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Women's Aspiration for Self-Assertion and Self-realization in the Novels of Manju Kapur

Jayant M. Parmar,

Research Scholar,

Dept. of English & CLS

Saurashtra University,

Rajkot (Gujarat) India

parmarjayantm@gmail.com

Dr. Vipul Kapoor

Associated Professor & Head, Dept. of English,

Shri A. K. Doshi Mahila College,

Jamnagar.

Vipulkapoor38@gmail.com



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Abstract:

Frequently titled as Advaita philosophy is the devotional literature we find in regional languages of India. As it is more social and cultural, the poets from Bhakti Panth appear more as philosophers and social rather than literary figures. The translation of classics gives sense of belonging especially when a native language gets translated in English. The classics get presented before the world. What Hsuan-tsang did for Sanskrit scriptures, in modern age ShriAurobindo, DilipChitre and A. K. Ramanujan also did in Post Colonial literature which has a heavy flow of translation and Bhakti literature is one of them. This paper discusses about Narsinh Mehta's philosophical poems which are relevant even in 21st century.

Keywords: Advaita philosophy and their literature, Idea of allegiance and salvation, Rustic spirit.



Introduction:

Constantly named as Bhakti literature is the spiritual literature we find in indigenous languages of India. As it's farther social and cultural, the muses from GyanPanth are more proponents and social liberals. At times this literature was written by Brahmins yet far down from the conventional Sanskrit hymns fastening upon God only. It takes into account the whole Indian society, all castes and creeds. Narsinh Mehta by birth a Nagar Brahmin spread a communication of equality in the society when Brahmins were so important alert about their high strain and had pride for the untouchability of others. So what Meera for Rajasthan, Tagore for Bengal, Kabir and Rahim for UP, is Mehta for Gujarat.

Bhakti movement is a spiritual trend arising in mediaeval Hinduism. It had Vaishnavism, Shaivism and Shaktism. The movement was inspired by multitudinous saint muses presenting philosophical ideas from Dhavait to Advait but in a truly simplified manner since the cult was illiterate, busy in traditional occupations majorly Narsinh Mehta is rightly called AdiKavi of Gujarat. Mehta during Bhakti Yug 1375 to 1700 talked of cast and creedless society for which moment also India is floundering facing uneasiness in the society. Mehta is deified moment also in whole Gujarat for his donation to Bhakti Literature. The paraphrase of classics gives sense of belonging especially when native language gets paraphrased in English. What Hsuan-tsang did for Sanskrit Good Book, in modern age ShriAurobindo, DilipChitreandA.K. Ramanujan also did the same with the Post-Colonial literature. Bhakti literature though majorly Hindu, has fervour of Momedian religion too at large.

Mehta was not the first poet in Gujarati language but he was the first prominent poet who was popular in whole Gujarat and his compositions are being sung and heeded to by all Gujaratis indeed moment. Gujarat Board's Gujarati language textbook starts with bhajan of Narsinh Mehta which is a homage paid to him. He gave Gujarati poetry recognition worldwide. Mehta's bhakti literature was purely Vaishnav while Jain religion had spread considerably in Gujarat at that time. His Padas are felt corrective in taste at that time when cast and creed were not changeable and challengeable. The Padas of Mehta indeed moment are approachable and has an influence on social reformation in orthodox Hinduism in Saurashtra a region in Gujarat where formerly upon a time estate by birth and gender was non-changeable. So we can say Mehta's Bhakti movement was a redoing of ancient Vaidik tradition. He worshiped Krishna – Lord Vishnu with 'Gopibhav' (as if one lady) where he differs from other Bhakti muses like Bhagatpeepa, Kabir, Nank, Tulsidas, Ramanand, Ravidas, Ras Khan, Jaydev, Aknath, Tukaram, Meerabai, Valbhacharya and ChaitanyaMahaprabhu. Rightly said that " *When your being is soaked in devotion, indeed a piece of monument will come godly*" Sadhguru.



He would a wide range of lyrical themes like autobiographical compositions, dramatic narratives, philosophical poems with moral training and love songs written with 'gopibhav' talking about the nonage of Lord Krishna. Mehta is paraphrased by Gandhiji, K.M. Munashi and Swami Mahadevand. All the poems by Mehta were saved orally and believed that the calligraphies of them were available after a century after his departure. The emotive associations of Mehta's word music do n't have rivals in English. His padas are marked with oral performative handbooks like song, choruses, repetitions, correspondence, metres and ragas. In Indian aesthetics, garnishments of sound and garnishments of sense are mainly contrastingly used which is truly much there in the medieval Indian poetry and Mehta's poetry is one of analogous which is rich with device, conceit, embroidery and irony.

His literature neither has complex philosophical idea nor words like it has conscious language 're' and 'lol' mainly repeated to make it musical. As the language is non-professional's, it feels unsightly to the florilegium. The way he visited crushed classes with his bhakti geet-sangeet it was a social challenge and change. Mehta's Bhakti literature is saved majorly orally that's why at times it's felt that their language has endured variations. Some of the calligraphies of his poems are available. His padas are also called Prabhatias meant to be sung in early morning. It's truly remarkable that his poems are sung in fests, in rituals connected to death, in temple, in navaratri, and in erudite gatherings. His padas have lyrical quality, what a range!! Also I have explained some regard of the two poems "AkhilBrahmand ma" and "Váishnava Jan" in which I have taken help from Prof. SachinKetkar's paraphrase of the poems.

Akhilbrahmand Narsinh Mehta through his own perceptivity explains that the God we worship may have different names but at end the God is one and only. This supplicant lyric proves that God has extended his own supreme powers and created himself in the different forms like the earth, wind, water, trees and seeds. And the God has created analogous beautiful creation only for the pleasures of each embodied soul. Poet has tried to move us that in the entire creation, you are veracious to the Lord. As you appear in different forms, you feel bottomless. Moulding different forms and giving them different names. Ultimately it's all still gold. With the help of this prayer song Narsinh Mehta describes the presence and wideness of the God in the creation. Through this supplicant song Narsinh Mehta reveals the spiritual knowledge of the Vedas and explains the oneness of the God.

"Akhilbrahmand ma ektushreehari," We can compare this sentence with ishavashayaupamishadas. Ishavashyaupanishada says 'Ishavashya idam Sarvam' meaning is that God is in whole world. We can also compare with western philosopher Spinoza, Hegal and Bredly. Spinoza say about God 'All is God and God is all.' Means is that God, World and Substance all name are indicate only one person that is God. Hegal say 'Absolute is a total of all thing of this world'. Bredly say 'There isn't any things out of reality' The bone who is



infinitely recalled in the entire creation with the different forms is only ShriHari (Lord Krishna); You are the God in the body, you are the substance in all energy and you are being an utterance of spiritual knowledge in complete stillness. The one who is infinitely recalled in the entire creation with different forms is only shreehari that is Lord Krishna.

“ Pavantu, pannitu, bhunitu, bhudhara!”We can compare this sentence with Ishavashyaupamishadas and Bhagavad Gita. Ishavashyaupanishadasays ‘IshavashyauidamSarvamyadkinchitjagatyamjagat’ Meaning is that in this world no one anything without God. NarsinhMaheta says ‘You are the wind, you are the water and you are the earth and the emperor! You are the one who is growing towards the sky being a tree. You have arranged for the various creations with the expedient fill up the auspicious soul with abundant pleasures.

“Ved to em vade, shruti-smrutishakh de,”The literature of Vedas, Brahmin GranthaAranyaka, Upanishada and then shruti and SmutiGrantha say there isn’t difference between Atma and Brahma. Whole Vaidik literature is give proof about in this matter. NarsinhMaheta also prove this points. The Vedas are speaking – listening, remember and trust them, there is not any difference in the matter of the golden sheltered powers (of the God);no matter what name and appearance you give by decomposing the Gold in different shapes, at the end gold (God) will be gold (God) only.

“Granthgarbadkari, vaatnakharikari,” There are multitudinous who have disordered the holy books and said the deep substance of them; all humans worship the God with God’s different names and appearance of their choice; but the perceptivity of my heart says God considers only the violent solicitations of mind, words and conduct of each human.

“Vruksh ma bijtu, bij ma vrukshtu,” There is a major problem of philosophy is that one and more. Advaitvadanta say about this matter ‘Maya’ and ‘Adhyas’. Hear God is seed and man is fruits. There isn’t possible to fruit without seed. NarsinhMaheta Say ‘You’re the seed within a tree and you’re the tree within a seed, what we’re trying to look with the interference is near only Narsinh Mehta. He has learned through his devotion to Lord Krishna that similar bound of the heart will be visible through kindness and love.

Vaishnavjan– Vaishnavjan is a Moral Philosophy of Advaita Vedanta. This is a Gyan Path. Who know that God is in me. God is in world. God is everything, that person doesn’t sit for himself. He do work for ‘Lokasangrah.’ Gita sais about this ‘NishkamKarmacharan’. The lyric of vaishnavjan also narrat the character of that person who is Advaita Vedanta’s follower. NarsinhMahera;s this lyric is appertained to by people world-wide as Mahatma Gandhi’s favourite lyric.



This lyric is further of a suchlike Bhajan, a spiritual prayer. Vaishnavjan is a true human who speaks only as Godlike of the man who feels other's pain, who shares other's anguish and pride does misprison. He has conquered rapacity, is free of dishonesty, lust and wrathfulness. Through him Narsinh Mehta as presented Godly vision that is generation to come will certain deliverance.

“Pidparaijane re” means empathy. The feeling which you're feeling the same as he contrary person, it may be physical, internal, social, or any type of pain but it's participated by you, that sharing is at the position that it makes sorry, grieving, and looking for some way out. Alternate line more important to avoid internal stress. Benevolence needs detachedness also else it leads to pride, anticipation and at last to torture. So Be good, Do good and to Forget it, is the key. The roster of duties done shouldn't be longer than the jocundity of life. Have no endless vengeance with anybody. Try to love all rather than having vendetta.

“Sakalok ma sahunevande, nindanakare.”

Then Mehtaji praises those who pay politeness to all and noway are busy in word of wrong to any. Everybody in this world is different so better to accept the oneness of everybody. However, say it straight way rather of condemning it, if you do not find equal thinking. Do not waste your time in difficulties. Be pure in speech, in character and in mind. Similar people are called gentle in real sense and their mothers really feel fete on having similar children. Gita is also say is in careties of bhakta 'Yasminnadwijatelokolokannadwijateyat' and 'advestanasarvabhutanamaitrikarunaev cha'.

“Samdrashti ne trushnatyagi, parstreejenematre.”

Also Mehtaji addresses about equal vision and absence of covetousness, large heartedness is inversely important as his pure character. The person who's verity speaking, honest, is 'Vaishnavjan'. So commitment with oneself, commitment with mate, and honesty in aggregate is pure character.

“Mohmayavyapenahijene, dhridhvairagyjenamanma re.”

Vision and magnet for worldly effects don't drag him as he trades path of repudiation. No wealth, no wrathfulness, no seductiveness, no physical magnet is able of spoiling his mind and his thinking as he chants holy name of Ram who governs his whole personality and life. The last line of the lyric is veritably rare as Mehta says that similar Vaishnavjan with Godly vision is a rare gem of his strain. The generations to come would like to be called in the name of such a gentleman. Similar Vaishnavjan are recognition for an strain.



“BhaneNarsaiyotendarshankartakulikotertarya re” It's remarkable that Gandhiji loved this lyric and last line was so veracious and applicable to him that notoriety with Gandhi surname moment also will feel pride because Ghandhian gospel will be in his blood from generations to generations.

Conclusion

Simplified use of raga and metre, is also there in the runes of Narsinh Mehta. At times Mehta's runes are easy to restate since it has a glossary of Indian Culture. Those who don't know the puranic characters get confused because Mehta addresses of Prahlad, Shukdev, Narad at times just like 'Vaishnavjan' word in Vaishnavjan lyric and 'Shree Hari' in Akhilbrahmand mama. 'Sakhi' is appertained to when he talks about Lord Krishna. 'Sakhi' is the favourite word of Mehta still it means further than a gal but lower than a cherished. So it can't be restated consequently. Hinduism has Bhakti in two forms Nirgun and Sagun. Nirgun – formless, knowledge concentrated. Sagun – love concentrated where Krishna is God. It's amazing that Mehta's poetry is having knowledge also which is Nirgun Bhakti panth though his padas are Sagun since long songs addressed to Lord Krishna. Mehta a contemporary of Meera addresses to Krishna in equivalency sense – Sakhyabhav, which is absent in all other Bhakti literature's muses since they always submit themselves to Lord Krishna but hardly they feel friendly. He was a Vaishnav and Lord Krishna was his God whom he worshiped with Gopibhav. Both of these runes have deep connections with society and culture, especially Vaishnav jan which was also tuned in movie Gandhi 1982 caching which shows the greatness of minstrel and lyric both. W.B. Yeats says, “Suppose like a wise man but communicate in the language of the people” so Mehta uses nonprofessional's language in his runes which is accessible.



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