी ऐ । अज्ज डोगरी साहित्य च ऐसियां रचना बी रचोऐ करदियां न जेहड़ियां डुग्गर गी भारत कन्नै ते भारत गी पूरी दुनिया कन्नै जोड़दे ही इक्के सूतर च परोऐ दियां न । जिं'दे च डोगरी दी उपन्यास विधा बी इक ऐ ।

डोगरी साहित्य च उपन्यास विधा दा जनम 1960 दे दहाके च होआ जेहड़ा मता पराना नेई ऐ । ओह आधुनिक दौर दी गै उपज ऐ । लौहके जनेह अरसे च बी बक्ख-बक्ख

लेखकें आसेआ किश शाहकार रचना रचियां गेइयां न । अज्ज मनुक्खी कदरें गी ते मनुक्खी मुल्लें गी डोगरी दे उपन्यासकारें बंदेरने दी कोशश कीती ऐ । बिलाशक्क उं'दे च छड़ी डुग्गर दियां कहानियां नेई हैन ओह पूरी दुनिया ते पूरे भारत दी कहानियें गी लेइयै चलदे न । कुतै संवाद निस्वार्थ होइयै जात-पात, धर्म, लड़ाई कोला उप्पर आइयै मनुक्खता दी गल्ल करदे लभदे न । ते ज्यादातर सर्वदेशता दा रूप उपन्यासें च चत्तरोई दी समस्या राहें गै सामनै औंदा ऐ जेहड़ी सिर्फ डुग्गर च व्याप्त नेई होइयै पूरी दुनिया च फैली दी लभदी ऐ । कीजे स लेख च समूलचे प्रकाशत उपन्यासें दी गल्ल करना ते संभव नेई ऐ इसकरी इस लेख च उ'नें उपन्यासें गी गै शामिल कीता ऐ जेहड़े उपलब्ध होई पाए न ते ओह इस चाल्ली न :- ललछद, हाशियें पर, गास ओपरा धरत बगान्नी, जौल, मातरेआ, इक ही सुग्गी, उन्नी सौ संताली, सेवाधनी, मशुआ बे-मुआर, नानू पीर दी जंग दा आखरी किला, मूरतो, सद्धरां पौंगरी पेइयां, अनंत ते भागीरथ ।

इ'नें उपन्यासें गी पढ़ने परेंत विशे सरबंधी उदाहरण बक्ख-बक्ख रूपें च द्रिष्टीगोचर होंदे न जि'यां गरीबी, नारी शोशन, आतंकवाद, बाल-मजदूरी, रक्तदान, अंगदान, भ्रूण हत्या बगैरा-बगैरा । इ'दे च ज्यादातर उदाहरण समस्या राहें गै समस्या राहें गै सामनै औंदे न जि'दे च उपन्यास दे पात्तर उं'दे चा सिर चुक्कियै मनुक्खता ते सर्वदेशता दी मसाल कायम करदे होई लेख सरबंधी विशे गी बंधेरदे न । ओह इस चाल्ली न :-

पर्यावरण च प्रदूषण दी समस्या इक व्यापक रूप धारदे होई अज्ज पूरी दुनिया ली चिंता दा विशे बनी दी ऐ । इसदा मुख कारण जंगलें ते रूक्ख-बूहटे दा कटोइयै उत्थै कारखाने ते इमारतां बनाना ऐ । मनुक्ख कन्नै मनुक्खता दस्सियै ते समाज दा भला होंदा गै ऐ एहदे च की शक्क नेई पर जिसलै एह मनुक्खता सिर्फ मनुक्ख तगर सिमित नेई रेहियै समाज च फलै-फुलै दे रूक्ख-बूहटें, जीव-जन्तुएं, कीड़े-मकोड़ें तगर जाई पुज्जदी ऐ असल च ओह मनुक्खता मुख रूपै च इक सर्वदेशक सोच गी जनम दिंदे होई पूरी सृष्टी गी इक-मिक्क करदी ऐ ।

इसदी झलक 'भागीरथ' उपन्यास दे 'लंबड़' पात्तर च उसगी चेता करदे लभदी ऐ जेहड़ी इस चाल्ली ऐ:-

"लंबड़ होरें चूनी गी आखेआ जे कारखाने तगर जाने आहली सिड़कै उप्पर ते कारखाना बनने आहली थाहरा ज्हरां बद्धे बूहटे बड्डने पौने । नां कुतै छांऽ रौहनी ते नां गै सैलतन । अद्धा ग्रां रूंड-मरूंडा होई जाना ऐ । पैहली गल्ल जे मैहकमा जंगलात लोकें ई जकीन दोआऽ जे जिन्ने बूहटे बड्डे जाडन उन्नै गै लाए बी जाडन । दुई गल्ल जे पर्यावरण मैहकमा एह्दे बारै लोकें ई जानकारी देऐ जे कारखानें दा गंदा पानी ते दुआ मलबा कुद्धर जाहग । जे एह सब किश ग्रां दी नैहरा च सुट्टना ऐ तां ग्रां दे बसनीकें ई एह मंजूर नेई कीजे इस नैहरै च जनानियां टल्ले धोंदियां न, माल-बच्छा पानी पींदा ऐ ते इ'यै पानी राही-बाही दे कम्मै च औंदा ऐ । इ'यां नैहर गंदी होई जानी, वातावरण दूषित होई जाना ते शैहरी बमारियें, जिं'दा ग्रां च कुसै नांऽ बी निं भाखा, इत्थै बी जरम लेई लैना ।"¹ (सफा – 20)

इसदे कन्नै गै रलदी-मिलदी सोच 'सद्धरां पौंगरी' उपन्यास च 'मंगल' पात्तर दे चरित्र च लभदी ऐ जेह्दे आस्तै सिर्फ मनुक्खें दा जीना गै निं बल्के धरती दे बाकी जीवें दा जीना बी उ'न्ना गै जरूरी ते उं'दा हक्क समझदा ऐ । जि'यां :-

"मंगल होर बोल्ले - 'पर सप्प बी इत्थें निकलदे रौहदे न ।'

पही तुस उं'दा केह लाज करदे ओ ?

उं'दा होर केह करना ऐ ? उ'नेंगी डांगा पर चाढ़ियै झाड़िएं च सुट्टी औने आं ।

उ'नेंगी बी जींदे रौहने दा हक्क.... ऐ ।"² (सद्धरां पौंगरी पेइयां, सफा – 44)

'अंग दान महादान' यानि इक ऐसा दान जेह्दे अगै सारे दान लौहके गै लगदे न । जेहड़ा मनुक्ख एह नेक कम्म करदा ऐ ओह्दे लेई मनुक्ख ते मनुक्खता गै सर्वोपरि होंदी ऐ । इ'यै जनेही मिसाल 'मातरेआं' उपन्यास च 'दीपी' नांऽ दी कुड़ी पेश करदी ऐ जेहड़ी खबारै

च सिर्फ इश्तेहार पढ़िये बगैर धर्म ते जात-पात दिक्खे अपना गुरदा देने आस्तै हस्पताल पुज्जी जंदी ऐ । संवाद दिक्खो :-

“किश दिन पैहले खबरै च पढ़ेआ जे इक्क कुड़ी गी गुरदे दी लोड़ ऐ । में सोच्चेआ जे मनुक्ख जेकर इक्क गुरदे नैं जींदा रेही सकदा ऐ तां अ’ऊं एह पुत्रें आह्ला कम्म की निं करां ।”³(मातरेआं, सफा – 167)

इ’यां गै ‘अनन्त’ उपन्यास दा मुख पात्तर अनन्त बी ‘रक्तदान’ करियै इस लेख सरबंधी विशे कन्नै न्यां करदा लभदा ऐ ।

अज्ज दुनिया भर च राह चलदियें मौतें दा जिम्मेवार शायद ओह परमात्मा घट्ट ते मनुक्ख ते ओहदे अंदर मरदी मनुक्खता ज्यादा ऐ । अगर इयै मनुक्ख कुसै तड़फदे गी नज़रअंदाज करने दे बजाए मौके सिर मनुक्खता दा फर्ज नभाऽ तां कुसै मरदे गी जीवनदान थोई सकदा ऐ । भागीरथ उपन्यास दा धर्म इयै जीवनदान नैहरे रूढ़ी कुड़ी गी दिंदा ऐ ते गड्डी कन्नै बज्जियै लहू-लूहान होए दे माहनू गी न सिर्फ अस्पताल पजांदा ऐ बल्के अपना रक्तदान बी करदा ऐ ।

‘जौल’ उपन्यास दी गल्ल कीती जा तां इसदा कथानक नारी प्रधान ऐ । यानि बुआ ‘इशरी’ उपन्यास दी ऐसी पात्तर ऐ जेहड़ी शुरू थमां खीर तगर मनुक्खता गी नभांदी लभदी ऐ । दुएं दे दुख-दर्द अपने अंदर समेटदी लभदी ऐ । मनिया दे जतीम जागतै दी पालमा करना ते हर कुसै दी लौड़ै च कम्म औना मनुक्खता दे एहसासें गै दर्शांदा ऐ । बुआ दे इलावा सैंतराम दा धार्मिक भेद-भाव कोला उप्पर उठियै मुस्लम कुड़ी दी पालमा करना ते उसदा ब्याह कराना बी इससै तल्यै गी बांदा करदा ऐ ।

‘दहाज’ मनुक्खी समाज च ओह अभिशाप ऐ जिसदी कीमत कुड़ियें गी अपनी बलि देइयै जां फही सौहरियें दे ताने-मीहने सुनियै चकानी पौंदी ऐ । पर ‘जौल’ उपन्यास दा सत्तो ते उसदा प्यो सैंतराम इसदे खलाफ जाइयै पूरे समाज आस्तै इक मसाल कायम करदे न ।

“पिता होरें किश सनेहा भेजे दा ऐ, उ’ब्बी सुनी लैओ ।” सत्तो ने गलाया तां, हां, सनाओ सत्या ने परता दित्ता । “पैहली गल्ल, नां कोई दाजै दी चीज बनानी ते नां बिरथा खर्च करना ।... सै दाज बिल्कुल नेई ।”⁴ (जौल, सफा – 283)

अज्ज दे दौर च नमीं पीढ़ी पढ़ी-लिखियै जित्थै पैसे कमाने दे बक्ख-बक्ख तरीके अपनाऽ दी ऐ उत्थै गै ‘सत्तो’ जात, धर्म, भेद-भाव कोला उप्पर उठियै अनपढ़ लोकें गी विद्या दा दान देइयै उ’नेंगी न्हरे शा लोई बक्खी लेने दी इच्छा जाहिर करदा ते बाद च मंजूरी मिलने पर ग्रां दे लोकें गी पढ़ांदा बी ऐ :-

“आखदे बी हैन जे विद्यादान महाकल्याण । जे तुस मन्नों तां अ’ऊं ग्रां दे अनपढ़ लोकें ई पढ़ाना चाहनां, भाएं ओरह कुसै बरेसै जां धरमै दे होन । स’जैलै इक-द’ऊं घेंटे पढ़ांग तां बथेरा ।”⁵ (जौल, सफा – 150)

बच्चें गी देसै दा भविक्ख मन्नेआ जंदा ऐ पर इ’नें बच्चें दे हत्थै च गै जेकर कलम ते कताबें दे बजाए होटलै दे पतीले-पूने लब्भन तां ओह भविक्ख तवे दी कालखू आंहगर काला ते न्हरे च डुबदे जंदा ऐ । किश इ’यै जनेही बाल मजदूरी दी मार्मिक तस्वीर ‘सेवाधनी’ उपन्यासै च लभदी ऐ । उपन्यासै च धनीराम पात्तर स समस्या दै खिलाफ सिर चुक्कदा ऐ । ओह न सिर्फ लोकें गी जागरूक करदा ऐ बल्के सरकार गी बाल-मजदूरी उप्पर कानून बनाने लेई मजबूर बी करदा ऐ :-

“बोलदे-बोलदे किश पलें आस्तै धनी राम जी रूकी गे । हाल च क दम शांति होई गेई दी ही ते सारे धनी राम जी हुंदी अगली गल्लै दी निहालप करै दे हे, जेहड़ी उ’नें इ’यां अगैं बधाई – “(अ)गर अस अपना भविक्ख बचाना चाहन्ने आं तां असें गी अपने देसै दे जागतें गी बचाना होग । इ’नें गी पढ़ाना – लखाना होग । इ’नें गी इक शैल-चंगा शैहरी बनाना होग । ओहदे आस्तै जेहड़ा किश बी चाहिदा ऐ, ओह असें गी करना होग ।”⁶ (सेवाधनी, सफा – 66)

गरीब ते गरीबी सर्वभूमिक ऐ जेहड़ी दुनिया दे हर कोने च भुक्खे-पुआनें बैठी दी लभदी ऐ । डोगरी उपन्यासें च इसदा औना बी स्भावक ऐ कीजे डुगार प्रदेश च अज्ज बी मते सारे लोक गरीबी रेखा दे धल्लै अपना जीवन गुजारा दे न । 'हाशिए पर' उपन्यास दा कथानक गरीब दी लाचारी ते बेबसी दी कहानी ब्यान करदा ऐ । उपन्यास च मास्टर बनारसी ते तरसेम मदन दी काबलियत गी पंछानदे होई उसदी आर्थिक रुपै च मदद करदे न तां जे उसदा औना आह्ला भविक्ख उज्जवल बनी सकै ।

नारी शोशन अज्ज दुनिया दे लगभग हर कोने च होवा दा ऐ ते डुगार जनेह प्हाड़ी प्रदेश च शुरू थमां गै कुतै गुज्झा ते कुतै खुल्लियै सामनै होंदा आवा दा ऐ । नारी वेदन दी ते उसदे मनै दी गल्ल कीती जा तां इंदरजीत केसर हुंदे मातरेआं, मूरतो, भागीरथ जनेह उपन्यासें च नारी वेदन दी इक मार्मिक तस्वीर लभदी ऐ । एह समाज अपनी क्रूरता दी हद्द उसलै भलेआं टप्पदा लभदा ऐ जिसलै नारी शोशन सिद्धा कुक्खै च जाई पुज्जदा ऐ यानि भ्रूण हत्या । आधुनिक माध्यमें अज्ज मनुक्ख दा जीवन भाएं असान कीते दा ऐ पर इसदी त्रुटियें मनुक्ख जाति गी उ'न्ना गै शर्मसार बी कीते दा ऐ । डोगरी दे भागीरथ ते गास ओपरा धरत बगानी उपन्यासें च एह कुरीती दिखने गी लभदी ऐ । भागीरथ दा धर्म जित्थै एह पाप करने शा बचांदा ऐ उत्थै गै गास ओपरा धरत बगानी दी नारी मुंह तोड़ जवाब दिंदे होई सरेआम इसदा बरोध करदी ऐ :-

“A day light murder in womb and society just watches on.... Just watches on..... थू... थू.... फेटे मूंह ।”⁷(गास ओपरा धरत बगानी, सफा – 88)

आतंकवाद जनेही समस्या अज्ज सिर्फ जम्मू-कश्मीर जां भारत तगर गै सीमित नेई रेहियै अपने व्यापक रूपै गी धारदे होई सर्वभूमिक दा विशे बनी चुके दा ऐ जिसनै पूरी दुनिया गी अपने घेरे च लैते दा ऐ । जौल, मूरतो, गास ओपरा धरत बगानी च एह सर्वभूमिक समस्या नज़री औंदी ऐ ।

जित्थूं तगर ललछद उपन्यास दी गल्ल ऐ इसदा कथानक भामें कश्मीर दी आद कविचत्री गी आधार बनाइयै लिखे दा ऐ असल च एह उपन्यास कुतै न कुतै उस सच्चाई कन्नै जाई जोड़दा ऐ जां रूबरू करांदा ऐ जेहदे थमां अज्ज दा माहनू अंजान ऐ जित्थै लेखक बक्ख-बक्ख विशे गी आधार बनाइयै सारें गी क जनेहा दिक्खने दी कोशश करै दा ऐ उत्थै गै जिसलै अध्यात्मिक भाव दी गल्ल औंदी ऐ तां ओह गल्ल सिद्धी क्कै कन्नै जाइयै जुड़दी ऐ । पूरी दुनिया गै निं बल्के पूरा ब्राह्मांड उस इक्क च गै समाई जंदा ऐ ।

अव्वल अल्लाह नूर उपाया
कुदरत के सब बंदे
एक नूर ते सब जग उपजेआ
कौन भले कौन मंदे ।

इयै जनेह अध्यात्मिक भाव सर्वभूमिक न जेहड़े डुग्गर च गै निं सत्त समंदर पार बैठे दे माहनू दे अंदर बी उ'आं गै लभदे न । इसदे इलावा 'गास ओपरा धरत बग्गानी' उपन्यास दी गल्ल कीती जा तां इसदा कथानक पूरे समाज च सर्वदेशक सोच दी स्थापना करदा लभदा ऐ । धार्मिक सौंगलें गी त्रोटियै उपन्यासकार दर्शन दर्शी होरें न सिर्फ हिंदु ते क्रिश्चियन धर्म गी इक-मिक्क करने दा प्रयास कीते दा ऐ । भौगोलिक तौर पर इक करदे होई डुग्गर दे अलावा च'त्रेई, इटली, पाकिस्तान, अफरीका जनेह मुखें दी गल्ल कीती दी ऐ । धार्मिक सौंगलें च झकड़ोई दी मनुक्खी मानसिकता गी आजाद कराने दा यत्न कीते दा ऐ ते कन्नै गै उस पिचार गी पाठकें तगर पजाने दा यत्न कीता ऐ जेहड़ा सरबंध अज्जै दे कोस्मोपालिटियन समाज कन्नै ऐ । भामें उपन्यास दा वातावरण डुग्गर दा आम ग्राई इलाका ऐ ब पही बी लेखक ने अपने विचार गी कथानक राहें जेहड़ी दिशा देनी चाही ऐ ओह सर्वव्यापक ऐ । सर्वव्यापक, सर्वदेशक आदि भावनाएं कन्नै डोगरी दे पाठकें गी मलाने दा इक अनोखा प्रयास ऐ । एह इक्कमीं सदी च लखोए दे लगभग सभनें उपन्यासें च इक

बक्खरी चाल्ली दा प्रयास ऐ । जेह्दा ताना-बाना डुगार दी परम्परागत सोच कोला हट्टियै इक सर्वदेशक विचार दी आमद दा स्नेहा दिंदा ऐ ।

खीर एह आखना बधीक निं होग जे दुनिया दे लगभग हर साहित्य चाहे ओह कुसै बी भाशा दा ऐ उसदी नीह मनुक्खता गै होंदी ऐ । मनुक्खता बगैर साहित्य नामुमकन ते नेई होई सकदा पर अधूरा जरूर रेही जंदा ऐ । जित्थूं तगर डोगरी उपन्यासें च मनुक्खता दी गल्ल ऐ तां डोगरी उपन्यासें च एह मनुक्खता बक्ख-बक्ख रूपें च सामनै आई ऐ जेह्ड़ी पाठकें दे मनै गी छुहै बगैर नेई रौहदी । पर जित्थूं तगर डोगरी उपन्यासें च सर्वदेशता दी गल्ल ऐ तां एह सर्वदेशता ज्यादातर समस्या राहें गै सामनै औंदी ऐ । जेह्ड़ी हर थाहर कन्नै जुड़ी दी ऐ ते उस समस्या गी दिक्खियै जेह्ड़े मनुक्खी मनै च भाव जागदे न असल च ओह भाव मनुक्ख गी इक-दुए कन्नै जोड़दे होई इक्क-मिक्क करै दे न यानि सर्वदेशता दा आधार इत्थै भाव गै लब्धै दे न । इसदे इलावा जेकर अस धर्म, देस, जात-पात कोला उप्पर उट्टियै मनुक्ख गी इक करने दी कोशश करगे तां ओह शायद मुमकन नेई होग कीजे सर्वदेशता शब्द सुनने आहलें पर भाएं साकारात्मक प्रभाव पांदा ऐ पर करनी च कुतै न कुतै इसदा प्रभाव विरोध दे रूपै च जरूर सामनै औंदा ऐ ।

सर्वदेशता भाएं पूरी दुनिया गी इक मिथदी ऐ ते इक गै गल्ल करदी ऐ पर एह इक होना कुतै न कुतै माहनू गी अपने समाज कोला ते अपनी जड़ें कोला बक्खरा करदा ऐ । ते एह आखना बधीक निं होग जे डुगार दा लेखक वर्ग अज्ज बी अपने समाज कन्नै, अपनी आस्थाएं कन्नै ते अपनी जड़ें कन्नै जुड़े दा ऐ । इ'यै बजह ऐ जे न सिर्फ डोगरी उपन्यासें बल्के डोगरी साहित्य दी लगभग हर विधा च असेंगी डुगार, डोगरी ते डोगरा गै दिक्खने गी लभदा ऐ । भाएं ओह दुनिया दे कुसै बी कोने च बैठे दा ऐ पर उसदी लेखनी अज्ज बी डुगार दी रौंसली खुशबू बखेरदी, डुगार दी गल्ल करदी ते उसदी समस्याएं गी गुहाड़दी ऐ ते ओह समस्यां कुतै-कुतै केई बारी पूरी दुनिया कन्नै जाई जुड़दियां न ।

The humanity and universal nature of Dogri novels of the 21st century

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Abstract:

There is a triangular and inextricable relationship between man, society and the universe . These three are intertwined. And cosmopolitanism is the same myth, but because of different countries and dresses, they appear to be different on the outside. But yes, human emotions and suffering cannot be separated and therefore they are found everywhere. The fact that one's suffering seems to affect the whole human race or how it seems to connect one to another is attempted to be explored in the novels of the 19th century . Fourteen novels written in Dogri on various subjects are available under this scheme which mainly highlight the problems spread all over the world and these problems not only try to connect one person with another but also maintain human feelings in human society.

The key words

Mass communication, literature, pollution, organ donation, dowry, child labour, poverty, exploitation of women, terrorism, illiteracy.

The humanity and universal nature of Dogri novels of the 21st century

The chief is the creature of society who makes society progressive by being active himself. To imagine a society without man would be like a paddle without a shackle. To make the chap-like man active, that God has given him the priceless

gift of emotions, of which 'humanity' is one. Humanity not only creates a new way of thinking in society by breaking the barriers of discrimination but also bringing good for mankind. This sense of humanity takes many forms, such as love, kindness, patience, devotion, tolerance, and understanding of others. It would not be too much to say that when these breaths of man seem to stir the conscience for certain breaths, then humanity is actually born. When this sense of humanity was not confined to one or two individuals but spread to the whole society, it took on a broad form and became universal. It can also be said that globalization is like the ocean in which every drop contains the breath of humanity.

All-countryness goes beyond caste, religion, and sect and speaks of just one person. It is a myth to the entire universe, transcending social, political, economic, and religious boundaries. which can be well exemplified through various mediums of mass communication. It is a natural thing for an earthquake to happen in a country but that sense of tragedy not only shocks existing people but also makes people sit at home and watch TV in different countries. But it also makes the people who are watching breathe the pain.

The new media of mass communication, TV, radio, computers, mobiles and the Internet, have brought man so close together that the whole world today seems to be a small city that has united the whole of human society and human beings. While they have some shortcomings, through these tools people all over the world have come closer together today in such a way that they can better understand the nature of humanity. The breath of a flood, an earthquake or a disaster anywhere is universal and shakes mankind in different corners of the world. This gift of human emotions is not only seen on TV. or seeing it on the radio or reading about it in books. The genre of literature seems to be full of these emotions. Every work of a writer is right to tell and feel something. As far as the novel genre is concerned, whenever a novelist writes a novel, he mostly tries to cover his own subjects,

which sometimes reflects his own personal problems. The problems that are associated with the human race, whether man is from India, the United States or Africa, or anywhere else in the world, become universal when a writer writes about them with his own feelings. Then one person's story becomes the story of the whole country or the whole world. Emotionally, he then understands the whole human race and man. And it's also true that humanity seems to be behind the problem. In other words, a triangular relationship between man, problem, and humanity appears to be common in the literature. And if we talk about Dogri literature, most of us see pictures of the rivers and mountains, the plowing of the villages, the suffering of the Dogri, which sometimes deals with issues like the selling of women, sometimes double and sometimes unfair marriage. These issues have changed the picture of the country today . Today, there are also works in Dogri literature that connect Dogri with India and India with the whole world. The novel genre of Dogri is one of them .

The novel genre in Dogri literature was born in the 1960s which is not very old. She's a product of the modern era. Some masterpieces have been written by various writers during the Iron Age. Today, human values and human values are being defined by the novelists of Dogri. Of course they don't have stories from just one country they carry stories from all over the world and all over India. Sometimes the dialogue seems to be selfless and speaks of humanity above caste, religion, war. And most of the form of omnipresence is expressed in the novels through the problem of characterization, which does not seem to be limited to Duggar but spreads all over the world. As it is not possible to mention all the published novels in this article, I have included only those that are available as follows : – Laldyd, Hashiyen Par, Gas Oprah Dharat Baganni, Jol, Matarea, Ik Hi Suggi, Unni Sau Santali, Sevadhani, Mashua Be-Muar Fort, Murto, Saddharan Paungri Peiyan, Anant and Bhagirath.

The thematic examples that come to mind when reading these novels are poverty, female exploitation, terrorism, child labour, blood donation, organ donation, foeticide and so on . Most of these examples are problem-oriented, as the characters in the novel tie up the themes of the article by establishing the ideals of humanity and universality . They are as follows : –

The problem of environmental pollution is a widespread concern for the whole world today. The main reason for this is the deforestation of forests and trees for the construction of factories and buildings. There is no doubt that humanity benefits society by showing humanity, but when this humanity is not limited to man but extends to the trees, animals and insects that flourish in society, it actually unites the whole creation by giving birth to a universal thinking.

This is reflected in the character ' Lambar ' of the novel ' Bhagirath ' which is as follows : -

“ Lambar told Chuni that thousands of trees should grow on the road leading to the factory and on the site where the factory was to be built. There was no shade and no swimming. Half the village is going to be rounded up. First of all, I want to make sure that the trees that grow will be planted. Secondly, the environment department should inform the people where the factory wastewater and other debris goes. If all this is thrown into the village stream, the villagers do not approve of it as the women wash their feet, the cattle drink water in this stream and this water is used for agriculture. These include river pollution, environmental pollution and urban diseases, which are not known in the villages . ”¹ (p . 20)

A similar thought is found in the character of Mangal in the novel ' Saddharan Paungri ' who considers the life of not only human beings but also the lives of other living beings on earth to be equally important and his right . as : -

“ But snakes also come out here, ” Mangal added. ' '

So what are you ashamed of them for ?

What else do they have to do ? We put them on the stick and throw them into the bushes. They also have the right to live. " ² (Saddharan Paungri Peiyan, p . 44)

' Ang Dan Mahadan ' means a gift before which all gifts seem to be returned. For a person who does this good deed, man and humanity come first. A similar example is presented in the novel ' Matarean ' by a girl named ' Deepi ' who goes to the hospital to donate her kidney regardless of religion or caste after reading an advertisement in the news. View the dialog : –

“ A few days ago I read in the news that a girl needs a kidney. I thought that if a person can live without one kidney, why shouldn't I do this pious work? " ³ (Matters, p . 167)

Similarly , the main character of the novel, Anant, seems to be doing justice to the theme of this article by donating blood .

The deaths that take place around the world today are perhaps less responsible for God and more for man and the humanity dying within him. If this same person does the duty of humanity on the occasion rather than ignoring a suffering, a dead person can be given life. Dharma in the novel Bhagirath gives this life-giving gift to a drowning girl and not only takes the bloody man to the hospital but also donates his blood.

As for the novel ' Joule ' , its plot is female-dominated. In other words , Bua is a character in the novel who seems to play humanity from the beginning to the end. She seems to absorb the suffering of others. Caring for Mania's orphan and working in everyone's shoes shows this breath of humanity. Apart from Bua, Saintram's decision to raise and marry a Muslim girl above religious discrimination also ties the tale together.

Dowry is a curse in human society that girls have to pay by sacrificing themselves or by listening to the taunt of their husbands . But Satto and his father Saintram in the novel ' Joul ' go against it and set an example for the whole society.

" The Father has sent some messages, listen to them . “ Satto said, yes, tell me Satya replied. “ First of all, don't make anything of dowry and don't spend it in vain. That's not dowry at all. " 4 (Joule, p . 283)

is educated and adopting various ways of earning money, Satto expresses his desire to lift the illiterate out of darkness by giving them knowledge above caste, religion, discrimination and later teaches the villagers if approved : –

“ It is also said that Vidyadan is the greatest welfare. If you agree, we want to educate the illiterate people of the village, regardless of age or religion. I 'll read for an hour or two in the morning. " 5 (Joule, p . 150)

Children are considered to be the future of the country but if they are found in the hands of these children instead of pens and books, the future will sink into darkness like the blackness of a frying pan. Something similar is found in the novel ' Sevadhani ' In the novel, Dhaniram Pattar raises his head against the problem. He not only raises awareness among the people but also forces the government to enact laws on child labour : –

" While speaking, Dhani Ram paused for a few moments. Recently, the situation had calmed down and all the rich were waiting for Ram Ji's next words , which he continued – “ (a) If we want to save our future, we must save the children of our country. They will have to be taught . They have to make a beautiful city. We must do whatever he wants us to do. 6 (Sevadhani, p . 66)

Poor and poverty is universal and hungry people are found in every corner of the world. It is also natural to find it in the novels because many people in the country still live below the poverty line. The plot of the novel ' On the Margins '

tells the story of the helplessness and helplessness of the poor. In the novel, Master Banarasi and Tarsem recognize Madan's abilities and help him financially so that his future can be bright.

Female exploitation is happening in almost every corner of the world today and has been sometimes covert and sometimes open from the beginning. Speaking of Nari Veda and her mind, Inderjit Kesar's novels like Matarean, Murto, Bhagirath paint a poignant picture of Nari Veda. This society seems to reach the limit of its cruelty when the exploitation of women reaches the stage of foeticide. Modern media has made life easier for man today but its errors have made mankind equally embarrassed. This vice is seen in the novels Bhagirath and Gas Opera Dharat Baggani in Dogri. While Bhagirath's Dharma protects him from committing this sin, the woman of Gas Opara Dharat Baggani publicly opposes it by responding : –

"A day light murder in the womb and society just watches on.... Just watches on..... spit... spit.... face torn. " ⁷ (Gas Oprah Dharat Baggani, Safa - 88)

The problem like terrorism today is not limited to Jammu and Kashmir or India but has become a universal issue that has engulfed the entire world. This is a universal problem in the gardens of Jowl, Murto, Gas Opera and Dharat Baggani.

As far as the novel is concerned, the plot is based on the poet Bhamen of Kashmir. In fact, the novel somewhere connects or introduces us to the truth that is unknown to today's people So that goes to connect with Siddhi Kai. Not only the whole world but the whole universe is contained in that one.

Awal Allah Noor Upayaa

all men of nature

The whole world arose from one light

Who is good and who is bad?

Such spiritual feelings are universal and can be found even within a person sitting across the sea in Duggar . Besides, as for the novel ' Gas Oprah Dharat Baggani ' , its plot seems to establish a universal thinking in the whole society. By breaking religious scenes, the novelist Darshan Darshi has not only tried to merge Hinduism and Christianity. Geographically, one can talk about countries like China, Italy, Pakistan, Africa . It has tried to liberate the human mentality shackled by religious slogans and at the same time convey to the readers the message related to today's cosmopolitan society. The setting of the novel is a common rural area of Duggar. However, the direction in which the author wants to give his thoughts through the plot is universal. It is a unique attempt to connect Dogri readers with universal, universal and other feelings. This is a unique attempt in nearly all novels written in the first century. Its fabric heralds the arrival of a universal idea that moves away from the traditional thinking of the Duggar.

After all, it would not be too much to say that almost every literature in the world, regardless of its language, is based on humanity. Without humanity, literature cannot be incomplete but it does remain incomplete. As far as humanity is concerned in Dogri novels, it is expressed in various forms that do not leave without touching the minds of the readers. But as far as the universality of the novels is concerned, this universality is mostly problematic. The emotions that arise in the human mind in view of the problem that is connected with everywhere are actually the emotions that connect people together, that is, the basis of universality . Furthermore, if we try to unite mankind above religion, country and caste, it may not be possible because although the word pandesh has a positive impact on those who hear it, in practice sometimes its effect comes in the form of opposition.

Although patriotism is a myth and speaks the same thing to the whole world, it sometimes separates a person from his society and from his roots. And it

wouldn't be too much to say that the Dutch writers are still connected to their community, their beliefs and their roots. This is the reason why we find Duggar, Dogri and Dogri in almost every genre of Dogri literature, not only in Dogri novels. No matter where he lives in the world, his writing still resonates with the world, and those problems are sometimes connected to the whole world.