

सञ्चार मीमांसा

निर्मलमणि अधिकारी

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भाषा तथा आमसञ्चार विभाग

काठमाडौं विश्वविद्यालय

प्रकाशक :

मिडिया एजुकेटर्स एसोसिएसन अफ नेपाल

काठमाडौं, नेपाल

कृति : सञ्चार मीमांसा

विधा : काव्य/सञ्चारअध्ययन/सञ्चारसिद्धान्त

कवि एवं सिद्धान्तकार : निर्मलमणि अधिकारी (आयोदधौम्य)

प्रकाशक : मिडिया एजुकेटर्स एसोसिएसन अफ नेपाल,
काठमाडौं, फोन नं. २१७०५५२

वितरक : प्रशान्ति प्रकाशन
पुतलीसडक, काठमाडौं ।

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प्रथम संस्करण : वि.सं. २०६८ (सन् २०११)

मूल्य : ने.रु. ३० (नेपालमा)
भा.रु. २० (भारतमा)

मुद्रक : गतिशील प्रेस, काठमाडौं ।

प्राक्कथन

मेरा सुरुसुरुका प्रकाशित रचनाहरू कविता नै थिए र मैले आजैको प्रारम्भिक सार्वजनिक परिचय कविकै रूपमा थियो । तर मेरा प्रकाशित कृतिहरूको सूचीमा काव्य-कृति भने थोरै संख्यामा देखिन्छन् :

- **आठ खण्डकाव्यहरू आयोदधौम्यका** (वि.सं. २०६५)
- मैले वि.सं. २०४६ देखि २०५० सम्ममा रचना गरेका आठवटा खण्डकाव्यहरू यस पुस्तकमा समेटिएका थिए ।
- **जीवन : अन्तर्दृष्टि** (वि.सं. २०६८) ।

प्रस्तुत कृति स्वरूपको हिसाबले काव्य-कृति नै भए तापनि अन्तर्वस्तुका हिसाबले चाहिँ सञ्चारअध्ययन/सञ्चारसिद्धान्त विधामा पर्दछ भन्ने मैले ठानेको छु । यसरी यो मेरा अघिल्ला काव्य-कृतिहरू **आठ खण्डकाव्यहरू आयोदधौम्यका** र **जीवन : अन्तर्दृष्टि** भन्दा पृथक् बनेको छ ।

सञ्चार संस्कृतिसापेक्ष हुने हुनाले यसको अध्ययन पनि संस्कृतिसापेक्ष नै हुनु पर्छ भन्ने मान्यता पूर्णतः स्थापित भइसकेको छ । सञ्चारसिद्धान्तको क्षेत्रमा त यसले व्यावहारिक मूर्तता पाइसकेको छ । पहिले सञ्चारको अध्ययन औपचारिक रूपमा सुरु गरिँदा अमेरिकी एवं अन्य पश्चिमा मुलुककै जस्तो पाठ्यक्रम बनाउने प्रवृत्ति रहेको एवं अन्धानुकरणले नै प्रश्रय पाएको भएतापनि कालान्तरमा भारत, चीन, जापानलगायतका मुलुकमा सञ्चारविद् एवं शोधकर्ताहरूले यस्तो प्रवृत्तिमा परिवर्तन ल्याउन प्रयत्न गरे । छिमेकी मुलुकहरूमा केही दशकअघिदेखि नै त्यस्तो (सञ्चारको संस्कृतिसापेक्ष अध्ययन एवं सैद्धान्तिकरण गर्ने) प्राज्ञिक अभ्यास सुरु भएको भए तापनि नेपालमा भने वि.सं. २०६० भन्दाअघि त्यसो हुन सकेन । सञ्चारको संस्कृतिसापेक्ष अध्ययन एवं सैद्धान्तिकरणको लागि नेपालमा पहिलो काम वि.सं. २०६० सालमा मात्र हुन सक्यो ।

मैले आमसञ्चार र पत्रकारिताको एम.ए. डिग्रीका लागि लेखेको शोधपत्र (**हिन्दू अवधारणामा सञ्चार प्रक्रिया**) ले सञ्चार प्रक्रियाको हिन्दूअवधारणात्मक अध्ययन गर्दै एक सञ्चारढाँचासमेत प्रस्तुत गरेको थिएँ । उक्त ढाँचालाई **सञ्चारको साधारणीकरण ढाँचा** नामाकरण गरिएको र त्यसयता अनेक शोधसामग्रीमार्फत् उक्त अध्ययनलाई निरन्तरता दिने एवं थप समृद्ध बनाउने काम भएको छ । प्रस्तुत **सञ्चार मीमांसा** पनि त्यही शृंखलाको विस्तार हो ।

सुरुमा सञ्चारको साधारणीकरण ढाँचालाई नेपाली भाषामै प्रस्तुत गरिएको भए तापनि यससम्बन्धी धेरै सामग्री भने अंग्रेजी भाषामा प्रकाशित छन् । यस्तो पृष्ठभूमिमा सञ्चार मीमांसा को प्रकाशनले उक्त सञ्चारढाँचावारे नेपाली भाषामै पढ्न चाहने तथा खोज्ने महानुभावलाई मद्दत पुग्ने नै छ । साथै, सञ्चारको साधारणीकरण ढाँचासम्बन्धी थप अध्ययन गर्न चाहने जिज्ञासु/अध्येतालाई सहज होस् भनेर यस पुस्तकमा परिशिष्टमा केही छानिएका सन्दर्भसामग्रीको सूचीसमेत दिइएको छ ।

सञ्चार मीमांसा को प्रकाशनको अवसरमा म पिताजी पं. रुद्रमणि, आमा रमादेवी, दाई हुतमणि, दिदीद्वय भारती र बिस्नुलाई सादर स्मरण गर्दछु । मेरो जीवनयात्रामा निरन्तर उर्जा थप्ने मेरी श्रीमती उर्मिला र छोरीद्वय सुप्रिया यशस्विनी र सुयशा प्रियदर्शिनीलाई पनि यहीँनेर सम्झन्छु । सञ्चारको साधारणीकरण ढाँचाको चित्र निर्माण तथा विकासमा प्रत्यक्ष सघाउने भतिजा मदनमणिलाई पनि साधुवाद छ । साथै, यस पुस्तकमा प्रत्यक्ष/अप्रत्यक्ष योगदान दिने सबैजनालाई मेरो साधुवाद छ ।

निर्मलमणि अधिकारी (आयोदधौम्य)

तनहुँ, छाङ्ग गा.वि.स. - ४, पिपलटार

सम्प्रति : भाषा तथा आमसञ्चार विभाग, काठमाण्डौ विश्वविद्यालय

सम्पर्क ईमेल : nma@ku.edu.np

समर्पण

मेरी श्रीमती

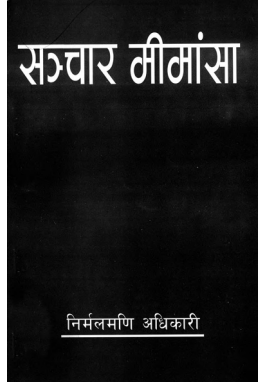
उर्मिला स्वनाल अधिकारी

र

मेरा छोरीद्वय

सुप्रिया यशस्विनी अधिकारी र सुयशा प्रियदर्शिनी अधिकारी

पुस्तक : सञ्चार मीमांसा
लेखक : निर्मलमणि अधिकारी
प्रकाशक : मिडिया एजुकेटर्स एसोसिएसन अफ
नेपाल
पृष्ठ : ३३
प्रकाशन मिति : २०६८



संस्कृत एवं यसबाट निःसृत भाषाहरूमा 'मीमांसा' शब्दलाई मुख्यतः दुई अर्थमा प्रयोग गरिन्छ । बृहत् अर्थमा यसले शब्दकोशमा उल्लेख गरिएका "अनुमान र तर्क-वितर्कबाट कुनै विषयको तथ्य पत्ता लगाउने काम; विवेचना" बुझाउँछ (भट्टराई २०६३ : ७४४) । विशेष अर्थमा चाहिँ 'मीमांसा'ले वैदिक षड्दर्शनमध्येको एक दर्शनलाई जनाउँछ । निर्मलमणि अधिकारीकृत *सञ्चार मीमांसामा* यीमध्ये अधिल्लो अर्थमा 'मीमांसा' शब्दको प्रयोग गरिएको छ । वैदिक-हिन्दू दृष्टिकोणबाट सञ्चारसम्बन्धी चिन्तन एवं सैद्धान्तिकरण प्रस्तुत गर्नु यस पुस्तकको ध्येय हो । सञ्चार सिद्धान्त एवं ढाँचाबारे आफ्नो चिन्तनलाई अधिकारीले काव्य (पद्य) स्वरूपमा प्रस्तुत गरेका छन् ।

सञ्चारलाई मानव समाज र सभ्यताको आधार मानिएकाले सञ्चारबारेको चिन्तन र सैद्धान्तिकरण प्राचीन कालदेखि नै हुँदै आए पनि आधुनिक युगमा ज्ञानको विधाका रूपमा सञ्चारको औपचारिक अध्ययन इस्वी संवत्को बीसौँ शताब्दीमा अमेरिकामा सुरु भयो । आमसञ्चारमाध्यमको उद्भव एवं विकास पनि पश्चिमी मुलुकमा नै भएको हो । अमेरिकी सन्दर्भमा सामान्यतः सञ्चार र विशेषतः आमसञ्चारसम्बन्धी सिद्धान्तले एरिस्टोटलका वाक्कलात्मक सिद्धान्तलाई

नै अगाडि बढाए । जब सञ्चारको अध्ययन अमेरिकाबाहिर (विशेष गरेर एसिया र अफ्रिका महादेश) पनि हुन थाल्यो तब ती देशमा पनि अमेरिकाकै जस्तो पाठ्यक्रम बनाउन थालियो । संसारभरि नै सञ्चार-व्याख्या, सञ्चार-सिद्धान्त, सञ्चार-ढाँचा इत्यादिमा 'अमेरिकीकरण' देखियो । तर सञ्चार संस्कृतिसापेक्ष हुन्छ भन्ने मान्यता भने सन् १९६० को दशकमै विकास भइसकेको थियो । फलस्वरूप सन् १९८० को दशकसम्म आइपुग्दा सञ्चारको अन्तरसांस्कृतिक एवं बहुसांस्कृतिक अध्ययनले पनि मूलधारमा मान्यता पायो । पछिल्लो समयमा एसियालगायतका गैरपश्चिमी सन्दर्भमा सञ्चार चिन्तन एवं सैद्धान्तीकरणको गति बढ्दो छ । एसियाभित्र पनि चिनियाँ, जापानी, भारतीय आदि भनी संस्कृतिविशेषमा केन्द्रित भई अनुसन्धान अगाडि बढेको पाइन्छ । नेपालको सन्दर्भमा सन् २००३ मा सञ्चारको साधारणीकरण ढाँचा प्रतिपादन गरी सञ्चारको मौलिक संस्कृतिसापेक्ष अध्ययनको प्रारम्भ गरेका निर्मलमणि अधिकारीले साधारणीकरण ढाँचासम्बन्धी अनुसन्धानलाई निरन्तरता दिँदै सैद्धान्तिक विकाससमेत समेटी *सञ्चार मीमांस* तयार पारेका छन् ।

साधारणीकरण सिद्धान्तले विशेष व्यक्तिको अनुभूति, सर्वजनको अनुभूति कसरी बन्छ भन्ने प्रश्नको व्याख्या गर्छ । सन्देशको आदान-प्रदानमा संलग्न प्रेषक र प्रापकबीच तेरो मेरो भन्ने भावना हटी भावात्मक साभेदारी वा एकत्व हुने प्रक्रिया नै साधारणीकरण हो ।

*सञ्चार मीमांस*मा पाँच अधिकरण रहेका छन् । प्रथम अधिकरण मंगलाचरणसहित सुरु हुन्छ र तत्पश्चात् यसमा मानव मात्र नभएर हरेक जीवले सुख, शान्ति र आनन्द खोजेको र त्यसका लागि शास्त्र, शस्त्र, हिंसा, अहिंसा, ज्ञान जस्ता मार्ग रोजेको बताइएको छ । प्रथम अधिकरणमा अधिकारीको जोड सञ्चारलाई लौकिक र अलौकिक सबै प्रकारका समस्याको समाधानार्थ पेस गर्नुमा रहेको छ । उनका अनुसार संवाद सफल बनाई दुई मानव/समाजलाई कसरी एक बनाउने भन्ने ज्ञान सञ्चार विधामा छ ।

द्वितीय अधिकरणमा कुनै पनि विधामा सिद्धान्तको आवश्यकता हुने भन्दै सञ्चार सिद्धान्त र ढाँचाको आवश्यकता र महत्त्वमाथि प्रकाश पार्न खोजिएको छ । यसमा उनले सञ्चार सिद्धान्त र ढाँचाको विषयवस्तु एवं प्रयोजनबारे उल्लेख गर्दै विभिन्न मतअनुसार सञ्चारसिद्धान्त पनि फरक पर्ने हुँदा देश, काल र संस्कृतिका आधारमा हाल सञ्चार सिद्धान्त र ढाँचा बनिरहेको प्रस्ट्याएका छन् । भारतवर्षीय सञ्चार बुझ्नलाई सञ्चारबारेका मौलिक ज्ञान नहेरी नहुने र सञ्चार विधालाई समृद्ध बनाउन पनि वैदिक-हिन्दू-ज्ञानको दर्शन-सागर अनुसारका

सञ्चार सिद्धान्त बुझ्न आवश्यक रहेको तर्क उनले अगाडि सारेका छन् । 'कम्युनिकेसन' नाममा सञ्चारको अध्ययन औपचारिक रूपमा पश्चिमा देशमा सुरु भएको र एसिया तथा अफ्रिका महादेशमा उक्त विधाको अध्ययन थालिँदा पश्चिमकै पाठ्यक्रमको हुबहु नक्कल गरेको उल्लेख गर्दै अधिकारीले नेपालमा पनि आधुनिक बन्ने लहडमा मौलिकतालाई बेवास्ता गरिएको गुनासो गरेका छन् ।

तृतीय अधिकरणमा अधिकारीले साधारणीकरण सिद्धान्त र साधारणीकरण ढाँचाबीचको फरक प्रस्ट्याएका छन् । साधारणीकरण सिद्धान्त काव्यको सम्प्रेषणका सन्दर्भमा प्रतिपादित भएको र भरतमुनिकृत *नाट्यशास्त्र*का रस-सूत्रको व्याख्याका क्रममा काव्यशास्त्राचार्य भट्टनायकले साधारणीकरण शब्दको उल्लेख गरेको बताइएको छ । त्यसमा भर्तृहरिकृत *वाक्यपदीय*बाट समेत ज्ञान लिई साधारणीकरण ढाँचा निर्माण गरिएको उल्लेख छ । जेएस यादव र आईपी तिवारीलाई हिन्दू काव्य-शास्त्रमा सम्मानित साधारणीकरण सिद्धान्तलाई सञ्चार विधामा ल्याएको जस पनि दिइएको छ । तृतीय अधिकरणमै अधिकारीले साधारणीकरण ढाँचाका तत्त्वहरू भनेर सहृदय, भाव, अभिव्यञ्जना, सन्देश, सारणी, रसास्वादन, दोष, सन्दर्भ र प्रतिक्रियालाई उल्लेख गरेका छन् ।

चतुर्थ अधिकरणमा 'सहृदयता' नै साधारणीकरण सिद्धान्त र ढाँचाको सारतत्त्व वा केन्द्रीय अवधारणा भएको बताइएको छ । सहृदयताको कारण नै हिन्दू समाजमा भएको भेद-विभेदबीच पनि सञ्चार सम्भव हुने अधिकारीको तर्क रहेको छ । पश्चिमा ढाँचा र साधारणीकरण ढाँचाबीच भिन्नता देखाउँदै पश्चिमा ढाँचामा प्रेषक प्रधान भएको तर साधारणीकरण ढाँचामा भने प्रेषक र प्रापक सहृदय हुने बताइएको छ । सिद्धान्ततः सहृदय भन्नाले भावानात्मक अन्तर नभएका प्रेषक र प्रापक हुन् तर सञ्चारका सन्दर्भमा भने एकअर्कालाई सुन्न तयार र आफूलाई प्रेषक वा प्रापक भनेर छुट्याउन सक्ने जो-कोही पनि सहृदय हुन् । सञ्चार दिक् (स्पेस) र काल (टाइम) मा गरिने र दिक् र काल वैदिक विवेचनामा चक्रीय मानिने हुँदा साधारणीकरण ढाँचा चक्रीय भएको पनि यसै अधिकरणमा उल्लेख छ । साथै साधारणीकरण ढाँचा वैदिक हिन्दूमतबाट आएको पनि आधिभौतिकका साथै आधिदैविक र आध्यात्मिक सञ्चारलाई पनि समेट्ने बताउँदै सञ्चारबाट नै सबै पुरुषार्थ चतुष्टय (अर्थ, काम, धर्म र मोक्ष) प्राप्त गर्न सकिने विश्लेषण पनि गरिएको छ ।

पञ्चम अधिकरणमा विश्वमा हिंसा र घृणा व्याप्त रहेको अहिलेको बेलामा सञ्चारबाट सहृदयता प्राप्त गरी द्वन्द्वको निराकरण गर्न सकिने बताइएको छ ।

अर्कोतर्फ सञ्चारबाट मोक्ष पनि प्राप्त गर्न सकिने र मोक्ष प्राप्त हुने पथलाई योग भनिने हुँदा भक्तियोग, ज्ञानयोग र कर्मयोगमा सञ्चारयोग पनि थपिएको अधिकारीले उल्लेख गरेका छन् । यस्तै, हिन्दू धर्मानुसार मोक्ष प्राप्ति गराउने ज्ञानलाई विद्या र अरु सबैलाई अविद्या मानिने हुँदा सञ्चार पनि अब विद्या भएको पुष्टि हुने पनि बताइएको छ । अन्त्यमा "सबैको सुख आनन्द शान्ति समान मनाउन" आफूले साधारणीकरण ढाँचामार्फत सहृदयता-दर्शन अधि सारेको भन्दै अधिकारीले सञ्चार मीमांसा काव्यको बिट मारेका छन् ।

मूलपाठमा समेटिएका पाँच अधिकरणका साथै लेखकको प्राक्कथन र तीनओटा परिशिष्ट खण्ड पनि समाविष्ट छन् । पहिलो परिशिष्टले साधारणीकरण ढाँचाका लागि पृष्ठभूमि तयार पार्छ भने अंग्रेजी भाषाको दोस्रो परिशिष्टले साधारणीकरण ढाँचाका सम्बन्धमा अहिलेसम्म भएका सैद्धान्तिक कामलाई समग्रतामा चर्चा गर्छ । अन्तिम परिशिष्टमा साधारणीकरण ढाँचाबारेका छानिएका केही सन्दर्भसामग्रीको विवरण राखिएको छ । यी परिशिष्टहरू राख्ने काम जिज्ञासु पाठक र शोधकर्ताका लागि भएको बुझिन्छ तर ती परिशिष्टमा रहेका सामग्री नयाँ भने होइनन् ।

आकारमा सञ्चार मीमांसा पुस्तक निकै सानो छ । सञ्चार सिद्धान्त एवं ढाँचाजस्तो गहन विषयवस्तुलाई अत्यन्त संक्षेपमा प्रस्तुत गर्न सक्नु कवि एवं सिद्धान्तकारका रूपमा अधिकारीको सफलता हो । यसले शोधलेख वा अनुसन्धानमूलक पत्रहरू पढ्ने बानी वा जाँगर नभएका नेपाली भाषाका पाठकहरूलाई सहज रूपमा सरल ढंगले सञ्चार के हो ? सञ्चारको प्रमुख उद्देश्य के हुनुपर्दछ ? सञ्चार कतिखेर सफल हुन्छ ? सञ्चार सिद्धान्त भनेको के हो र किन आवश्यक छ ? संस्कृतिअनुसार सञ्चार कसरी फरक पर्दछ ? जस्ता सवालबारे जानकारी गराउन सक्छ ।

पश्चिमा चिन्तकहरूले प्रायः गद्यलाई आफ्नो अभिव्यक्तिको माध्यम बनाएको पाइन्छ भने भारतवर्षमा वेद, उपनिषद्, गीताजस्ता ग्रन्थ पद्यमै लेखिएका छन् । हिन्दू, बौद्ध, जैन आदि परम्परामा दर्शन, सिद्धान्त, नीतिलाई पद्यमार्फत नै प्रायः लेखिएको पाइन्छ । काव्यशास्त्र, सौन्दर्यशास्त्र आदिका सिद्धान्तकारहरूले पनि यही परम्परालाई पछ्याएका छन् । तर सञ्चार सिद्धान्तका हकमा भने आजसम्म कुनै पनि कृति पद्यमा लेखिएको पाइएको छैन । तर, पद्यन र बुझ्न सरल होस् भनेर वेद, उपनिषद्, गीताजस्ता पुस्तकहरू पनि गद्यमा व्याख्या भइरहेको अहिलेको समयमा सञ्चार सिद्धान्त एवं ढाँचाजस्तो गहन विषयलाई पद्यमा लेख्नुको तात्पर्य पुस्तकमा खुलाइएको छैन ।

“सञ्चार मीमांसाको प्रकाशन नेपाली भाषामै साधारणीकरण ढाँचासम्बन्धी थप अध्ययन गर्न चाहनेलाई हो” भनेर लेखकले किटे पनि यो पुस्तक पद्य कविता पदने र बुझ्ने स्त्रि भएका सीमित पाठकका लागि मात्र लेखिएको प्रतीत हुन्छ । अरु सञ्चारविद् वा प्राध्यापकहरूले साधारणीकरण ढाँचा वा सिद्धान्तबारे गरेका टिप्पणी पनि परिशिष्टमा समावेश गरिएको भए राम्रो हुन्थ्यो ।

सञ्चार ढाँचा बनाउनु एउटा कुरा हो तर त्यो प्रख्यात हुनु वा प्रख्यात बनाइनु अर्को कुरा भएकाले सञ्चार ढाँचाको रूपमा साधारणीकरण ढाँचालाई कन्सेप्ट र कन्स्ट्रक्टभन्दा माथि उठाएर आम-मानिसको दैनिकीमा पनि जाँचिनु आवश्यक छ । नत्र भने नवीन नै भए पनि अरु विभिन्न ढाँचा जस्तै साधारणीकरण ढाँचा पनि कोरा सिद्धान्तमै सीमित हुन सक्छ । यद्यपि हिन्दू संस्कृतिसापेक्ष मौलिक ढाँचाको पृष्ठभूमि, आवश्यकता, तत्त्व र प्रयोगका बारेमा लेखिएको पुस्तक *सञ्चार मीमांसा* एउटा प्रयोग भने अवश्यै हो ।

सन्दर्भसामग्री

भट्टराई, हर्षनाथ । २०६३ । *राष्ट्रिय नेपाली शब्दकोश* । काठमाडौँ : एडुकेशन पब्लिशिंग हाउस ।

अमोल आचार्य

विद्यार्थी, विकास अध्ययन, काठमाडौँ विश्वविद्यालय

सञ्चार मीमांसा

प्रथम अधिकरण

सञ्चार-चिन्तन गर्नलाई भनी लेखनी समाउँछु
सञ्चारशास्त्र सबैका लागि हितार्थ मान्दछु ।
सैद्धान्तिकरण चिन्तन मनन् सञ्चारको गर्ने हो
सञ्चार-ज्ञान संसार हित्मा प्रयोग हेर्ने हो ॥१॥

भरतमुनि ती भट्टनायक भर्तृहरि सम्भरे
कुमारिलभट्ट ज्ञानका सागर अरुनि सम्भरे ।
माता र पिता साथमा गुरु अनेक जीवन्मा
सबैलाई आज सभक्ति गर्छु नमन वन्दना ॥२॥

वैदिक-मत जीवन-दृष्टि भएरै मलाई
सम्भव भयो सञ्चारशास्त्र 'विद्या' हो बुझ्नलाई ।
मानवदेखि चराचर जगत् एकै हुन् देख्नलाई
सञ्चारमार्फत् सहृदयता यसरी लेख्नलाई ॥३॥

सुख र शान्ति आनन्द सधैं सबैले रोजेको
पूर्व र पश्चिम उत्तर दक्षिण सबैले खोजेको ।
मानव मात्र होइन हेर जीव ती सबैको
शाश्वत प्राप्य सुख र शान्ति आनन्द सधैंको ॥४॥

कसैले लिए ज्ञानको मार्ग विज्ञान कसैले
वस्तुमा सुख कसैले खोजे भावमा कसैले ।
कसैले हेरे वरत्र मात्र परत्र कसैले
कसैले लिए निषेध-मार्ग संवाद कसैले ॥५॥

कसैले भने सबै नै बाँचौं रमौं र रमाऊं
संवाद धेरै गरेर हामी निष्कर्ष समाऊं ।
अर्काले भने शान्तिका लागि अरुलाई सिध्याऊं
जसरी हुन्छ हाम्रा नै कुरा सबैलाई मनाऊं ॥६॥

कसैलाई राम्रो धर्तीको कुरा आकाशको कसैलाई
 शास्त्रको भर कसैलाई भयो शस्त्रको कसैलाई ।
 हिंसाको गीत कसैलाई प्यारो अहिंसा कसैलाई
 स्वयंको मात्र कसैलाई ख्याल सबैको कसैलाई ॥७॥

कसैले भने मेरो नै मात्र सुख र भलाइ
 अरुको सुख अरुको दुःख के चासो मलाई ।
 कसैलाई चाहिँ अनुचित् लागे स्वार्थी ती सोचाइ
 सबैको सुख आनन्द शान्ति इनको रोजाइ ॥८॥

कसरी हुन्छ शान्तिको जय सुखको विजय
 कसरी पाउने आनन्दी जीवन् भएर अभय ।
 फरक पर्लान् ती परिभाषा एकै छन् अन्तर्य
 सदैव चिन्तन् शाश्वत यही जुनसुकै समय ॥९॥

ज्ञानकै मार्ग जसले लिए अनेक ती पनि
 विधा र क्षेत्र पठन् पाठन् कति हुन् कति नि ।
 मानव र समाज संसार यो जान्नलाई राम्ररी
 अथवा भनौ मानव योग्य बन्नलाई तयारी ॥१०॥

कसरी हुन्छ दुई मानव एक कसरी समाज
 कसरी संवाद सफल हुन्छ कसरी अभाव ।
 मनुष्यलाई चाहिँदो रै'छ यो ज्ञान-प्रकाश
 सञ्चार विधा ज्ञानको एउटा यस्तो नै विकास ॥११॥

सञ्चार गर्ने प्रविधि धेरै मिडिया जति छन्
 प्रयोग तिनका अनेक क्षेत्र अनेक प्रयोजन ।
 होइनन् साध्य परन्तु ती त हुन् मात्र साधन
 उद्देश्य भने सदैव बनोस् जगत कल्याण ॥१२॥

सञ्चार मीमांसा

द्वितीय अधिकरण

सञ्चार के हो कसरी हुन्छ सिद्धान्त बताउँछ
कसरी हुन्छ त्यो अपसञ्चार छर्लङ्ग पार्दछ ।
संस्कृतिपिच्छे सञ्चार बुझ्ने कुञ्जी 'नि देखाउँछ
कसरी सञ्चार गरेमा बेस दिग्दर्शन गराउँछ ॥१३॥

सैद्धान्तिकरण आवश्यक पर्छ ज्ञानलाई बढाउन
प्रयोगसँगै जोड् दिनु पर्छ सिद्धान्त पढाउन ।
यो तथ्यलाई सञ्चारविद राम्ररी जान्दछन्
सञ्चार-चिन्तन् आधारभूत भनेर मान्दछन् ॥१४॥

सिद्धान्त भन्नु होइन हेर अमूर्त ती गफ
यो बन्छ सिद्ध हुन्छ जब अनेक परख ।
यथार्थसँग नभई साइनो बुद्धिको विलास
सैद्धान्तिकरण तिनलाई मान्न सकिन्न वास्तव ॥१५॥

विकास गर्नु सिद्धान्त राम्रो हो प्राप्ति सर्वोच्च
सैद्धान्तिकरण तसर्थ खोज्छन् सब विज्ञ समुच्चा ।
सञ्चारमा पनि देखिन्छ यही प्रवृत्ति विकास
अनेक मत सिद्धान्तबाट सञ्चारकै प्रकाश ॥१६॥

सैद्धान्तिक लेखन् छ अंगीकार्य प्राज्ञिक जीवनमा
ज्ञानको विधा विकसित हुन्छ सामाजिक जीवनमा ।
सैद्धान्तिक चिन्त अपरिहार्य मानव जीवनमा
त्यसैले जोड यहाँ म दिन्छु सञ्चार चिन्तन्मा ॥१७॥

सिद्धान्तसँगै ढाँचाको विकास आवश्यक पर्दछ
सिद्धान्तलाई ढाँचाले हेर सरलीकृत गर्दछ ।
सञ्चारमा पनि सैद्धान्तिकरण यसरी हुँदैछ
देश र काल संस्कृतिजस्तो ढाँचा 'नि बन्दैछ ॥१८॥

हरेक व्यक्ति हरेक समाज् सञ्चार गर्दछ
 सभ्यता विकास हुनलाई यही आवश्यक पर्दछ ।
 व्यावहारिक साथै सैद्धान्तिक विकास सञ्चारको चाहिन्छ
 तब त हेर सभ्यता ठूलो विकसित पाइन्छ ॥१९॥

भारतवर्ष सभ्यता हेर वेदको आधार
 सहस्र वर्ष जीवन्त सही अनेक प्रहार ।
 नवीन नित्य अगाडि बढ्छ बुझेर संसार
 सभ्यता हाम्रो त्यसैले पक्कै समृद्ध सञ्चार ॥२०॥

नभईकन हाम्रोमा राम्रो सञ्चार विकास
 सिद्धान्त अनि प्रयोग पनि अतीव प्रकाश ।
 कसरी हुन्थ्यो भारतवर्ष प्राचीन सभ्यता
 कसरी हुन्थ्यो संस्कृति हाम्रो नित्य नव्यता ॥२१॥

जात र जाति भाषा र बोली मान्यता विविध
 संस्कृति महान् एक हो तर छन् नाना समूह ।
 यथार्थ कुरा अनेक कारण् भेद र विभेद
 तथापि हेर कायमै छ जीवन्त संवाद ॥२२॥

विविधबीच एकता ल्याउने कडी त्यो चिन्नलाई
 जीवन्त संवाद कसरी संभव सकेमा बुझ्नलाई ।
 सिद्धान्त के छ दिग्दर्शन गर्ने पाएमा जान्नलाई
 सञ्चार राम्रो गरिन्थ्यो कि त अपसञ्चार हटाई ॥२३॥

अर्काको चस्मा लगाई हेर्दा अर्कैथोक् देखियो
 भारतवर्ष हेर्ने हो भने मौलिकता चाहियो ।
 भारतवर्ष बुझ्नका लागि मौलिक ज्ञान यो
 नबुझिकन कसरी होला सोच त सोच हो ॥२४॥

सञ्चार विधा पनि त हेर संस्कृतिसापेक्ष
 भारतवर्ष सञ्चार बुझ्न ख्याल् राख अवश्य ।
 सैद्धान्तिकरण् अरुको मात्र हेरेर पुग्दैन
 मौलिक ज्ञान सञ्चारबारे नहेरी हुँदैन ॥२५॥

कम्युनिकेसन् नामको विधा आधुनिक कालमा
मान्यता पायो पश्चिमा देशमा सर्व-प्रथम ।
अमेरिका र युरोप हुँदै अन्यत्र विस्तार
पश्चिमाकेन्द्रित सञ्चार-चिन्तन् त्यसैको असर ॥२६॥

आधुनिक कालमा कम्युनिकेसन् विधाको विकास
पश्चिमा देशमै मूलतः हुनुको के अर्थ ।
होइन भने अरु देशमा यसको अभाव
थियो र त गर्नु पर्यो यसलाई आयात ॥२७॥

सबै देश र समाजमा सञ्चार विद्यमान
भारतवर्ष दृष्टान्त हेर समृद्ध ग्रन्थ छन् ।
सिद्धान्त कोरा नठान्नु हेर जीवन्मा देखिन्छन्
जीवन्त यति यी तथ्य कुरा कसरी भेटिन्छन् ॥२८॥

नेपालजस्ता अनेक देशमा के भयो देखियो
उच्चशिक्षा पाठ्यक्रम पराङ्कै रोजियो ।
आफ्ना कुरा मौलिकलाई यसरी छोपियो
शिक्षाको नाम दिएर हेर पराभव रोपियो ॥२९॥

पाठ्यक्रम निर्धारण गर्ने अक्कली ती कस्ता
मौलिक कुरा तिनले हेर गरेछन् बेवास्ता ।
आधुनिक बन्ने लहड सायद् तिनमा बेपत्ता
मानसिक दरिद्रता थियो कि के पत्ता ॥३०॥

सञ्चार पढ्ने विद्यार्थीहरू एकांगी सूचना
पाएर हेर कायमै रहे ज्ञानमा विपन्न ।
सिद्धान्त पढ्ने अरस्तु र लास्वेल आदिका
परन्तु थाहा नपाउने भरत र भर्तृहरि त ॥३१॥

पुरानो पाठ्य-क्रम हेर्दा छर्लङ्गै देखिन्छ
सञ्चारको सिद्धान्त भनी के के राखिएछ
अहिले पनि कतिपय उही नै देखिन्छ
अर्काको कुरा राखिएजति मौलिक कहाँ भेटिन्छ ॥३२॥

मिडिया प्रयोग् तालिम्मा मात्र नहोस सीमित
चिन्तनको उचाइ पनि रहोस सर्वदा ।
अपसञ्चार निराकरण समाज्मा गरेर
सृष्टिकै हित सञ्चारमार्फत् शान्ति नै छरेर ॥३३॥

प्रयत्न मेरो वैश्वस्थानिक् ज्ञानको प्रवर्द्धन
वैश्विक साथै स्थानिक् ज्ञान सह-संवर्द्धन ।
पूर्व र पश्चिम उत्तर दक्षिण सबैका ती ज्ञान
मौलिकसँगै स्वीकार गर्ने बृहद चिन्तन ॥३४॥

सैद्धान्तिकरण चिन्तन मनन् सञ्चारप्रक्रिया
समृद्ध पारौं वैदिक-ज्ञान्ले हाम्रो यो विधा ।
वैदिक-हिन्दू-ज्ञानको धारा दर्शन-सागर
सञ्चार विधा समृद्ध बन्छ साथमा पाएर ॥३५॥

सञ्चार मीमांसा

तृतीय अधिकरण

सञ्चारको साधारणीकरण ढाँचाको नामले
वैदिक-हिन्दू मतानुसारी सञ्चार-चिन्तनले ।
विक्रमको दुई हजार साठी सालमा
मूर्तता पायो इशवीको दुई हजार तीनमा ॥३६॥

परन्तु राखौं ख्याल यो तथ्य सिद्धान्त रूपमा
साधारणीकरण प्रसिद्ध थियो प्राचीनै कालमा ।
भरतमुनिकृत जुन नाट्यशास्त्र थियो
भट्टनायकको व्याख्याले साधारणीकरण छायो ॥३७॥

हिन्दू काव्य-शास्त्रमा सम्मानित कुरा
सञ्चार विधामा आइपुग्यो सञ्चारविदद्वारा ।
इशवीको उन्नाइस सय असी सालतिर
यादव र तिवारी द्वयविद्वान्द्वारा ॥३८॥

अध्ययन गर्दै थिएँ स्नातकोत्तर जब
साधारणीकरण-ढाँचा प्रस्ताव गरें तब ।
भरत र भट्टनायक साथमा भर्तृहरि
यादव र तिवारीको पनि लेखाइ पढी ॥३९॥

साधारणीकरण मात्र भनियो भने नि
पुरानो काव्यसिद्धान्त उही नै बुझ्नु नि ।
साधारणीकरण-ढाँचा भनी जब भनिन्छ है
मद्वारा प्रतिपादित ढाँचा नै बुझ्नु है ॥४०॥

निर्माण जो चित्रमय सुरुवातमा आयो
केही वर्ष बितेपछि संशोधन भयो ।
अहिले हेर्दा उही ढाँचाका चित्र दुईवटा
पुरानोलाई राखौं उता नयाँचाहिँ यता ॥४१॥

सञ्चार प्रक्रियाको ढाँचा भएकाले
 सञ्चारका तत्वहरू देखाउँछ, यस्तै ।
 तिनीहरू कसरी हुन्छन् सम्बन्धित
 भन्ने पनि अवश्य नै पार्छ प्रकटित ॥४२॥

सञ्चारको जुन ढाँचा प्रस्ताव मैले गरें
 शास्त्रीय हिन्दू संज्ञा प्रयोग् यस्मा गरें ।
 तर अर्थ-बोध गर्दा ध्यान् पुर्याउनु पर्छ
 'प्राविधिक-संज्ञा' हो कि ख्याल राख्नु पर्छ ॥४३॥

आधुनिक अनुसन्धान् पद्धतिको कुरा
 'कन्सेप्ट'बाट 'कन्स्ट्रक्ट' बनाएको हुँदा ।
 परम्परागत अर्थ तिन्मा केही फरक पार्दा
 अनुसन्धान् गर्नेकै लाग्छ परिभाषा ॥४४॥

सञ्चार गर्ने प्रेषक र प्रापक् दुवैलाई
 नामाकरण गरिएको एकै सहृदयी ।
 मनुष्यलाई चिनिएको भावका खानी
 त्यसैले एक तत्व भाव पनि हो नि ॥४५॥

भावलाई अभिव्यञ्जन् गर्दा सन्देश् बन्ने
 सन्देशलाई संकेतले हो नि प्रकट पार्ने ।
 सन्देशले यात्रा गर्न सरणि चाहिने
 सरणिकै माध्यमले सन्देशलाई पाइने ॥४६॥

सन्देशको प्राप्ति अनि बोध प्रक्रियालाई
 रसास्वादन शब्दावली प्रयोगमा छ है ।
 नाट्यशास्त्रबाट यस्लाई लिइएको हो नि
 अर्थचाहिँ फरक पर्छ 'प्राविधिक' छ नि ॥४७॥

सन्दर्भ र दोष पनि तत्व सञ्चारकै
 त्यसैले त अंगीकार गरें ढाँचाभित्रै ।
 प्रतिक्रिया भन्ने तत्व पनि समेटियो
 दुवै पक्ष दोहोरो संवादमा देखाइयो ॥४८॥

सञ्चार मीमांसा

चतुर्थ अधिकरण

साधारणीकरण-ढाँचा सञ्चार देखाउँछ,
सहृदयताको लागि सञ्चार प्रष्ट्याउँछ ।
आधिभौतिक आधिदैविक अनि आध्यात्मिक
हिन्दू-चिन्तन पद्धतिको सार बताउँछ ॥४९॥

रेखीय किन छैन यस्को संरचना
बुझ्नलाई गर्नु पर्छ वैदिक विवेचना ।
दिक् र काल चक्रीय मानिने दुवै यहाँ
दिक्-कालभित्रै हुने सञ्चार रेखीय तब कहाँ ॥५०॥

यसैबारे थप अर्को कुरा पनि बुझ्नु
दोहोरो नै संवादको हिन्दू मत सोच्नु ।
निरन्तर क्रिया अनि प्रतिक्रिया देख्नु
त्यसैले त पर्यो मैले यस्तो चित्र लेख्नु ॥५१॥

हिन्दू समाज् भेद विभेद बीच हुँदा पनि
सञ्चार सफल हुने कारण के पो होला नि ।
ढाँचा यस्ले प्रष्ट्याउँछ त्यो रहस्य पनि
सहृदयता नै त्यस्तो खास तत्व हो नि ॥५२॥

वर्ण आश्रम जात जाति अनि अरु कुरा
धनी गरिब शोषक शोषित कति कति छुरा ।
भाषा बोली चाल चलन यस्ता धेरै कुरा
यसो हेर्दा विभाजनै विभाजन छ पूरा ॥५३॥

सहस्र वर्ष सभ्यताका बितिसक्दाखेरि
देखेकै छौं संवाद सफल हाम्रा वरिपरि ।
विभाजन छ तापनि छैन सञ्चारमा
समस्यालाई हटाउन सहृदय भावना ॥५४॥

असमान सामाजिक सम्बन्धलाई जिती
विभेदका भौतिक स्थितिलाई मिची ।
सहृदयताको ज्योति प्रदीप्त छ सधैं
अपसञ्चार हुनलाई दिँदैन है कबै ॥५५॥

यदि सञ्चार असफल कतै भएदेखि
अपसञ्चार प्रबल कतै रहेदेखि ।
बुझ्नु पर्छ सहृदयता पक्का भयो कमी
उपाय गर्नु गर्छ संस्कार भर्न भनी ॥५६॥

सञ्चारमा रत दुई पक्ष कस्ता हुने
सम्बन्धको स्वरूप्वारे बुझौं मनै छुने ।
सञ्चार-स्वार्थ होइन यहाँ सम्बन्ध नै स्वयम्
प्रथम् कुरा हुन जान्छ सञ्चारमा बुझ्नु ॥५७॥

पश्चिमा सञ्चारका अधिकतर ढाँचा
प्रेषकको प्रधानतामा जोड दिन्छन् काँचा ।
साधारणीकरण-ढाँचा अर्कै कुरा भन्छ
प्रेषक-प्रापक दुवैको सह-अस्तित्व मान्छ ॥५८॥

सहृदयता अवधारणा राम्ररी बुझी
बुझिनेछ प्रेषक-प्रापक सम्बन्ध पनि ।
आरम्भमा सामान्य अभिमुखीकरण भई
सञ्चार सुरु गरी पुग्ने सहृदय स्थिति ॥५९॥

अर्थापनकै सन्दर्भमा कुरा गर्ने हो त
प्रेषक होइन प्रापक पो शक्तिशाली हुन्छ ।
अर्थापन गर्दाखेरि प्रापकले नै गर्छ
यो तथ्यलाई सदैव बुझिराख्नु पर्छ ॥६०॥

साधारणीकरण-ढाँचा ध्यानपूर्वक हेरौं
अभिव्यञ्जना अनि रसास्वादन चिनाँ ।
सञ्चारको प्रक्रियामा निर्णायक बुझौं
भर्तृहरि भरतमुनि धेरै चिन्तन गरौं ॥६१॥

शब्दका चार तह परा पहिलो मानी
पश्यन्ति र मध्यमा अनि वैखरी ।
श्रवण्वाट सुरु हुने शब्दको प्राप्ति
मनन र निदिध्यासन् साक्षात्कारमा व्याप्ति ॥६२॥

यति गहन् चार श्रेणी हुनु पर्ने कारण्
आन्तरिक सञ्चारमा जोड दिने चलन् ।
आभ्यन्तरिक अनुभूति महत्वको चरण्
इन्द्रिय भन्दा उच्च ज्ञानको छ विधान् ॥६३॥

बाह्य संसार नकारेको हुँदै होइन हेर
यसैलाई परम् सत्य मान्छैन तर ।
बृहदको कारणमा सूक्ष्म छ है बुझ
ब्रह्माण्डलाई आफैभित्र अनुभूत गर ॥६४॥

सन्दर्भको जुन् विधान ढाँचाभित्र छ है
भर्तृहरिवाटै यस्ताई विकास गरियो है ।
व्याख्या यस्तै गर्छ हेर अर्थबोध सही
प्रेषक्-प्रापक् दुवैको हुन जान्छ उही ॥६५॥

लौकिक सञ्चारमा क्रिया प्रतिक्रिया
सञ्चाररत पक्षलाई राख्छ सक्रिय ।
मननको तह पार गर्छ जस्तै तर
प्रतिक्रिया नचाहिने निदिध्यासन् साक्षात्कार ॥६६॥

सञ्चारको मद्दारा विकसित् यो ढाँचा
भएकाले हिन्दू मतको पूरापूर सच्चा ।
आवश्यक पर्ने थियो भौतिक भन्दा पर
पुगिकन व्याख्या गर्ने जीवन उच्चतर ॥६७॥

ख्याल राखी वैदिक हिन्दू मान्यतालाई
आधिदैविक साथमा आध्यात्मिक सञ्चारलाई ।
साधारणीकरण-ढाँचा प्रष्ट्याउँदै छ है
सञ्चारको क्षेत्र त यी तीनवटै हुन् है ॥६८॥

भौतिक र मानसिक सञ्चारको कुरा
सन्देशको साभेदारी सफलता पूरा ।
आदर्शको अवस्थामा सबै सञ्चारवाला
पुग्दछन् जुन् स्थिति हो है सहृदयता ॥६९॥

आध्यात्मिक सञ्चारमा अभै पर पुग्ने
सहृदयी बनेपछि साक्षात्कार हुने ।
मोक्ष पनि सम्भव सञ्चारवाटै हेर
शब्दब्रह्मलाई नै गरी साक्षात्कार ॥७०॥

लक्ष्य के हो सञ्चारको यसले बुझाउँछ
सञ्चारवाटै समभ्दारी हुने देखाउँछ ।
सूचनाको साभेदारी हुँदै अधि बढी
एकत्वको अनुभूति गर्नु पर्छ साथी ॥७१॥

पुरुषार्थ मानवका चारवटा मानवका भन्ने
अर्थ काम धर्म मोक्ष यसरी जान्ने ।
हिन्दू मत मेरो ढाँचा अंगीकार गर्छ
सञ्चारवाटै प्राप्य छन् भन्ने प्रष्ट्याउँछ ॥७२॥

समष्टिमा भन्नु पर्दा केन्द्रीय भाव
सहृदयता बुझेपछि बुझिनेछ सब ।
सञ्चारको प्रक्रियामा धेरै गर्दा विचार
सहृदय बन्नलाई हुनु पर्छ सञ्चार ॥७३॥

सञ्चार मीमांसा

पञ्चम अधिकरण

सञ्चारको जुन ढाँचा छ है बनाइएको
त्यसैबारे यसअघि थियो बताइएको ।
यै ढाँचालाई आधार हेर बनाएर
विकसित थप कामको चर्चा यहीनेर ॥७४॥

साधारणीकरण-ढाँचा चिन्तन् यो गर्दछ
सञ्चारले सहृदयता प्राप्य मान्दछ ।
द्वन्द्वलाई यही मार्गले गर्दै निराकरण
शान्तिका लागि सहृदय अगाडि बढ्दछन् ॥७५॥

वैश्विक समुदाय पीडित हिंसाले
रहेको बेला क्रोधित आपसी घृणाले ।
सहृदयताको हेर सञ्चार-सन्देश
गर्न जान्नु हुनेछ मानव हित विशेष ॥७६॥

सञ्चारको साधारणीकरण ढाँचाबाट हेर्दा
प्रष्ट भयो प्राप्त हुन्छ जीवनमै मोक्ष ।
मोक्ष प्रदान गर्ने पथ मानिन्छ है योग
त्यसैले त प्रतिपादन् गरें सञ्चारयोग ॥७७॥

भक्तियोग ज्ञानयोग अनि कर्मयोग
मोक्षदायी भएकैले मानिएका योग ।
सञ्चारले पनि हाम्लाई दिन्छ जब मोक्ष
यस्को नाम त्यतिबेला हुन्छ सञ्चारयोग ॥७८॥

सञ्चार-योग भएर विकास के भयो भन्दा त
सञ्चार विधा भन्दा 'नि पर पुगेछ गम्दा त ।
वैदिक हिन्दू दर्शनको गर्दामा अध्ययन्
सञ्चारयोग नवीनक्षेत्र गर्नलाई अध्ययन् ॥७९॥

विचार अभै गदै नै जाऊँ स्वतन्त्र मनले
योगदान् यस्को देख्ने नै छन विद्वान जनले ।
सञ्चारको मेरै ढाँचा लगाइ हेरदा
सञ्चारशास्त्र 'विद्या'का रूपमा कमाउँछ प्रतिष्ठा ॥८०॥

अनित्य कुरा बताउने विधा मानिन्छ अविद्या
ज्ञानको शिखर मोक्षमा पुग्दा मानिन्छ त्यो विद्या ।
सञ्चारलाई मोक्षसम्म पुर्याउने यो ढाँचा
प्रकाश पार्छ सञ्चार पनि रहेन अविद्या ॥८१॥

सञ्चारढाँचा निर्माण गर्दा देश र कालको
अवश्यम्भावी हुने नै भयो प्रभाव यिनको ।
तथापि धेरै संकीर्ण बनी नहोस सीमांकन
बृहद यस्को उपयोग् हैदै गरियोस् मूल्यांकन ॥८२॥

मानवदेखि चराचर जगत् एकै हुन् बुझाउन
सबै नै बाँचौँ रमौँ र रमाऊँ भन्ने सुझाउन ।
सबैको सुख आनन्द शान्ति समान मनाउन
अगाडि मैले सारेको हूँ सहृदयता-दर्शन ॥८३॥

परिशिष्ट १

मानव चेतनशील सामाजिक प्राणी भएकाले सदैव एक-अर्कासँग सञ्चार प्रक्रियामा संलग्न रहेको हुन्छ । आफ्ना भावलाई कसरी अन्य मानवसमक्ष अभिव्यक्त गर्ने र कसरी आफ्नो अभिव्यञ्जनलाई बढीभन्दा बढी प्रभावकारी बनाउने भन्ने सोच पनि उसमा सधैं रहन्छ । जब काव्यको विकास भयो, यो भावना कविहरूमा अभि प्रबल रूपमा देखियो । रसास्वादनमा असफल काव्य लोकप्रिय नहुने हुनाले कुनैपनि कविले आफ्नो अनुभूति कसरी सर्वसाधारणसम्म सहज सम्प्रेषणीय हुन्छ भन्ने सोच राख्नु र काव्यशास्त्रीहरूले पनि काव्यको सम्प्रेषणीयताको रहस्य बुझ्ने प्रयत्न गर्नु स्वाभाविकै हो । साधारणीकरणको सिद्धान्त यस्तै प्रयत्नको देन हो । काव्यको सम्प्रेषणका सन्दर्भमा प्रतिपादित साधारणीकरण सिद्धान्तलाई सामान्यीकरण गरेर यसलाई हिन्दू-सञ्चार-सिद्धान्तको रूपमा व्याख्या गरिएको हो ।

साधारणीकरण सिद्धान्त भरतमुनिकृत नाट्यशास्त्रका रस-सूत्रको व्याख्या क्रममा आएको हो । काव्यशास्त्राचार्य भट्टनायकले साधारणीकरणको बारेमा विचार गरेको तथ्य सुविख्यात छ; जहाँ उनले रसास्वादनमा साधारणीकरण प्रक्रियालाई स्पष्ट पारेका छन् । सो सिद्धान्तलाई वैदिककालसम्म नै तन्काउने प्रयत्न पनि भएका छन् । कुन व्यक्तिलाई यसको प्रतिपादनको श्रेय दिने भन्ने प्रश्न आफ्नो ठाउँमा छँदैछ; तथापि साधारणीकरणको सिद्धान्त संस्कृत साहित्यको विशिष्ट देन हो भन्ने त छर्लङ्गै छ ।

साधारणीकरण सिद्धान्तले विशेष व्यक्तिको अनुभूति सर्वजनको अनुभूति कसरी बन्न जान्छ भन्ने प्रश्नको राम्रो समाधान प्रस्तुत गर्‍यो । सन्देशको आदान-प्रदान प्रक्रियामा संलग्न प्रेषक र प्रापकबीच तेरो मेरो भन्ने भावना हटी भावात्मक साभेदारी वा एकत्व (साधारणीकरण) हुने हुनाले प्रेषकको सन्देशको प्रापकले रसास्वादन गर्न सक्षम हुन्छ । वास्तवमा भट्टनायकले मानव-मानव बीचमा सन्देशको आदान-प्रदानको मुख्य उद्देश्य आपसमा भावको साभेदारी वा साभ्ना अनुभूति नै हो भन्ने मानेर त्यस प्रक्रियालाई 'साधारणीकरण'को रूपमा व्याख्या गरेका हुन् भन्ने बुझिन्छ । सोही प्रक्रियालाई नै पश्चिममा सन्दर्भमा 'कम्युनिकेसन' भनिएको हो ।

मानव-मानवबीचको भेद नाम, रूप, जाति, भाषा, संस्कृति आदि कारणहरूले गर्दा नै भएको हो । यस्तै भेदहरूले गर्दा नै एक मानव र अर्को मानवबीच विषमता हुने हो । यदि उनीहरूकाबीचको भेद वा विशिष्टतालाई हटाइदिने हो भने सबैजना मानव नै हुन् । भावको मानवीकरणलाई साधारणीकरण भनेर बुझ्दा हामी के निष्कर्षमा पुग्छौं भने यो प्रक्रिया हुन नसकेको खण्डमा एक मानवले अर्को मानवलाई बुझ्न र भावहरूको साभेदारी गर्न नसक्ने हुन्छ । भावको साधारणीकरण हुन्छ, त्यसैले मानव-मानव बीचमा साभापन (अपनत्व, सहृदयता)को अनुभूति हुन्छ र मानव सामाजिक प्राणीका रूपमा बाँच्न सक्षम छ ।

वास्तवमा पश्चिममा 'कम्युनिकेसन' र पूर्वमा 'साधारणीकरण' भनेर एकै प्रक्रियालाई बुझाउन खोजिएको देखिन्छ । हो, दार्शनिक एवम् सांस्कृतिक भिन्नताले गर्दा बुझाइमा निजात्मक विशिष्टता अवश्यै छ । साधारणीकरण सिद्धान्तको विषय भावको मानवीकरण भएकाले यसलाई सार्वजनीन सिद्धान्त मान्न सकिने अवस्थामा पनि यो सिद्धान्त हिन्दू-देन हो भन्ने तथ्यका आधारमा यसलाई 'सञ्चार-सिद्धान्त' मात्र नभनेर 'हिन्दू-सञ्चार-सिद्धान्त' भनिएको हो ।

सञ्चार (कम्युनिकेसन) कसरी हुन्छ, यसलाई कसरी प्रभावकारी बनाउन सकिन्छ आदिवारे अध्ययन तथा परिचर्चा प्राचीनकालदेखि नै हुँदै आएको भए तापनि कम्युनिकेसनलाई आधुनिककालमा ज्ञानको एक विधाको रूपमा मान्यता दिइएको भने ईशवीय बीसौं शताब्दीमा हो र यस रूपमा कम्युनिकेसनको औपचारिक पठनपाठन सुरु भएको संयुक्त राज्य अमेरिकामा हो । आमसञ्चारमाध्यम (मासकम्युनिकेसन मिडिया) को उद्भव एवं विकास पनि पश्चिममा मुलुकहरूमा नै भएको हो । त्यसैले सञ्चारका सिद्धान्त र व्यवहारहरूबारे गरिने अध्ययन मूलतः पश्चिम-केन्द्रित नै रह्यो ।

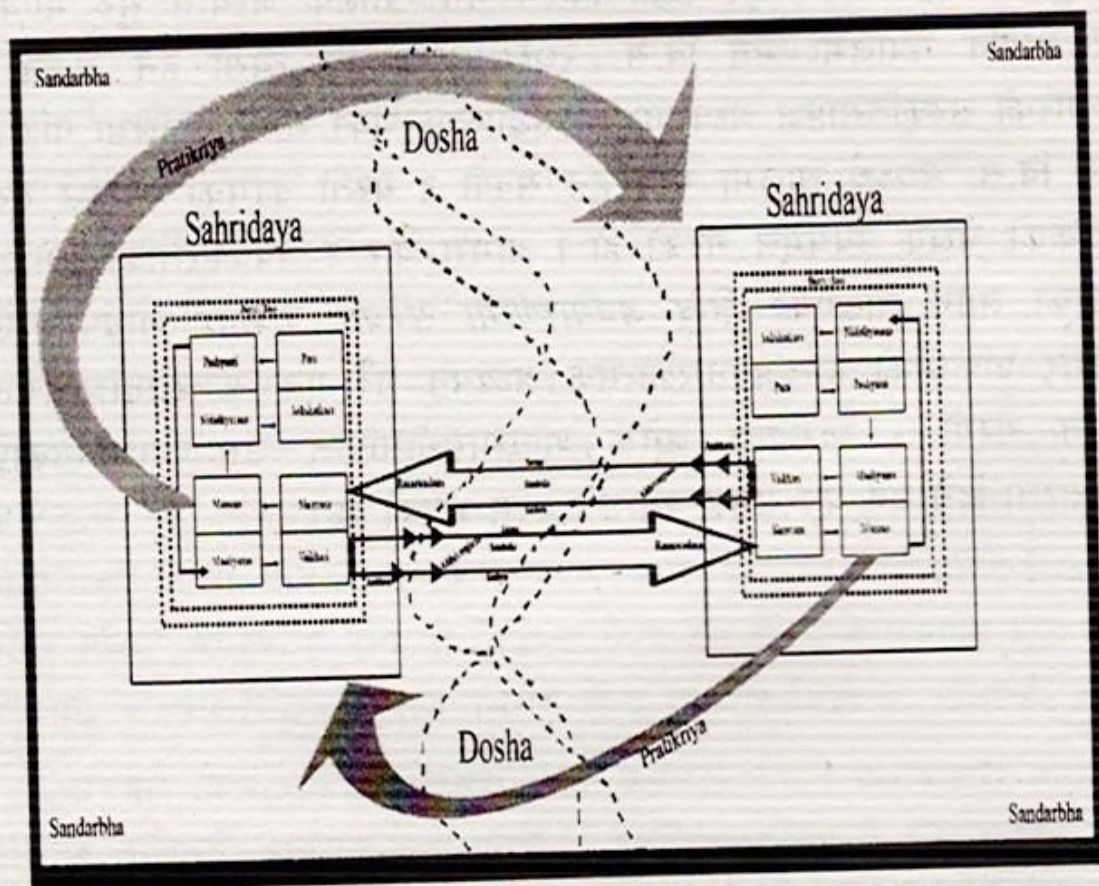
सञ्चार संस्कृतिसापेक्ष हुने हुनाले यसको अध्ययन पनि संस्कृतिसापेक्ष नै हुनु पर्छ भन्ने आवाज उठ्न थालेको सन् १९६० को दशकदेखि हो । तर नेपाल, भारत, चीन, जापानलगायतका पूर्वीय देशहरूमा सञ्चारको अध्ययन औपचारिक रूपमा सुरु गरिँदा अमेरिकी एवं अन्य पश्चिममा मुलुककै जस्तो पाठ्यक्रम बनाउने प्रवृत्ति रह्यो, अन्धानुकरणले नै प्रश्रय पायो । पछि भारत, चीन, जापानलगायतका मुलुकमा सञ्चारविद् एवं शोधकर्ताहरूले यस्तो प्रवृत्तिमा परिवर्तन ल्याउन प्रयत्न गरे । छिमेकी भारतमा सन् १९८० देखि नै

सञ्चारका परिप्रेक्ष्यमा आफ्ना मौलिक अवधारणासम्बन्धी शोध, परिचर्चा, पठन-पाठनमा ध्यान पुर्याउन थालेको देखिन्छ ।

छिमेकी मुलुकहरूमा केही दशकअघिदेखि नै त्यस्तो (सञ्चारको संस्कृतिसापेक्ष अध्ययन एवं सैद्धान्तिकरण गर्ने) प्राज्ञिक अभ्यास सुरु भएको भए तापनि नेपालमा भने वि.सं. २०६० भन्दाअघि त्यसो हुन सकेन । सञ्चारको संस्कृतिसापेक्ष अध्ययन एवं सैद्धान्तिकरणको लागि नेपालमा पहिलो काम वि.सं. २०६० सालमा मात्र हुन सक्यो र यस्तो कामको आरम्भ यस पुस्तकको लेखक स्वयम्ले गरेको हो । आमसञ्चार र पत्रकारिताको एम.ए. डिग्रीका लागि लेखिएको *हिन्दू अवधारणामा सञ्चार प्रक्रिया* (शोधपत्र) ले सञ्चार प्रक्रियाको हिन्दूअवधारणात्मक अध्ययन गर्दै एक सञ्चारढाँचासमेत प्रस्तुत गर्‍यो । त्यसयता अनेक शोधसामग्रीमार्फत् उक्त अध्ययनलाई निरन्तरता दिने एवं थप समृद्ध बनाउने काम भएको छ ।

परिशिष्ट २

Sadharanikaran Model of Communication



Sadharanikaran as a concept/theory should not be confused with the sadharanikaran model. The former, which is one of the significant theories in Sanskrit poetics, has its root in *Natyashastra* and is identified with Bhattanayaka. Whereas, latter refers to a model of communication which draws on the classical concept/theory of sadharanikaran along with other resources in order to visualize Hindu perspectives on communication.

Sahridayata is the core concept upon which the meaning of *sadharanikaran* resides. It is the state of common orientation, commonality or oneness. Senders and receivers become *sahridayas* with the completion of the process of *Sadharanikaran*. In a society that has asymmetrical relationships between communication parties, it is only due to *sahridayata* the two-way communication and mutual

understanding is possible. Thus, communicating parties can attain *sahridayata* irrespective of complex hierarchies of castes, languages, cultures and religious practices, and the communication process qualifies to be considered as *sadharanikaran*.

As the construct, *sahridayata* is crucial in the SMC for ensuring the model being inherited with the Hindu ideal of communication for communion. Since its entitlement is as the *construct* its exact meaning relates to the context in which it is defined. However, its root is firmly established in earlier concept(s) from where it is drawn on. It is meant to embody the sum of all those factors due to which the asymmetrical relationship between communicating parties does not hinder the two-way communication and hence mutual understanding. Thus, the term *sahridayata* has been used for designating all concepts and practices that are considered significant in ensuring communication for communion in Hindu society.

Sadharanikaran, as the communication process, consists of *sahridayas* as the communicating parties. As a 'technical term', the word refers to people with a capacity to send and receive messages. They are the parties engaged in communication, and capable of identifying each other as sender and receiver of the process. A *sahridaya* is a person in such state of emotional intensity which is coequal or parallel to that of other(s) engaged in communication. Ideally, the term refers such persons who are not only engaged in communication but also have attained a special state: *sahridayata*. As such, a *sahridaya* is one who has attained *sahridayata*. Thus, *sadharanikaran* is the process of attaining *sahridayata*, and, the *sadharanikaran* model illustrates the process.

The model comprises the following elements:

1. *Sahridayas* (*Preshaka*, i.e., sender, and *Prapak*, i.e., receiver)
2. *Bhava* (Moods or emotions)
3. *Abhivyanjana* (Expression or encoding)
4. *Sandesha* (Message or information)
5. *Sarani* (Channel)

6. Rasaswadana (Firstly receiving, decoding and interpreting the message and finally achieving the *rasa*)
7. Doshas (Noises)
8. Sandarbha (Context)
9. Pratikriya (Process of feedback)

If communication is taken as a step-by-step process, which is just for the sake of easy understanding, the *sahridaya-preshaka* (simply, the sender), who has *bhavas* (moods or emotions or thoughts or ideas) in mind, is the initiator of the process. The *sahridaya*-sender has to pass the process of *abhivyanjana* for expressing those *bhavas* in perceivable form. It is the *sahridaya-prapaka* (simply, the receiver) with whom the *bhavas* are to be shared. He or she has to pass the process of *rasaswadana*.

The position of the *sahridaya*-sender and the *sahridaya*-receiver is not static. Both parties are engaged in the processes of *abhivyanjana* and *rasaswadana*. When *sadharanikaran* is successful, universalization or commonness of experience takes place. In *Natyashastra* itself, Bharata Muni has emphasized on a total communication effort including the use of the words as well as limbs, gestures, and body language along with the physical context in order to ensure communication at its best.

As evident from the figure, the sender inherits *bhava*. Human being in his/her essential characteristics is a bundle of *bhavas* that constitutes his/her being and form part of his/her total consciousness. It is due to the *bhavas* that human being aims engaging in communication or *sadharanikaran* process. If there were no *bhavas* and human beings had no desire to share their *bhavas* with others, there would be no need of communication. The *bhavas* have been categorized into different types, such as *sthayee bhavas* (permanently dominant)¹, *vyabhichari* or *sanchari bhavas* (moving or transitory)²

¹ Bharata Muni has described eight *sthayee bhavas*: Rati (Love), Hasa (Merriment), Shoka (Sorrow), Krodha (Fury), Utsaha (Enthusiasm), Bhaya (Terror), Jugupsa (Disgust) and Vismaya (Astonishment).

and *satvika* or *sattvaja bhavas* (originating from the mind, temperamental)³. Corresponding to *bhavas*, human inherits *rasas*, which are to be discussed later.

Abhivyanjana refers to the activities that a source goes to translate *bhavas* into a form that may be perceived by the senses. It can be understood as expression or encoding in English. The guiding principle while encoding in *sadharanikaran* is simplification. Simplification is the essential dimension here. In the communication process; the complex concepts and ideas are simplified by the speaker (source) with illustrations and idioms appropriate for the understanding of the listeners (receiver of the messages). This approach makes communication a dynamic, flexible, practical and effective instrument of social relationship and control.

Sanketa (code) is an integral part of *abhivyanjana*. A kind of code is a must to let the *bhavas* manifested. Codes are symbols that are organized in accordance with specific rules. For example, the language is a code. The sender encodes the *bhava* in a code. For communication to be successful, both the sender and receiver must understand the code being used. *Abhivyanjana* may be in verbal or non-verbal code, and both codes may be used simultaneously.

In case of verbal *abhivyanjana*, words/languages are used as the code. The process of *abhivyanjana* has been shown consisting of four stages in the figure. It owes to concept of language as a code as

² According to Bharata Muni, there are 33 *vyabhichari* or *sanchari bhavas*. They are: Nirveda (Despondency), Glani (Weakness), Shanka (Suspicious), Asuya (Envy), Mada (Inebriation), Shrama (Exhaustion), Alasya (Lethargy), Dainya (Depression), Chinta (Anxiety), Moha (Delusion), Smriti (Recollection), Dhriti (Fortitude), Vrida (Bashfulness), Chapalata (Inconstancy), Harsha (Joy), Avega (Excitement), Jadata (Stupefaction), Garva (Arrogance), Visada (Despair), Autsukya (Impatient curiosity), Nidra (Sleep), Apasmara (Loss of memory), Swapna (Dreaming), Prabodha (Wakening), Amarsha (Indignation), Avahitta (Dissimulation), Ugrata (Cruelty), Mati (Self-assurance), Vyadhi (Sickness), Unmada (Madness), Marana (Death), Trasa (Fright) and Vitarka (Deliberation).

³ According to Bharata Muni, there are eight *sattwik bhavas*. They are: Stambha (Paralysis), Sweda (Sweat), Romancha (Horripilation), Swarasada (Feebleness in the voice), Vepathu (Trembling), Vaivarnya (Change of color), Asru (Shedding tears) and Pralaya (Loss of sense).

conceived in Sanskrit linguistics and Hindu philosophy of language. Here, there are four levels or stages of language from which the word (*shabda* or *vak*) passes: para, pashyanti, madhyama and finally the uttered word vaikhari.⁴ In other words, any bhava can be perceived externally only when it comes to the vaikhari level.

Vaikhari vak is the manifested form of the word. It is in the most external and differentiated level. Here, the word is commonly uttered by the speaker and heard by the hearer. Before being uttered, the word or vak resides in mind or intellect, and is named as madhyama. It is the idea, or series of words, as conceived by the mind after hearing or before being spoken out. It may be thought of as inward speech. The next and the innermost stage, according to Bhartrihari, is the pashyanti vak. Pashyanti is the vak at the level of direct intuition, and can be understood through experience. Here, humans get the direct experience of the vakya-sphota, as Bhartrihari says. In *Vakya-padiya* and its *Vritti* commentary, this term 'para' is not used to denote a fourth level of speech. Bhartrihari says that speech is threefold; and he treats the third level of pashyanti as ultimate. It is later on in the tradition that the name 'para' appears, referring to a fourth level. Para vak is the *Shabda Brahman*.

In case of the non-verbal abhivyanjana, the communicator has wide alternatives of code to use. Bharata Muni has described wide alternatives of abhivyanjana including gestures of limbs, representation through make up and temperamental expressions as well as various sounds. Some of them entirely deal the non-verbal aspect while others consists some forms of it. Under angika abhinaya, he has directed as many as 122 types of karmas (performing arts or abhinayas) by using six *angas* (limb) and six *upangas* (ancillary limb) of human body.

⁴ *Rigved* says: "Chatvari vak parimita padani" (1.164.45). But, Bhartrihari himself has described three levels of speech: Pashyanti, Madhyama and Vaikhari. ("vaikharya madhyamayas cha pashyantiyas chai 'tad adbutam aneka-tirtha-bhedayas trayya vachah param padam")

According to Bharata Muni, each bhava is associated with both sensory experience and aesthetic emotion. He considers the bhavas as representation of mental state. They do not come from outside, rather they always remain within the mind. However, they are not always in the awaken state. They have to be or are stirred by external factors called *vibhava* that is a stimulus or determinant such as song, a bird, a picture, etc. *Vibhava* may be *alamvana* or *uddipana*. When a snake is seen and certain kind of emotion is stirred it is called *alamvana vibhava*. The sense of fear would increase due to the movement of snake's tongue and such stimulus contributing for the increase in *vibhava* is called *uddipana vibhava*.

After the bhavas are stimulated due to *vibhava*, the *anubhava* is certain, that is, some sort of manifestation such as glance, lifting of eye, smile, etc. *Anubhavas* may be internal or external. Bharata Muni has identified three external and eight internal *anubhavas*. The bhavas need some sort of code for their manifestation. For this, they have to pass through the process of *abhivyanjana*.

With the completion of the process of *abhivyanjana*, bhavas are manifested as *sandesha*. In other words, *sandesha* is outcome of the *abhivyanjana* process. A message is the manifestation of the bhava into a form (code) that is perceivable by the senses. It is the information that the sender wants to pass on to the receiver. It is the actual physical product that the source encodes, and which the receiver's sensory organs can detect. In other words, it is the coded idea that conveys meaning. Just doing 'namaste' to explaining the 'Adwaita vedanta' philosophy all are messages.

Messages may be in verbal or non-verbal depending upon the encoding done by the sender. In case of *Natyashastra*, messages have been distinguished as *angika* (gestures of limbs), *vachika* (verbal display), *aharya* (representation through make up) and *sattvika* (temperamental), each consisting different types. For instance, *angika*

is seen consisting of three types⁵, where as *vachika* has twelve forms⁶.

For transmission of *sandesha*, there needs *sarani* (channel or medium), which is the means through which *sandesha* travels across space. The message sent by the source or sender cannot reach the receiver without the channel or medium. The channels may be *natural* corresponding to biological nature of human being such as: auditory (hearing), tactile (touching), visual (seeing), olfactory (smelling) and taste (tasting through the taste buds on the tongue) channels. The channels may be *artifactual* such as paintings, sculptures, letters, etc. These two types of channels are extensively described in *Natyashastra*. The channels may be *mechanical* such as telephones, radio, TV, computers and so on. It is yet to study whether the text inherits concepts of some kind of mechanical channels.

Hindu perspective on communication would not be completed unless both *manas* (mind) and *sharira* (human body) are understood as *sarani*. At least, it is so for spiritual dimension of the process. The *manas* is considered as the sixth *indriya* (sensory organ) in Hindu belief. It is the *vibhu* (master) of five senses. However, it is not the final authority in this regard. Its *vibhu* is the *atman*. The mental life is not the aspiration, rather the assertion of a higher than the mental life is the whole foundation of Hindu philosophy. In fact, the human life is a means, not the end. In Hindu belief, the bodily self is not the ultimate truth though it is essential for the worldly existence. The body is only a temporary abode of *atman*, and it is an instrument or means used by the *atman*. In other words, *sharira* is a *sarani* by using which *atman* has to attain *moksha*.

With the proper use of various *saranis* as discussed above, the sender successfully sends the message toward the receiver. As *abhivyanjana* was crucial for the sender, so is *rasaswadana* for the receiver. The

⁵ *Sharira* (bodily), *Mukhaja* (facial), *Chestakrita* (brought about by the movements).

⁶ *Alapa* (Accosting), *Pralapa* (Prattling), *Vilapa* (Lamentation), *Anulapa* (Repeated utterances), *Samlapa* (Dialogue), *Apalapa* (Change of words), *Sandesha* (Notice), *Atidesha* (Agreement), *Nirdesha* (Command direction), *Vyapadesha* (Pretext), *Upadesha* (Instruction, Advice) and *Apadesha* (Statement).

term as used here should be understood as a 'technical term' carrying a wide range of meaning. Its range is from receiving the message to decoding and interpreting the message and finally to the attainment of the *rasa*. Orthodox Hindu uses of the term refer to the state of *rasa* experience by the *sahridaya*-receiver. In case of casual human communication, *rasaswadana* is said to be successful if the receiver shares the message as intended by the sender. However, the spiritual dimension goes beyond.

Not all communication results in the attainment of *rasa* in its ideal form. *Rasa* is the essence or aesthetic enjoyment. Bharata Muni terms this as *rasa* because it is worthy of being tested (relished). There is unique corresponding *rasa* to each *bhava*.⁷ According to Bharata Muni, the combination of *vibhavas* and *anubhavas* together with *vyabhichari bhavas* produce *rasa*. It is the *sthayee bhava* that leads to *rasa*. What happens is the *sthayee bhava* is stimulated by the *vibhava* in the mind and is heightened by *anubhava* and *sanchari bhava*, and the mind would be highly receptive to the *rasa* experience in this state.

The issue how the meaning of a message is achieved has been much debated by scholars and philosophers. For instance, there are debates regarding the unit of meaning. For instance, some regard the words as the unit of meaning in verbal communication, whereas Bhartrihari considers the total sentence as the unit of meaning. Even if a word is taken as the unit of meaning there are diverse views regarding what sort of entity is signified by the word.

As shown in the figure, the four levels of word discussed in case of *abhivyanjana* have corresponding levels while attempting *rasaswadana*. Whereas *shravana* corresponds to *vaikhari*, so do *manana*, *nididhyasana* and *sakshatkara* with *madhyama*, *pashyanti* and *para* respectively. Not all people engaged in communication would be going through all these stages of *abhivyanjana* and

⁷ Bharata Muni has described eight *rasas*: *Sringara* (the erotic), *Hasya* (Humorous), *Karuna* (Pathos), *Raudra* (Impetuous anger), *Vira* (Heroic), *Bhayanaka* (Terrific), *Bibhatsa* (the odious) and *Adbhuta* (the mysterious).

rasaswadana. Sadharanikaran (communication) as social and mental activity would require just vaikhari and madhyama in the part of sender and shravana and manana in the part of receiver. But, spiritual dimension of the process would require further levels too. In other words, not all communicating parties would be attaining rasaswadana in its ideal form. Rather, it can be experienced only by the sahridayas in the ideal sense of the term.

Bharat Muni describes sadharanikaran as that point in the climax of a drama when the audience becomes one with the actor who lives an experience through his/her acting on stage and starts simultaneously reliving the same experience. The process has been described as rasaswadana. When sadharanikaran happens, sharing or commonness of experience takes place in full form. According to Bhattanayak, the essence of sadharanikaran is to achieve commonness or oneness among the people.

Two things are to be noted here. First, the vak (word or speech) in the continuum of para-sakshatkara is identified with the Brahman. Hence, sakshatkara is the state of experiencing the Self as the Brahman ("Aham Brahmasmi"). Second, the Brahman is also considered as supreme rasa ("rasovaisah") and hence rasaswadana in its ultimate destination would be the rasaswadana of the Brahman. In this stage also there is unity of the Self and the Brahman. In either ways, sadharanikaran qualifies to be a means for *moksha*.

There is no such thing as perfect communication. There are continuous forces at work, *doshas* or noises, which tend to distort the message and lead to miscommunication. If we draw on Hindu poetics, the concept of *rasa-bhanga* (disruption in rasaswadana) is there. There may be many causes for this. For instance, a mismatch of meaning between sender (encoder) and receiver (decoder) of any message may occur. The model should be interpreted to include all of the noises, viz. semantic, mechanical, and environmental.

Bhartrihari has considered this possibility in *Vakyapadiya* that it is always possible to say conflicting things about what's in the texts and

what they mean. To reduce uncertainty, some sacred text is made authentic, and a settled standpoint is established.⁸ This consideration leads us to the concept of *sandarbha* (context). The effectiveness of any message depends on the communication environment. Same message may have different meanings in different contexts.

The notion of context in the process of communication makes Hindu concept of communication even comprehensive. The importance of context is such that due to this factor meaning could be provided to the message even if the sender is not identified to the receiver. In other words, it is due to context, the intended meaning of any message can be ascertained without determining the actual intention in the mind of the speaker just by taking contextual factors into account. Thus due to the context a text can retain its 'objective' meaning.

Though both the sender and receiver of the message must be *sahridayas* *Bhartrihari* theorizes communication from the receiver's viewpoint. He has discussed how intended meaning is ensured though there is possibility of conflicting or diverging meanings of the same message. In brief, *sandarbha* (context), as discussed above, and intuition (*pratibha*), which is innate to the receiver, ensure proper understanding of any message.

Pratikriya refers to the responses of the receiver after receiving the message. It is the process of feedback, which allows the receiver to have active role in the communication process. Feedback can be understood as the same step-by-step process returning messages following exactly the same steps outlined above. *Sadharanikaran*

⁸ sarvo 'drista-phalan arthan agamat pratipadayate

viparitam cha sarvatra sakyate vaktum agame

tasmad agamam kinchit pramani-kriya vyavasthite

tasmin ya kachid upapattir uchyamana pratipattav upodbalakatvam labhate

"It's commonly acknowledged that unseen effects may be achieved by chanting from the sacred texts. But it is always possible to say conflicting things about what's in the texts and what they mean.

Therefore, some sacred text is made authentic, and a settled standpoint is established. There, according to whatever reason may determine to be fit and proper, confirmation is obtained."

process demands sahridayas undergoing the same kind of automated dynamism in taking the role of sender and receiver back and forth. Here, both the parties (the sahridaya-sender and the sahridaya-receiver) act as senders and receivers simultaneously. And, the process of encoding and decoding also occur simultaneously.

It is not that the feedback is always affirming. However, feedback makes the communication process ongoing. One of the unique features of the sadharanikaran model is that the provision of the feedback is not universal. The process of feedback will be there only when it is needed. It is needed certainly in physical or worldly forms of communication. In such form of communication, adequate feedback is sought. But after achieving the nididhyasana state, there is no need of feedback externally. In this state, the sahridayas become able to understand each other and experience the same obviously. In the sakshatkara state, the sahridaya is already in the state of moksha, which is the ultimate goal of sadharanikaran process.

Communication, as conceived in Sadharanikaran model, is the process of attaining sahridayata, i.e., mutual understanding, commonality or oneness. It is only when the communicating parties attain sahridayata, and the communicating parties identify each other as sahridaya, communication process qualifies to be considered as sadharanikaran. Here, communication is sharing between communicating parties (sahridayas) with a view to not just persuade one or the other as such but to enjoy the very process of sharing. Furthermore, from the discussions in previous section, following conclusions are drawn on:

1. The structure of the model is non-linear. It incorporates the notion of two-way communication process resulting in mutual understanding of the communicating parties. Thus it is free from the limitations of linear models of communication.
2. The model illustrates how successful communication is possible in Hindu society where complex hierarchies of castes, languages, cultures and religious practices are prevalent. Sahridayata helps those communicating to

pervade the unequal relationship prevailed in the society and the very process of communication is facilitated.

3. The interrelationship between the communicating parties is of crucial importance in sadharanikaran. Here, not the cause of the relationship but the relationship itself is significant. For instance, the guru-shishya relationship is always considered sacred in itself. And, unlike in case of most communication theories and models from the West, this does not emphasize on dominance by the sender. Rather, the model gives equal importance to both the communicating parties.
4. The model shows that abhivyanjana (encoding) and rasaswadana (decoding) are the fundamental activities in communication. In other words, they are decisive junctures in sadharanikaran (communication).
5. It shows that Hindu perspective on communication emphasizes more on internal or intrapersonal activity. For instance, both the processes of encoding and decoding consists of four-layer mechanism in its ideal form. As such, communication involves more experience within than objective rationality of the sensory organs.
6. With the provision of sandarbha (context), the model clarifies how meaning could be provided to the message even if the sender is not identified to the receiver. The intended meaning of any message can be ascertained due to the context, without determining the actual intention in the mind of the speaker just by taking contextual factors into account. Thus due to the context a text can retain its 'objective' meaning.
7. The scope of communication from Hindu perspective is broad. As envisioned in the model, communication is broader enough to deal with all of the three dimensions of life: *adhibhautika* (physical or mundane), *adhidaivika* (mental) and *adhyatmika* (spiritual). In social or worldly context, communication is such process by which, in ideal conditions, humans achieve sahridayata. In mental context, communication is the process of gaining true knowledge as well as similar mutual experience. But that is not the whole story; it has spiritual dimension too.
8. The goal of communication as envisioned in the model is certainly achieving commonness or mutual understanding. But, the goal would not be limited to just this extent. Just as

Hinduism always emphasizes to achieve all of the *purushartha chatustayas* (i.e., four goals of life: *artha*, *kama*, *dharma* and *moksha*), the model also conceives communication capable of attaining all these goals. Thus, the model is in perfect consonance with Hindu World View.

Sanchar, as envisioned in Hinduism, has already been proved as a means for attaining *moksha*. After establishing the fact that *yoga* refers to any system or method for the attainment of *moksha* and already establishing *sanchar* such a means, there is nothing for not considering *sanchar* as *yoga*. Thus, it is evident that the process of communication (*sanchar*) can be accepted as a kind *yoga* provided that the process results in the attainment of *moksha*. Hinduism has set *moksha* as the highest of *purushartha chatustaya* (four goals of human life) and has introduced different paths, that is, different kinds of *yoga*, for the attainment of *moksha*. The *sancharyoga* is an addition in this regard.

The term *vidya* is used in different ways in Hindu scriptures. Sometimes it is used to refer to mere theoretical knowledge of the scriptures or meditation on various deities (e.g., in *Brihadaranyaka Upanishad*-4.4.10; *Ishavasya Upanishad*-9). But, in its positive sense, the same term is used to refer to true knowledge, *Brahmajnana*, which leads to immortality (*Kena Upanishad*-2.4). It is in the latter sense that *vidya* has been used in this article. Opposite to *vidya* is the *avidya*, which is the knowledge about world and worldly things. Spirituality and *moksha*-attainment is the concern of *vidya*.

In Hindu orthodoxy, the dignity of any discipline of knowledge would be high only when it qualifies as a *vidya* (true knowledge). This implies that every discipline of knowledge must be a discipline (*shastra*) of *moksha* in its peak. Accordingly, the communication discipline also needs to be in consonance with this Hindu belief if it is to earn the status of *Sanchar-shastra* in Hindu orthodoxy. In other words, the communication discipline would be regarded as a true knowledge (*vidya*) in the Hindu milieu if, and only if, the process of communication qualifies as a means for the attainment of *moksha*.

It is already discussed, with reference to the *sadharanikaran* model, that communication can be a means for the attainment of *moksha*. In

other words, communication, as envisioned in Hinduism, qualifies not only as a process of *sadharanikaran* in worldly settings but also as a means for attaining *moksha*-in-life. In addition, it has been established that the process of communication (*sanchar*) can be accepted as a kind *yoga*. This provides sufficient ground for the communication discipline to qualify for being considered as a *vidya* in Hindu orthodoxy.

Approaching communication as a *vidya* does not imply to discard the *avidya* aspect. As mentioned above, the Hindu mode of communication deals with all of the *adhibhautika* (physical or mundane), *adhidaivika* (mental), and *adhyatmika* (spiritual) dimensions of life. Whereas the communication discipline is *avidya* in the physical and mental domains, it becomes a kind of *vidya* by incorporating the notion of *sancharyoga*. The co-existence of *vidya* and *avidya* aspects in the communication discipline (*sancharshastra*) does not invite any contradiction or problematic situation; rather, it heightens the significance of the discipline in Hindu orthodoxy. Because one who knows *vidya* and *avidya* together attains immortality through *vidya* by crossing over death through *avidya* ("*Vidyamchavidyam cha yastadveda ubhayam saha, Avidyaya mrityum tirtva vidyayaamritamashnute*"—*Ishavasya Upanishad*-11).

There is scope for generalizing the concept and the construct of *sahridayata* in the broader study of Hindu philosophy. Furthermore, by virtue of *sahridayata* envisioned, the *sadharanikaran* theory and the SMC have scope to be generalized in global context. The SMC's root being in Hindu culture does not limit its scope for universalization of the model. In fact, the scope of a Hindu model of communication, such as the SMC, in promoting peace and conflict resolution should be appropriately understood and employed.

The Sadharanikaran Model of Communication: Selected Bibliography (Till 2011)

Nirmala Mani Adhikary's Sadharanikaran model of communication (SMC) is systematic description in diagrammatic form of communication process as envisioned in Vedic Hinduism. It illustrates how the communicating parties interact in a system (i.e., the process of sadharanikaran) for the attainment saharidayata (commonness or oneness). It shows that communication in Hindu concept is a process of attaining commonness or oneness among people. The model offers an explanation of how successful communication is possible in Hindu society where complex hierarchies of castes, languages, cultures and religious practices are prevalent.

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नेपालको तनहुँ जिल्ला, छाङ्ग गा.वि.स.-४, पिपलटारमा वि.सं. २०३३ मा जन्मेका निर्मलमणि अधिकारी 'आयोदधौम्य' वि.सं. २०६३ देखि काठमाण्डौ विश्वविद्यालय, भाषा तथा आमसञ्चार विभागमा प्राध्यापन गर्छन् । त्यसअघि उनी मदन भण्डारी मेमोरियल कलेज, काठमाडौँमा पत्रकारिता तथा आमसञ्चार विभागका प्रमुख थिए । विगतमा उनले तनहुँस्थित माध्यमिक विद्यालयहरू र काठमाण्डौस्थित उच्चमाध्यमिक विद्यालयहरूमा अध्यापन पनि गरेका थिए । साहित्य, संस्कृति, दर्शन, सञ्चार, पत्रकारिता आदि विधामा गरी उनका दर्जनौँ पुस्तक-कृतिहरू प्रकाशित भइसकेका छन् । साथै, अधिकारीद्वारा लिखित दर्जनौँ शोधलेख एवम् सयौँ विश्लेषणात्मक लेखहरू प्रकाशित छन् ।

अधिकारी तरङ्ग साहित्यिक अभियान (वि.सं. २०५२) का संस्थापक एवम् अध्यक्ष, नेपाली भाषा-संस्कृति परिषद् (वि.सं. २०५४) का संस्थापक महासचिव र युग निर्माण अभियान (वि.सं. २०५८) का संस्थापक अध्यक्ष हुन् । उनी मिडिया एजुकेटर्स एसोसिएसन अफ नेपाल (वि.सं. २०६४) का पनि अध्यक्ष हुन् । यिनका अतिरिक्त स्थानीय, राष्ट्रिय, क्षेत्रीय तथा वैश्विक तहका अनेक संस्थाहरूमा पनि उनको संलग्नता रहेको छ ।

निर्मलमणि अधिकारीले अनेक सम्मान, पुरस्कार तथा फेलोसिप पाएका छन् । उनलाई नेपाल जेसिज राष्ट्रिय समितिले सन् २००८ मा वर्ष व्यक्ति घोषणा गरी स्वर्णपदकसहित सम्मान गरेको थियो भने सन् २००३ मा संयुक्त राज्य अमेरिकास्थित फोरम् फर् इन्टरफेथ् सोलिडारिटीले धार्मिक विषयवस्तुमा लेख्ने विश्वकै प्रभावशाली लेखकका रूपमा सम्मान गरेको थियो । उनले राष्ट्रिय वातावरण कविता प्रतियोगितामा प्रथम पुरस्कार (वि.सं. २०४९) एवम् राष्ट्रिय निबन्ध प्रतियोगितामा स्वर्णपदक (वि.सं. २०५३) र प्रथम पुरस्कार (वि.सं. २०५४) पनि जितेका थिए । अधिकारीलाई देश/विदेशका विभिन्न संस्थाले हिन्दू फेलोसिप (सन् २०१०-२०१२), चौतारी मिडिया फेलोसिप (सन् २०१०), स्वामी विवेकानन्द पारितोषिक (सन् २००९), उत्कृष्ट युवा पुरस्कार (सन् २००९), शुक्ला गण्डकी सम्मान (वि.सं. २०६०), हरफ साहित्यिक सम्मान (वि.सं. २०६१) आदि प्रदान गरेका छन् ।

सञ्चार मीमांसा

काव्य/सञ्चारअध्ययन/सञ्चारसिद्धान्त



Theorizing Communication: A Model from Hinduism

- Nirmala Mani Adhikary

This article presents an account of contemporary endeavors in the field of communication/media studies in Nepal. It first examines the inherently problematic position of communication discipline in Nepal, and uncovers that Westernization-as-Globalization had been the dominant paradigm for the discipline. Then, it outlines the emerging practices of exploring native perspectives on communication. It argues of substantive progress in the case of communication studies in Nepal, where a unique communication model has been developed and presented from Hindu perspective. It also assesses media ethics as another area for such academic exploration.¹

Communication, as a discipline of knowledge or as an academic field of study, has remained inherently problematic in many non-Western countries – Asians and Africans alike; Nepal being no exception. On the one hand, these countries indigenously inherit the concept of communication, and have been practicing it since time-immemorial. On the other, communication-as-modern-discipline-of-knowledge is borrowed from the West.

"No civilization is possible," as Dissanayake (2003) observes, "without a vigorous system of communication" (p. 18). It implies that there must exist communication practice and theory in every living society. Thus a communication tradition, rich and refined both in theory and practice, should have been an inseparable part of Nepali culture as she is inheritor of culturally rich civilization (Adhikary, 2003, January 13). In this light, communication is to be considered indigenous – both as practice and concept.

¹ This article is primarily based on a paper that I presented at the first Media Research Conference 2010 in Kathmandu (Adhikary, 2010b).

But, as a discipline of knowledge or as an academic field of study, communication first gained recognition and evolved in the West, particularly in the United States of America in the twentieth century AD (Beck, Bennett, and Wall, 2004, p. 35; Dissanayake, 1988b, p. 3; IGNOU 2005, p. 23). Particularly, the study of 'communication theory' has been traditionally Eurocentric (Miike, 2007a, p. 1) – "generated by Westerners for the West" (Chen and Miike, 2006, p. 1). As Gordon (2007) puts it, "Human Communication Theory: Made in the U.S.A." (p. 51).

The non-Western countries had three options while they were developing curricula of communication and/or allied disciplines. First, they could have drawn on native perspectives thereby primarily incorporating indigenous concepts, if not theories and models, of communication. Second, it was much easier for them to adopt solely the Western discursive paradigm. Third, they could have adopted comparative approach thus incorporating both indigenous and Western contents, and facilitating 'indigenization'.² Of these, the adoption of the Western paradigm has been the general practice (Adhikary, 2009d, p. 296), "without any rational analysis" (Adhikary, 2008a, p. 61), as it suits the project of globalization, which legitimizes unidirectional gateway for flow of information (Adhikary, 2007e).

As Dissanayake (1988b) observes, "attention has been confined to communication meta-theory associated with industrially advanced Western countries" (p. 1). According to Miike (2008), "Many researchers, Asian and non-Asian alike, in the field have assumed the universal applicability of the meta-theory and methodology of Eurocentric communication scholarship" (p. 57). Miike (2007a) observes,

² According to Gudykunst (2005, p. 85), whereas indigenous theories are native, rooted in specific cultures, and emphasize the human experience in specific cultures; indigenization refers to processes of transforming U.S. theories so that they are appropriate in other cultures.

By and large, Asian communication professionals are more versed in Western intellectual trajectories than Asian traditions of thought. Consequently, it is hardly surprising that there have been not many theoretical investigations that drew out communicative ideas and insights from Asian classical literature. (p. 2)

In this background, it is no wonder that communication, as an academic field of study, lacked indigenous insights, and hence, it was treated as an exogenous entity 'imported' from the West into non-Western countries.

But, the communication discipline has been changing as the Western discursive paradigm is being challenged, if not completely replaced, by alternative paradigms. "Such attempts are rooted in cultural identity consciousness" (Adhikary, 2008b, p. 272). In other words, "Eurocentric scholarship" and "its one-sidedly presumed universality and totalizing tendency" (Miike, 2007a, p. 1) does not seem prolonging. Consequently, the idea of universal meta-theory/meta-model of communication has been firmly rejected, and the sphere of communication theory has been broadened in order to incorporate non-Western contributions as well. Due to such paradigm shift, "the multicultural turn in communication theory" (Miike, 2007b, p. 272) has already taken place.

Accordingly, as Dissanayake (2009) observes "a great upsurge of interests in the study and research in Asian theories of communication" (p. 7) has been witnessed in last few decades. Two books (Dissanayake, 1988; Kincaid, 1987) are considered as seminal works in this regard. The published works in the field are increasing (the list of such works can be seen in: Adhikary, 2009b; Miike, 2009a; Miike and Chen, 2003, 2006; Xiaoge, 2000). Theorizing communication from Asian perspectives is advancing in such an extent that even the *Asiacentric School* of communication

theories is said to be emerging and developing, and becoming increasingly significant (Edmondson, 2009, p. 104).

In case of Nepal, the study of communication in general, and communication theory in particular, had not been the study of communication from the native perspectives. Even a cursory look on the curricula of Tribhuvan University (TU) and Purvanchal University (PU) is enough to observe that any indigenous concept/theory/model of communication is not incorporated there. The pattern is visible not only in case of communication theory, but in other areas of study too. For instance, a research on the state of media ethics studies in Nepal revealed that the courses offered in media ethics by TU and PU completely lacked indigenous insights (Adhikary, 2008c), even though Nepal is inheritor of rich Hindu and Buddhist ethical traditions.

The issue should be viewed in a larger context. A general predisposition of considering 'Americanization'/'Westernization' as globalization (Dahal, 2005, p. 57) is not new thing for Nepal. And, "'West is the best' psyche" (Bhattachan, 2005, p. 89) is something that can be easily perceived. In this light, the acceptance of Western discursive paradigm and the rejection or apathy to native perspectives in the curricula implies that Westernization-as-Globalization had been the dominant paradigm for the discipline of communication in Nepal. However, it is to mention that Kathmandu University (KU) has already started incorporating indigenous concept/theory/model of communication in the curriculum of Bachelor in Media Studies (BMS) (also see: Adhikary, 2010c).

Theorizing Communication from Hindu Perspective and the Sadharanikaran Model of Communication (SMC)

Hindu society represents old civilization with a known history of thousands of years and having a distinct cultural identity of its own. It is the inheritor of culturally rich civilization rooted to Vedic

period. Communication (*sanchar*) is not new concept for Hindu society. Likewise, communication theorization is also not alien endeavour here. Rather, both communication and theorizing communication are indigenous for ancient *Bharatavarsha*. There are many traditional Hindu concepts, theories and methods, which can be unearthed to garner their contemporary relevance and significance.

Many authors seem to be occupied with the misconception of considering *theory* as "a product of the Renaissance and the Enlightenment of Europe, the foundations of which can be traced to European classical philosophies" (see: Wong, Manvi, and Wong, 1995, qtd. in Miike, 2006, p. 21), and for this reason, a Western notion. But, theorization, and theory itself, are very common in Hindu philosophical systems. Hindu philosophies "subscribe to the view of the unity of theory and practice" (Balasubramanian, 1990, p. 16). In other words, Hindu thinkers have been "constantly engaged in theorizing about practice" (Mohanty, 2001, p. 25), and hence theory can be approached in an entirely indigenous fashion.

The modern history of studying communication practices in Hindu society goes back to at least five decades ago (Majumdar, 1958). However, it was only in the early 1980s and thereafter that scholars emphasized on theorizing communication from Hindu perspective (Dissanayake, 1981, 1982a, 1982b, 1983, 1986, 1987, 1988b, 1988c; Saral, 1983; Tewari, 1980; Yadava, 1982, 1987). Tewari (1980, 1992) and Yadava (1987, 1998) argued that *sadharanikaran* is the concept which, in Hindu context, refers to what is meant by the Latin word 'communis' and its modern English version 'communication' (also see: Adhikary, 2009b, p. 70). In the course of time, *sadharanikaran* has gained prominence as a theory of communication. It has become customary to mention *sadharanikaran* as Hindu/Indian theory of communication, and, numerous academic institutions in India have already incorporated it in their curricula.

In Nepal, my own works (Adhikary, 2003a; Ayod-Dhaumya, 2003a, 2003b) happen to be the earliest initiatives in the study of communication from Hindu perspective. Subsequently, as the outcome of M.A. Thesis, a unique communication model (i.e., *sadharanikaran* model of communication – SMC) was developed and presented (Adhikary, 2003c, p. 84).

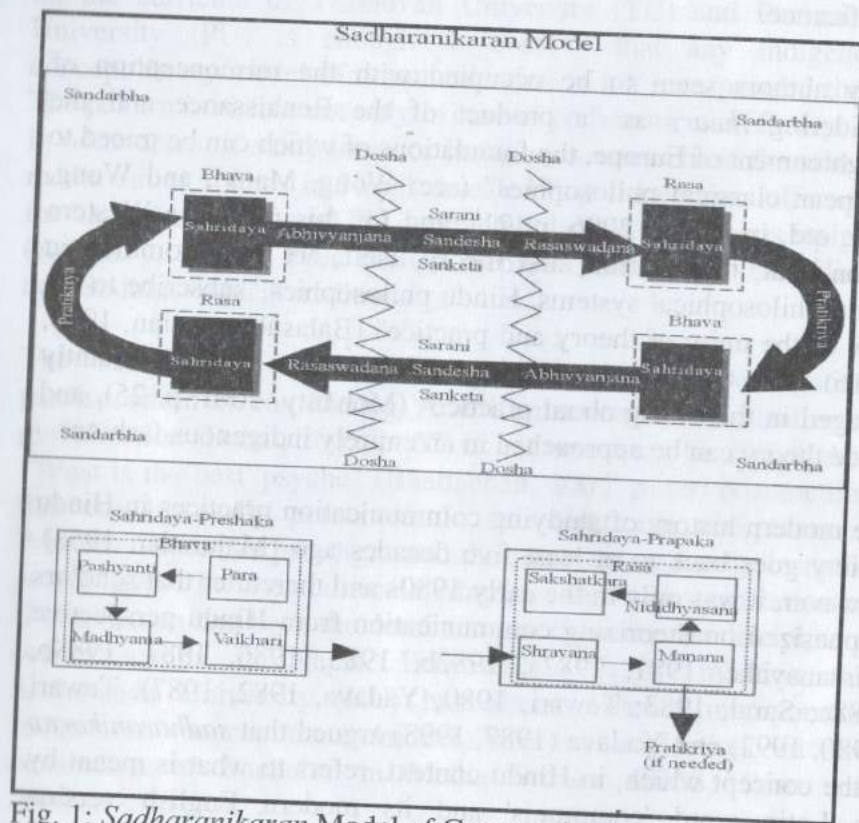


Fig. 1: *Sadharanikaran* Model of Communication I

The cumulative studies (Adhikary, 2004, 2007a, 2007b, 2007c, 2007d, 2008b, 2009a, 2009b) and various programs not only continued the discourse, but also provided me opportunities to get feedbacks from various scholars. Based on these, the SMC has been revised and improved. This paper presents both figures of the

model. As mentioned above, the first figure came into existence in 2003 (Adhikary, 2003c), and the second one was presented in early 2010 (Adhikary, 2010a, 2010b; also see: Adhikary, 2010d, 2010e, 2010f) in progression to the former.

Thus, there have been 'formulations' of the SMC. Moreover, there is scope for further revisions, improvements and adjustments in the model. As my own understanding of Hinduism advances and/or if other scholars come up with genuine remarks, I am open to accept that. After all, theories and hence models of communication should be heuristic.

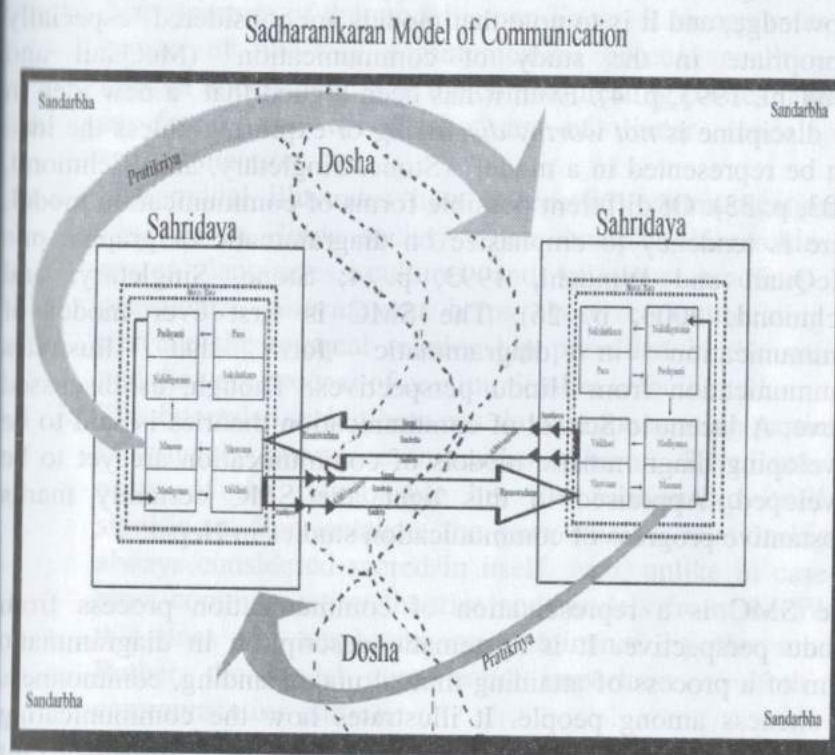


Fig. 2: *Sadharanikaran* Model of Communication II

The SMC has been considered landmark in theorizing communication (for instance: Acharya, 2011; Annapurna Shiksha 2010; Jha, 2010a, 2010b; Khanal, 2008, pp. 21-22; Pant, 2009a, pp. 84-86, 2009b, p. 4, 2010, pp. 85-89). The model, Khanal (2008) says, gives new dimension to study on communication from Hindu perspective (p. 21). Pant (2009, November 24) says, "The exploration of such a model based on the Eastern perspective will undoubtedly contribute to the development of new communication theories" (p.4).

Presenting a model is considered significant in any discipline of knowledge, and it is to note that models are considered "especially appropriate in the study of communication" (McQuail and Windahl, 1993, p. 4). Even it has been argued that "a new idea in the discipline is *not worthy discussing* or exploring unless the idea can be represented in a model" (Stone, Singletary, and Richmond 2003, p. 33). Of different possible forms of communication model there is tendency to emphasize on diagrammatic or graphic one (McQuail and Windahl, 1993, p. 4; Stone, Singletary, and Richmond, 2003, p. 26). The SMC is first ever model of communication in diagrammatic form that illustrates communication from Hindu perspectives. Though, as discussed above, Asiatic School of communication theories is said to be developing diagrammatic models of communication are yet to be developed. Appraised in this light, the SMC certainly marks substantive progress of communication studies in Nepal.

The SMC is a representation of communication process from Hindu perspective. It is systematic description in diagrammatic form of a process of attaining mutual understanding, commonness or oneness among people. It illustrates how the communicating parties interact in a system (i.e., the process of *sadharanikaran*) for the attainment *sahridayata*. *Sahridayata* is the core concept upon which the meaning of *sadharanikaran* resides. It is the state of common orientation, commonality, mutual understanding or oneness. Communicating parties become *sahridayas* with the

completion of the process of *sadharanikaran* (For further discussion on *sahridayata*, see: Adhikary, 2010g; Misra, 2008; also see: Adhikary, 2003c, 2004, 2007a, 2007c, 2008b, 2009a, 2009b, 2010a, 2010b, 2010e, 2010f). In this light, the SMC envisions communication for communion (see: Adhikary, FORTHCOMING).

Here, due to limitations of this paper, it is not possible to describe the SMC in detail (for detailed discussion, see: Adhikary, 2009b). Following discussion just outlines its fundamentals.

1. The structure of the model is non-linear. It incorporates the notion of two-way communication process resulting in mutual understanding of the communicating parties. Thus it is free from the limitations of linear models of communication.
2. The model illustrates how successful communication is possible in Hindu society where complex hierarchies of castes, languages, cultures and religious practices are prevalent. *Sahridayata* helps those communicating to pervade the unequal relationship prevailed in the society and the very process of communication is facilitated.
3. The interrelationship between the communicating parties is of crucial importance in *sadharanikaran*. Here, not the cause of the relationship but the relationship itself is significant. For instance, the *guru-shishya* relationship is always considered sacred in itself. And, unlike in case of most communication theories and models from the West, this does not emphasize on dominance by the sender. Rather, the model gives equal importance to both the communicating parties.
4. The model shows that *abhivyanjana* (encoding) and *rasaswadana* (decoding) are the fundamental activities in communication. In other words, they are decisive junctures in *sadharanikaran* (communication).

5. It shows that Hindu perspective on communication emphasizes more on internal or intrapersonal activity. For instance, both the processes of encoding and decoding consist of four-layer mechanism in its ideal form. Communication involves more experience within than objective rationality of the sensory organs.

6. With the provision of *sandarbha* (context), the model clarifies how meaning could be provided to the message even if the sender is not identified to the receiver. The intended meaning of any message can be ascertained due to the context, without determining the actual intention in the mind of the speaker just by taking contextual factors into account. Thus due to the context a text can retain its 'objective' meaning.

7. The scope of communication from Hindu perspective is broad. As envisioned in the model, communication is broader enough to deal with all of the three dimensions of life: *adhibhautika* (physical or mundane), *adhidaivika* (mental) and *adhyatmika* (spiritual). In social or worldly context, communication is such process by which, in ideal conditions, humans achieve *sahridayata*. In mental context, communication is the process of gaining true knowledge as well as similar mutual experience. But that is not the whole story; it has spiritual dimension too.

8. The goal of communication as envisioned in the model is certainly achieving commonness or mutual understanding. But, the goal would not be limited to just this extent. Just as Hinduism always emphasizes to achieve all of the *purushartha chatustayas* (i.e., four goals of life: *artha*, *kama*, *dharma* and *moksha*), the model also conceives communication capable of attaining all these goals. Thus the model is in perfect consonance with Hindu World View.

Bharata's *Natyashastra* and Bhartrihari's *Vakyapadiya* are two principle sources for the model. Most of the concepts drawn on (for e.g., *sadharanikaran*, *sahridayata*, *rasaswadana*, *sakshatkara*, etc.

are formal concepts that are firmly established on Sanskrit poetics, aesthetics and linguistics as well as other disciplines of Hindu religious-philosophical knowledge systems. These concepts are the foundations on which the SMC is established.

Sadharanikaran as a concept/theory should not be confused with the *sadharanikaran* model of communication (SMC). The former, which is one of the significant theories in Sanskrit poetics and other disciplines, has its root in Bharata Muni's *Natyashastra* and is identified with Bhattanayaka. Whereas, the SMC refers to a model of communication, which draws on the classical concept/theory of *sadharanikaran* along with other resources in order to visualize Hindu perspectives on communication, was first developed and proposed in 2003 (Adhikary, 2003c).

Hindu way of communicating certainly emphasizes on internal or intrapersonal activity. It is comprehensible that *abhivyanjana* and *rasaswadana* are the fundamental activities in communication, and in Hindu life communication involves more experience within than objective rationality of the sensory organs. This tendency facilitates *sahridayata* and other concepts to be materialized practically. Thus, communication results in communion in Hindu society.

By virtue of *sahridayata* envisioned, the *sadharanikaran* theory and the SMC have scope to be generalized as a "grand theory" (see: Chen and Miike, 2006, p. 5). The SMC's root being in Hindu culture does not limit its scope for universalization of the model. "Communication theorizing in the local community and the global society ought to move beyond the dualistic thinking of provincial specificity versus universal applicability. Any theory has local resonance and may have global significance" (Miike, 2007b, p. 277). And, "Cultural particularity leads to human universality. We do not need to walk away from cultural particularity to reach human universality" (Chen and Miike, 2006, p. 4). What is to be avoided is the ethnocentricity and supremacist fundamentalism. Ranganathananda (1971) rightly says, "Without proper

understanding of our own culture, we shall never be able to enter the soul of another culture, nor profit from it" (p. 56). From a panhuman vantage point, the utility of such a model of communication is enormous.

I have sought to test the SMC in real life situations, such as the teacher-student communication in the classroom (see: Adhikary, 2010g). My interest on the teacher-student communication in the classroom is geared by the belief that it is the site and situation where prevails asymmetrical relationship between the communicating parties (the teacher and the student) but with the experience of *sahridayata*. It is so, at least, in the cultural contexts of Nepal and India. Thus, such site and situation could be studied as a simulation for understanding how *sahridayata* can be achieved between/among communicating parties even in asymmetrical relations.

In the case of conceptual research, I assert that the identification of communication (*sanchar*) as a means for *moksha*-in-life and thus proving it *yoga* (i.e., '*sancharyoga*') is significant achievement (Adhikary, 2007d, 2010e, 2010f). It will have considerable implications for interdisciplinary studies of communication and philosophy. In a paper (Adhikary, 2010e), I have discussed how the discipline of communication can be approached as a *vidya* (true knowledge) in Hindu orthodoxy.

The SMC is not the only possible model of communication from Hindu perspective; rather, there is scope for developing other communication models. With vast diversities of philosophies within Hinduism, it is just one of many models that could be developed. Many theories and models of communication would come out if communication discipline has enthusiasm of encountering different Hindu philosophical traditions.

The scope of a Hindu model of communication, such as the SMC, in promoting peace and conflict resolution should be appropriately understood and employed (Adhikary, 2010a). Furthermore, there is

scope for generalizing the concept and the construct of *sahridayata* in the broader study of Hindu philosophy (Adhikary, 2010h, 2011).

Positing Media Ethics Paradigm from Hindu Perspective

The Eurocentric scholarship's dominance is prevalent in the field of media ethics studies too. However, cultural identity consciousness is something that cannot be ignored in this regard. In other words, the ethical considerations must be judged on the touchstone of concerning society and its social cultural inheritance. "A society that ignores its own ethical ideal does it as its own peril" (Babbili, 2001, p. 163; also see: Babbili, 2008). On the other hand, "Understanding one's own ethical texts and one's own ethical underpinnings will establish a foundation through which communication problems can be explored and solutions can be delivered" (ibid., p. 173).

There is need of and scope for indigenous studies on media ethics. "Since mass media professionals and their community are inextricably bound together the ethical questions of particular professional communicator must be judged against the social cultural background of the society for which the medium is aiming to work" (Adhikary, 2007g, p. 24). This calls for attention of media academia, educators, students and professionals to explore native perspectives on media ethics, at least theoretically in the beginning.

The studies done so far (Adhikary, 2003b, 2006, 2007f, 2007g, 2008c, 2009c) are preliminary works for positing media ethics paradigm from Hindu perspective. Hinduism bears a vast resource for studies on ethics by virtue of rich heritage of philosophy and culture (Adhikary, 2006, 2007f). Of enormous possible resources, only Mimamsa philosophy (Adhikary, 2007g) and *Manusmriti* (2009c) have been particularly drawn on. Meanwhile, Hindu texts are not the only resources in this regard; rather other philosophical, religious and/or cultural systems including Buddhism also inherit same sort of scope.

Thus, as compared to theorization of communication, the project of positing media ethics paradigm from Hindu perspective is just in exploratory phase. It is yet to develop any ethical model particularly for mass media (i.e., code of conduct) that is indigenous – of Nepali/Hindu origin. Nevertheless, interdisciplinary research on media ethics and Hinduism could enrich the media studies discipline significantly.

Concluding Remarks

Communication scholars have apparently shown their vitality in multicultural turn of communication discipline and in this regard the role of non-Western in general, and Asian communication scholars, in particular, is crucial (Dissanayake, 1981, 1986, 1988b, 2003, 2009; Gordon, 2007; Miike, 2002, 2003a, 2003b, 2004, 2008, 2010). More particularly, insights from Hindu knowledge system(s) can give what Maxmuller (1951) terms "new light and new life" (p. 38) to the communication discipline.

Though Westernization-as-Globalization perspective is still dominant for the discipline of communication in Nepal, the emerging practices signify an ongoing paradigm shift. Of Nepali universities, KU has already taken a step forward by incorporating communication theories of Bharata Muni and Bhartrihari, and also *sadharanikaran* model of communication (SMC) in the BMS curriculum. It is to see whether and when TU and PU will be free of West-centric paradigm and welcome and promote indigenous communication scholarship.

With the development of a unique communication model from Hindu perspective (i.e., *sadharanikaran* model of communication) Nepal has witnessed a substantive achievement for communication studies in general and indigenous theorization of communication in particular. Media ethics is another area of study bearing a vast scope for academic explorations from Hindu perspective.

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Political Communication: Its Scope and Importance

- Bhuwan KC

The significance of political communication has increased globally in recent times. In modern politics, the success or failure depends, to a large degree, on the ability of the political institutions to communicate to the public. Election campaigns are but one obvious example for the crucial role of political communication.³

The government agencies, political parties, civil society, and organizations have understood the importance of political communication and have adopted, in varying extent, means of communication to make the exchange of political ideas. However, effective political communication is not an easy task. Right channel and honest content at the appropriate period of time is crucial for the success. Linguistic sophistication, educational standard, economic status, cultural finesse, and racial sensitivity also play a crucial role in the success of the political communication.

Introduction

Political communication is a transmission of political information to the audience with whom the communicator wants to build a better relationship.

The process of political communication operates down-wards from governing institutions towards citizens, horizontally in linkages among political actors, and also upwards from public opinion towards authorities.⁴

Political communication deals with the production, dissemination, procession and effects of information about different political aspects and it often influences political decisions.

Political communication, which is primarily related to the field of political science, intersects with the contemporary means of

³ <http://ics.leeds.ac.uk/sub1.cfm?pbcrumb=mapc>, 16 June, 2010.

⁴ <http://www.informaworld.com/smpp/title~content=t713774515>, June 6, 2010.

सञ्चारको साधारणीकरण ढाँचा
डा. निर्मलमणि अधिकारी

सञ्चारको साधारणीकरण ढाँचा नेपालमा अभिनिर्माण भएको सञ्चार ढाँचा (कम्युनिकेसन मोडेल) हो । यो सञ्चार ढाँचा संस्कृत भाषामा लेखिएका प्राचीन ग्रन्थद्वय *नाट्यशास्त्र* र *वाक्यपदीय*मा रहेका सञ्चारसँग सान्दर्भिक हुने अवधारणा एवं चिन्तनलाई आधुनिक सञ्चार विधाको दृष्टिबिन्दुबाट अन्वेषण गरी अभिनिर्माण गरिएको हो । पूर्वमीमांसा र उत्तरमीमांसा (वेदान्त) को समन्वयबाट यसको दार्शनिक रूपरेखा निर्धारण भएको छ । सैद्धान्तिक मूलका रूपमा यसले भरतमुनिको रससूत्रलाई व्याख्या गर्नका लागि काव्यशास्त्रका आचार्य भट्टनायकद्वारा विकास गरिएको साधारणीकरण सिद्धान्तलाई अवलम्बन गरेको छ ।

पहिलोपटक लगभग दुई दशक पहिले अभिनिर्मित यो सञ्चार ढाँचाले नेपालबाट वैश्विक प्राज्ञिक जगत्मा यात्रा गर्ने क्रममा सञ्चार सिद्धान्त र दर्शनको अन्तरराष्ट्रिय विश्वकोश (इन्टरनेसनल इन्साक्लोपेडिया अफ कम्युनिकेसन थ्योरी एण्ड फिलोसफी, सन् २०१६) मा पनि प्रकाशित छ । साथै, यो सञ्चार ढाँचा संसारका विभिन्न भाषाहरूमा अनुवाद भई अनेकौँ विश्वविद्यालयहरूमा पठनपाठन पनि हुने गरेको छ । अन्तरराष्ट्रिय प्राज्ञिक क्षेत्रले यसलाई 'हिन्दू सञ्चार ढाँचा' (हिन्दू कम्युनिकेसन मोडेल) भनेर पनि उल्लेख गर्दै आएको छ । सञ्चारको साधारणीकरण ढाँचाको दार्शनिक आधार हिन्दू दर्शन भएको हुनाले यसलाई हिन्दू सञ्चार ढाँचा पनि भनिएको हो । भूसांस्कृतिक दृष्टिबिन्दुबाट हेर्दा भारतवर्षीय ज्ञानपद्धतिमा आधारित रहेको हुनाले यसलाई भारतवर्षीय सञ्चार ढाँचा पनि भनिने गरेको छ ।

'साधारणीकरण' शब्दावली संस्कृत शब्द 'साधारण'बाट बनेको हो । भाव, सन्देश, सूचना आदिलाई सबैले अनुभूति गर्न सक्ने, बोध गर्न सक्ने वा मनन गर्न सक्ने बनाउनुलाई साधारण बनाउने प्रक्रिया भनिन्छ । त्यही साधारण बनाउने वा सार्वजनीनता सुनिश्चित गर्ने प्रक्रिया नै साधारणीकरण हो । यो साधारणीकरण प्रक्रियाको बौद्धिक चिन्तन संस्कृतमा नाट्यशास्त्र, काव्यशास्त्र एवं सौन्दर्यशास्त्र आदिका परिप्रेक्ष्यमा भएको छ । कलाकारले अभिव्यक्त गरेको दुःख वा सुखको भावलाई दर्शकले बोध, अनुभूति एवं रसास्वादन गर्न सकेको कसरी हो भन्ने बारे रस सूत्र, रस सिद्धान्त र साधारणीकरण सिद्धान्त बनेका छन् ।

नाटकमा कलाकारले कथानक अनुसार पात्रको भावलाई सफलतापूर्वक अभिनय मार्फत् अभिव्यक्त गर्न सक्छन् भने प्रेक्षक (दर्शक) ले त्यो अभिनयलाई हेरी कलाकारबाट अभिनित भावलाई अनुभूति गर्न सक्छन् । नाटकमा राम र सीताको चरित्र अभिनय गर्ने व्यक्तिहरू वास्तविक राम र सीता होइनन् तापनि कथानक अनुसार राम र सीताको भावलाई उनीहरूले यसरी प्रस्तुत गर्नुपर्ने हुन्छ कि त्यसलाई प्रेक्षकहरूले साँच्चिकै राम र सीतालाई देखिरहेको अनुभूति गरुन् । नाटक वा चलचित्र हेर्दा दर्शकहरू त्यसका पात्रको दुःखमा दुःखी र सुखमा सुखी भएको हामीले देखेकै छौँ । यसरी भावको साधारणीकरण भइरहेको हुन्छ ।

यसैगरी, काव्यमा कुनै कविले यथार्थ घटनाका आधारमा वा कल्पनाका भरमा लेखेका कृतिलाई पाठकले पढेर त्यसमा निहित भावलाई बोध, अनुभूति एवं आस्वादन गर्न सक्छन् । मुनामदन खण्डकाव्यमा मदन भोटबाट फर्केपछि मुनाको देहावसान भइसकेको थाहा पाउँदा जुन बिलौना गर्छ, त्यसले पाठकको हृदय नै द्रवित हुन्छ । यसरी काव्यमा कुनै पात्रविशेषका माध्यमबाट अभिव्यक्त भावलाई पाठकले अनुभूति गर्न सक्नु पनि साधारणीकरण प्रक्रियाको उदाहरण हो ।

सञ्चारमा प्रेषक र प्रापकका बिचमा सूचनाको साभेदारी भइरहेको हुन्छ । विभिन्न परिस्थितिमा प्रेषक र प्रापकले सफलतापूर्वक सञ्चार कसरी गर्न सकेका हुन् भन्ने व्याख्या सञ्चारको साधारणीकरण ढाँचाले गर्छ । उपर्युक्त व्याख्या गर्ने दृष्टिकोण पश्चिमा सञ्चार सिद्धान्त एवं

ढाँचाहरूको भन्दा पृथक् रहेको छ । साधारणीकरण प्रक्रियामा 'सहृदयता' अवधारणाको आधारमा उपर्युक्त व्याख्या गरिन्छ ।

सञ्चारको साधारणीकरण ढाँचामा सञ्चारकर्ताहरूलाई सहृदय संज्ञाले जनाइन्छ । यहाँ सञ्चार भनेको प्राथमिक रूपमा सहृदय-प्रेषक र सहृदय-प्रापकका बिचमा हुने सूचना वा सन्देशको साभेदारी हो । त्योभन्दा उच्चतर तहमा सञ्चार भनेको भावको आस्वादन अर्थात् रसास्वादन हो । पूर्ण सफल सञ्चार प्रक्रियामा सञ्चारकर्ताहरूका बिचमा सहृदयताको सम्बन्ध सुनिश्चित हुन्छ । वास्तवमा सञ्चारको साधारणीकरण ढाँचा अनुसार सञ्चारको उद्देश्य सञ्चारकर्ताहरूका बिचमा सहृदयताको सम्बन्ध बनाउने हो ।

सञ्चारको साधारणीकरण ढाँचाको केन्द्रीय तत्त्व वा विशेषता हो सहृदयता । सहृदयता भनेको सहृदय हुनुको भाव वा सहृदय सम्बन्धमा रहेको अवस्था हो । संस्कृतमा मूलरूपमा यो वैदिक शब्द हो । वैदिक परिप्रेक्ष्यमा सहृदय शब्दको निर्माण समान र हृदय दुइटै शब्दहरूको संयोजनबाट बनेको हो । सहृदयताको अवधारणा ऋग्वेदमै पाइन्छ र अथर्ववेदमा त सहृदयताको विशद् चिन्तनका लागि सामञ्जस्य सूक्त नै रहेको छ । कालान्तरमा अनेकौँ आचार्यहरूले सहृदयता अवधारणाको थप विस्तार गर्दै साधारणीकरण सिद्धान्त र सहृदयता दर्शनको आधारशिला तयार पारेका छन् । सहृदयता कसरी सम्भव हुन्छ भन्ने बारे संस्कृत नाट्यशास्त्र, काव्यशास्त्र तथा सौन्दर्यशास्त्रका परम्परामा प्रशस्त चिन्तन भएको छ । तिनीहरूमध्ये आचार्य भट्टनायकले मीमांसा दर्शनको भावना सिद्धान्तलाई पनि आधार मान्दै साधारणीकरण सिद्धान्तको निरूपण गरे । सोही चिन्तनलाई आधुनिक सञ्चारको परिप्रेक्ष्यमा ल्याई सिद्धान्तीकरण एवं सञ्चार ढाँचाको अभিনিर्माण गरिएको हो । जाति, भाषा, संस्कृति, रीतिथिति र अन्य अनेकौँ आयाममा विभिन्नता तथा विविधता हुँदाहुँदै पनि भारतवर्षीय समाजमा सफलतापूर्वक सञ्चार हुन कसरी सम्भव भइरहेको छ भन्ने सवालको व्याख्या यो सञ्चार ढाँचाले प्रस्तुत गरेको छ । संस्कृति र वैयक्तिक प्रतिभाका कारणले समाजका सदस्यहरूमा हुने सहृदयता अनुभूतिले बाह्य जगत्मा विद्यमान वैविध्य तथा वैभिन्न्यको अवरोधलाई जितेर सफल सञ्चार सम्भव गराउँछ भन्ने यहाँ मानिन्छ ।

उता पाश्चात्य सन्दर्भमा सञ्चारविद्हरूले सञ्चार सिद्धान्तलाई चार विभिन्न दृष्टिकोणका आधारमा वर्गीकरण गरेको पाइन्छ । पश्चिममा परिप्रेक्ष्यमा सञ्चारलाई प्रेषण वा प्रवहन (ट्रान्समिशन) मान्ने दृष्टिकोण पहिलो हो भने सञ्चारलाई नैयमिक वा सहभागितात्मक क्रियाकलाप (रिचुअल) मान्ने दृष्टिकोण दोस्रो हो र सञ्चारलाई प्रचार (पब्लिशिटी) मान्ने दृष्टिकोण तेस्रो हो भने सञ्चारलाई सूचना-प्राप्ति एवं बोध-प्रधान प्रक्रिया (रिशेप्सन) मान्ने दृष्टिकोण चौथो हो । मूलतः अमेरिकी सन्दर्भमा भएका सञ्चार चिन्तनबाट निरूपित उक्त चार दृष्टिकोणले सञ्चारको परिभाषा एवं व्याख्या आफ्ना आफ्नै मान्यता वा दृष्टिबिन्दुका आधारमा गर्छन् । सञ्चारको साधारणीकरण ढाँचाको व्याख्यालाई उक्त चारवटा दृष्टिकोणसँग तुलना गर्ने हो भने प्राच्य र पाश्चात्य सञ्चार अवधारणाहरूको पृथक् पृथक् विशेषता उजागर हुन्छन् ।

सञ्चारको साधारणीकरण ढाँचामा सहृदय (प्रेषक र प्रापक), भाव, अभिव्यञ्जन, सन्देश, सरणि, रसास्वादन, सम्भाव्य दोष, सन्दर्भ र प्रतिक्रियालाई सञ्चार प्रक्रियाका तत्त्वहरूका रूपमा व्याख्या गरिएको छ । प्रेषकद्वारा अभिव्यक्त भाव उपयुक्त सन्देशको रूपमा सरणिमार्फत् प्रापकसम्म पुगी उसले सन्दर्भ एवं सङ्केतको अनुकूलता र दोषको अभाव वा अपेक्षाकृत कम अस्तित्वमा त्यसलाई रसास्वादन गर्नु र त्यसको फलस्वरूप दुवै पक्षलाई साभेदारी वा एकत्वको अनुभूति हुनुलाई नै साधारणीकरण भनिएको छ । लौकिक वा भौतिक सन्दर्भमा हिन्दूअवधारणात्मक सञ्चारप्रक्रियाको उद्देश्य भावहरूको साभेदारी, पारस्परिक समझदारी, सहमति एवं सामूहिक क्रियान्विति हो । उच्चतर रूपमा यसको उद्देश्य मोक्षप्राप्ति भएको पनि निष्कर्ष निकालिएको छ । मोक्षप्राप्तिका लागि सञ्चारयोग पनि ज्ञानयोग, भक्तियोग र कर्मयोग जस्तै एउटा मार्ग हो भन्ने निरूपण हुनुले आध्यात्मिक सञ्चारको क्षेत्रलाई समृद्ध बनाएको छ ।

सञ्चारका क्रममा अभिव्यञ्जन शाब्दिक र अशाब्दिक (गैर-शाब्दिक पनि भनिने) हुन सक्छ । शाब्दिक अभिव्यञ्जनमा शब्द एवं भाषालाई प्रयोग गरिन्छ, भने अशाब्दिक अभिव्यञ्जनको क्षेत्र निकै बृहद् छ । विशिष्टकृत अध्ययनका क्रममा सञ्चारविद्हरूले गैरशाब्दिक सञ्चारलाई शारीर-भाषा (काइनेसिक्स), स्थानबोध-अध्ययन (प्रोक्सेमिक्स), स्पृश्य-भाषा (ह्याप्टिक्स), समयभाषा (क्रोनेमिक्स), भाषा-सदृश उच्चारण (भोकालिक्स तथा प्याराल्याङ्गवेज) र भौतिक परिवेश (फिजिकल कन्टेक्ट) जस्ता अध्ययनक्षेत्रमा विभाजन गरेको तथ्य यहाँ उल्लेखनीय छ । सञ्चारको साधारणीकरण ढाँचा उक्त सबै आयामहरू समावेश छन् ।

भरतमुनिने नाट्यशास्त्रमा शाब्दिक र अशाब्दिक दुवै प्रकारका सञ्चारका लागि सान्दर्भिक हुने अन्तःज्ञान प्रस्तुत गरेका छन् । भर्तृहरिको वाक्यपदीयलाई मुख्यतः भाषाको दर्शन र भाषाविज्ञानका परिप्रेक्ष्यमा अध्ययन गर्ने प्रचलन छ । ती दुइटै ग्रन्थको अनुशीलन गर्दा संस्कृत व्याकरणको परम्परामा शब्दका साथसाथै इसारा, हाउभाउ तथा अन्य अशाब्दिक अभिव्यञ्जनलाई समावेश गरिएको रहेछ, भन्ने तथ्य उजागर हुन्छ । त्यसैले यो ढाँचामा सबै प्रकारका सञ्चारलाई सम्बोधन गर्न सक्ने क्षमता अन्तर्निहित हुन सकेको हो ।

सञ्चारको साधारणीकरण ढाँचामा सञ्चारप्रक्रियाका आधारभूत सैद्धान्तिक मान्यताहरूलाई मुख्यतः आठवटा बुँदाहरूमा प्रस्तुत गरिएको छ । पहिलो – सञ्चारढाँचाको संरचना रेखीय (लिनियर) हुँदैन, चक्रवत् (सर्कुलर) हुन्छ । दोहोरो सञ्चार हुने हुनाले सञ्चारकर्ताहरूबीच पारस्परिक समझदारी हुन्छ । दोस्रो – हिन्दूसमाजमा जात, भाषा, संस्कृति तथा धार्मिक सम्प्रदायगत व्यवहारका हिसाबले जटिल संरचना भएको भए तापनि सहृदयताको कारणले सफल सञ्चार सम्भव हुन्छ । तेस्रो – साधारणीकरणमा सञ्चारकर्ताहरूको परस्परको सम्बन्धले निर्णायक महत्त्व राख्छ । यहाँ सम्बन्धको हेतु मात्र नभई सम्बन्ध स्वयम् नै महत्त्वपूर्ण हुन्छ । साथै, पाश्चात्य सिद्धान्त र ढाँचामा प्रेषकको प्राधान्य रहेजस्तो अवस्था यहाँ हुँदैन । यहाँ सञ्चारमा संलग्न दुवै पक्षलाई उत्तिकै महत्त्व दिइन्छ । यसैगरी, साधारणीकरणको चौथो विशेषता हो– सञ्चारप्रक्रियामा अभिव्यञ्जन र बोध नै आधारभूत कार्यव्यापार हुन् । अर्को शब्दमा भन्नुपर्दा, ती साधारणीकरण वा सञ्चारका निर्णायक क्षणहरू हुन् । पाँचौँ – हिन्दूअवधारणात्मक सञ्चारमा आन्तरिक वा अन्तःनिहीत क्रियाकलापलाई जोड दिइन्छ । तसर्थ सञ्चारमा बाह्य इन्द्रियमार्फत् हुने वस्तुगत तर्क-बुद्धिमूलक ज्ञानलाई भन्दा आन्तरिक अनुभूतिजन्य ज्ञानको प्राधान्य हुन्छ । शब्दका चार तह (परा, पश्यन्ति, मध्यमा र वैखरी) मानिनुले पनि आभ्यन्तरिक प्राथमिकताको पुष्टि हुन्छ । छैटौँ – सन्दर्भलाई सञ्चारप्रक्रियाको एक अनिवार्य तत्त्वका रूपमा समावेश गरिएको हुन्छ । सन्दर्भकै कारणले कुनै पनि सन्देशको अर्थ अपेक्षित रूपमै बोध हुन्छ ।

साधारणीकरणको सातौँ विशेषता हो– हिन्दूअवधारणामा सञ्चारको क्षेत्र बृहत् छ । यसले जीवनका तीनैवटा आयाम (आधिभौतिक, आधिदैविक र आध्यात्मिक) सँग सरोकार राख्छ । सामाजिक वा लौकिक तहमा सञ्चार मानवहरूबीचमा सहृदयताबोधको प्रक्रिया हो । मानसिक तहमा सञ्चारले सही ज्ञान हासिल गर्ने प्रक्रियालाई जनाउँछ । साथै, सञ्चारको आध्यात्मिक पक्षसमेत छ । आठौँ– सञ्चारप्रक्रियाको उद्देश्य पारस्परिक समझदारी हासिल गर्नु हो । साथै, हिन्दू मतानुसार सञ्चारप्रक्रिया चारवटै पुरुषार्थ (धर्म, अर्थ, काम, मोक्ष) हासिल गर्ने साधन पनि हो । त्यसैले सञ्चारयोग सिद्धान्त पनि अभिनिर्माण गरिएको हो ।