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VASANT SAHASTRADHARA : AN INTERDISCIPLINARY JOURNAL

Volume : 6, No. 1 (February 2022)

VASANT SAHASTRADHARA : AN INTERDISCIPLINARY JOURNAL
(Bi-annaual & Bi-lingual)

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Editor's Note

It is indeed a matter of great pleasure to bring out volume: 6, No. 1 (February 2022) issue of Vasant Sahastradhara: An Interdisciplinary Journal (Peer Reviewed) of Vasanta College for Women, Rajghat, Varanasi. The present volume is a scholastic collection of seven articles and a book review from different disciplines of Humanities and Social Sciences. The first article focuses on the importance of Sanchi inscription that has played a pivotal role in reconstructing history of the time. It also provides a valuable information to study the various stages of socio-cultural events at Sanchi, as well as, religious, social and economic status of people of the time. The second article concentrates on the bilateral relationship prevails between India and US and how that got improved during the Atal Bihari Bajpayee government and achieved new heights. The third article is in form of a preliminary report of newly discovered rock art in central Chhattisgarh and Korea that renders the finest proof regarding the thought-processes, beliefs and practices of people in ancient times. The fourth article takes into consideration the select Hindi films on Indian student politics to understand the context and its treatment in these films so as to give the observation that amidst over dominance of violence and romance the student-protagonist disappears. The fifth article is a just analysis of the connection between 21st century skills and teacher's effectiveness. The study employs a descriptive survey method on 134 secondary school teachers, selected through using a purposive sampling technique and recommendations are also suggested in form of digital literary skills. The sixth article is a beautiful analysis of Champukavya in Sanskrit especially *Champuramayana* by the poet Bhoj where the noble epic Ramayana has been retold in poetic-prose form. The objective of the article is to delineate the noble attributes of Rama as well. The seventh article is a study of inscriptions from Nepal so as to peep into the professions during Licchavi reign in the place. The last in the line is a book review of "Flight of Deities and Rebirth of temples: Episodes from Indian History" written by Meenakshi Jain. The review puts forth that the author looks at Indian history not through the oriental lens but perceives the culture from within and thus the book may be used as a primary source by the researchers. Vasant Sahastradhara has looked forward to form an interdisciplinary collaboration through the volume. It would be appropriate to state that everything is subjective in the human mind; nevertheless, our emotions, our opinions and objectives are all relative. We look forward to the consistent support of our readers and are hopeful to receive their responses.

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CONTENTS

Sanchi Inscription and their Socio-Cultural Significance

Akansha Alankrita Bisen[*]

ABSTRACT

Inscription had been played a very significant role in reconstructing history of time. Often place of their findings has been used demarked the political boundaries of issuing kings which may prove to wrong interpretation especially when the content of Inscription have not been properly collaborated with their find spot. Such variation may not be only because of change in writing tool and medium but also because of different engraver hence, it is important to consider while analysing the epigraphy source.

It is interesting note that only at a place of Sanchi which one of the biggest Buddhist monument site. So far nearly 900 inscriptions have been reported, indeed they vary in content and intention. Out of 900, nearly 27% are simply of those privileges who came from different parts of India mainly from Ujjain with thoughts of donative stupa with engraving their name. Now question arises why so much votive stupa donate at place of Sanchi? Does this reflect an important political/administration centre of ancient times and/or it was an important socio-cultural region?

Keyword: Sanchi, Inscription, Stupa, Socio-Cultural, Buddhist Monument.

Introduction

Inscription has been playing a very significant role in reconstructing history of the time. Often, place of their findings has been used to fix the political boundaries of issuing kings which may provesto be wrong if the content of Inscription have not been properly collaborated with their find spot. There are various type of Inscriptions in Ancient India on the basis of their contents. Some deals with political orders, taxations, religious practises, morality and ethics, genealogy, military expeditions, etc. Inscription on the basis of their medium and primary form have been further divided into a number of categories like stone, plates, tablets, seals, copper-bronze plates, caskets, pillars, rocks, sculptures, etc. Obviously, different medium required different technique and tools. Variations in the style of writing letters irrespective of their medium have been considered by palaeographers as a change and/or development of letters. Such

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variations may not be only because of change in writing or engraving tools and medium but also because of different engravers. Therefore, it is important to consider these factors as well while analysing the epigraphic facts.

Sanchi Stūpa (23.28'45.51"^{0} N; 77.44'22.65"^{0} E) is located around 15 km from Vidiśā in Raisen district of the state Madhya Pradesh, India. Sanchi stūpa was discovered by General Taylor in 1818 and later on report given by John Marshall in 1919 and Museum was established. Sanchi Stūpa (also known as great Stūpa) is considered as one of the biggest Buddhist Monument sites. It is also one of the oldest Buddhist monument in the world, which have provided a large number of Epigraphical evidences which may vary in content and intention. But interesting fact is that neither Sanchi nor Vidiśā have any significance in Buddhism. Neither was it connected with the life of the Buddha nor with his birth or death. Now a number of questions arise, why such a huge Buddhist monuments were built at Sanchi? Why so many votive Inscriptions found at Sanchi around 2nd century BCE?

John Marshall's suggested in his Monuments of Sanchi, that his disciples were finding an ideal place for monastery outer skirt of city and perhaps, because of the several stūpas were built on the outskirts of the city. Vidiśā in ancient time is known as Kākanāva, Kākanāya, Kākanāda-bota and Bota-Śripavvata. Vidiśā was part of eastern Mālwa situated on the confluences of Beas and Betwa rivers whereas western Mālwa was known as Avanti and its capital was Ujjayanī on the Sipra River. As we can see the geographical position of Sanchi located nearby the both the trade centre viz., Ujjayinī and Vidiśā. During Mauryan Period, Ujjayini was most important trade centre as it was also a provisional headquarter of the Mauryan Western Region (or centre) but later on Vidiśā turned out to be more important trade centre as mentioned in Kālidāsa's Mālavikāgnimitram, Agnimitra ruled over Vidiśā as a viceroy during his father's Pushyamitra Śuṅga reign. According to D.C. Sircar, it may be possible that Śuṅga rulers had transferred their capital to Vidiśā. It may be one of the factor for the larger number of donation of Votive Inscription during this period. In Dīpavaṁśa & Mahāvaṁśa it is mentioned that romance between Aśhoka and Devi. Devi was the daughter of a merchant of Vidiśā. It is also mentioned that before the departure to Sri Lanka Mahendra has visited a place Vidiśāgiri. Later on in Budhhist tradition assets that Devi had constructed a monastery (Vihāra) in Vidiśā. Inscriptions from Sanchi not only help us in reconstructing political history of ancient India but for various socio-cultural

activities as well. About 900 inscriptions have been discovered so far from the site Sanchi (mainly Votive Inscription) covering around twelve centuries (3rd century BCE to 9th Century CE).

V.S. Agarawal had opined that stūpa culture were prior to the Buddhism. He mentioned that antiquity of stūpa structure could be seen from the Ṛgvedic period oldest survived stūpa can be dated around 3rd century BCE. Why Stūpa tradition got more popularity in Buddhism? It is perhaps because of the fact as revealed by the dialogue between Buddha and his disciple Ānand. Ānand asked him what should be done with his body after death, then Buddha replied-

"And as they treat the remains of a king of kings, so, Ānanda, should they treat the remains of Tathāgata. At the crossroads a thūpa should be erected to the Tathāgata. And whoever shall place there garlands, perfumes or paint, or make salutation there, or become in its presences calm in heart-that shall long be to them a source of profit and joy"

Sanchi Stūpa was built during the regin of Aśhoka. As Marshall, suggested that Aśhoka had played an important role in popularizing the concept of Stūpa construction. The beginning of Sanchi Stūpa can be known from the 3rd century BCE but addition made to its core structure like stone encasing, ground balustrade, pavement slabs, berm balustrade and procession path were made in the period ofthe 2nd century BCE to the 1st century CE. Marshall had reported that many smaller stūpas were destroyed in 1881-1883 while clearing the area around Balustrade of Sanchi Stūpa I.

Inscription from Sanchi belong to the period of the 3rd Century BCE to the 9th Century CE, it can be broadly classified into five phases-

1. The Aśhokan Inscription (3rd century BCE),
2. Inscription from the 2nd century BCE to the 1st century CE,
3. Inscription of Kuṣāṇa Period (2nd century CE),
4. Inscription from Guptā Period (5th -6th century CE), and
5. Inscription from Early Medieval period (6th-9th century CE)

In the present paper more emphasize on the Epighrapical study of the Stūpa I belonging to the second phases from the 2nd century BCE to the 1st Century CE has been done. In which there are 387 inscriptions of male donors, 155 inscriptions of female donor and some of them are broken. A total of about 550 votive inscription

studies have been considered in this paper. It is a matter of fact that these inscriptions revealed a large number of names and places of the donors and other interesting information.

In the Aśhokan Inscription of Sanchi various Schism edict have been found, which are also known from the Sārnath and the kauśambi Inscription. Sanchi inscription were written in Prakrit language and Brahmi Script. Some part of inscription is damaged but it mainly refers to the unification of Saṁgha of monks and nuns. In this Aśhokan inscription it is mentioned that any monk or nun causing saṁgha-bheda (schism in the order) would put on white robe and resides outside of avāsa (monastery). This type of inscriptions generally reflect important Buddhist centre during Aśhokan period, though Sārnath and Kauśambi importance known from the other sources too but for Sanchi.

A variety of information has been gathered on the basis of the contents of the inscription like donor's name, relation, profession, native place, and as a member of monastic group (monks or nuns) or the latity (lay worshippers- male or female). It is interesting to note that in none of the so called inscriptions reported around the Sanchi stūpa Varna or Jāti has been mentioned of the donor though in society though both were in currency during the period. This perhaps, suggest that followers of Buddhism were not considering Varna or Jāti.

In the present paper, attempt has been made on the religious and social status of women through different time.
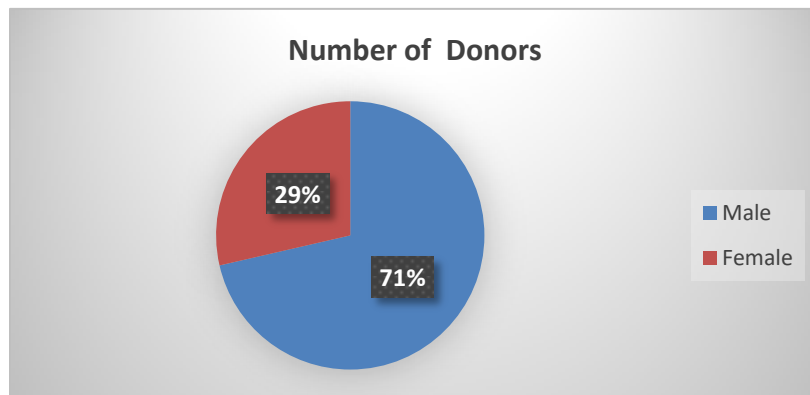
Fig1: Percentage of male and female donors

While the total number of donation made by men is much higher than female. Earlier in the Pali Canon, female donors appear only for the givers of the food, clothes and medicines. Only few women made a lavish donation like Amarpali, Vishakha etc. However, the visibility of such a good number of female donors at Sanchi gave rise to and then question- early Buddhism and socio-economic rights religious have ritual right as well.

Kinship is the basis for the identification of the donors. It is more significant in the case of Female donor than to male donor.

Male Donors	Frequency	Percent	Female Donors	Frequency	Percent
Artisan	1	0.3	Daughter-in-law	3	1.9
Foreigner	1	0.3	Daughter	4	2.6
Group	16	4.2	Nuns	80	51.9
Individual	281	73.2	Queen	1	0.6
Joint or Combined	24	6.2	Female lay-worshipper	11	7.1
Merchant	1	0.3	Mother	26	16.9
Monk or Bhikshuka	51	13.3	Individual	2	1.3
Order	3	0.8	Sister	3	1.9
Royal	1	0.3	Wife	23	14.9
Saint	1	0.3	Niece	1	0.6
Son or Son-in-law	2	0.5	--	--	--
Unknown	2	0.5	--	--	--
Total	**384**	**100**	**Total**	**154**	**100**

Table1: Kinship of the Donors

As we can see in the Table 1 that individual male donors are 281 while in the case of women only two. In female donor's highest number of donation were made by Nuns whereas in the case of male donors monks hold second position. In the case of female donors mothers enjoying second position. As in the fig.2 and 3 more descriptive detail of donor have been given through which one may get information about monks and nuns as donors. Now a question arises if monks and nuns had given up their socio-economic life who have finances them so they could make donation? On this Bŭhlers (1894) suggested that monks and nuns might had obtained these resources through the begging. However, Marshall suggested differently. According to him such gifts hardly surprised as they may return to their worldly, social existences and resuming control over the property. While in the Buddhist texts it have been mention that if individual leaving *saṁgha* and returning to their socially world, then gift made by him or her will be regarded as the- gift made by *bhikkhu* or *bhikkhuni*.
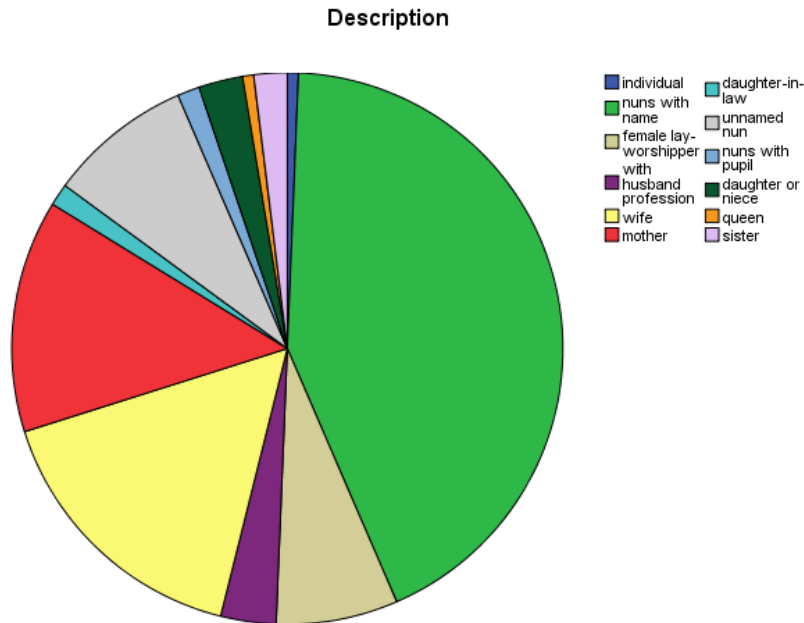
Fig.2 Descriptive Details of Female Donor

Description

Fig.3 Descriptive details of Male Donors

As in fig. 2 and 3, we can see the classification of the monks and nuns in various categories. Although monks name appear as a donors but sometimes titles in 6 inscriptions have been used as- *aya (arya), bhādata, thera* but no such title used in the case of Nuns. In some cases, name of monks and nuns is missing. Some of the male donors mentioned as bhanakas (preacher or reciter of texts), and in some donation were made in the honours of their teacher by monks and nuns.

Place

Fig.4 Donors native places

As it is revealed from the fig.4 in most of the cases donors native places name had been mentioned (about in 240 inscriptions). Around 50 inscriptionsare of Ujjayini natives only. Some of the places have been identified on the basis of their suffix, as they may be located near by Malwa, some of them are as follow:-

- *Pada*- refers to footstep, trace, home

- *Vana*- means forests and house

- *Sthana*- place

- *Kupa*- refers to well irrigation or the key location of a well in a village settlement

- *Gama*- village

- *Kata, kataka*- refers to military camp

Whereas, Bŭhler (1894) have identified Koraghara/Kurughara/Korara/Kurara as one place and identified it with modern times Kurawar and Kapasigama with Kapasi and Sonda with Sonari and Tubavana as modern Tumain in Madhya Pradesh. According to Basant (2012), the people of Mālwa would have played an important role in the funding the minor constructive activities around Stupa.

At Sanchi Stupa I location of about 330 inscriptions have been identified. Most of them are from the south-west quadrant at least about 80 inscriptions where as minimum number, 49 have been found in the north- west quadrant. At Southern Gate, there is no 'order inscription', while one each at Northern, Eastern and Western gate (Fig.5).
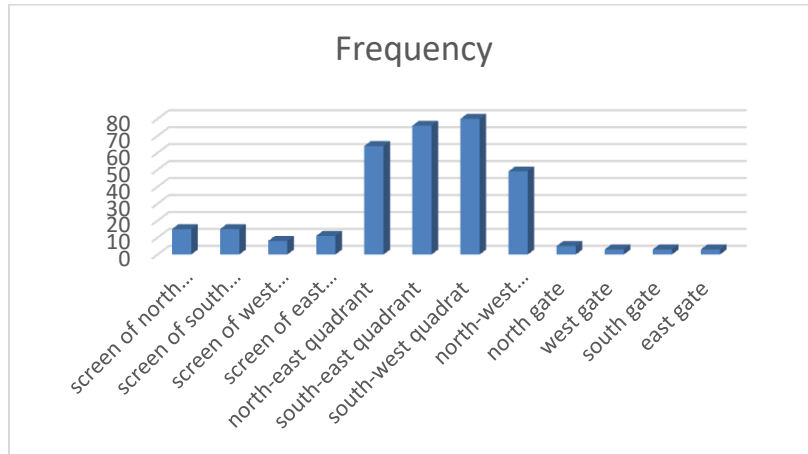
Fig.5 Location of the Votive Inscription

It is interesting to note that only at a place of Sanchi which is one of the biggest Buddhist monuments sites, so far nearly 900 inscriptions have been reported. Indeed they vary in content and intention. Out of 900, nearly 27% are simply of those pilgrims who came from different parts of India mainly from Ujjain with inscriptions votive stupa having their name on it engraved on it. The content of Inscriptions was- political orders, religious practise, morality & ethics and *Ashokan Dhamma* etc. A question arises, why so much votive stupas were donated at Sanchi? Does this reflect an important political or administration centre of ancient times; it was an important socio-cultural region? In most of the inscriptions especially the votive Stupas inscriptions the donor not only mentioned their names but also name of the places from where they visited Sanchi. Such analysis provide valuable information to infer about various stages of socio-cultural event at Sanchi in different times and has thrown valuable light on the religious and probable on social and economic status of women in different times, as well as right on property and wealth. The follower of Buddhism has given up using name of Varna and Jati.

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Indo-US Relationship in Vajpayee Era: Horizons, Issues and Challenges

Ashutosh Kumar Singh*

Rani Gupta**

ABSTRACT

Atal Bihari Vajpayee was a multifaceted personality occupying different positions and different responsibilities in different phases of his long political career. Vajpayee earnestly aimed for the economic development of India and he knew very well that this task was only possible by involving in bilateral relations with the United State of America. Vajpayee highlighted the effectiveness of developing Indo-US economic relations.The Economic relations between India and the US during the tenure of Atal Bihari Vajpayee had changed significantly. Vajpayee detailed the need for close economic cooperation between the two countries and also appreciated the role played by the US in expanding the bilateral ties between India and the US. The Bilateral relationship between India and the US improved substantially during the Vajpayee government and entered into a new paradigm, and extended hands for cooperation in different fields to enhance and strengthen the ties between the two countries.

Keywords: *India-US Relations, Bilateral Engagements, Economic Partnership, Security, Atal Bihari Vajpayee.*

Introduction

Atal Bihari Vajpayee during his tenure as the Prime Minister of India played a significant role in the development of better ties with all the major powers in the then-global order. The interesting point to be noted here is that concerning the United States the policy that Vajpayee tried to develop as the Foreign Minister of the Janata Party, continued its rhythm and took the relationship to a new height. India-U.S. bilateral relations have developed into a "global strategic partnership", based on shared democratic values and increasing convergence of interests on bilateral, regional, and global issues. Regular exchange of high-level political visits has provided sustained

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momentum to bilateral cooperation, while the wide-ranging and ever-expanding dialogue architecture has established a long-term framework for India-U.S. engagement. Today, the India-U.S. bilateral cooperation is broad-based and multi-sectoral, covering trade and investment, defence and security, education, science and technology, cyber security, high technology, civil nuclear energy, space technology and applications, clean energy, environment, agriculture, and health. Vibrant people-to-people interaction and support across the political spectrum in both countries nurture our bilateral relationship. Atal Bihari Vajpayee earnestly aimed for the economic development of India and he knew very well that this task was only possible by involving in bilateral relations with the United State of America.

India and the United States: From Indifference to Cordiality

India's bilateral relations with the USA have not been consistent and when Vajpayee became the Prime Minister in 1998, the relationship between both countries was moving at a snail's pace. Along with this, the global power scenario had changed drastically which compelled India to promote stronger ties with the USA. Atal Bihari Vajpayee government's foreign policy objectives clearly stated expanding the periphery of their relations and developing bilateral ties with economically developed countries, to enlarge the economic development of India. Vajpayee emphasized this fact during the gathering of American scholars and thinkers in Washington, where he stated that his government is committed to constantly deepening economic reforms and improving the relevant policy frameworks. Furthermore, while speaking about the task of his government for the economic development of India, keeping the national interest in mind, Vajpayee said: 'Even as we welcome a higher quantum of foreign investments and greater integration with the world economy, we shall do so by being guided by our national interests.'

Vajpayee earnestly aimed for the economic development of India and he knew very well that this task was only possible by involving in bilateral relations with the developed countries. Vajpayee highlighted the effectiveness of developing Indo-US economic relations. He said that today, Indians and Americans are driving innovation and defining partnerships in areas that will increasingly determine the process of wealth creation and global economic relations. He, further, mentioned that we believe that Indo-US relations, restructured on an equal footing, constitute the key element in the architecture of tomorrow's democratic world order. While explaining the need for

sound Indo-US ties and justifying his government's role to establish friendly bilateral relations with the USA, Vajpayee once again reiterated his view point and stated that I have argued for re-structuring of Indo-US relations not just because they will help India but also because they will help the US itself. Indo-US relation based on equality and mutuality of interests is going to be the mainstay of tomorrow's stable, democratic, world order. However, Vajpayee also spoke about certain constraints existing in the development of strong bilateral relations between India and the USA, and while speaking about these constrictions in New York, he mentioned that I see no conflict of interests between the two countries in the foreseeable future and yet all of us here would agree that the full potential of our relationship has not been realized in the last fifty years. He, further, added that it is regional arrangements dealing with Afghanistan…whether 'it is cooperative arrangements in the Asia-Pacific region…whether it is global organizations like the U.N. Security Council or the discriminatory Non-Proliferation Treaty; in all these the United States does not appreciate and accommodate India's interests and concerns.'

He said that we have been subjected to technology denials virtually from the time of our independence. The statement issued on South Asia during President Clinton's visit to China, and America's attempts at putting pressure on Russia to end its defence and scientific cooperation with India are two prime examples of recent vintage. Despite such a viewpoint, Vajpayee always had been optimistic and believed in mending up relations with India's neighbours for the greater interest of the country. In this respect, he mentioned that I do hope that the leadership of America, the country with the largest stockpile of nuclear weapons and delivery systems and hence carrying the greatest responsibility for peace on earth, takes the right course of action in the coming years.

He, further, added that we are reinforced in our conviction that there is a natural synergy between our two societies in many spheres. This also includes the economic sphere. What unites us is not only our common commitment to democracy, liberty, openness, and pluralism. It is also a perspective on economic growth. Here, it is necessary to mention that though Vajpayee wanted to reshape the Indo-US bilateral ties he was straightforward enough to disclose the problems for investments in India. Along with this, he also pointed out the measures taken by his government to overcome these hassles. It was due to these reasons that the trade relations between the two countries had not flourished even after so many years of Indian independence.

While speaking at the US-India Business Summit in September 2000, he insisted that the Americans develop better trade relations with India and not emphasize the constraints that hamper the economic development between the two countries. While expressing this outlook, he said, 'I realize that apart from motivating you, we also need to change. I am not unmindful that you often find our rules, regulations, and procedures burdensome…Therefore, I am creating a Strategic Management Group in the Prime Minister's Office where difficulties encountered by large investment projects will be quickly resolved.'

India-US Economic Relations during Vajpayee Regime

The Economic relations between India and the US during the tenure of Atal Bihari Vajpayee had changed significantly. Vajpayee detailed the need for close economic cooperation between the two countries and also appreciated the role played by the US in expanding the bilateral ties between India and the US. He said, in recent years, through all the good and difficult times, we have spoken to each other more often than we have ever done in the past. He even appreciated the role of the Indian American community in boosting Indo-US ties and mentioned that India and the US have much to gain from a close relationship between two natural allies. I am confident that the Indian Caucus will play a leading role in giving an impetus to this relationship, thus, serving as a bridge between the peoples of the two countries.

The Economic relationship between India and the US has tried to provide a link to the two estranged democracies from time to time. India, on the path of liberalisation, has evinced growing interest in the US. New economic realities are eclipsing many odd aspects of the relationship and giving them an entirely new direction.

In the Indo-US economic relationship, government-to-government contact is being fast complemented by the private sector. Several agreements have been signed by government departments or government-funded organisations and private companies from both sides. The governments tend to play mediatory and regulatory roles in some of the agreements signed between private companies of the two countries. Presently, the governments of both countries are encouraging private companies to assume a greater role in economic affairs and in turn in economic diplomacy.

The Indo-US economic relationship has faced many hurdles. After the Shakti series of nuclear tests in Pokhran, the US imposed sanctions on India under the nuclear proliferation prevention Act (NPPA). Some of the sanctions were lifted, however, some

sanctions continued to be imposed on India. Foreign Assistance Act (FAA) funded activities are still under sanctions. US government credit, credit guarantees, other financial assistance, Foreign Military Sales, Foreign Military Financing, licenses for the export of items on the US Munitions List, certain dual-use exports and certain uses are adversely affected by sanctions.

An analysis of the imports and exports from 1997-1998, during the period when I.K. Gujral was the Prime Minister of India, till the full tenure of Atal Bihari Vajpayee as the Prime Minister of India-1999-2004, depicts around double the amount in an increase of exports. The export of India escalated from $6,735.40 million to $13,765.75million in 2004-2005. The import in the year 1997-1998 was $3,714.18 million and rose to $7,001.35million in 2004-2005, which is also double the former years.

The interesting thing is that throughout the period, when Atal Bihari Vajpayee was the Prime Minister of India the balance of trade was always in favour of India, thus, depicting stable growth throughout. The major reasons behind this increase in trade figures could be analysed as follows-the growing economic market for Indian and American businessmen to invest, a large pool of trained human resources, the emergence of knowledge-based services such as Information Technology (IT), Software Development, Research Design and Development (RD&D), cheap labour, and above all the competent statesmanship of Vajpayee, etc. Moreover, as the bilateral ties between India and the US were sound at this stage, it helped to enhance economic relations.

Vajpayee had a pragmatic approach towards developing economic relations with the USA for the sound economic growth of India. For this, Vajpayee wanted to rebuild bilateral ties with the USA. The economic reforms initiated by India to substantially liberalize its economy resulted in greater prospects for economic cooperation and trade with the USA. A change in the momentum of their bilateral relationship was visualized once Bill Clinton assumed office as the President of the US. There happened a paradigm shift in the US policy toward India. Consequently, it led to an increase in India-US trade and economic cooperation.

This positive development in bilateral relations received a jolt when the Clinton administration tried to constrain India's nuclear and missile programs initiated by Vajpayee in the form of Pokhran-II the nuclear test on 11 and 13 May 1998. Subsequently, after the nuclear tests, Vajpayee said I believe that when the history of the India-US partnership is written, the six months between March and September 2000,

beginning with President Clinton's visit to India and culminating with my return visit, will be seen as the defining moment. Two years ago, I said that India and the USA are natural allies in the quest for a better future for the world in the 21st century.

Military and Security Cooperation between India and the United States

Vajpayee's visit was followed by the top US official's visit to India in November 2001 seeking closer military ties and possible arms deals with New Delhi. During this visit, while discussing the progress in the bilateral relations, the U.S. Ambassador to India, Robert Blackwill, told the Press that the two countries had been discussing ―exercises and education, arms sales and so forth‖ and that the United States anticipated a ―robust U.S.-India defence relationship of a kind that is unprecedented in our bilateral relationship. India and the US were now not restricted to trade but touched the issues of political security and peace and cooperation in the global arena.

This India-US engagement leapt two steps further during the Presidency of George W. Bush junior and especially after the 9/11terror strike. The aftermath of such upheaval was the decision of the US to enter Afghanistan and India under Prime Minister Atal Bihari Vajpayee extended help to the US by providing its military bases and facilities to the US. Moreover, in 2002, the two countries got engaged in an unprecedented joint military cooperation. The US supplied 12 AN-TPQ/37 fire-finder counter-battery radars to the Indian army. Advanced air combat exercises took place in 2003.

The US and the Indian special forces soldiers held a two-week joint exercise near the India– China border, and the largest ever (Malabar 2003) joint naval exercises off the Indian coast included an American nuclear submarine. This new engagement of India with the US, which developed in the tenure of Vajpayee, was elaborated by him during his visit to the Asia Society Meeting in New York on September 2003, where he said: 'the range and frequency of the India-US dialogue have increased considerably in recent times…But most significantly, it is the atmosphere of our dialogue that has changed. We now address each other with the confidence and candour of friends. We work together on areas of agreement and frankly discuss our differing perceptions, without this affecting our relationship. This reflects the growing maturity of our friendship.' He elaborated further that we have, for the first time, entered into substantive defence cooperation.

India and USA are jointly exploring frontier areas of science and technology, including medicine, environment-friendly energy, and advanced materials. We are working to re-

establish ties in civilian space applications and civilian nuclear safety. Information technology and the new knowledge economy are increasingly defining the story of our bilateral relationship. Our growing partnership in developing technologies of the future should take our bilateral relations to a qualitatively new level.

India and the United States of America agree to expand cooperation in three specific areas: civilian nuclear activities, civilian space programs, and high-technology trade. In addition, we agree to expand our dialogue on missile defence. Cooperation in these areas will deepen the ties of commerce and friendship between our two nations and will increase stability in Asia and beyond.

Conclusion

The Bilateral relationship between India and the US improved substantially during the Premiership of Vajpayee and entered into a new paradigm, and extended hands for cooperation in different fields to enhance and strengthen the ties between the two countries.Further, as both countries called for the fight against terrorism, a new area of cooperation was developed.

Vajpayee ignited a new era of friendship between the two countries. The emphasis of the leaders of both sides was on recognising the importance of democracy as a framework for their relationship. The inspiration and the language of liberal institutionalism were echoed throughout the visit. The language of realism or neo-realism was at least absent from the dialogue, if not from actual practice. On the matters of proliferation and security, both sides agreed to disagree on the issue of proliferation. However, India's support of US non-proliferation efforts and qualification that India is maintaining a unilateral moratorium subject to supreme national interests are going to explain the attitude of India towards certain security and non-proliferation matters in the near future. One can hope that India and the US will arrive at more common points to work together on these matters. Terrorism has already emerged as an area where the US and India have discovered a common cause.

Both are cooperating on different dimensions of counter-terrorism. Taliban and Afghanistan are special concerns for both countries. Corollary to it, the US has gradually started realising the Indian problem in Kashmir. During Clinton's visit, some positive articulation took place. For the first time, the role of the Pakistani state vis-´-vis terrorism was pointed out. The Indian position of no third-party role in Kashmir was categorically stated by the US President. Even during Vajpayee's visit, the US endorsed

the Indian perception. The most noteworthy was sharing of the Indian perception: any dialogue is difficult to be restored until and unless cross-border terrorism ceases.

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Preliminary Report of Newly Discovered Rock Art Sites in Central Chhattisgarh, India

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Md. Zakir Khan[**]

ABSTRACT

Understanding human cognition through the material remains possesses several challenges owing to the nature of archaeological data. However, rock art sheds significant light on the human cognitive evolution through the depiction of life style, rituals and subsistence patterns. The study of rock painting provides finest proof regarding early human thought, belief and cultural practices. In addition, rock art is a unique antiquity to observe and understand the concept and thought process of our ancestors. Rock painting of the Mesolithic period is significant as the culture also known for the micro size of lithic artifacts. The development in Mesolithic culture is observed by analysis of lithic artifacts and largely the rock paintings. The period was now well defined for rock art motifs in South Asia especially in Indian context. The current paper discusses the newly discovered rock art sites in Korba and Koriya district.

Keywords: Mesolithic Culture, Microlithic, Barail, Rakshadwari, Rock Art, Chhatisgarh, Koriya, Korba.

Introduction

Rock painting was one way to present symbols and momentary images, ideas and events. The regions of Africa and Australia contain a large number of rock art sites around the world and India is also not different from the scenario. India has rock art sites spread all over the region. Rock shelters, caves, boulders and slabs are generally used to make rock arts. Central India has a large number of rock art sites, which includes the UNESCO World Heritage listing site Bhimbetka too. The region of Chhattisgarh is also a part of central Indian rock art map.

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In archaeology, the rock art-paintings are unique to observe and understand the concept and thought process of our ancestors. The rock painting has primarily taken to the analysis of painted subject, thematic context, superimpositions, and pattern of rock arts to understand the chronology. In South Asia, rock art is a well-defined subject. The Mesolithic cultural motifs of rock art are especially correlated to the chronological frame of this period by its depictions (Sonawane 1984, Pandey 1992, Blinkhorn J. 2012). Compared to the rest of the states in the Indian subcontinent, research into prehistoric cultures and also rock art of the Stone Age period of Chhattisgarh is extremely limited. In this area, rock art sites are found in the hills and boulders. In the central region of Chhattisgarh, so far eleven districts have reported rock art sites. Among them, we have found two rock art sites which belong to the Prehistoric to Early Historic phases. In the aforesaid region, rock art studies are limited to the preliminary reporting only. The aim of the current paper is to present the newly discovered rock art sites in this region and also associated archaeological materials will be studied with the intention to understand the chronological framework of the rock art sites of Chhattisgarh. Besides, the paper intends to digitalize the rock art sites from the aforesaid region using advanced methods.

Previous Works

In the early 19th century, C.W. Anderson discovered rock art sites in Chhattisgarh and followed by him the works of P. Brown (1932), M. Ghosh (1932), Amar Nath Dutta (1923), L. P. Pandey (1933), D. H. Gordon (1939), J. P. Gupta (1967), P. Mitra (1961), M. G. Dikshit (1955-56) and Bridget Allchin wrote about Sighanpur rock art site with stone tools in 1966. The first information of microliths in the painted rock shelter of Kabra Pahar by S. K. Pandey (1969), and V. S. Wakankar (1973), B. K. Sinha, in 1977-78 reported microliths in the painted rock shelter of Ongana Pahar. Further, the author's analysis of the Ongna and Potiya rock art sites highlights some new facts of prehistoric life (Yadav and Khan 2020; 2021). G. L. Badam and Bhartiya Shrotiya explored the northern region in 2004. Ethnographic studies of Chhattisgarh rock art sites have been carried out by Meenakshi Dubey-Pathak and Jean Clottes (Dubey-Pathak M. and J. Clottes 2017) and published in a coffee table book. Although, scholars like G. L. Badam, S. S. Yadav, A. K. Pradhan, B. Shroti, J. R. Bhagat, and the authors (Parihar and Khan 2021), N. K.Mishra *et.al* (2021; 2022), found new rock art sites in Balrampur district.

Rock Art Sites

Barail (23°31'24.60" N 81°57'10.50" E)

The site is situated beside the main road on the way of Jankapur (Koria) from Pendra road. The area is hilly and the nearest village to the site is Barail. Composition of the shelter is yellowish core grain sandstone formation. The area of shelter is measured 5.5 m. in width, 4.5 m. in height and 2.5 m. in depth. Painted panels are small in size, which measured 3x2 m. Painting is executed on red ochre colour. Total numbers of rock paintings are ten and also find deposition of loose soil in the floor (Fig. No. 1). Modern paintings of advertisements vandalized some of the rock paintings. *In-situ* Microliths tools are also found from the site (Fig. No. 2).

Microlithic tools were scattered all over the shelter and surrounding areas, which corresponds the paintings to the Mesolithic period. Figures like animal motif, zig-zag, geometric patterns, etc. (Fig. No. 3) is depicted here.

Rakshadawari ($22^0$38'54.57" N $82^0$52' 28.81" E)

The site Rakshadawari is located at the district and tehsil Korba, near Kuturwa and Rapat village. On the right side of the shelter a stream is situated which is the main source of water and also named as 'Rakshadawari'. This stream is one of the tributaries of Chornai River. The nearest landmark of this site is Kuturva village. The shelter is north facing with the GPS elevation 521 m. Composition of the shelter is yellowish cores grain sand stone (Fig. No. 4). At the lower level, a horizontal cavity is approximately 4 m. in height and a second horizontal cavity is also visible. The measurement of the shelter is 4 m. in height, 25 m. in width and 9.50 m. in depth. Paintings in the shelter are presented in the form of clusters. The paintings are in red colour, 2 m. in width and 1.5 m. height of painted wall and the shelter contains humus soil on the floor. The shelter has a cave type area with elevated walls (Fig. No. 5). Microliths also recovered from inside the shelter (Fig. No. 6). Surrounding the site is dense forest with Sal trees mixed with other trees. Wild animals like elephants and bears are native to this location.

Three negative hand imprints are found in a cluster, drawn of red colour. This handprint is about 15 cm wide and about 20 cm in length. Some striking marks are seen on the left side of the negative hand impression and right side having drawings of geometric patterns (Fig. No. 7). The paintings made up of red ocher colour belong to the

period of Mesolithic (Wakankar 1976, Blinkhorn 2012). Another hand print is faded, but the application of D Stretch software made it visible (Fig. No 8). There is a red ochre colour lizard type painting visible on the walls and some black patches noticed near it (Fig. No. 9). This drawing is nearly 10 cm wide and about 20 cm in length. Four cupules (cup marks) are present on the floor, with a radius of 10 cm. It is assumed that these cupules may have been used to grind cereals as suggested by its size (Fig. No. 10). Other 2 cupules are 50 cm away from each other.

Chronology

The technology of painting's production, subject matter, superimposition of the paintings and also Microliths tools found from the site as well as from the nearby area marked either Mesolithic period or Neolithic/ Chalcolithic periods. Time frames of the paintings are assigned on the basis of typology (Parihar and Khan 2021; Yadav and Khan 2021) and not based on any scientific dating methods.

Lithic Assemblages

The microliths are found from both sites, but we classified the assemblages of the Raskshadwari site only. The main findings are core, multi-plates from a core, flakes, blades, micro-blade cores, etc. Blades are dominated on the site; most of the blades are broken, probably due to the working of our ancestors. The densities of the artifacts (Fig. No. 11) are numerous. Chert and chalcedony are the main sources of raw materials of the tools. The blades are belonging to the Microliths ages. Deterioration marks are also visible in most of the tools. The artifacts are picked-up by random sampling for understanding the nature of the site.

Type	Quantity
Flake Core	1
Core Fragments	9
Multi-Platform Core	1
Micro Blade Core	6
Core Rejuvenation flake	3

Flake	25
Debitage	12
Broken Flake	40
Broken Backed Blade	2
Broken Blade	33
Blade	11
Lunate	4
Triangle	2
Total	**149**

Table 1 Artifacts collected from site Rakshadwari

Observations and Comments

These newly discovered rock art sites depict the paintings of agricultural life, religious and social sentiments of the time. Barail is a large shelter but the painted panels are small. It is assumed that the makers of this painting used this area as a resting place after the hunting during the rain or specific time periods. It may be concluded that, if the ancestor had spent more time in the shelter, might have had more paintings. The second site Rakshadawari is the boundary of Lemru Forest area and also the site is making boundary between Korba to Raighar district. The negative handprints found in Rakshadawari, representing a transition of the upper Paeleolithic to Microlithic phase of those regions and also shown superimposition (Fig. No. 12). The exploration of this region also confirming that the negative hand print impression are associated with Upper Palaeolithic period, based on the recent study of the authors (Khan and Parihar 2022).

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Figure No. 1 General view of the site

Figure No. 2 Microlithic

Figure No 3 Painted cluster

Figure No 4 General View of the site

Figure No 5 General View of the site Painted Penal.

Figure No 6 Microlithic near Shelter

Figure No 7
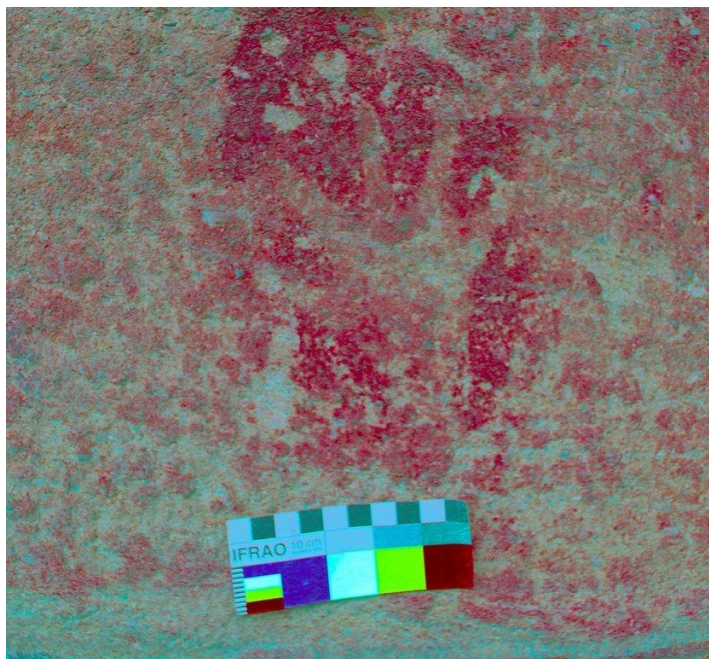

Figure No 8 before D Stretch

Figure No 8 after D Stretch
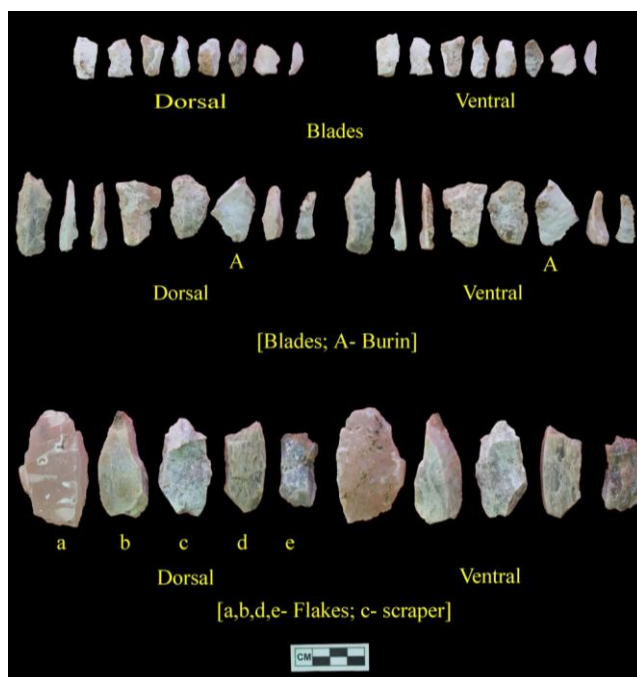

Figure No 9

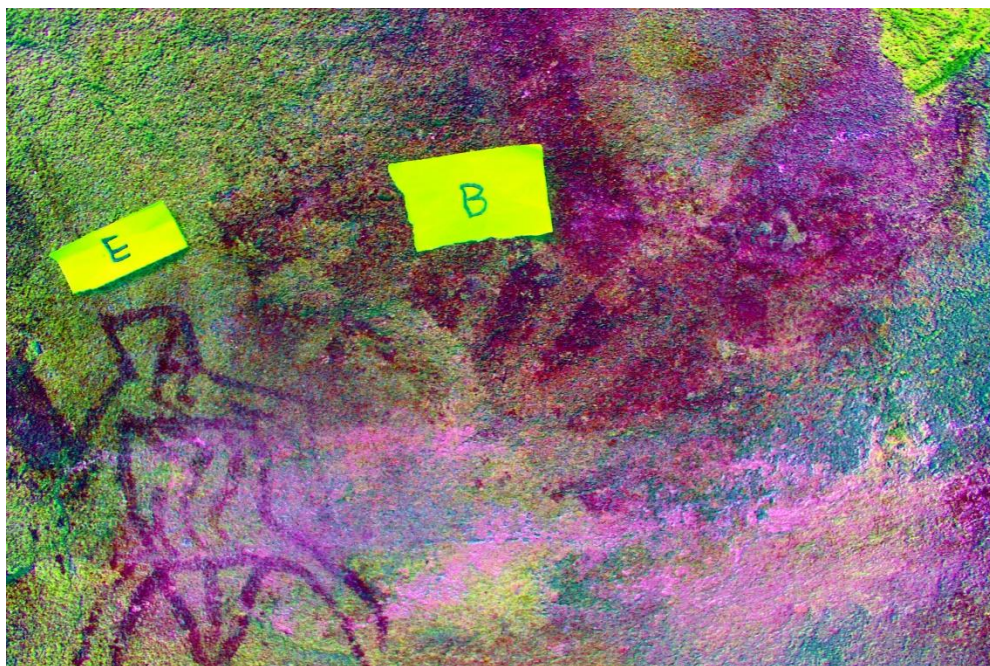Figure No 10 Showing Cupules

Fig. No 11 Microliths

Figure No. 12 Superimposition (Using – D Stretch)

Student Politics and it's Treatment in Hindi Cinema

Prof. Govind Pandey*

Priyanka Singh**

ABSTRACT

In the present study, researchers aim to qualitatively analyze the Hindi films based on student politics in India in a purposefully selected sample of films to understand the context and treatment of the theme in these films. The sub problem is to study the similarity and dissimilarity between the semantics and the actual narrative of the films selected and to also understand the gender representation in such films. The results show that the overuse of romance with violence is a pattern. The tried-and-true formula of love-violence-happy ending used by Hindi cinema is also present in nearly all the films about student politics. The graphic political violence and disputes depicted in these movies cast a poor light on the idea of involving students in politics. In the spirit of telling the story ensued with lot of young fire, the student often disappears from the story.

Keywords: Cinema and society, Student, Student politics, Cinematic portrayal, Films

Introduction

Everywhere in the world, cinema is a well-liked and potent system of mass communication. It communicates using a global language. A global language is necessary for all forms of cinema, including fiction, documentary, realism, and story-telling. The viewers may interact with their environment more effectively if they know what characteristics define a universal issue. Films simultaneously symbolise as well as represent. On a similar mental level, they blend dreams, memories, the present, reality, and fantasy (Esnault, 1969).It is reachable to every part of society such as people of small villages, towns and Metro Cities in every language. Movies have a big number of audiences, so it can easily spread awareness among people about human rights, pollution, education etc. Especially, in a country like India, cinema has had a high level of impact on how society in general sees things. Cinema has in every decade become the agenda setter and told people what to think and how to think. Indian cinema

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which initially used to deal with mythology came to realize the necessity to tell stories about the issues such as poverty, social discrimination, political awareness and corruption etc.

Cinema and politics have a relationship that is as old as cinema itself. Being a source of entertainment, cinema has also been a medium to make people aware of their social economic and political surroundings. At this interplay, cinema and society construct and deconstruct each other's realities.To make the fictional world seem extremely real, it builds societal assumptions. People who frequently watch cinematic creations begin to believe that it is genuine and deeply ingrained in their society (Pandey & Kumar, 2017). Over the period of 20ᵗʰ century and the new millennia as well, film have depicted and influenced politics all over the world. Politics and Indian cinema are of strange link throughout its history. Initial depiction of Nehruvian optimism faded into the aggression of youth based on poor system and corruption. Emergency period became the last nail to the coffin. Starting from Aandhi (1975) to Kissa Kursi Ka (1977) to Yuva (2004) and Gulaal (2009) etc., it shows how Indian filmmakers have tried to reflect the then political scenarios in their films. In this sphere the student and university politics has also attracted attention of Indian filmmakers and some of these have become quite popular with masses.

In this study the researcher wants to qualitatively analyze the content of Hindi films that are based strictly on student and university politics. This study would aim at understanding how Indian cinema has captured the political controversies and issues boiling in the belly of Indian colleges and universities.

Objectives of the Study

- To study the conceptualization of student politics as an issue in the selected films.

- To study how university politics is represented on screen compared to reality.

- To understand the semantics and narratives of the select films.

Literature Review

It may be claimed that media messages are everywhere. A few examples of texts

utilized by people to make sense of their environment, culture, and reality are television shows, publications, commercials, and movies (Mckee, 2001). Cinema is often described as a narrative, a story told via both the visual arts as well as through conversation and sound which includes both music and sound effects. Each component is crucial to telling a tale that will create tension and end with a conclusion.

It's crucial to look at media texts to comprehend how the media affects our lives and precisely how its contents contribute to the cultural development of our worldview (Mckee, 2001). This is especially true given that people generate meaning via their interactions with other people rather than creating it alone. Theoretically, people (as spectators) engage with what is being transmitted in cinema texts as well as their relationships with others to form their experiences (Crotty, 1998).

There are various film theories that can be used to study cinema. One of such theories is the **Structuralist film theory** that defines how the structures and patterns of a film helps the audience understand the context and engage with the film. According to this theory, movies express meanings by using a variety of codes, symbols, or norms that mirror language structure. The 1960s and 1970s saw the development of structuralism theory. When we underwent what is referred to as the linguistic shift in cinema studies at the time. Additionally, linguistics and language were a major focus of many academic researches on filmmaking and film structure. Structuralist film theory gives way to narrative theory, genre theory and codes and pattern. **Narrative theory** suggests that films have certain common elements which makes the foundation upon which the stories are woven (Chatman, 1978). All these elements have a cause and effect relationship among them (Bordwell & Thompson, 2013).There were four major theorists who put forth significant ideas about film structuralism. Vladimir Propp analysed Russian fairytales in 1920s and concluded that all the characters and events in films have defined functions. Tzvetan Todorov was a Bulgarian literary theorist who proposed that most tales begin in an equilibrium condition when everything are calm and content. An external force that must be overcome to restore equilibrium disturbs this condition of normalcy.French semiologist Roland Barthes proposed that story employs five distinct codes that require the reader to decipher it. Social anthropologist Claude Levi Strauss studied how myths, values, and beliefs of a community are subtly reflected in stories.

The concepts behind how we identify and recognise genres, as well as how we classify

movies into genres based on typically traditional elements, are at the heart of **genre theory**. This is another aspect of structuralism. A film may be classified as belonging to a certain genre by looking at its distinguishing characteristics and utilising recurrent symbols and themes to do so (Chandler, 1997). Characters, locales, the storyline, soundtrack, star persona, and even technical characteristics like certain camera angles, cinematography, and editing methods are frequently considered when dividing movies into genres. Filmmakers and production companies frequently utilise genre to set expectations in the minds of their intended audience. Genre may be used as a technique to inform the audience of what to expect from a certain film.

All films dispense information, every film proposes a model of conduct. The most evident and least recognized function of the cinema is pedagogical, hence political. (L'Avant-Scene du Cinema) (Esnault, 1969).

A paradigm is a worldview or the biggest area of agreement within a certain science. There are four meta-theoretical paradigms of current social scientific thought in the social sciences (Skrtic, 1990). The ontological and epistemological presuppositions of just the interpretivist paradigm will be examined because this study only uses that paradigm. The interpretivist paradigm contends that a person's perception of reality is internalised (Neuman, 2006). The knowledge that reality is a creation, existing as a social agreement among people within a certain context, is thus the basis for this internalised experience.

This study would be interpretivist in nature because the aim is to gain an in-depth understanding of the way the theme of student politics has been treated by Hindi cinema. The aim is therefore not to generalize the findings. The goal is purely to gain a deeper understanding and describe how university/college politics is being represented in film, and to determine if these representations differ according to the genre (context) in which they appear.

There have been numerous studies on the films made on political themes and political figures both in India as well as in other countries. Surprisingly, there has never been a detailed study on the films made on student politics in India.

Methodology

In all data analysis, regardless of whether it is within a positivist or naturalistic research tradition, the purpose is to organize and elicit meaning from the data collected and draw

realistic conclusions (Polit & Beck, 2006). As a method, content analysis is unique in that it has both a quantitative (Krippendorff, 2018) and a qualitative methodology (Lune & Berg, 2017) and it can be used in an inductive or a deductive way (Downe, 1992). Quantitative content analysis has its origin in media research, while qualitative content analysis has its roots originally in social research.

Qualitative research was introduced to assist researchers in analysing the symbols systems used in texts, focusing mainly on the meaning, language and cultural experiences expressed by way of media texts. The symbol systems are analysed in order to identify qualitative themes and categories to both explore and describe the meanings communicated within these texts (Du, 2013).

Method- Out of the numerous methodologies employed by social science researchers, the researcher deem that a **qualitative and descriptive content analysis** would be the most suitable methods used for this topic. This method is relevant in this study because it enables researchers to develop a detailed and critical insight into the belief systems that are generated through cinema.

Sample and Sampling Technique- The films chosen for this study are based on the theme of college or university politics. A **purposive sampling technique** has been used to select films that revolves strictly around the theme of student politics. The utility of purposive sampling to researchers is that the characteristics of the sample are assumed to closely represent the entire population that is being investigated (Vogt, 2005). Thus, based on this assumption the main aim to use purposive sample design is to sample films that purposely represented the theme. The films selected are as follows- **Shiva (1990) by Ram Gopal Verma; Haasil (2003) by Tigmanshu Dhulia; Yuva (2004) by Mani Ratnam; Dil Dosti Etc (2007) by Manish Tiwary; Gulaal (2009) by Anurag Kashyap.**

Units of Analysis- The unit of analysis in this research is the film text which have the central storyline revolving around university and college politics.

Data Analysis-There are four main stages of content analysis: the decontextualisation, the recontextualisation, the categorisation, and the compilation. For this study the researcher has watched the sample films multiple times to first decontextualize and get acquainted with the data. Then it has been recontextualized by ensuring that all the units of analysis and aims of study are covered in data. Each film is then analysed based on

certain elements and questions like genre, setting, plot characterization, symbols, cinematic effects etc. The whole analysis is condensed into a descriptive report.
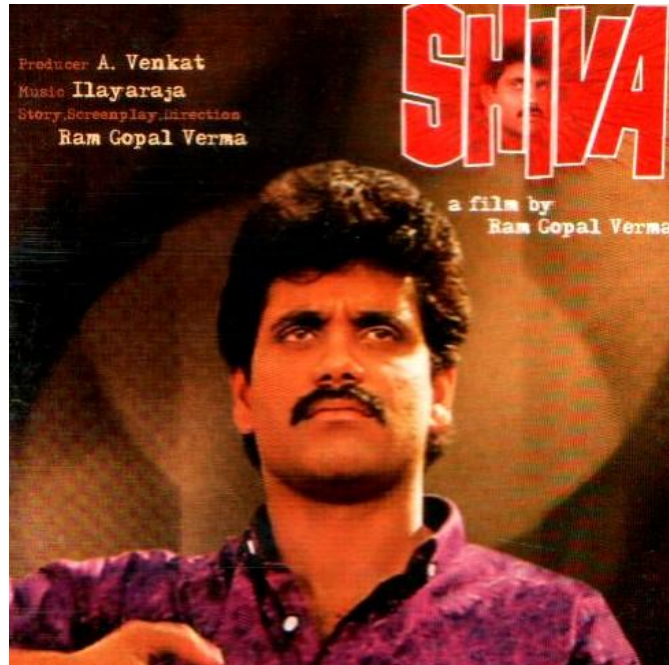
Results and Discussion

FILM ANALYSIS

Shiva (1990) by Ram Gopal Verma

Film Facts- Shiva is the Hindi remake of Ram Gopal Verma's telugu film Siva (1989). Nagarjuna as Shiva, Amala as Asha, Raghuvaran as Bhavani, J.D Chakravarthy as Jagdish Dave (JD), Paresh Rawal as Tilakdhari are some of the main characters.

Genre- The main genre of the film Shiva is romantic. The film is a story of college students and their hardships in college. Especially the protagonist Shiva and his female friend Asha who eventually fall for each other. The sub-genre of this film is action. Film shows a lot of violent interactions between students and gang members.

Setting- The film opens to a classroom scene. The setting of the film shows that the story is taking place in the present mostly revolving in and around a fictional VAS college of Arts & Sciences.

Plot and Structure- With Nagarjuna in the lead the film revolves around the life and struggles of a new student Shiva at a college. He makes new friends like Prakash and Asha. A gang of goons are ruling over a college and area. Shiva rebels against such people and emboldens his other friends to run for Student Union election. In the process to fight injustice and bad people Shiva must go through gangsters like Bhavani and politicians like Tilak Dhari etc.

Film has a linear and chronological structure. The major plot is overcoming the monster, that is, Shiva overcoming the villain Bhavani. There are also parallel sub plots like romantic relationship of Shiva and Asha, financial hardship of a middle-class man etc.

Conflict- Shiva gets disturbed by the fact that the whole system is corrupted and pawns in the hands of hooligans and people with muscle and money power. He then decides to stand against such people starting with taking part in the college politics. The main conflict starts when the protagonist starts fighting back the goons and eventually challenges the antagonist. There is external conflict that arises when Shiva enters the college and witnesses the wrongdoings of a gang of students backed up by gangsters.

Characterization- The character of the protagonist (Shiva) is shown to have good physical appearance and mild manners. He encompasses complete elements of making a hero who is in love, is enraged about injustice and is ready to act to overcome the evil. By the end, however, he realises that there is a lot lost in order to achieve something. The heroine, Amla (Asha) is shown to be a beautiful modern and bold college going girl who does not fear raising voice against powerful and bad people. The antagonist (Bhavani) is shown to be a stereotypical gangster with a vicious appearance and dialogs that speaks of his lust for power.

The characters are somewhat believable as one can see student groups in tussle with antisocial elements in ordinary life. Students fighting people in higher power in society like gangster and evil politicians.

Narrator and point of View- There is no narrator in this film. The story is told from the point of view of the audience.

Imagery- There are a lot of symbolism used in the film. The most striking one is the protagonist breaking a bicycle chain and rolling it around his hand to beat the anti-party hooligans. It symbolizes Shiva breaking the law and finally coming out of his moral

ambiguity to take back his college campus.

Use of Camera: The film is full of tense close ups of both the protagonist as well as the antagonist. One thing that is different is that the other characters in the film like the side kicks of Bhawani, friends of Shiva also have a lot of tight close ups. This shows that the director is trying to bring the audience close to the lesser important characters and showing their perspective as well.

Lighting: Lighting in this film varies from available/natural light to low key lights. There are various scenes where low-key lights have been used to create the mysterious, suspicious and dangerous emotions among the viewers. High contrast, dark shadows and half lit sets and faces have been used majorly to give a feeling of noir cinema.

Editing: The film has a fast-paced story and things are happening one after another speedily. A lot of cut transitions are used to convey the pace.

Haasil (2003) by Tigmanshu Dhulia
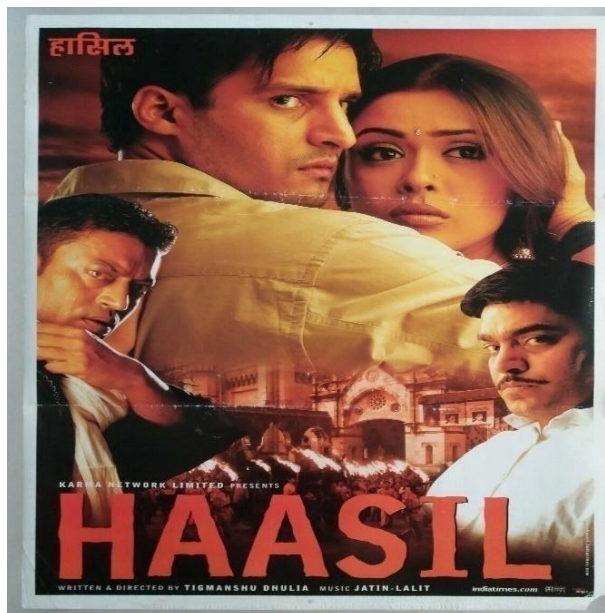
Film Facts: Haasil is a 2003 Indian crime drama film directed by Tigmanshu Dhulia. It stars Jimmy Sheirgill as Anirudh, Hrishitaa Bhatt as Niharika, Irfan Khan as Ranvijay Singh and Ashutosh Rana as Gaurishankar Pandey in lead roles.

Genre: Haasil basically is wrapped in a crime drama genre. Besides, the sub-genre is

romance. Two students Anirudh (Jimmy Shergill) and Niharika (Hrishitaa Bhatt) get romantically involved. At the same time, it shows the violent tussle between two rival student groups.

Setting: The film opens to a gothic looking university hall where some ceremony is taking place. Haasil's story shows that film is taking place in the then Allahabad university campus and around it. The locations shown are shot in Allahabad and in the Allahabad university campus. This gave a realism feel to the whole plot.

Plot and Structure: Tigmanshu Dhulia directed Haasil is a story based in Allahabad University has Ashutosh Rana, Irrfan Khan and Jimmy Shergill in lead roles where student politics take an unsightly turn. Jimmy Shergill and Hrishita Bhatt play two students who turn out to be pawns in the dirty political games played through Ashutosh Rana and Irrfan Khan. A fierce gun struggle ensues at the Kumb Mela with bloodshed, killings and violence.

Haasil has a linear structure. The major plot is again overcoming the monster and fighting against unjust people in their own way, that is, Anirudh overcoming the coveted student leader Ranvijay Singh. The plot is exhaustively laid out and there are multiple tracks running parallel to each other, finally culminating in the grand finale. There is romance between Anirudh and Niharika, caste system and politics around it and middle-class familial crisis.

Conflict: There are multiple conflicts points in this film running parallel. Ranvijay Singh (Irfan) wants to become student president in a college and his only obstacle is Gauri Shankar (Ashutosh Rana) who is the local leader and close aid of Chief Minister. Anirudh and Niharika are in love with each other, and Anirudh is helped by Ranvijay a lot but the conflict between them starts when Anirudh realizes that Ranvijay is the actual villain in disguise of a well-wisher. He finally decides to face Ranvijay and take revenge and get back his lover. There are various other nuggets of conflicts like the caste difference between the lovers and how it casts a looming shadow on their relationship. Similarily, the conflicts that arises among students who aspire to go to mainstream politics and how politicians play a major role in it. The film is full of external as well as internal conflicts.

Characterization: The main lead aka Hero of the film is shown to be decent looking boy from a middle-class family who loves art and theatre and is a romantic at heart. The

heroin Hrishita Bhatt is also shown to be a beautiful and simple girl from a small town. She is modest yet strong, soft yet confident girl. The antagonists on the other hand have a better character buildup in this film. Ashutosh Rana as Gaurishankar is the typical college veteran and student union president and Irfan as Ranvijay is the typical power-hungry aspiring politician who looks and does more like a gangster than a student. All the characters and their sketches are believable as it is very easy to spot people like these in universities especially in North India.

Narrator and point of View: The film starts with an unknown narrator who later is recognized as Anirudh's father who is a middle-aged man having a simple job and life. The narration is the summarization of what the university life should be and what it has become. Besides, the story is told from the point of view of audience only.

Imagery: There is a scene where Niharika is travelling to college on a rickshaw. The conversation goes "Niharika: Itni saari ghantiyaan lagaane ki kya zaroorat thi? Lag raha hai Dusshere ki jhaanki jaa rahi hai.

Driver: Arrey! Rickshaw jawaan hai… sajaayenge nahin to hroothnaahijaayegi?

Here the personification of rickshaw with a young woman and riskshaw puller's attitude towards it shows the internalized mindset of traditional society regarding a female. A young lady needs to be beautiful and presentable is what this symbolism conveys.

Another very minute symbolismis how all the political minded people tell Anirudh that they like artists very much and hence they like him as well? Ranvijay as well as the Chief Minister say the same thing to him. This symbolizes how politically affiliated people use artists as their pawn in the garb of being their well-wishers.

Use of Camera: Haasil has many long shots which helps to establish the location and scenario in which the story is taking place. Interestingly, there are uncountable medium shots in this film. What mid shots do is that they give you everything on the same plane and let the audience focus on the whole story than the individual. As this film was a dialog heavy film, medium shots are used to depict body language and settings. Close-up shots are used only on places to show extreme emotions and aggression.

Lighting: This film is shot mostly in natural light/available light.

Editing: This film moves on an average pace not too fast not too brisk. Cut transitions are used with a lot of usage of shot-reverse shot as the film is having a dialog heavy

story. Besides, a lot of non-verbal spaces and cuts are used to bring in the rhythm.

Yuva (2004) by Mani Ratnam
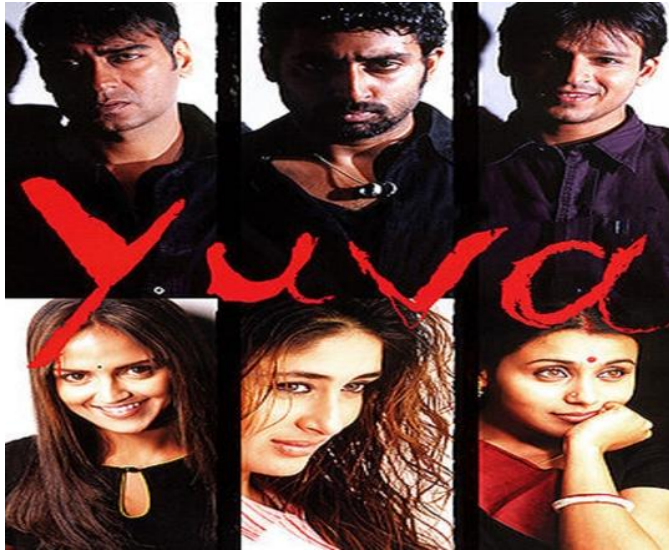
Film Facts: Mani Ratnam directed, this 2004 Indian political drama stars Ajay Devgan, Abhishek Bachchan, Rani Mukherjee and Kareena Kapoor in pivotal roles.

Genre: Yuva is a political thriller film. However, there are subgenres of romantic's ingulfed in the film. All the three main characters of the film have a romantic story as well.

Setting: The film opens to a scene on Howrah Bridge where a goon shoots a student leader. The film is set in Kolkata, West Bengal.

Plot and Structure: Ajay Devgan is an influential student political leader who wants politicians like Om Puri to stay away from campus politics. Om Puri who plays a politician plots a devious plan to get Ajay Devgan killed. Abhishek Bachchan who plays a goon is asked to shoot him dead and after a series of events the politician is arrested, and Ajay Devgan and his friends enter politics.

This film starts with a flashback which is the climax of the story of three men. The film then goes backwards to each one's back-story turn by turn. The film goes halfway into the second half before it catches up with the beginning and with the back-stories. In that way this film is of a non-linear structure.

Conflict: The main conflict point of this film is between Michael Mukherji (Ajay Devgan) who is an influential student leader and Prosenjit (Om Puri) who is a politician. Prosenjit does not want students to run in elections, whereas, Michael wants to keep dirty politicians away from campus elections. Besides, there are multiple conflicts running parallelly in this story. Arjun (Vivek Oberoi) is conflicted about his life decisions and love life but his actual conflict starts when he witnesses Michael getting hit by bullets. Lallan (Abhishek Bacchan) is a goon who is also conflicted in his personal life because of his brother and then wife, but the actual tension rises when he decides to kill Michale on orders of his boss Prosenjit.

Characterization: One of the lead Michael is shown to be an idealistic student leader who fights for what is right. Ajay looks a bit too old to be a young student leader, and he certainly did not look like a Bengali. Lallan's character is a goon from Bihar who is violent and a maniac. Sasi who is lallan's wife played by Rani Mukherji is a Bengali woman who falls in love with moody Lallan and tries to change him. Both these characters are the most justified ones in the film. Arjun is a spoilt brat who is living off his father and wants to leave the country for USA. His character goes through a drastic change in the film and makes him rethink his decisions. This character is also believable and credible.

Narrator and point of View: There is no narrator in this film. The film is told from the point of view of audience.

Imagery: There is no mentionable symbolism used in this film. Although, the director has tried to use color to differentiate the three main characters wherein he has used dark tone screen for lallan's scenes whereas full of sunlight and brightly lit screen for Michale and glittery lights and full of light screens for Arjun.

Use of Camera: There are numerous mid length and close ups that gives the audience the feel of the surrounding as well as the emotions felt by the characters. The moment the film starts one will get the feel of being in the character's shoes and immersing in their narrative world. Handheld and Steadicam camera shots are used generously in this film, which creates a sense of immediacy for the audience due to the fast movements. Especially in the action sequences this type of shots and camera movement created a sense of reality about what is being shown on screen.

Lighting: In this film the available lights are used majorly. A combination of douc-

drama, traditional narrative style and reality television where available lights are used have been shown. This has given a real-life tone to the otherwise fictional story.

Editing: The story comprises of three different sub stories coming to a boil point at climax. Fast paced cuts are used to give the sense of events happening speedily. Besides, the passing of time has also been shown through music and fades instead of using dissolve.

Dil Dosti Etc (2007) by Manish Tiwary
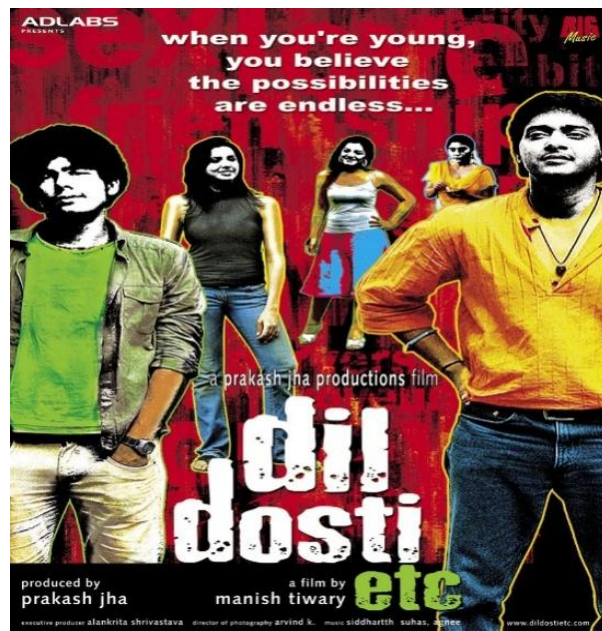
Film Facts: Dil Dosti Etc is a 2007 Indian coming-of-age film starring Shreyas Talpade, Imaad Shah, Nikita Anand, Smriti Mishra, Ishita Sharma and Dinesh Kumar in lead roles. It is directed by Manish Tiwary and produced by Prakash Jha.

Genre: This film is of a coming of age drama genre. The main characters are all young aged students. Their characters go through a lot of transformation and self-discovery throughout the film.

Setting: Dil Dosti Etc is set in and around the Delhi university campus in Delhi. The film opens with one of the leads Apurv (Imaad Shah) riding a bike through the streets of Delhi, which establishes the setting of the film.

Plot and Structure: This film is based on the story of two college boys from diverse

backgrounds played by Shreyas Talpade and Imaad Shah. Both believe that since time is on their side, anything is possible. Consequently, their arrogance leads them to challenge each other to prove their efficiencies which in turn brings consequences that they were not ready for. It is a linear structured film where the story runs in the present day.

Conflict: The major conflict in this film is internal wherein, the main characters go through a lot of changes in their lives which makes them contemplate and suffer inwardly. The character of Apurv wants to explore the horizons of life, in that he wants to experience everything. In doing so he is conflicted within himself after seeing the reality of life. Sanjay at the same time is conflicted within himself about his values and how much they hold significance in some other society.

Characterization: Sanjay is shown to be a boy from a small town in Bihar who has come to study in a collage in Delhi. His appearance is believable though his way of speaking lacks the touch. He is confident in his skin about his values and his background and knows what he wants in life. There are certain stereotypes used to make his character believable. Apurv on the other hand is a boy from a well-off family in Delhi who has started his college. His character wanders around aimlessly to find out the purpose of life. There are visible differences in his lifestyle compared to his counterparts. He knows his privileges and exploit them as well. His character is believable. The three female characters in the film who are also from different class background have been sketched out believably.

Narrator and point of View: The film starts with the narration of Apurv, one of the students where he talks about how there are endless possibilities before you when you are young. His narrations keep coming in the film time and again. The film is shown from the point of view of this narrator and his journey of self-discovery and transformation.

Use of Camera: A traditional mix of camera angles and shots are used to convey the story. Medium length shots are used which makes viewer feel that everything is happening in front of their eyes. Besides, being a coming of age film, the connect that is established through close-ups are sometimes missing here.

Lighting: Available lights are used to create a realistic feel. Sometimes, it seems a bit underlit for certain scenes which makes it look more like a documentary than a feature

film.

Editing: Long and lengthy scenes are used, perhaps to create the connection between the characters and audience. A lot of fades and dissolve is used which sometimes alter the understanding of time and space compression. It is a slow-paced film despite the story panning through a year in college.

Gulaal (2009) by Anurag Kashyap

Film Facts: Gulaal is a 2009 Indian Hindi-language political drama film directed by Anurag Kashyap, starring Raj Singh Chaudhary, Kay Kay Menon, Abhimanyu Singh, Deepak Dobriyal, Ayesha Mohan, Jesse Randhawa, Piyush Mishra and Aditya Srivastava.

Genre: Gulaal is an action darma film.

Setting: Gulaal is set in a fictional town of Rajpur in the present-day Rajasthan.

Plot and Structure: Directed by Anurag Kashyap, Gulaal highlights the political scenario in colleges and universities of India against the backdrop of Rajasthan.It
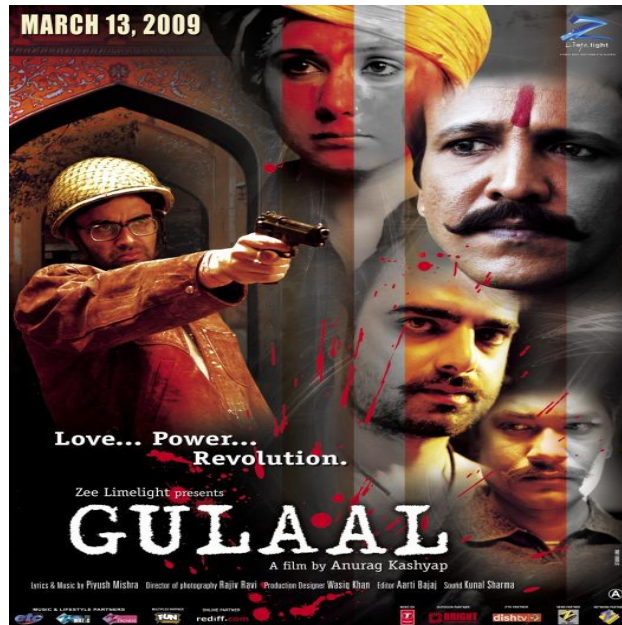
explores themes such as pursuit of power, quest for legitimacy, perceived injustices and hypocrisy of the powerful. The film is set in present-day Rajasthan, a state in northwestern India. The plot is provided by student politics of a university and a

fictitious secessionist movement consisting of former Rajput leaders who have become the present-day elite.

Conflict: There are both external as well as internal conflicts in this film. Dilip (Raj Singh Chaudhary) initially is faced by the external conflicts when he arrives at the university and faces abuse by other students. He is also used by other characters like Duki (Kay Kay Menon) and Karan (Aditya Srivastava) to achieve their goals. Once he gets acquainted with the law of the land through Ransa (Abhimanyu Singh), and falls in love with someone who is using him for power, he gets dragged into the dirty politics and then he in conflicted internally. He starts questioning his morality and ideas of right and wrong.

Characterization: Dilip is a soft spoke boy from a town in Rajasthan. He does not show the stereotypical traits of a Rajput man popular in society but has that last bit of courage to speak against evil. His character goes through change overtime as he learns the ways to survive in the jungle. It is indeed believable in all aspects. Ransa on the other hand has all the stereotypical qualities of an affluent Rajput prince who lives life on his own term. Duki's character is the most loud of all as per his part in the story. He believes himself to be the king and behaves in the same way, making audience believe in the fictional town and its politics of royalty verses democracy. Karan and Kiran are also Rajput but illegitimate children of a royalty and are believable.

Narrator and point of View: The film starts with a speech being delivered by Duki Bana, the leader of a pro royalty group. This whole speech establishes the background of the story for audience. Besides there is a character Prithvi Singh (Duki's brother) who sings songs and one of his disciple dances to it. Prithvi's character in many ways appears to a narrator in this film. The film is told from the point of view of audience.

Imagery: Symbolism is used in abundance in this film. Director has shown Ramleelamadali actors in the whole film gives the sense that the gods are everywhere watching everything like one where Duki is itching his neck and an actor who is dressed like god Rama is watching him. Similarly, there is one instance where a man is giving money to another actor dressed like god Brahma symbolizing how human try to bribe

even gods. Use of the terms Republic and democracy for alcohol brands is another symbolism denoting that these terms have reduced to mere words with no essence left in the society. The whole character of Ransa in a way symbolizes the Indian citizen who do not have any hopes with the system as well as people's conscience. The character of ardhnarishwar symbolizes how good and evil stay together at one place. Prithvi Singh's character also gives the feeling of a powerless and hopeless citizen's anger at the system. Color red and mix of different hues is used heavily to symbolisethe anger that every character has for things they are facing. The reds create a hazy and chocking feeling. Although this film is colorful the essence is as dark as it could be.

Use of Camera: There is a traditional mix of all types of camera shots in this film. Tight close-ups are used to connect the audience with character's emotions. Long shots to establish the backdrop of Rajasthan and mid length shots are used in ample to create a sense of realism for the audience. Sometimes a top angle shot is used to portray how god is watching everything and nothing can hide from him.

Lighting: Most of this film is shot in shiny lights for which the director has cleverly chosen festive times on location. Bright red tone is used which has given a dark theme and a sense of courage, blood, love and betrayal. Half lit sets are used in scenes where some crime is taking place or to show the internal turbulence the character is going through.

Editing: The film moves fast. Lot of fast cuts are used to pace up the story. Some dramatic fade in and dissolve is used in many scenes which gives an edge to the story. Beside there is also use of J-cut and L-cuts which creates a sense of uncertainty.

Treatment of Theme

Based on the parameters of aggressive, light mood, action, comedy, romance, etc. all the films included in this research encompass a certain genre. The issue and central storyline of the film is presented with one or more of these parameters.

Shiva is an action film portraying the life and love of common boy who is angry at the system and how it is controlled by powerful evils. Haasil again is a crime drama with a

romantic story at background. Yuvaon the other hand is more of a dark themed film with certain glimpses of love lives of the main characters. It shows a lot of violence happening around the characters like Lallan (Abhishek Bacchan) beating students and even killing one. Film also shows a husband abusing his wife in the name of his hardships in life.DilDostiEtc is the one with a light mood and comical stance but by the end of the story it turns out to be volatile. Gulaal is an outright action film where there is a lot of violence since the beginning of the plot. Instances of students ragging/abusing other students and normalizing of violence based on certain caste and class is shown in the film.

Be it any genre that these stories are wrapped in, there is a common conflict of man verses system or hero verses evil. Loosing a lot in the process of overcoming the evil has been shown as the fate of the protagonists. Perhaps, being related to the youth is a reason a lot of rage and violence is shown as common and natural practice in these films.

The Socio-Economic Background of Lead Characters

The protagonist in the film Shiva belongs to a lower middle-class background. There are scenes in the film that shows that even paying his college fee is an issue in his family.

Haasil's male and female leads come from middle class families in a small city of Allahabad. Both the antagonists Ranvijay and Gaurishankar belong to upper middle-class families with political support.

In the film Yuva, Michael Mukherjee (Ajay Devgan) is a student who belongs to a modest family from Calcutta. Arjun Balachandran (Vivek Oberoi) is also a student who belongs to an upper class family and aspires to move to America. The antagonist (grey shade) Lallan Singh (Abhishek Bacchan) on the contrary has a lower socio-economic status and is a goon.

DilDostiEtc also shows the intersection of characters from different socioeconomic backgrounds. Sanjay Mishra (Shreyas Talpade) comes from a family of limited means

from Bihar but Apurv (Imaad Shah) belongs to a rich family from Delhi. The female characters are also from different strata like Kintu (Ishita Sharma) is a school girl from Delhi's middle class family, but Prerna Vijay (Nikita Anand) is again from a high class family background and the third character Vaishali (Smriti Mishra) is a prostitute who is struggling to survive though she has different aspirations.

In Gulaal, the protagonist Dilip belongs to a modest family from Bikaner which is a small city. DukkiBanna another important character belongs to royalty of a fictional town Rajpur. The negative characters in the film Karan and Kiran also belong to an affluent family with royal connections.

The study of these films shows that the frequency of representation of the middle class in such films is high. In almost all stories the protagonists belong to the middle class. One of the main reasons for this representation is to cater to the mass audience by getting them hooked with the routine life struggles of their own lives. There is a humongous 350 million population in India that falls under the strata of the middle class. There also seems to be an idea that the middle class can prove to be a class of social change which can very well be stated as optimism of filmmakers.

At the same time, we also see the resistance for politics from middle and lower class. In the film *Shiva,* the elder brother of the protagonist tells him "*Dekho Shiva, hum thehray middle class log, humesha se sarjhukakekaamkarterahehain, bas isi me humaribhalayihai. Tumhe in sab mamlon* (college politics and hooligans) *me padneki koi zarooratnahihai, sirfpadhayi pe dhyan do."* This conversation shows how a common man perceives politics to be a business of rich, delinquents and gangsters only, that has no place for good people.

One thing that is strikingly stereotypical in selected films is that the students from north India and especially from states of Uttar Pradesh and Bihar are shown to be somewhat uncivilizedand, in some cases, the punk elements in the story. In the films Shiva and Yuva, the gangsters and hooligans belong to these states. In DilDostiEtc also Sanjay Mishra and his friends belong to Bihar and are active participants in violent clashes and politics.

Reel Life Vs Real Life Student

The selected films have tried to show a realistic image of a common student. The reason most of these films scored well on critiques scoreboard is their attempt to go as close as possible to the real student lives and struggles. Haasil for example shows the college life and nuances of living in a small town like Allahabad most honestly. A person belonging to these regions would instantly get connected to the events unfolding in the film. Yuva for that matter, goes a little idealistic and sums up the story into a win of students against established politician which is a rare sight in Indian scenario. Dildostietc has shown a contrast of class division among students, where one who does not know the ways gets everything but the one who puts everything on stake gets betrayed at the end. It is a realistic tale of haves and have nots where money wins over the values. Gulaal, although set in an imaginary town, shows how ruthless the powerful people are and how they manipulate and use students and universities for their own agendas.

The main ingredient of being a student that is education and studies are mostly missing from these stories. At most the audience get to know the courses the leads are pursuing. It seems a task to find out scenes where the leads in these films or at least some students are seen studying or at the very least talking about studies and classes. This indirectly hints at how much importance education and knowledge has in Indian higher studies. For most, it is a process of getting a degree which may or may not land them in job. A clear picture is sketched through these films as to how students are manipulated and used at this crucial time of their lives for someone else's gain.

Female Representation

In the 2019 general election 78 women MPs were elected to the parliament out of 543 seats in Loksabha. This tells us how far we must go in real life for women to be involved and have real decision-making power in the politics. The same can be said about the status of women in Indian cinema especially in films revolving around politics. On an average woman do not even get one-third of the screen time compared to men. The female characters are always secondary to the male counterpart. Her role is

sketched in reference to a male character. The same happened in the films selected in this research.

Female representation in the selected films are close to none. In Shiva the female lead is just the romantic interest of the hero. Her coming in the story with one or the other song gives audience the break from the ongoing tension and violence. The only part where she seems important is when the villain kills her, and the protagonist decides to avenge her by killing the villain.In Haasil also, though film is story of Niharika and Anirudh, she seems to only be a girl who has no say in what happens to her life. In the end when she gathers all the courage she could and decides to be with her lover, it is the heroics of Anirudh only that makes it possible.

The females in Yuva are again only the love interests of the male characters. Except Rani's character which is tough as nail and fights back for what she deems right and is the only moral foil for her husband, the other two females do not have roles big enough to impact the film in any way. In DilDostiEtc, the female characters are shown as area of interest or hobby for the male leads. Apurvin order to explore the dark alleys of life goes to brothel and meets one of the female characters. When he is challenged by Sanjay he approaches a school girl just to prove his point. Sanjay also approaches the third female lead only with romantic motives. Gulaal for a change has a compelling story for all its female characters but for some reason is sidelined by the director. Jesse Randhawa plays a gutsy teacher who is physically abused as soon as she joins college, but the film suddenly reduces her to a very minor character. The same happens to Mahi Gill where she is just there with few songs. Kiran who is an interesting character with all her brains and political aspirations has a lot of influence over the men in the story but loses her control haphazardly and is reduced to a pawn at the end. All her decisions are taken by her brother who has complete control over her life.

Conclusion

The purpose of this paper was to analyze films based on student politics in Hindi cinema and to study how student activism is portrayed on sliver screen. India being the largest democracy in the world, politics is in the core of Indian daily lives. By the time

Indian youth reach college, they have good amount of political ideas. It is the time when they develop critical political thoughts and ideologies. These youth that ultimately create a public opinion in long run and impact the socio-political fabric of the country.

The fact that cinema and society mirror each other in undeniable. Cinema takes out stories from its surroundings and bring it to masses which in turn aware the masses and impact their understanding of their realities and creates a popular culture. One of the most powerful platforms from where political ideas can be diffused into the society is cinema. Over the years there has been various attempts by cinema to bring in the youth into a more responsible state and make them aware about the national issues. This can be seen in the films made on Indian politics over the years, wherein youth plays an important role in almost all of them, be it Andhi and KissaKursi Ka or Rang De basanti and Ranjhana.

The analysis shows that in all the films selected for the study, there is a pattern of using romance and violence abundantly. Hindi cinema has used its ever-working formula of love-violence-happy ending in almost all the films of student politics as well. These films though set in different times and places like Uttar Pradesh, Rajasthan and Maharashtra, show students with same situations and fate. The way eerie and gruesome political conflicts and violence are shown in these films, it paints a negative image of the whole students-in-politics concept. With an exception of idealist ending of Yuva none of the selected films end up in a good sense for the characters in the film. Besides in the spirit of telling the story ensued with lot of young fire, the student often disappears from the story.

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Finding the Connections between 21st Century Skills and Teacher Effectiveness

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ABSTRACT

The learners of today's classroom would definitely like to experience and understand the things around them therefore two relevant components that the present day classrooms need are the skills and competencies of the teachers and their effectiveness in dealing the learners. The present study was aimed to understand the significant relationship between the 21st century skills of the teachers and teaching effectiveness of the secondary school teachers of Kerala. The study employed a descriptive survey method on 134 secondary school teachers selected through using a purposive sampling technique. The results of the study revealed that the teachers were moderately competent in the 21st century skills and they had very satisfactory level of teacher effectiveness score. It was identified that the 21st century skills and teacher effectiveness were significantly correlated which means that the possession of these skills guarantee the teacher effectiveness. Therefore, the teacher education programme, the curriculum and policy makers of teacher training must give emphasis on integrating the 21st century skills in the curriculum of the teacher education programme.

Keywords: 21st century skills, teacher effectiveness, life and innovation skills, learning and career skills, digital literacy

Introduction

Public education in the 21st century is at a crossroad due to the scientific and technological advancements. It is a common feeling that the present system of education is not preparing the learners with necessary skills and competencies essential for a successful life and career in the 21st century (Education Week, 2009). The 21st century learners are digital natives and they need teachers who have skills and competences to make them creative, reflective, collaborative, and self-directed learners (Bosco, 2009). Hence the teachers of the present century must be able to construct a

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learning environment which must look like real and virtual workplaces. So the teachers must have 21st century skills to make the learners capable of maximizing their potentiality in both formal and informal learning settings and to function in a technology-enhanced learning atmosphere to facilitate learning process in synchronous and asynchronous, face-to-face and virtual modes (Ala-Mutka, Punie, &Redecker, 2008). The nature of 21st century education is that it creates an atmosphere for lifelong learning. Therefore the educators need the attitude and caliber to constantly engage in the professional development and upgrading the skills to function effectively in the knowledge-and technology-rooted global society.

National Education Policy (NEP) (2020) clearly makes purpose of education as not only the intellectual development of the child but also the character formation and making of holistic development which is now closely connected to the acquisition of 21st century skills. Keeping this element as central theme of learning, the NEP (2020) envisages an assessment system focusing on 21st century skills. It means that the education system must incorporate 21st century skills in teaching, learning and evaluation process. So there is a great demand for teachers with 21st century skills and only a committed, reflective, and effective teacher can prepare the students with these skills. Hence a teacher in the 21st century needs to have knowledge, attitudes, and performance in accordance with the demands of the century. It means the element of teacher effectiveness is highly required for a 21st century teacher (Anderson, 2004). Therefore, it is necessary to understand the relationship between the level of 21st century skills and the teacher effectiveness.

Related Literature

Teaching has become the most challenging profession since it demands for high level thinking skills, communication and collaboration skills, problem solving and decision making skills, and the technological and media related skills (Cenas Pa-alisbo, 2017). With the formation 21st century skills frameworks by various organizations has accelerated the educational reformation. As a result, the roles and responsibilities of the teachers also changed and impacted the performance of the teachers. Corpuz & Salandanan (2012) study reinstate the above fact that learning has to sustain relevant and motivating, the teachers need to acquire the 21st century skills.

The review of related literature gives narration about the relevance of 21st century skills

frameworks as the major foundations of K-12 education systems. Partnership for 21st century skills (P21) highlights three sets of skills namely life and career skills, learning and innovation skills, and digital literacy skills (P21, 2005; Trilling and Fadel, 2009). Organization for Economic Co-operation and Development (OECD) had defined 21st century skills for the learners in the OECD countries and they are (a) act independently and responsibly (b) apply the information tools effectively, and (c) interact in heterogeneous group effectively by relating and collaborating with one another (OECD, 2005). There are various other frameworks like EnGauge, MoE Singapore, Assessment and Teaching of 21st century skills (ATC21S), National Governors Association Centre for Best Practices and Council of Chief State School Officers (NGA & CCSSO), European Parliament and the Council of the European Union etc. who have defined and listed various 21st century skills essential for the teachers and learners of the present century. All these definitions of 21st century skill are inter-disciplinary and pertinent to various elements of present life (Saavedra, &Opfer, 2012).

The researches very consistently indicate that the teachers make changes and differences in learning, achievement, and life of students (Hunt, 2009). Awofala (2012) viewed that teacher effectiveness is identical to the performance of the educators/teachers and "teacher effectiveness is comprehended as knowledge, attitudes, and performance of the teachers" (Hunt, 2009). Calaguas (2012) has pointed out the components of teacher effectiveness as 'Teaching-Related Behavior', 'Subject Matter Expertise', 'Relational Expertise', and 'Personality'. Teacher effectiveness is very significant because it is the effective and committed teachers who are the part and parcel of every educational institution (Rao &Kumar, 2004).

Conceptual Framework

In the present study, an investigation is carried out on the relationship between 21st century skills and teacher effectiveness. The 21st century skills framework of the Partnership for 21st century skills (P21) is considered as one of the variables in the present study. P21 has enlisted three sets of 21st century skills. They are: *Learning and Innovation Skills* contains of skills for critical, creative and innovative thinking and communication and collaboration with others (Trilling & Fadel, 2009). These skills are very important for those who are engaged in more and more complex life and work and these skills essentially prepare the learners for the future (Kay & Greenhil, 2011). *Digital Literacy Skills* include three components like information, media, and

technology skills. Information literacy is considered as ability to access, locate and evaluate information effectively (American Library Association, 1989) and media literacy points out the ability to analyze, produce and evaluate the print and electronic media (Aufderheida,1997) and technology literacy refers to the capacity to apply and use digital/ICT tools and create information (Kay & Greenhil, 2011; Trilling & Fadel, 2009). *Life and Career Skills* consist of abilities which make one to be flexible, adaptable, making one to have socio-multi cultural interactions, accountable and productive etc. (Trilling & Fadel, 2009; P21, 2015).

Various literatures published last few years on teacher effectiveness were analyzed and considered to be the conceptual background of the second variable selected for the study. Components which derived from various literature reviews on teacher effectiveness have been divided as personality style of the teacher, subject mastery, teaching behaviour, and relational expertise.

Personality of the teacher would mean that the ability for being caring, kind, compassionate, wise, decisive, stable, rational, creative, respectful, friendly, reflective, having sense of humor, concern for students etc. (Magno&Sembrano, 2007; Malikow, 2006; Sanchez, 2007). Subject mastery is the skill of a teacher which means being an expert, knowledgeable of the subject or the content (Lacang, 2007; Magno&Sembrano, 2007). Teaching behaviour and style would mean the ability of the teacher to explain the complex and difficult concepts in a simplified fashion, flexible teaching style, and learner-centered instructional approach, applying multiple teaching strategies, and teaching in an organized manner (Malikow, 2006; Minor et al., 2002; Restubog, 2009). Relational competence would mean that having the capability to create affinity and connection with students, being open-minded, valuing the views of the students, intermingling caringly with learners and helping them, identifying the capabilities of scholars (Bustos-Orosa, 2008; Sanchez, 2007).

Objectives of the Study

Education will never achieve the aim unless and until the teachers become effective and become prepared for the 21st century. Therefore, to be an effective teacher means to have the skills of the 21st century. This particular dimension has necessitated the researcher to investigate the relationship of 21ˢᵗ century skills and teacher effectiveness. Hence the objectives of the study were regarded as:

1) To ascertain the level of perception of 21st century skills and teacher effectiveness among the teachers

2) To determine the significant relationship between 21st century skills and teacher effectiveness

Research Design

The present study was carried out by using descriptive-correlation research design.

1.1. Participants

The participants of the study were the teachers of secondary school teachers of Kerala in the academic year 2020-2021 who were teaching English, Mathematics, Science, and Social Science subjects. There were 134 teachers who participated in the study.

1.2. Instruments used

Two survey questionnaires were applied in the present study to be responded by the teachers. The questionnaires were developed for collecting the data of 21st century skills (based on Partnership for 21st century skills framework, 2002), and for teacher effectiveness. A reliability testing was administered to both tools. The result indicated that the 21st century Skills Questionnaire was reliable having the Cronbach's Alpha is 0.897 and the tool used to measure teacher effectiveness had the Cronbach's Alpha 0.975. Both the research instruments had face- validity ensured by examination by the experts in the related area.

1.3. Statistical Techniques applied

The following statistical techniques were applied for the calculation of the data.

Mean was calculated to measure the central tendency and to decide the level of 21st century skills and level of teacher effectiveness of the secondary school teachers. Pearson –r was administered to determine the degree of linear correlation between 21st century skills and teacher effectiveness.

Results

The 21st century learners witness various kinds of changes with respect to learning and knowledge and these changes take them to think beyond the basic knowledge they receive from the classroom. In the similar fashion, teachers do experience the changes

in the learning and teaching activities due to the advancements in the science and technology and as a result they are expected to attain more knowledge and skills suitable for the present century (Valli, Perkkilä, &Valli, 2014). When we discuss the skills for the teachers in the present century, the present study shows that the secondary school teachers assessed themselves as moderately competent skills as the result indicated a moderately competent as shown in Table 1.

Table 1. The level of 21st century skills among the secondary school teachers (N=134)

Scale	Learning and Innovation Skills		Life and Career Skills		ICT Skills	
	Frequency	**Percentage**	**Frequency**	**Percentage**	**Frequency**	**Percentage**
Very Poorly Competent	00	00	00	00	00	00
Poorly Competent	00	00	07	05.22	11	08.20
Competent	23	17.16	18	13.43	19	14.17
Moderate Competent	95	70.89	89	66.41	82	69.19
Highly Competent	16	11.94	25	18.65	22	16.41
Total	**134**	**100**	**134**	**100**	**134**	**100**

The result of the teacher effectiveness of the secondary school teachers reveals that they have very satisfactory rating. The overall mean of the teacher effectiveness is also very satisfactory as shown in Table 2.

Table 2. The level of Teacher Effectiveness (N=134)

Teacher Effectiveness components	Mean	Description
Personality	3.89	Very Satisfactory
Subject mastery	3.76	Very Satisfactory
Teaching behavior	3.65	Very Satisfactory

Relational Expertise	3.71	Very Satisfactory
Overall Mean	**3.74**	**Very Satisfactory**

Table 3 presents the result of the correlation between level of 21st century skills and the teacher effectiveness and it reveals that there is significant relationship between the two variables. It means that the possession of 21st century skills guarantees teacher effectiveness among the secondary school teachers.

Table 3 Correlation between 21st century skills and Teacher Effectiveness

	r value	p value	Interpretation
21st Century Skills Teacher Effectiveness	.747	.000	Significant

Discussion

The results of the study indicated that the secondary school teachers do have moderate competency in 21st century skills and very satisfactory level of teacher effectiveness. It also reveals that there is significant relationship between 21st century skills and teacher effectiveness. The result also agrees with the study conducted by Cenas Pa-alisbo (2017) who reported that the teachers do have moderate level of 21st century skills. The result shows that the teachers do have an average level of knowledge and skills of 21st century skills but so far they have not achieved at the highest level. This is also reinstated by the statement of Corpuz & Salandanan (2012) who stated that teachers must acquire 21st century skills for making teaching meaningful, interesting, and productive. In the present study, 70.89% teachers had moderate level of learning and innovation skills which means they are moderately good at creative, critical, problem solving, and communication skills. These skills are essential for teaching languages, sciences, and mathematics subjects in the schools (Urbani, Roshandel, Michaels, & Truesdell, 2017). Around 66.41% of teachers were moderately good at life and career skills and 69.19% teachers were good at ICT related skills. These skills are essential dimensions of teacher effectiveness. Another major important result is that the study confirms that 21st century skills do have a significant relationship with teacher effectiveness. This denotes that when teachers exhibit 21st century skills like creativity,

critical thinking, collaborative team buildings, communication, problem solving, digital literacy skills, and major life and career related skills, they have become an effective teachers (Akinnubi, Sule & Yisa, 2012; Timor, 2013; Chinyere, Christopher Femi, Bello Gagi, 2020).

Conclusion

Based on the findings of the present study, the secondary teachers do possess above average level or moderately competent in 21ˢᵗ century skills and these skills do have a significant relationship with the teacher effectiveness. This would mean that the personality, subject mastery, teaching styles, and relational competency with students of the teachers do have a direct relationship with possession of 21ˢᵗ century skills. Even though the total scores of 21ˢᵗ century skills and teacher effectiveness do have significant correlation with each other, this did not mean that all the sub components of both the variables have significant relationship among each other. Therefore, the future scope of the research in this field can be oriented to this direction.

Based on the results of this study, the following recommendations can be suggested: that while preparing teachers for the 21ˢᵗ century classroom, emphasis on the enhancement of the 21ˢᵗ century skills must be guaranteed so that they may attain learning, life, and digital literacy skills while transacting the curriculum to the students. Another suggestion in this regard is that while training the teachers, there must be interventions programmes and strategies to improve the teaching styles, teacher-students relationships, personality, and subject mastery so that they may be updated with the latest improvements of the era.

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भोजराज के काव्यत्व की चरितार्थता : रामायणचम्पू

डॉ0 आशोष कुमार*

सारांश : संस्कृत साहित्य में गद्य तथा पद्य काव्य से भिन्न चम्पू–काव्य अपने साहित्यिक सौन्दर्य, मधुर विन्यास एवं रस–पेशलता के कारण विशिष्ट स्थान रखता है। चम्पूकाव्य के रचयिता कवियों ने इसके चमत्कारोत्पादकत्व, स्वसम्वेद्य रसपेशलता तथा माधुर्य को अंगीकार करते हुये इसे विलक्षण आनन्दोत्पादक कहा है। श्रीमद्वाल्मीकि रामायण सदा ही कवियों का अत्यन्त प्रिय उपजीव्य रहा है। श्रीराम भारतीय लोकमानस के सार्वभौम एवं सार्वकालिक नायक हैं। वह सच्चे अर्थों में भारतीय संस्कृति की मूर्त आदर्श हैं। रामकथा की लोकप्रियता एवं महत्ता के कारण ही कवियों ने साहित्य की प्रायः सभी विधाओं में रामायण को आधार बनाकर रचनाएँ की हैं। चम्पू साहित्य में भी श्रीरामकथा अत्यन्त समादृत हुईय इनमें धारानरेश भोजराजकृत 'चम्पूरामायण' अथवा 'रामायणचम्पू' सर्वाधिक प्रसिद्ध एवं प्रशंसित है। किसी पूर्ववर्णित प्रसिद्ध कथा का पुनर्कथन अत्यन्त दुष्कर कार्य है, किन्तु भोजराज ने अपने सम्पूर्ण काव्यत्व को श्रीरामचरित की उद्भावना के द्वारा चरितार्थ कर लिया है।

कुंजी शब्द : रामायण, रामचरित, चम्पूकाव्य, रामायण चम्पू भोजराज का काव्य सौष्ठव।

संस्कृत साहित्य में गद्य तथा पद्य काव्य से भिन्न चम्पू–काव्य अपने साहित्यिक सौन्दर्य, मधुर विन्यास एवं रस–पेशलता की दृष्टि से विलक्षण स्थान रखता है। गद्यकाव्य का अर्थगौरव, वर्णना का रोमांच और चमत्कारिक पदविन्यास के साथ पद्यकाव्य की कोमलता, गेयता तथा लयबद्धता के विलक्षण संयोग के द्वारा चम्पूकाव्य में नूतन चमत्कार एवं अद्भुत कमनीयता की सर्जना करता है। अपनी इसी विशेषता के कारण चम्पू साहित्य ने कविगण को नवसृजन की प्रेरणा दी एवं रसिकजनों को भी आकृष्ट किया। संस्कृत वाङ्मय में उपलब्ध चम्पू साहित्य का विपुल भण्डार इसका प्रत्यक्ष उदाहरण है। त्रिविक्रमभट्टविरचित नलचम्पू एवं मदालसाचम्पू, सोमदेवसूरिकृत यशस्तिलकचम्पू, हरिचन्द्ररचित जीवन्धरचम्पू भोजराजकृत रामायणचम्पू, अनन्तभट्टकृत भारतचम्पू सहित भागवतचम्पू, आनन्दवृन्दावनचम्पू सहित इनकी दीर्घ परम्परा है। चम्पूकाव्य के रचयिता कवियों ने इसके चमत्कारोत्पादकत्व, स्वसम्वेद्य रसपेशलता तथा माधुर्य को विशेषतया अंगीकार किया है। हरिचन्द्र ने जीवन्धरचम्पू में चम्पूकाव्य की रमणीयता की उपमा बाल्यावस्था से तारुण्य को प्राप्त करती कन्या की कमनीयता और लावण्य से की है–

गद्यावली पद्यपरम्परा च प्रत्येकमप्यावहति प्रमोदम्।

हर्षप्रकर्ष तनुते मिलित्वा द्राग् बाल्यतारुण्यवतीव कन्या।।

भोजराज ने रामायणचम्पू में पद्यमिश्रित गद्यकाव्य को वाद्ययुक्त गायन की भाँति

हृदयावर्जक कहा है– गद्यानुबन्धरसमिश्रितपद्यसूक्तिहृद्या हि वाद्यकलयाकलितेव गीतिः। इसी प्रकार विभिन्न कवियों ने चम्पूकाव्य की रमणीयता की उपमा मधु–द्राक्षा से संयुक्त मधु, पद्मराग गुम्फित मुक्ताहार, जलविहार आदि से करते हुये इसे विलक्षण आनन्दोत्पादक कहा है जो न गद्यकाव्य में न ही पद्यकाव्य में सम्भव है।

चम्पूकाव्य का आरम्भ कब हुआ? इस विषय में कोई स्पष्ट मत अथवा सिद्धान्त उपलब्ध नहीं है। सम्प्रति दशम शती से प्राचीन चम्पूकाव्य की उपलब्धि नहीं हुई है, किन्तु इस प्रकार की मिश्रित शैली का प्रयोग अत्यन्त प्राचीन काल से दिखलाई देता है। वैदिक साहित्य में इसके अनेक उदाहरण प्राप्त होते हैं। कृष्णयजुर्वेद की मैत्रायणी, तैत्तिरीय एवं काठक शाखा की संहिताओं में तथा अथर्ववेद में गद्य–पद्यात्मक शली का प्रयोग दिखलाई देता है। उत्तरसंहिता काल में आरण्यक ग्रन्थों, उपनिषदों तथा पौराणिक ग्रन्थों में गद्य–पद्य मिश्रित शली का प्रयोग आख्यानों एवं वंशानुक्रमों के वर्णन में उपन्यस्त दिखलाई देता है, किन्तु चम्पूकाव्यों की चमत्कारपूर्ण शब्दावलि, कल्पना का विस्तार, समस्तपदों का प्राचुर्य, विशेषणों की बहुलता, आलंकारिकता आदि विशेषताओं के अभाव में इन ग्रन्थों को चम्पूकाव्य का अग्रदूत नहीं कहा जा सकता है। सातवीं शताब्दी में आचार्य दण्डी ने काव्यादश में चम्पूकाव्य की ओर संकेत किया है। उनके वर्णन से ऐसा प्रतीत होता है कि उस काल में विद्वानों को चम्पूसाहित्य का परिचय तो था परन्तु यह अपने लोकप्रिय स्वरूप में स्थापित नहीं हुआ था– 'गद्यपद्यमयी काचित् चम्पूरित्यपि विद्यते।' दशमशती के आरम्भ में चम्पूकाव्य की धारा विद्वद्वर्ग के पथरीले दुर्गम मार्ग से निकल कर लोकमानस की समतल धरा पर उतर आयी और अठारहवीं शताब्दी तक प्रभावशाली काव्यविधा के रूप में समादृत होती रही। इस काल में कवियों ने प्राचीन पौराणिक पात्रों एवं कथानकों को उपजीव्य बनाकर अनेक चम्पूकाव्यों का प्रणयन किया।

श्रीमद्वाल्मीकि रामायण प्राचीनकाल से ही कवियों का अत्यन्त प्रिय उपजीव्य रहा है। रामकथा की लोकप्रियता एवं महत्ता का ही परिणाम है कि संस्कृत साहित्य की सभी विधाओं में कवियों के द्वारा रामायण को आधार बनाकर रचनाएँ की गई हैं। श्रीराम भारतीय लोकमानस के सार्वभौम एवं सार्वकालिक नायक हैं। वह सच्चे अर्थों में भारतीय संस्कृति के मूर्त आदश हैं। आदिकवि वाल्मीकि ने रामायण के आरम्भ मे ही नारदजी से पूछे गये अपने प्रश्न में श्रीराम के सम्पूर्ण चरित्र को प्रस्तुत किया है। वहाँ भगवान् श्रीराम के जिन गुणों का वर्णन किया गया है वो शाश्वत एवं सार्वभौम हैं और युगों युगों तक मानव जाति को शान्ति, सदाचार एवं मानवता के उच्च आदर्शों के पथ पर प्रेरित करने वाले हैं। भारतीय संस्कृति में हम किसी की लौकिक उपलब्धियों, उसके धन, यश, प्रतिष्ठा, विजय–यात्राओं, राज्य आदि के आधार पर उसकी महत्ता का आकलन नही करते अपितु समाज में उच्चतर आदर्शों की स्थापना, मानवीय मूल्यों के प्रसार तथा ज्ञान के विस्तार में किसने कितना और क्या योगदान किया इस आधार पर उसका मूल्यांकन

किया जाता है। श्रीराम का सम्पूर्ण जीवन आदर्शों की स्थापना हेतु समर्पित रहा। कर्त्तव्य पालन हेतु उन्होंने राज्यसुख, पत्नी, सन्तान आदि का त्याग कर दिया। जीवनपर्यन्त अनेक दुःखों और कष्टों को उन्होंने सहन किया। आपदाओं के इतने आघात से कोई भी साधारण पुरुष टूटकर बिखर जाता, किन्तु इतने संकटों और विपत्तियों को सहन कर भी वह कभी भी न्याय तथा कर्त्तव्य के पथ स च्युत नहीं हुये, कभी भी अपने कर्त्तव्य, कर्म एवं आदर्शों से विरत नहीं हुये। इसी कारण सहस्त्रों वर्ष बाद भी भारतीय जनमानस उन्हें अपने सार्वकालिक नायक के रूप में स्वीकार करता है एवं इश्वर के अवतार के रूप में उनकी पूजा करता है।

संस्कृत साहित्य की अन्य काव्य विधाओं की ही भाँति चम्पू साहित्य में भी श्रीरामकथा अत्यन्त समादृत हुई। चम्पूकाव्य के रचयिता कवियों ने अनेक स्थलों पर रामायण एवं रामकथा की स्तुति की है–

सदूषणापि निर्दोषा सखरापि सुकोमला।

नमस्तस्मै कृता येन रम्या रामायणी कथा।।

अर्थात् दोष से युक्त होते हये भी अथवा दूषण नामक दैत्य से समन्वित होकर भी जो निर्दोष है, कठोर होकर भी अथवा खर नामक दैत्य के साथ होने पर भी जो अत्यन्त सुकोमल है ऐसी रमणीया रामायणी कथा की रचना जिसने की उन आदिकवि वाल्मीकि को नमस्कार है। प्रकृत पद्य में नलचम्पू के रचयिता त्रिविक्रमभट्ट ने विरोधाभास अलंकार की सुन्दर निदर्शना करते हुये महर्षि वाल्मीकि को नमस्कार किया है; साथ ही रामायण की भी प्रशसा की है। चम्पूरामायण में भोजराज ने श्रीमद्वाल्मीकिरामायण के माहात्म्य का वर्णन करते हुये इसकी पवित्रता की उपमा गंगाजल से की है–

वाल्मीकिगीतरघुपुंगवकीर्त्तिलेशेस्तृप्तिं करोमि कथमप्यधुना बुधानाम्।

गंगाजलैर्भुवि भगीरथयत्नलब्धैः किं तर्पणं न विदधाति नरः पितृणाम्।।

अर्थात् जिस प्रकार भगीरथ की लाई गई गंगा के जल से लोग अपने पितरों का तर्पण करते हैं, उसी प्रकार वाल्मीकिकृत रामायण से मैं सुधीजनों को तृप्त करने का प्रयास करता हूँ। कवियों ने रामायण को आधार बनाकर अनेक चम्पूकाव्यों की रचना की है; जिनमें अधिकांश रामकथा का ही वर्णन करते हैं। कुछ कवियों ने मारुतिनन्दन हनुमानजी को आधार बनाकर भी चम्पूकाव्य लिखा है। रामायणाश्रित चम्पूकाव्यों मे ग्यारहवीं शती में धारानरेश भोजराजकृत 'चम्पूरामायण' अथवा 'रामायणचम्पू' सर्वाधिक प्रसिद्ध एवं प्रशसित है। वह स्वयं ही घोषणा करते हैं कि उनकी यह रचना पूर्णरूप से वाल्मीकि रामायण पर आधारित है। आरम्भ में भोजराज ने केवल सुन्दरकाण्ड तक ही ग्रन्थ की रचना की, कालान्तर में लक्ष्मणसूरि ने युद्धकाण्ड की रचना कर इसे

पूर्ण किया। परवर्ती काल में इस पर अनेक टीकाएँ भी लिखी गईं जिनमें नारायण, रामचन्द्र, कामेश्वर, मानवेद तथा घनश्याम आदि की टीकाएँ प्रमुख हैं। कथानक की दृष्टि से यह वाल्मीकि रामायण से भिन्न नहीं है, तथापि घटनाओं के संयोजन, पात्रों के चरित्र–चित्रण एवं कथाविन्यास के द्वारा में भोजराज ने इसे रोचक एवं मंजुल काव्य का स्वरूप प्रदान किया है। चम्पूकाव्य के कला पक्ष का प्रदर्शन करने में यह अद्वितीय है। प्रसादगुणयुक्त शैली, सामासिक प्रयोग, उपमानों की सूक्ष्मता, उत्प्रेक्षा, विरोधाभास आदि अलंकारों का चमत्कार हमें भोजराज की इस कृति में एक ही स्थान में उपलब्ध होता है। गद्यखण्ड में समासबहुलता, श्लेष, चित्रण की सजीवता, प्रभावशाली वर्णन, वाक्य–विन्यास आदि के द्वारा जहाँ वह बाणभट्ट का स्मरण कराते हैं, वहीं दूसरी ओर अपने पद्यों में प्रसाद गुण के प्रवाह, उपमा की स्वाभाविकता, रस–परिपाक एवं सरल सरस शैली के द्वारा कालिदास का अनुसरण करते प्रतीत होते हैं। अलंकारों में उत्प्रेक्षा का प्रयोग उन्हें अत्यन्त प्रिय प्रतीत होता है। बालकाण्ड के आरम्भ में ब्रह्मा के वाल्मीकि आश्रम में आगमन के वर्णन में हेतूत्प्रेक्षा का प्रयोग अत्यन्त हृदयावर्जक है–

वाणीविलासमपरत्र कृतोपलम्भमम्भोजभूरसहमान इवाविरासीत्।

आभाति यत्कृतिरनेकविधप्रपंचव्याजेन्द्रजालविधिसाधकपिच्छिकेव।।

अर्थात् महर्षि वाल्मीकि के मुख से प्रथम लौकिक छन्द के आविर्भूत होते ही परमपिता ब्रह्मा जिन्हें सकल सृष्टि ही प्रपंचयुक्त प्रतीत होती है, उनके सम्मुख प्रकट हुए मानों वे वाणी का अन्य पुरुष के यहाँ विलास सहन नहीं कर सके। यहाँ ब्रह्मा के वाल्मीकि आश्रम में आगमन में 'वाणी के अपरत्र विलास' की कल्पना पाठकों के चित्त को अनायास चमत्कृत करती है। इसी प्रकार रावण के स्वरूप का वर्णन करने में भी उत्प्रेक्षा का प्रयोग रोचक है–

निःश्रेयसप्रणयिनीं पदवीं निरोद्धुं त्रैलोक्यपापपरिपाकमिवात्तरूपम्।

सूर्येन्दुपावकमहांसि तपोबलेन जित्वा यथेच्छाभिषिक्तमिवान्धकारम्।।

अर्थात् रावण ऐसा प्रतीत हो रहा है मानों मुक्ति का मार्ग रोकने के लिये तीनों लोकों का पाप शरीर धारण कर साक्षात् उपस्थित हुआ हो अथवा सूर्य, चन्द्र तथा अग्नि रूप तीनों ही तेजों को अपने तपोबल से पराभूत कर मानों अंधकार स्वेच्छया अभिषिक्त होकर बैठा हो। यहाँ तीनों लोकों के पाप का शरीर धारण करना तथा सूर्य, चन्द्र और अग्नि के तेज को पराभूत करने वाले अंधकार की कल्पना रावण के स्वरूप वर्णन में रोचकता उत्पन्न करती है। भावों की अभिव्यंजना में भोजराज सिद्धहस्त हैं। वह हृदयगत भावों को शब्दों में इस प्रकार गुम्फित करते प्रस्तुत करते हैं कि सुधीजनों को पठन मात्र से उनकी प्रत्यक्ष अनुभूति हो जाती हैं। इस सन्दर्भ में किष्किंधाकाण्ड का यह पद्य दर्शनीय है–

संत्रस्य पूर्वममुतस्तव बन्धुरेष भेजे यथाद्रिमकुतोभयमृष्यमूकम्।

भर्ता ममायमपि रामशरैरभेद्यं प्राप्तो मदीयहृदयच्छलमाद्रिदुर्गम्।।

प्रकृत पद्य में श्रीराम द्वारा वालि का वध किये जाने बाद तारा विलाप करते हुये उनसे कहती है; जैसे वालि के भय से पूर्व में सुग्रीव ऋष्यमूक के पर्वतीय दुर्ग में निवास करता था उसी तरह अब मेरे स्वामी भी मेरे हृदय रूपी पर्वतदुर्ग में पहुँच गये हैं, जहाँ राम के बाण उनका भेदन नहीं कर सकते। अर्थात् आप मेरे हृदय में स्थित वालि का बाल भी बाँका नहीं कर सकते। भोज का चन्द्रोदय वर्णन, वर्षा वर्णन, हेमन्त वर्णन, प्रकृति चित्रण आदि इतना मनोहर, स्वाभाविक एवं सजीव है कि इसके पारायण मात्र से ही सहृदय पाठक आनन्दनिर्झरिणी का अवगाहन करने लगता है।

भोजराज ने अपने सम्पूर्ण काव्य कौशल को श्रीरामचरित की उद्भावना के द्वारा चरितार्थ कर लिया। उन्होंने भास, भवभूति की भाँति कथा में कवि चमत्कार की दृष्टि से पात्रों के चरित में कहीं भी कोई काल्पनिक परिवर्तन नहीं किया है। अपितु समस्त पात्रों को यथारूप रख दिया है। जिस प्रकार वाल्मीकि रामायण में श्रीरामचरित का वर्णन किया गया है भाज ने भी उसी रूप में रामवृत्तान्त को गढ़ा है। यद्यपि कथानक में वह किसी भी प्रकार का परिवर्तन नहीं करते तथापि अपने काव्यसौष्ठव के प्रदशन में कहीं भी न्यूनता नहीं आने देते हैं। भगवान् श्रीराम के गुणों के वर्णन में उन्होंने अपना सम्पूर्ण कवित्व समर्पित कर दिया है। रामायणचम्पू में श्रीराम का चरित्र अत्यन्त प्रखरता के साथ मुखरित हुआ है। राम के गुणों के वर्णन में उन्होंने गद्य तथा पद्य दोनों ही विधाओं का प्रयोग किया है। यद्यपि इसमें कोई विशेश क्रम दिखलाई नहीं देता है तथापि कवि चमत्कार की दृष्टि से यह अत्यन्त रूचिकर प्रतीत होता है। रघुकुलनन्दन मर्यादापुरुषोत्तम श्रीराम के व्यक्त्वि एवं शील के चित्रण में वह आदिकवि वाल्मीकि से किसी भी प्रकार से न्यूनतर प्रतीत नहीं होते हैं। श्रीराम की तेजस्विता, सौन्दर्य, सत्य–पराक्रम, शौर्य, विनम्रता, धवल एवं उज्ज्वल चरित्र, प्रेम, पितृभक्ति आदि गुणा के वर्णन को प्रसंगानुकूल अलंकारों, औचित्यपूर्ण शब्दविन्यास तथा मौलिक कल्पनाओं के द्वारा वह रोचक बना देते हैं। बालकाण्ड में श्रीराम की तेजस्विता का वर्णन करते हुये मन्थनकाष्ठगत अग्नि का रूपक दशनीय है–

उच्चस्थे ग्रहपंचके सुरगुरौ सेन्दौ नवम्यां तिथौ,

लग्ने कर्कटके पुनर्वसुयुते मेषं गते पूषणि।

निर्दग्धुं निखिलाः पलाशसमिधो मेध्यादयोध्यारणे,

राविर्भूतमभूत पूर्वमपरं यत्किंचिदेकं महः।।

अर्थात् समस्त राक्षसकुल रूपी समिधा को जलाने के लिये अयोध्या रूपी मन्थनकाष्ठ में

अभूतपूर्व तेज आविर्भूत हुआ। प्रकृत पद्य में रामजन्म के वर्णन में मन्थनकाष्ठ में अग्नि की उत्पत्ति का रूपक नितान्त मौलिक और चमत्कारोपधायक है। इसी क्रम में राम के मनोहारी स्वरूप का चित्रण करते हुए गद्य का प्रयोग अत्यन्त रोमांचक है—

तदनु जनकराजधानीं रामलक्ष्मणनिरीक्षणकौतुकादनवरतपतितेन विकचकुवलयनिचयोप—
चीयमानमेचकमरीचिमलिम्लुचेन पौरनारीलोचनरोचिषा कवचित...।

'विदेहराज की राजधानी में भ्रमण करते रामलक्ष्मण की मनोहर छवि को देखने की उत्कण्ठा में बारम्बार गिरती पुरनारियों के नीलकमल सदृश विकसित नेत्रों की श्यामकान्ति से जिस नगर का राजमार्ग व्याप्त हो रहा था...।' यहाँ रामलक्ष्मण की मनोहर छवि को देखने की उत्कण्ठा में बार बार गिरते नारीसमूह की कल्पना पाठकों को रोमांचित कर देती है। भोजराज रामायण को पुरातन कथावस्तु को अपनी विशिष्ट शैली में प्रस्तुत कर उसमें नवीनता का संचार कर देते हैं। वर्णनों में रोचकता उत्पन्न करने के लिये उत्प्रेक्षा, विरोधाभास अलंकार का प्रयोग श्लाघनीय है। श्रीराम का महर्षि विश्वामित्र के साथ आना और गुरु के प्रति उनके समर्पण का यह प्रसंग अत्यन्त रुचिकर है—

संक्रान्तवर्णान्तरगाधिसूनोः सम्पर्कपुण्यादिव रामभद्रः।

क्षात्रक्रमात्पिप्पलदण्डयोग्यः पलाशदण्डादृतपाणिरासीत्।।

वर्णान्तर में संक्रमण करने वाले ऋषि विश्वामित्र के संसर्ग से रामभद्र ने क्षत्रियोचित पिप्पलदण्ड का अधिकारी होकर भी ब्राह्मणोचित पलाशदण्ड धारण कर लिया। प्रकृत पद्य में गुरु के प्रति श्रीराम के समर्पण का वर्णन विरोधाभास अलंकार का सुन्दर उदाहरण है। इसी प्रकार राम के विविध गुणों की निदर्शना में भोजराज अपनी काव्यशैली का उत्कर्ष प्राप्त करते दिखलाई देते हैं। श्रीराम की मातृपितृभक्ति का जैसा करुणापूर्ण वर्णन उन्होंने किया है वह अद्भुत है। माता कैकेयी के वनप्रेषण रूपी प्रतिज्ञा में भी राम उनके गुणों को ही देखते हैं और उसे अपन प्रति पक्षपात कहते हैं—

वनभुवि तनुमात्रत्राणमाज्ञापितं मे सकलभुवनभारः स्थापितो वत्समूर्ध्नि।

तदिह सुकरतायामावयोस्तर्किंतायां मयि पतति गरीयानम्ब ते पक्षपातः।।

माता! वनप्रान्त में केवल अपने देह की रक्षा का सरल कार्य मुझे देकर सम्पूर्ण पृथ्वी के भरण का भार भरत के शिर पर डाल दिया गया। इन दोनों कार्यों की सुकरता का विचार करने पर लोग तुम्हें मेरे प्रति पक्षपात करने का दोष देंगे। इसी स्थान पर पिता की प्रतिज्ञापूर्ति हेतु वह सहर्ष ही वनगमन के लिये प्रस्तुत हो कहते हैं कि मेरे और भरत के होते हुये भी यदि पिताजी अपने वचनों को पूर्ण न कर सके तो मैं और भरत उनके पुत्र कैसे कहे जायेंगे—

भीतो भूभरतः किमम्ब भरतः किंवा वनात्पावना–

त्रस्तोऽहं सगरान्ववायककुदस्तातः कुतः शोचति।

दिव्यायाः सरितो निवापकरणाल्लघ्वीं प्रतिज्ञामिमा–

मावाभ्यामभिपूरयिष्यति न चेत्पुत्री कथं स्यादयम्।।

भोजराज की भाषा प्रवाहमय एवं सरस है, इस कारण कथा के प्रवाह में कहीं भी व्यवधान की प्रतीति नहीं होती है। प्रसंगानुरूप भाषा के चयन में उनकी कुशलता अद्वितीय है। श्रीरामविवाहोपरान्त परशरामजी के आगमन का वर्णन इसका उत्तम उदाहरण है। विवाहोपरान्त मिथिला से लौटते समय परशरामजी द्वारा मार्ग रोके जाने पर विवेकसम्पन्न राम विनम्रतापूर्वक उनके धनुष पर प्रत्यंचा आरोपित कर देते हैं, किन्तु करुणावश उनपर प्रहार नहीं करते हैं और क्षमा कर देते हैं–

आदाय तत्सगुणमाशु विधाय तत्र सन्धाय बाणमवधार्य तपोधनत्वम्।

तज्जीवितस्य दयमानमना मनीषी सम्भूतघोरसमराद्विरराम रामः।।

श्रीराम क्षमाशील एवं विवेकसम्पन्न हैं। वह अपने प्रति किये गये अपराधों को भी करुणापूर्वक क्षमा कर देते हैं। परशरामजी के धनुष पर प्रत्यंचा आरोपित करके भी वह उन्हें तपस्वी ब्राह्मण जानकर उनपर प्रहार नहीं करते और युद्ध से विरत हो जात हैं। वह पराक्रमी और महावीर होते हुये भी युद्धप्रिय नहीं हैं, किन्तु धर्म की रक्षा तथा अधर्म के प्रतिकार हेतु शस्त्र उठाने में वह पीछे नहीं रहते–

खरपरुषि शरासने गृहीते खरकिरणान्वयशेखरेण तेन।

खररघुवरयो रणं समाप्तं खरनखरायुधयोरिव क्षणेन।।

राम के पराक्रम वर्णन करने में भोजराज ने अद्भुत कौशल का परिचय दिया है। राम–रावण युद्ध में राम के युद्धकौशल का वर्णन करता यह पद्य दर्शनीय है–

तूणीमुखात्त्वरितमुद्धरणे गुणेन संयोजनेऽप्यथ शरस्य विमोचने वा।

यत्र व्यलोकि तदधीन इवातिवेगाल्लोकेन राघवकरश्चिरमालुलोके।।

अर्थात् तूणीर से बाण निकालने धनुष की प्रत्यंचा पर चढ़ाने बाण छोड़ने में अतिवेग से संलग्न श्रीराम का हाथ बहुत देर तक देखने पर लोग देख पाते थे जबकि बाणों से घिरे होने के कारण रावण तो दिखाई ही नहीं देता था। यद्यपि रावण के साथ युद्ध में राम को आनन्द आ रहा था किन्तु सीता के प्रति प्रेम के कारण उनकी व्याकुलता का स्मरण कर उन्होंने शीघ्रता से रावण

का वध कर दिया–

शस्त्राशस्त्रिसमुत्सुकोऽपि दयितां संचिन्त्य पर्याकुलाम्–

स्त्रेण ज्वलता विधेरपुनरुन्मेषेण तन्मस्तकान्।

रामः कन्दलितान्मुहुर्मुहुरवच्छेदेऽपि लंकापते–

रातंकेन समं समस्तजगतां चिच्छेद सीतापतिः।।

श्रीराम का सीता के प्रति एकनिष्ठ प्रेम है। सीता के वियोग में उनका प्रेम विशेष रूप से अभिव्यक्त होता है। सीता के अन्वेषण के समय पम्पातट घूमते हुये श्रीराम द्वारा हृदयेश्वरी सीता का स्मरण कर लक्ष्मण से कहते हैं–

आघौ सिद्धौषधिरिव हिता केलिकाले वयस्या,

पत्नी त्रेतायजनसमये क्षत्रियाण्येव युद्धे।

शिष्या देवद्विजपितृसमाराधने बन्धुरार्तौ

सीता सा मे शिशिरितमहाकानने का न जाता।।

अर्थात् मानस व्यथा उपस्थित होने पर सिद्धौषधि बनकर कष्ट को दूर करने वाली, क्रीडाकाल में सखी, आह्वनीयादि त्रिविध अग्नि को परिचर्या में पत्नी, युद्ध में क्षत्रियाणि, देवता, विप्र, पिता–माता आदि की सेवा में शिष्या, पीड़ा उपस्थित होने पर बन्धु, इस प्रकार अपनी उपस्थिति मात्र से वन को भी मंगलमय बनाने वाली सीता मेरे लिये क्या नहीं थी। प्रकृत पद्य विप्रलम्भ श्रृंगार का सुन्दर उदाहरण है। रावण द्वारा सीता का हरण कर लेने पर सीता के वियोग में राम के विलाप का वर्णन अत्यन्त कारुणिक है। इस करुणामय प्रसंग का वर्णन करने में अपनी असमर्थता व्यक्त करते हुये भोजराज कहते हैं कि इस प्रकार विलाप करते हुये सीता को वन में ढूँढ़ते हुये श्रीराम को धैर्य नहीं रहा साथ ही लक्ष्मण भी धैर्य न रख सके। इस करुणकथा को वाणी से प्रकाशित करने में कठोर हृदय वाल्मीकि ही समर्थ हो सके। भावुक एवं भीरु हमारे लिये उस कथा का वर्णन करना दुष्कर है–

इत्थं विलप्य दयितां विपिने विचिन्वन्

रामो न तत्र धृतिमान्न च लक्ष्मणोऽपि।

तादृग्विधामपि कथां कथयन् स्ववाचा

वल्मीकजन्ममुनिरेव कठोरचेताः।।

श्रीराम पराक्रमी ही नहीं अत्यन्त धीर और दयालु भी हैं। वह शरणागत वत्सल हैं। अत्यन्त

क्रोध में होने पर भी शरण में आये समुद्र को क्षमा कर देते हैं। शत्रु के भाई विभीषण को भी शरण में आया हुआ देखकर उसे विफलमनोरथ करना उन्हें स्वीकार नहीं—

अभयागतोमदपयाति चेन्मुधा रघवो भवन्ति लघवो न किं सखे।

अनुजोऽयमस्तु तनुजोऽथवा रिपोः करुणापदं हि शरणागतो जनः।।

अर्थात् शरण में आया हुआ जन यदि विफल मनोरथ होकर लौट जाये तो क्या रघुवंशियों को लाघव नहीं प्राप्त होगा? उनकी अकीर्त्ति नहीं होगी? इसलिये शरणागत चाहे शत्रु का भाई हो अथवा शत्रु का पुत्र हो वह दया का ही पात्र है।

इस प्रकार सम्पूर्ण चम्पूरामायण में जहाँ एक ओर भोजराज का काव्यकौशल अपनी सम्पूर्ण कलाओं के साथ विकसित हुआ है, वहीं दूसरी ओर श्रीराम की चारित्रिक विशेषताएँ उनका पराक्रम, विनम्रता, सीता के प्रति प्रेम, पितृभक्ति, भातृप्रेम, शील, दया, करुणा, शरणागत–वत्सलता, आदर्शप्रियता आदि गुण विशेष रूप से अभिव्यक्त हुये हैं। भारतीय परम्परा में समस्त मानवीय गुणों में चरित्र को सर्वाधिक महत्त्व दिया गया है। चरित्र सम्पन्न व्यक्तित्व के अन्वेषण का परिणाम रामायण के रूप में प्रकट हुआ। देवर्षि नारद ने प्रभु श्रीराम को सर्वश्रेष्ठ आदर्श मनुष्य कहा। आदिकवि वाल्मीकि ने ब्रह्मदेव की आज्ञा पाकर अपनी अलौकिक प्रज्ञा द्वारा रामचरित को महाकाव्य का रूप दिया। मानवीय समाज, मानवीय व्यवहार तथा मानवीय चरित्र की पराकाष्ठा का पूर्ण निर्वहन हम श्रीराम के जीवन में पाते हैं। इन गुणों का अनुशीलन किसी भी मनुष्य को मानवता के ऊँचे आदर्शों पर प्रतिष्ठित करने में समर्थ है। वाल्मीकि द्वारा वर्णित रामचरित को भोजराज ने चम्पूरामायण में एक नवीन कलेवर में नूतन स्वरूप में प्रस्तुत कर अपने काव्यत्व को चरितार्थ कर लिया है।

सन्दर्भ ग्रन्थ सूची :–

- जीवन्धरचम्पू 1 / 9

- रामायणरचम्पू 1 / 3

- काव्यादर्श 1 / 31

- नलचम्पू 1 / 11

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- वही. 1 / 7

- वही. 5 / 46

- वही. 4 / 17

- वही. 1 / 29

- वही. 2 / 99

- वही. 1 / 49

- वही. 2 / 25

- वही. 2 / 24

- वही. 1 / 112

- वही. 3 / 20

- वही. 6 / 84

- वही. 6 / 87

- वही. 4 / 4

- वही. 3 / 41

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नेपाल से प्राप्त अभिलेखों में कृषि एवं पशुपालनरू एक अध्ययन

दुष्यंत कुमार शाह[*]

ईस्वी सन् के आरम्भ से प्राचीन भारत की आर्थिक नीति में परिवर्तन हो गया था। शक तथा कुषाण शासकों ने यूनानी राजाओं के स्थान पर उत्तर–पश्चिम भू–भाग में शासन आरम्भ किया। कुषाण काल में भारत की आर्थिक व्यवस्था पूर्वकाल की अपेक्षा और अधिक व्यवस्थित हुई। इस काल में भारतीय व्यापारी रोम तथा मध्य एशिया तक जाते थे। गुप्त राजाओं ने आरम्भ से उसी अन्तर्राष्ट्रीय नीति को अपनाया। सोने के सिक्के तैयार किये तथा व्यापार सुदूर देशों तक विस्तृत किया। व्यापार की सुविधा के लिए सोने–चाँदी तथा ताँबे को सिक्कों के लिए प्रयुक्त किया गया। व्यापार के लिए ताम्रलिप्ति से जहाज दक्षिण–पूर्वी एशिया जाने लगे। नेपाल प्राकृतिक दृष्टि से भारतीय भू–भाग का एक अंग था। अतः गुप्त शासकों की आर्थिक नीति का प्रभाव पड़ना स्वाभाविक था, इस प्रकार जल तथा स्थल मार्ग से गुप्त कालीन व्यापार की अभिवृद्धि हुई। नेपाल से प्राप्त संस्कृत अभिलेखों में आर्थिक जीवन का विवरण गुप्त राजवंश के समान ही प्राप्त होता है। अतः नेपाल की आर्थिक व्यवस्था और उस पर भारतीय प्रभावों को समग्र रूप से समझने के लिए सुविधानुसार इन्हें निम्न उप शीर्षकों के अन्तर्गत विभाजित किया जा सकता है–

कृषि :

नेपाल से प्राप्त लिच्छवि कालीन अभिलेखों के अध्ययन से ऐसा प्रतीत होता है कि तत्कालीन अर्थ–व्यवस्था मुख्य रूप से कृषि पर आधारित थी। वार्ता के तीन अंगों–कृषि, पशुपालन और वाणिज्य के अनेक उल्लेख अभिलेखों में प्राप्त होते हैं। नेपाल एक पर्वतीय प्रदेश है लेकिन उसकी कुछ उपत्यका छोटी होने के बावजूद बहुत उर्वर है। उनमें चावल, गेंहू, कपास, गन्ना, तम्बाकू तथा दालों की खेती होती है। इसलिए प्राचीन काल से कृषि कर्म नेपाली अर्थ व्यवस्था का मूलाधार रहा है। लेकिन चीनी ग्रंथों में प्राचीन नेपाली जीवन में कृषि कार्य के महत्व के विषय में परस्पर विरोधी सूचनाएँ मिलती हैं। सातवीं शती ई0 में भारत की यात्रा करने वाले चीनी यात्री शुआन–च्वांग के अनुसार नेपाल देश खाद्यान्न के उत्पादन के लिए उत्तम था और वहाँ फल–फूल, ताम्र तथा याक बहुतायत में उपलब्ध थे। जबकि तांग–इतिहास के लेखक के सूचनानुसार नेपाल में स्थायी रूप से निवास करने वाले व्यापारी और यायावर सौदागरों की संख्या बहुत अधिक थी और कृषकों की बहुत कम।[1] तांग–इतिहास के अनुसार ये किसान भी बहुत पिछड़ी अवस्था में थे। ये न तो भूमि को जोतना जानते थे और न बैलों को नाथना, लेकिन ऐसा प्रतीत होता है कि इस ग्रंथ के लेखक की यह सूचना अशुद्ध थी क्योंकि अभिलेखिक साक्ष्यों से यह इंगित होता है कि

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* असिस्टेंट प्रोफेसर, इतिहास विभाग, किरोड़ीमल कॉलेज, दिल्ली विश्वविद्यालय

नेपाली कृषक न केवल हल–बैल से परिचित थे, जिसका उल्लेख थानकोट पुष्करिणी दानाझाकर निर्धारण शिलालेख में मिलता है[2], वरन् उनके राजा भी इस उद्यम की उन्नति में प्रमुखता से भाग लेते थे। राज्य की आय का अधिकांश भाग भूमि कर के रूप में आना भी इस धारणा का समर्थन करता है। वंशावलियों के अनुसार वृषदेव के समय तक नेपाली लोग खेत जोतने की कला से अपरिचित थे और खाद्यान्न का आयात करते थे। प्रत्येक व्यक्ति भूमि जोतने में पहल करने से डरता था, इस कार्य को सर्वप्रथम बल्बल नामक एक परिवारहीन व्यक्ति ने आरम्भ किया।[3]

अभिलेखों में तिलमक प्रणाली[4] आदि के दर्जनों बार निर्माण और प्रतिसंस्कार के उल्लेख स्पष्ट करते हैं कि लिच्छवि नरेश राज्य में कृषि की उन्नति और सिंचाई की व्यवस्था में दत्तचित थे। लगभग हर प्रकार के अन्न का उत्पादन राज्य में होता था। किन्तु वहाँ की पहाड़ी भूमि के अनुरूप धान (तण्डुल) बहुतायत से हाता रहा होगा और इसीलिए तण्डुल के उल्लेख अनेक अभिलेखों में आते हैं।[5] भूमि, पशुपालन, कृषि आदि पर लगने वाले करों के अधिक संख्या में उल्लेख से यह बात स्पष्ट है कि नेपाल में कृषि की प्रधानता थी।

नेपाल से प्राप्त अभिलेखों में भूमि[6], पिण्डक[7], मानिका[8], तथा पिण्डक मानिका[9] जैसे शब्द अनेक स्थानों पर आते हैं। इनमें से कुछ भूमि की पैमाइश से सम्बन्धित हैं तथा अन्य भूमि की पैदावार की पैमाइश से सम्बन्धित हैं। भूमि का एक निश्चित खण्ड था जिसका एक निश्चित पैमाना तय था और उसी पैमाने के आधार पर उतनी जमीन के टुकड़ों को अलग–अलग मानते हुए उन्हें 1,2 अथवा 100 भूमि जैसे नामों से अभिलेखों में वर्णित किया गया है। मनिका अनाज का एक पैमाना था और आज भी नेपाल तथा बस्ती, गोरखपुर जिलों में अनाज की पैमाइश के लिए यह शब्द प्रचलित है। बस्ती में 16 सेई का एक मानी होता है। यह मानी निश्चित ही प्राचीन मानिका है। नेपाल में इसी प्रकार का शब्द माना प्रचलित है। पिण्डक अथवा मानिका पिण्डक भी मुख्य रूप से तौल से ही सम्बन्धित थे। सम्भवतः पिण्डक बड़ी इकाई थी और पिण्डक मानिका उससे छोटा। नेपाल से प्राप्त संस्कृत अभिलेखों में अनाज की तौल के आधार पर भूमि का निर्धारण करने का प्रमाण मिलता है और विभिन्न क्षेत्रों में भूमि की पैदावार के अनुसार उसका निर्धारण किया गया है। नेपाली भाषा में भूमि के लिए प्रयुक्त होने वाला शब्द 'बुं' है। एच0एच0 झा तथा डी0आर0 रेग्मी के अनुसार एक 'बुं' लगभग 2 एकड़ के बराबर होता है।[10] इस प्रकार ऐसा प्रतीत होता है कि लिच्छविकालीन भूमि लगभग 2 एकड़ के बराबर होती थी।

अभिलेखों में ऐसा प्रतीत होता है कि मन्दिरों आदि को जो भूमिदान में दी जाती थी उसके प्रदेश और उपज के अनुसार उसका 'कुत' निर्धारित रहता था। कुत उपज का वह हिस्सा था जो भूमि के स्वामी को मिलता था। उदाहरणार्थ मानदेव के काल के देवपाटन अभिलेख[11] से स्पष्ट है कि प्रङप्रिङ प्रदेश में 100 भूमि पर पिण्डक मानिका, प्रदेश में 50 भूमि पर 22 पिण्डक मानिका, मैशिङ प्रदेश में 40 भूमि पर 20 पिण्डक मानिका, वोतवोरुषो प्रदेश में 60 भूमि पर....प्रदेश

में 30 भूमि पर 18 पिण्डक मानिका, सीताटीजोल्फ्रि प्रदेश में 40 भूमि पर 25 पिण्डक मानिका, प्रायिटि्टखा प्रदेश में 130 भूमि पर 72 पिण्डक मानिका। उपरोक्त दिये गये भूमि और पिण्डक का परिणाम निम्नलिखित है–

50 भूमि = 22 पिण्डक मानिका

40 भूमि = 20 पिण्डक मानिका

30 भूमि = 18 पिण्डक मानिका

अभिलेखों में 100 भूमि के लिए 100 पिण्डक मानिका का उल्लेख है। पशुपति भस्मेश्वर अभिलेख में इसका विस्तृत उल्लेख प्राप्त होता है।[12]

"क्षेत्रत्वन्दतं भूमि 400 पिण्डक चं मा 400"

देश और काल के अनुसार भूमि का यह फुट भी बदलता रहता था जैसा कि अभिलेखों से स्पष्ट है कृषि योग्य भूमि की सिंचाई के लिए वर्षा, झील व नदी जैसे प्राकृतिक साधनों का उपयोग किया जाता था। इसके अलावा प्रशासनिक ईकाई द्वारा भी जन सामान्य के हित में कृषि की उन्नति तथा सिंचाई के उचित प्रबन्धन के लिए कृत्रिम साधनों की व्यवस्था की जाती थी। ऐसे अनेक उदाहरण अभिलेखों में मिलते हैं, जब शासक वर्ग ने सार्वजनिक हित में तड़ाग, नहर, बाँध इत्यादि का निर्माण करवाया। इसके अतिरिक्त राजा के द्वारा मन्दिरों को भूमि दान देने के भी प्रमाण मिलते हैं। पशुपति–रत्नेश्वर स्थापना–दानक्षेत्र अभिलेख[13] से सूचना मिलती है कि इन्द्र के समान पराक्रमी, कामदेव के समान लावण्ययुक्त राजा मान देव सम्यक रूप से अपनी प्रजा का पालन करते थे तथा भगवान रत्नेश्वर के लिए क्षेत्र अथवा भूमि दान दिया था।

प्राचीन नेपाल के अनेक अभिलेखों में अंशुवर्मा और उसके निकट उत्तराधिकारियों द्वारा सिंचाई के लिए नहरें बनवाये जाने की चर्चा हुई है। स्वयं अंशुवर्मा के सम्वत् 45 के काठमाण्डू के समीप स्थित रानी पोखरी अभिलेख[14] में वार्त्त विभुवर्मा द्वारा एक 'प्रणाली' (लघु नहर) बनवाने का उल्लेख है और एक अन्य अभिलेख चण्डेश्वर जीर्णोद्धार भूमिदानाज्ञा स्तम्भ लेख[15] में जिष्णुगुप्त के प्रवर्द्धमान विजय राज्य में एक प्रणाली बनाये जाने का उल्लेख प्राप्त होता है। इसी प्रकार जिष्णुगुप्त के 48 वें वर्ष अर्थात् 636 ई0 के पाटन लेख[16] में सूचना मिलती है कि भट्टारक महाराजाधिराज श्री अंशुवर्मा ने ग्राम वासियों तथा अपनी प्रजा के लिए तिलमक (नहर) का निर्माण करवाया था जो विष्णुगुप्त के समय तक मरम्मत न किये जाने के कारण खण्डित हो गई थी। जिष्णुगुप्त ने इस नहर के जीर्णोद्धार का कार्य अपने सामन्त चन्द्रवमा को सौंप दिया था तथा उसने उन ग्राम वासियों को कुछ भूमि भी प्रदान किया जिनके पिण्डक का भविष्य में उपयोग तिलमक के मरम्मत हेतु किया जाना था। इस नहर को किसी अन्य दिशा की ओर करने का

निषेध भी इस अभिलेख में निहित है।[17]

द्वितीय जयदेव के 145 वें वर्ष (721 ई0) के खण्डित मीननाथ पाटन मर्यादाभिलेख[18] में भी तिलमक प्रणाली का उल्लेख हुआ है जिसे सम्भवतः किसी राजकुमारी ने बनवाया था। इस अभिलेख में आदेश दिया गया है कि इस नहर का जीर्णोद्धार ग्रामवासियों की आय के एक अंश से किया जाय और इसका प्रयोग कई पचालिकाएँ इसे सात भागों में बाँट कर करें। इन उदाहरणों से स्पष्ट कि लिच्छवि राज्य में सरकार कृषकों की सुविधा के लिए नहरें बनवाती थी और उनकी मरम्मत के लिए उनसे लाभ उठाने वाले किसानों पर जलकर लगाती थी। लेकिन इनकी देख–भाल का कार्य राज्य के निर्देशन में स्वयं ग्राम पंचालिकाएँ करती थीं और इनसे प्रत्येक व्यक्ति अथवा ग्राम को उतना ही जल लेने का अधिकार था जितना उसके हिस्से में नियम के अनुसार आता था।

पशुपालन :

लिच्छवि युगीन नेपाली संस्कृत अभिलेखों में कृषि के अतिरिक्त उद्योग–धन्धे विकसित अवस्था में थे। इनमे सर्वप्रथम पशुपालन की चर्चा की जा सकती है जिसका कृषि कार्य से घनिष्ट सम्बन्ध रहा है। मानदेव के थानकोट पुष्करिणी दानाझाकर निर्धारण शिलालेख[19] में आये 'गोयुद्धे गोहले–गोहले' वाक्यांश के आधार पर लेवी का विचार है कि खेतों को बैलों से खींचे जाने वाले हलों से जोता जाता था। एक अन्य अभिलेख काठमाण्डू मीननारायण स्थान अभिलेख[20], में भी अश्वों के अतिरिक्त सांड़ों, घोड़ा गाड़ियों, बैल–गाड़ियों और बैलों का उल्लेख मिलता है। इससे स्पष्ट है कि घोड़ों और बैलों को दैनिक जीवन में भी गाड़ी खींचने के काम में लाया जाता था। अश्वों और हाथियों का पालन सैनिक आवश्यकताओं की पूर्ति के हेतु भी किया जाता था, जैसा कि प्रथम मानदेव के चांगुनारायण अभिलेख[21] में उद्धृत है। छापागाँव शुल्क–निर्धारण शिलालेख[22] में मछली पालन की चर्चा हुई है तथा मछली के व्यापार का उल्लेख मिलता है तथा मछलियों की विभिन्न प्रजातियों का उल्लेख किया गया है जैसे– काष्ठिका मछली, भुक्कुण्डिका मत्स्य, राजग्रीव मत्स्य आदि अनेक प्रकार की मछलीयों की चर्चा हुई है तथा मछलियों के तौल का पैमाना भी बताया गया है जैसे– तीन पण मुक्ता मछली का भार इत्यादि।

''काष्ठिकामत्स्यभारक एकास्मिश्चि त........

कपणचयंच भुक्कूण्डिकामत्स्यभारकेदशभुक्कू''

नेपाल में प्रचलित कृषि–व्यवस्था के अन्तर्गत धान को मुख्य फसल होने का दर्जा प्राप्त था, जिसके लिए नेपाली अभिलेखों में 'तण्डूल' शब्द का प्रयोग किया गया है। थानकोट पुष्करिणी दानाझाकर निर्धारण शिलालेख में कृषि, पशुपालन, छापागाँव शूल्क निर्धारण शिलालेख में मत्स्य पालन, भिक्षुसंघ क्षेत्र मर्यादा अभिलेख तथा शिवदेव विहार अभिलेख में बौद्ध को अग्रहार देने का

उल्लेख प्राप्त होता है। भूमि, पशुपालन, कृषि, आदि पर लगने वाले विभिन्न प्रकार के कर जैसे— भोग—भाग कर, हिरण्यकर, द्रंग, वृष्टि आदि करों के उल्लेख प्राप्त होते हैं, जो प्रायः भारतीय अभिलेखों में भी देखने को मिलते हैं। नेपाली अभिलेखों में भूमि—व्यवस्था के रूप में भूमिछिद्रन्याय, अक्षयनीवि धर्म तथा भूमि मापन का उल्लेख प्राप्त होता है। नेपाल से प्राप्त मानदेव के देवपाटन अभिलेख में भूमिदान दिये जाने का उल्लेख है।

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Book Review: Flight of Deities and Rebirth of Temples. Episodes from Indian History by Dr. Meenakshi Jain

Ankur Tiwari[*]

About Author: Dr. Jain is an Associate Professor (Retd.) of history at Gargi College, University of Delhi. She received her PhD. in political Science from University of Delhi. In 2014, Dr. Jain was nominated by the Indian government as a member of Indian Council for Historical Research. For her work in the field of literature and education, she was conferred with the fourth highest civilian award of India, Padam Shri, in 2020.

Brief Summary of the Book: This book examines the medieval response to temple destruction and image desecration. Not only this book is testament of the lost voices of the past but also it outlines the deep seated historical and civilizational moorings of India and her response to the onslaught and her undefeated zeal. Even if the temples were destroyed then also in each instance of rebirth, the temple retained its original name, even though there was a visible downsizing in its scale and grandeur. The Keshava temple at Mathura, the Vishwanath temple at Kashi, the Somnath temple in Saurashtra, the Rama mandir at Ayodhya were among the shrines continually restored, well after Hindus had lost all semblance of political power. Intriguingly, mosques built on temple sites often retained the sacred names —Bijamandal mosque, Lat masjid, Atala masjid, Gyanvapi mosque, and not to forget, masjid-i- janmasthan. Using amalgamation of primary sources and tracing their accounts through the works of the contemporary travelers, chronicles, biographers, royal orders and substantiated it with the huge array of art and photographs, this book gives us a panoramic view of the nuanced. These are the basic sum and substance of the book, and the major thrust of the arguments presented are towards the retelling of the history by avoiding and acknowledging the oriental gaze which have not been properly addressed in the earlier works on the same topic, which are scarce.

Analysis: What is the history of the vanquished? This becomes a very hard hitting question when we look at the world around us critically, pertinent to the subjects of the erstwhile colonized nation. The understanding of the culture of the people from an emic

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perspective is what gives a context to the history of that nation. The idea of etic/emic perspective trace their origins in the field of anthropology, argues that *"emic knowledge and interpretations are those existing within a culture that are 'determined by local custom, meaning, and belief' and best described by a 'native' of the culture. Etic knowledge refers to generalizations about human behavior that are considered universally true, and commonly links cultural practices to factors of interest to the researcher, such as economic or ecological conditions, that cultural insiders may not consider very relevant."*(Headland, Pike, Harris, 1950).

One might find the analysis of a question using a perspective from anthropology in history quite irregular, if not outright erroneous. Given the complexity of the the term 'native, and 'outsider' will raise the question of chauvinism and the misinterpretation of the facts in the historical domain in accordance to the dominant narrative. This is one of the concerns and criticisms raised by prof. Martha Craven Nussbaum, professor of Law and Ethics at Chicago University, she writes

"...Jain, however, favors a simple narrative of Muslim aggression and Hindu suffering/resistance ....ignores the arts, concentrating on battles, so that no syncretism has a chance to emerge ...On the whole, Jain's account displays a constant oscillation between responsibility to the truth, which she clearly does feel, and the demands of a prior ideological commitment."

The argument presented, not in written form but as a comment, is legitimate given the current question of democracy, secularism etc., and hence to present an emic gaze to look at the historical events will end up in controversy, which define this field, especially in India. The plethora of argument and perspective advanced by the bastions of knowledge like Aligarh school of history leads one to question the veracity of the claims presented. This is one of the criticisms that I have come across in the book. Given the vast scope of the enterprise, the present work will naturally lend itself to the criticism of overlooking some of the relevant material present, which indeed it did. But this in no way takes away from the fact that the work has incorporated many important voices of the past, if not all of them.

Nandini Sunadar, professor of sociology at the Delhi School of Economics, argues in a broader sense of the argument that this book portrayed Mughals from the anti-Hindu hate and their action which were part of the medieval etiquettes and has only

political connotations, by putting forth a paper which was published in 2004. She also further the arguments that the architectural, cultural, educational development of the Mughal rule in the light HIndu-Muslim binary, which can least be described as frivolous, and strictly as toeing the line of current dispensation. This argument is the modern, and not so sophisticated, version of the argument advanced by Eton, Wagnor and Habib.

Credence of any work of social science can only be established by the critiques it garden in the field of academics, in that this book holds it ground effortlessly as the arguments presented by the experts in the field of social sciences in general and history in particular, have an undercurrent of *ad hominem*, *red herring* fallacy which is unaddressed. Taking the case of the active criticism of Dr. Jain's work, one will find it hard to come across something academic which directly deals with the work, apart from the personal reflections and comments made with passion on the bedrock of the works which were written half a decade ago. This book indeed has shortcomings, Dr. Jain has not followed a particular timeline in this work and neither does she follow any idea in a strict chronological fashion. But that is because of the enterprise in which she is engaged which doesn't let her bind the narrative in any way.

There are only two authors who have been cited as a critique of this book. This is not because of error of omission but it is by design, as these two authors capture the limiting range of critique and fallacy used by the experts in the field.

The book starts with the accounts of the Mahmud Ghaznavi's exploit of India and how it was portrayed by leading historians-

"...were not crusades but secular exploits waged for the greed of glory and gold. It is impossible to read a religious motives into them…HIs Hindu opponents were infuriated, but not surprised, at what he did; they knew his motives were economic, not religious…"(Habib, 1967; 81-83) mentioned in (Jain, 2019)

The problem here is retrospectively painting an attack as something which it is not. The attacker himself identifies as *Mahmud Butshikan*, Mahmud the idol breaker, keeping in line with the Prophet (Peace Be Upon Him, as noted by his earliest biographer, Ibn Ishaq (Jain, 2019), that Prophet(Peace Be Upon Him) himself led the destruction of idols around Kaaba.

Many of the primary sources, records of travelers and farmans have been

accessed by the author to substantiate the point the the invaders were aware of their Muslim identity, and hence Hindu identity. Thus the destruction brought upon the temples and various other Hindu places of worship was in line with the Islamic idea of breaking the idols.

The argument that the Hindu kings themselves have engaged in the breaking the idols of the rival king and defeat has also been challenged and debunked thoroughly. The emic perspective lends the author the basic understanding of the sacredness of the temple and deity, the complexity of the hindu thought and how it incorporates the material world itself is diametrically opposite to the other judeo-christian viz-a viz Islam.

Book doesn't go into the philosophy of the destruction very much because it is not into the scope of the work, but one can infer this very openly through the various source material presented in the book.The epitaphs buried along the idols of the deity very vividly tell the story of the plight of every Hindu at the hands of the '*mlecchas'*(Jain, 2019). The long standing, unnecessary debate of attributing things to the past events, and castigating anyone who questions the status quo is attributed to the right of center, but here left of center historians stand stark naked in the bright light of the facts presented.

The plight of the deities is pain stakingly been collated using epitaphs, first person accounts of the court historian of the Mughals and other Muslim rulers, narrates a story religious subjugation which was never seen in India, the Deities were cut from the *garbh griha* and then buried under the soil, and the stories surrounding this heart wrenching process still leaves in the hearts of the people, tells us the importance of the fact which has to be presented in the context of the nation.

The trauma of cutting their own deity and then traveling thousands of kilometer to hide it, shows the reverence people have for the temple and idol, it will be wrong to look at this history through secular lense as the history itself is communal in nature and the characters, context of this history very proudly own their communal nature on its sleeves. So this book in that sense is the only work on iconoclasm in modern times which objectively looks at history for what it is.

The book is testament to the undying civilizational urge of a nation and its battered people, from the ruins of Martand temple of Kashmir, land of Rishi Kashyap

(Jain, 2019, pg. 30) to the Meenakshi temple of Madurai, Buddhist stupas and viharas, Jain temples, deities and idol of any sampradaya which came in contact with the imperial force of Islam has scummbed to it, but to say that the the entire civilization has lost to Islam will be and is gross understatement. This book not only mentions the destruction caused but also shows us the timeless patience and perseverance of the bhagvan *Nandi* of Kashi Visvanath, Varanasi, set in stone, unmoved, unfazed, in the face of mockery, vehemence, bitter hatred, still waiting for the truth of our history of icnoclasm to come to forefront of academic debate, or of Shri Ram, who has to prove his credence in the court of law, chrushing the memories of the victim as mere here says, superstition, rubbing slat at the wound inflicted by Islam by denieing the very existance of Ram Janam Bhumi.

This is what social research is with the propaganda, which this is not the part of, Dr. Jain has used the work of biographers like Ibn Isha, travelers like Huien-Tsang's, Ibn Battuta's, accounts, to the missionaries accounts of the primary sources properly substantiated by the secondary sources from every side of the political spectrum. This is the case of Sati (Jain, 2016). There also Dr. Jain is very thoroughly and with the sadhana of a rishi have collated the source material, from the primary source and then by visiting the site and looking the epigraphic evidence for herself, she writes a fresh accounts of the historical facts.

Dr. Jain do have a outlook and perspective which can very loosely be called Indic, the definition of which is not academic, but for the use of this article it can be very loosely and bradley, can be seen at par with emic perspective, just like the historians which are marxist, feminist, post-coloialist, Dr. Jain will be an Indic historian, which simply implies that she looks at Indian history not through the oriental lens but she understands the culture from within and then analyze it.

This book is one of its kind as the work on iconoclasm in India ends with the Eton and Wagner evene their work has glaring objection and misinterpretations, which goes unaddressed, so to my research this book serves as a reference point to look into primary sources and also this provide much needed perspective in the historiography of medieval India, which is coming from within.

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