The magazine ‘Bayan’, is a print monthly magazine voicing dalit concern. Its editor points out as though its prime motive is to voice dalit concern, it is read and incorporated by non dalits too. The magazine raised its concern about the importance of literary persons in politics. So many famous leaders and literary persons have voiced their experience in the present issue. Then two more articles about poetry collection and a novel review are also concerned here.

Keywords: Dalit Magazine, Bayan, Naimishrai, Dr. Ambedkar.

The magazine exists to inform, entertain, and influence its readers editorially and to put before them the advertising messages of national or regional commercial organizations. With a few exceptions, its outlook is national in scope rather than local. Magazines never appear more frequently than once a week; thus they have more time to dig into issues and situations than the daily newspaper, and consequently they have a better opportunity to bring events into focus and interpret their meaning.”

It is quite surprising to write an article on a magazine in a journal. Yet it is indeed necessary to introduce a magazine to its proper reader class. And thus here is the discussion about a Hindi monthly magazine 'Bayan', edited by Shree Mohandas Naimishrai, a man of varied skills. (2)

The name BAYAN is taken from one his novel "Aaj Bazar Bandh Hai" (The Market is closed today), where at the end of the novel one of the characters utters her last word as "Yehi hai mera bayan" (This is what I want to say).

Every magazine tends to voice particular thoughts so also Bayan. The prime motive for this journal is to voice the spirit of Dalit thoughts. Yet as its editor Mohandas Naimishrai points out, "Generally Dalit magazines are published, circulated and read by Dalits only but Bayan has carved out a new path in this stereotyped formula that it is welcomed, appreciated and incorporated by non dalits too." (3)

The present issue is a special edition judging the worthiness of literary intellects in politics. The editor in his note points out, "It is a matter of appreciation for that time C.M. of Delhi Shila Dikshit that she has selected a literary person for the Rajya Sabha seat from Delhi. It is indeed a matter of concern that the state governments of U.P., Punjab, Haryana, Himachal Pradesh, Rajasthan, Madhya Pradesh, never thinks of any literary persons nominating for Rajya Sabha. Even Dalit leaders doesn't heed to this matter. The editor indicates towards the duty of a literary person if he enters the Rajya Sabha." (4)

“Dalit literature is not only the literature of protest and rejection, but also a literature of reconstruction of the past. Dalit consciousness has inspired intellectuals to probe the entire Indian history and culture” (5)

The first article narrates the story of Vaman Nimbalkar under the title "The Story of a Panther" (Here Panther means Devoted Soldier). He states, "When a literary person enters politics, he is there with a deliberate thought. In 1975 when Mr. Sharad Pawar was the C.M. of Maharashtra, we took out marches on the streets. Sharad Pawar sent me a message through a police officer as he wants to see me. When I met Sharad Pawar, he said, "Vamanji, you have been doing very good work yet you are away from the desired results. For results, you need to be in the politics."

In 1975, in a public meeting in Nagpur, in the presence of Sharad Pawar, I had announced from the dias, "I am going with Sharad Pawar. He is my friend not leader because our leader is Dr. Babasaheb Ambedkar only." Inspite of being in active political activities, I did not leave literary and cultural activities. As a result, I was nominated for the 'State cultural and literary committee' on behalf of the Maharashtra government. I was in Theatre Censor Board also. There were some events that shredded my thinking pattern from the party and I resigned. After that I joined Maharashtra BSP. I worked as a General Secretary of the party; I was not given the ticket in assembly elections. When I pointed out this fact to Kanshiramji, he advised me to maintain discipline in the party. I felt uncomfortable and resigned from the party. (6)

Further as Tarsem Bharti expresses his views, "After independence, gradually the level of political morality has gone further down, the situation has reached to the extent that presently no literary person wants to involve in political tangle. If he enters politics, his achievements as a literary person turn to ashes and he
finds himself completely foreign in politics. If any literary person reaches to powerful position by chance, then he has to kill that literary soul that dwells within him. We have so many examples before us. Thus literature and literary persons are going far away from politics presently."(7)

“The man who create and write for magazines stand back a little further from the tumbling immediacy of events than do newspaper reporters and editors. Often the magazine writer moves into a situation as the spot news reporter hasten on to something new.”(8)

"The Dalit journalistic writings, particularly in regional languages, performed an essential role in exposing the exploitations and atrocities committed on Dalits. (9) Under the title, "The literary persons needs to enter the politics of struggle", Prakash Dubey states, "instead of taking a soft corner in the eyes of politicians, the literary person needs to accept the politics of struggle. Even after the thousand years of Chandbarbai, the literature has not been friendly to politics but an obedient servant only. It is noteworthy that though some of the literary persons entered politics to change it, ultimately resulted in changing their own soul."(10) Next to him Tarachand Khandekar cites, "To acquire a powerful position for a literary person is not an end in itself." He further adds, "Not a single leader is voicing the true trumpet of Ambedkar spirit in Maharashtra today.”(11)

Next to this article, Dr. Jyoti Lanjewar, an authoress and a political analyst narrates her view, “Literary persons and journalists need to enter politics not taking it as a centre of power but as a movement. If there is no movement, struggle will come to an end sooner or later as it happened in the case of Dalit Panther. Being a woman I respect Mayavati but as she turns out to be a BSP leader, I start to differ from her. My resentment is evident as what she has done as a C.M. of U.P. According to me, she helped those who are working against the interest of Dalits and Babasaheb. In order to be in ‘position’, she remained unaffected to these facts. Now she has been sworn as the C.M. for the fourth time. I think there should be a limit to the avarice of power.” (12)

The magazine ‘Bayan’ is a magazine that ventures different forms of literature while keeping in aim ‘Dalit Movements’. Devi Nagrani introduces to us the anthology of poet Shree Ganesh Bhari Tarj Lakhnavi, ‘Dhadkan’. ‘In his poem’ as Devi Nagrani explains, ‘he can sing the most difficult songs of life through his pen very swiftly. His poems include the colors of Aarzu Lakanavi and Jigar Muradabadi.’

"Kya zid hai ki barsaat ho aur nahi bhi ho.
Pal bhar ko tumse baat bhi ho aur nahi bhi ho.”

In his shyari, we can feel the pain of feelings, ups and downs of life as well as unpredictable changes of nature-season.

Aab n karvaa chaunth ke din chand dekhoge kabhi,
Aab n Diwali ke dipak tum jaloagi kabhi,
Aab n failaengee kabhee ghar me tumhare roshni,
Pyar se apne n aangan jagmgaaogi kabhi.

This poetic fervor continues to wet the readers with so many other poetic expressions from the poet. (13) Then going further Dr.PadmaPriya narrates a historical reconsideration of the story of Queen Padmini through the novel ‘Alma Kabutri’, written by Maitreyee Pushpa. The novel starts from the point where Jayasee has ended his ‘Padmavat’. The novel is full of quotable quotes, one of the examples, “In their Gazettee and Gazatteirs, the British has referred to so many tribal communities as ‘criminal tribal’ or ‘dangerous tribal’ to common public. But they identify themselves not as ‘thieves but as a soldier who never submitted their will to any of the king.’. A sincere reader cannot take away his eyes from the effort of Dr. Padma Priya in introducing the novel to the readers of ‘Bayan’. (14)

The magazine goes further with short stories, poems, critical evaluation of fiction, portrayal, and so on. To sum up, ‘Bayan’ can be considered as a magazine of different pattern which does not fall into usual traditions. A reader who is always in search of something new literary activity and social concern must go through ‘Bayan’ once.

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