



RNI No. : UPBIL/2017/75813

VASANT SAHASTRADHARA : AN INTERDISCIPLINARY JOURNAL

(Bi-annual & Bi-lingual)

Volume: 8, No. 1 (February 2024)

ISSN : 2581-7205

VASANTA COLLEGE FOR WOMEN

(Admitted to the Privileges of Banaras Hindu University)

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Editor

Dr. Alka Singh

Principal



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Krishnamurti Foundation India, Rajghat Fort, Varanasi-221001

Printed & Published by Dr. Alka Singh on behalf of owner Principal, Vasanta College for Women, Published from Vasanta College for Women, Krishnamurti Foundation India, Rajghat Fort, Varanasi-221001, Uttar Pradesh printed at M/s Sattanam Printing Press, SA 1/208 K-1, Naibasti, Pandeypur, Varanasi-221002, Editor–Dr. Alka Singh.

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Editor's Note

It is a matter of great pleasure to bring out the Vol. 8 No. 1 (February 2024) issue of *Vasant Sahastradhara: An Interdisciplinary Journal (Peer Reviewed)* of Vasanta College for Women, Rajghat, Varanasi. The present volume is a concentrated collection of nine articles from different disciplines of Humanities and Social Sciences. In the compiled articles the very first article is literary in flavour and examines a literary text by Madhuri Vijay titled '*The Far Field*' and explores it through the dual lenses of trauma studies and Eco criticism and emphasizes that nature is essentially a witness to human suffering and has a vital role in the journey of self-discovery of human beings. The second article analyses the key strategic locations, partnership and the broader geo-political contexts, assessing the potential outcomes and future directions of India's 'Necklace of Diamond' Strategy-to counter China's maritime influences in the Indian Ocean. The paper puts India's vision in front that includes adoption of liberal and like-minded democracies, to shape the economic and security-architecture of the IOR. The third paper presents a comparative study of select Vishnu sculptures, on the basis of iconography and stylistic development between the seventh and twelfth centuries. The paper analyzes the sculptures of Vishnu, made of bronze and stone and preserved in different museums of India. It also brings out the beauty and religious beliefs that are also carved out on these stony statues and once again endorse that art has continuity and always has marked the prosperity of the kingdom through different ages. The fourth paper studies the FOMO impact on Gen Z audiences. It argues that digital activities and excess engagement which social media platforms has created 'Fear Of Missing Out' amongst Gen Z people, born between 1995 and 2010. The paper is well developed by explaining behavioural consequences and providing remedies to mitigate FOMO effects, to promote healthier social media habits. The fifth paper in the line, explores the cultural significance of stone bead production in India. The study has been done using ethnographic approaches that examine both ancient artifacts and contemporary practices to highlight the steady growth of traditional bead- making industry in India. Besides, the paper also highlights beads as an ornament used to decorate oneself- both a practice and passion-popular in Indian society especially tribal societies of India. The sixth paper aims to study effective approaches that educational institution can adopt to support the holistic development of children with special needs. The entire Idea has been developed in the backdrop of RPWD Act 2016 and certain digital initiatives, undertaken by the government of India. The seventh paper delineates the relevance of '*Shikhar*' in any temple and presence its religious and architectural significances and encourages readers to place the wonders of three types of *Shikhar*- Nagara, Dravida and Visara. The eighth paper raises a serious issue of child labour and argues that it has continued to hamper the economic development of the nation. The paper also dwells deep in the pros and cons of the grave issue and the ways to erase the problem from the

economic and social tapestry of the nation. The last piece of writing in the journal is in form of a travelogue, written during pandemic 2020, while travelling to Sleigo in Ireland. This writing in the form of a memoir, as well, showcases the friendship between Rabindranath Tagore and W. B. Yeats, two Noble Laureate of India and Ireland, respectively. The amiable connection enhanced and encouraged the inter-political, social and cultural relations of the two great nations. The Journal is inclined to form an interdisciplinary collaboration through the volume. It would be not inappropriate to state that everything is subjective in the human mind; nevertheless, our emotions, our opinions and our objectives are all relative. We look forward to the continued support of our readers and are hopeful to receive their responses.

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Echoes of Trauma and Nature: Unraveling Memory in Madhuri Vijay's *The Far Field*

Aishwarya Kirti*

ABSTRACT

Madhuri Vijay's The Far Field offers a profound exploration of memory, trauma, and their complex relationship with nature. Set in the conflict-ridden region of Kashmir, the novel intertwines personal and collective histories, reflecting how trauma is inscribed and mediated through landscapes. This paper examines the novel through the dual lenses of trauma studies and ecocriticism, arguing that the novel portrays nature not only as a witness to human suffering but also as an active participant in the protagonist Shalini's journey of self-discovery and reconciliation. By tracing Shalini's fragmented memories and the oppressive socio-political realities of Kashmir, the paper investigates how trauma distorts time and space, creating fissures in both personal and communal identities. Simultaneously, the depiction of Kashmir's breathtaking yet foreboding natural environment mirrors the unresolved tensions of the region's socio-political climate. The study highlights the intersectionality of memory, trauma, and environment. The paper concludes by advocating for a nuanced understanding of the interdependence between human suffering and ecological vulnerability.

Keywords: trauma studies, postmemory, ecocriticism, conflict, nature

Introduction

Madhuri Vijay's *The Far Field* is an intricate tapestry of memory, trauma, and nature, set against the backdrop of the politically fraught region of Kashmir. At its core, the novel examines the ways in which personal and collective traumas intertwine, highlighting the fragility of memory and the role of the natural world in shaping human experiences. This research paper investigates *The Far Field* through the lenses of trauma studies and ecocriticism, exploring how Vijay uses the natural environment not only as a passive setting but as an active participant in the unfolding narrative.

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The methodology of this research combines close textual analysis with theoretical insights drawn from trauma studies and ecocriticism. The first stage of the analysis involves identifying and interpreting moments in the text where memory and trauma disrupt linear narratives, reflecting Cathy Caruth's assertion that "trauma is not assimilated or experienced fully at the time, but only belatedly" (Unclaimed Experience 4). Trauma studies offer a lens through which we can understand how traumatic events disrupt memory, making it fragmented and non-linear. The exploration of memory in *The Far Field* reflects this disruption, as Shalini grapples with memories of her mother and the political violence surrounding her. Ecocriticism, on the other hand, allows for an analysis of how nature in the novel interacts with the characters' emotional experiences. Kashmir's natural beauty and its violent political history converge in the novel, offering a compelling commentary on the relationship between human suffering and the natural environment.

This interdisciplinary approach reveals how *The Far Field* addresses urgent questions about the ethics of witnessing trauma, the fragility of memory, and the interconnectedness of human and ecological systems. It also reflects the novel's broader concern with justice—both social and environmental—emphasizing the need for an empathetic and inclusive understanding of suffering and resilience.

Memory, in the novel, emerges as a complex and fragmented entity. The novel opens with Shalini's personal quest to understand the deeper meanings of her mother's death, which seems tied to her relationship with a man named Bashir Ahmed. This personal grief soon intersects with the collective trauma of Kashmir, where political violence, displacement, and loss have become a part of the fabric of everyday life. For Shalini, the memory of her mother is both a personal loss and an unresolved riddle that she cannot fully grasp. Her attempts to process her mother's death are shaped by the tension between wanting to remember and the desire to forget the painful past.

As Cathy Caruth argues, trauma is often experienced in a delayed or fragmented manner. It is not fully assimilated at the time of the event but instead reappears later, often in repeated, uncontrollable ways. In the case of Shalini, this manifests as a disjointed understanding of her mother's life and death. She is haunted by fragmented memories, such as her mother's reprimands or her mother's mysterious relationship

with Bashir Ahmed, and struggles to make sense of these disjointed recollections. Shalini reflects on her own disconnection from her mother, stating, “Her voice, sharp and brittle, comes to me uninvited, as if I am still standing in the room where she shouted those words” (Vijay 72). These vivid recollections, which invade her consciousness without warning, reflect the recursive nature of trauma as Caruth describes it.

As Shalini embarks on her journey to Kashmir, her quest to understand her mother’s death becomes entangled with the larger socio-political dynamics of the region. Kashmir’s history of conflict, violence, and displacement forms a collective trauma that the people of the region carry with them, and Shalini’s personal grief is refracted through this broader social and political context. This intersection between personal loss and collective suffering is crucial to understanding the novel’s exploration of memory and trauma. The collective trauma of Kashmir’s residents, shaped by decades of violence and instability, mirrors Shalini’s own internal fragmentation, creating a profound connection between the individual and the collective. For example, characters like Amina, a woman who lives in Kashmir and whose life has been scarred by the violence of the conflict, embody the transmission of trauma. Amina poignantly observes, “Our children will inherit stories, not homes” (Vijay 210), highlighting the way in which the younger generation inherits not only the stories of trauma but also the emotional and psychological burdens that accompany them. In this way, memory in *The Far Field* becomes a shared experience that transcends the personal and becomes part of the collective history of the region.

The role of nature is equally significant in the novel. The natural environment in Kashmir, with its lush valleys, dense forests, and serene lakes, functions as both a witness and a participant in the unfolding trauma. The landscapes are not just passive backdrops but reflect the emotional and political landscapes of the characters, especially Shalini. As she traverses the terrain of Kashmir, the environment mirrors her inner turmoil and growing awareness of the complexities of the region’s history. Thus, nature is not simply a passive backdrop to the unfolding drama, but an active participant in the narrative. The natural landscape of Kashmir is depicted as both beautiful and foreboding. On the one hand, the natural beauty of the region reflects a sense of peace

and tranquility, offering a contrast to the political unrest that has plagued the area for years. On the other hand, the land itself bears the scars of human violence, with the forests and rivers serving as silent witnesses to the suffering that has taken place there. The intertwining of nature and human suffering in the novel evokes a sense of both the resilience and vulnerability of both the environment and the people who inhabit it. Shalini's journey through Kashmir is not just a personal one but a journey through a landscape that is as emotionally charged as her own experiences. The natural world reflects the state of internal conflict that Shalini experiences as she seeks to understand her past and the political turmoil surrounding her.

At times, the natural environment offers moments of solace. In a particularly poignant scene, Shalini visits Dal Lake and observes, "The water stretched out endlessly, calm and unbroken, as if the world's turmoil could not reach this place" (Vijay 183). This moment of stillness offers Shalini a fleeting sense of peace amidst the emotional and political chaos that surrounds her. The tranquility of the lake contrasts sharply with the violent history of Kashmir, creating a sense of dissonance between the beauty of the natural world and the human suffering that it witnesses. This interplay between nature's peacefulness and the violence that pervades the region highlights the dual role of nature in the novel. It is both a witness to trauma and a potential source of healing. Nature, in this sense, becomes a metaphor for the possibility of reconciliation and renewal, even in the face of overwhelming loss and suffering.

The concept of reconciliation becomes central to Shalini's journey as she moves from an understanding of her trauma as a personal and isolated experience to recognizing the ways in which it is connected to the broader socio-political realities of Kashmir. In the beginning, Shalini approaches Kashmir as if it were a distant story that she could engage with on her own terms, without fully understanding its complexities. She admits, "I had come to this place as if it were a story, something I could step into and out of without consequence. But that was not the case" (Vijay 242).

Shalini's journey reflects the larger process of healing and reconciliation that is necessary for both individuals and communities in the wake of trauma. As she begins to understand the complexity of the situation in Kashmir, she learns that reconciliation is not a simple or linear process. It requires engaging with the painful past while also

seeking ways to move forward. The novel's depiction of Kashmir as a landscape marked by both beauty and violence speaks to the possibility of healing, but it also highlights the difficulties that come with confronting such a traumatic history. Shalini's understanding of both her personal and collective trauma becomes a crucial step in her journey toward reconciliation, mirroring the larger struggle of the Kashmiri people as they attempt to heal from the scars of decades of violence.

In the exploration of memory, trauma, and nature in Madhuri Vijay's *The Far Field*, the application of various theoretical frameworks provides a deeper understanding of how these themes are intricately woven into the fabric of the novel. Theories from trauma studies, postmemory, and ecocriticism shed light on the ways in which Shalini's personal grief intersects with the collective suffering of Kashmir and how nature plays an active role in mediating the characters' emotional and psychological states. Drawing upon the work of theorists such as Cathy Caruth, Dominick LaCapra, Marianne Hirsch, Cheryll Glotfelty, and Greg Garrard, this section seeks to demonstrate the applicability of these theories to the novel, illuminating the complex dynamics of memory, trauma, and the environment.

Cathy Caruth's concept of trauma, as articulated in *Unclaimed Experience*, is foundational in understanding the nature of trauma in *The Far Field*. Caruth posits that trauma is "not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it" (Caruth 4). This definition resonates with Shalini's experience of memory, where her recollections of her mother's death are fragmented and often emerge unexpectedly, forcing her to confront the past in disjointed and recursive ways. Trauma, according to Caruth, is not something that can be neatly processed at the moment of its occurrence but instead manifests later as a haunting presence that disrupts the present. This idea aligns with Shalini's relationship with her mother's death, which is central to her internal conflict and emotional journey.

Shalini's memories of her mother are not complete or linear. They arrive in fragments, often uninvited and tinged with guilt. As she reflects on her mother's harsh words, she describes the memories as "sharp and brittle, as if I am still standing in the room where she shouted those words" (Vijay 72). This passage illustrates the way in which Shalini's trauma lingers, interrupting her present reality and preventing her from achieving

closure. The recurrent nature of her traumatic memories aligns with Caruth's theory, which suggests that trauma is characterized by its belated arrival, forcing the individual to revisit the painful event over and over again. The repetition of these memories underscores the difficulty of fully processing trauma, as Shalini's mind is unable to assimilate the loss of her mother in a way that allows for healing.

The trauma of Kashmir, which is depicted as a collective experience throughout the novel, mirrors Shalini's personal trauma. The people of Kashmir are trapped in a cycle of violence, loss, and displacement, unable to fully process their grief due to the ongoing conflict. Caruth's theory thus offers a lens through which we can understand the interplay between personal and collective trauma in the novel. The shared experience of trauma in Kashmir complicates the characters' ability to move forward, as the scars of violence and political instability are perpetuated in the memories of those who live through it. Shalini's quest to understand her mother's death becomes a journey to come to terms with the trauma that surrounds her, both personal and political.

Dominick LaCapra's theory of "acting out" and "working through" provides further insight into how trauma manifests in the novel. LaCapra suggests that trauma often leads to "acting out," in which the individual re-enacts or compulsively revisits traumatic events without achieving resolution. He argues that "acting out" is characterized by an inability to work through the trauma in a meaningful way, causing the individual to remain stuck in a repetitive cycle of re-experiencing the past (LaCapra 21). Shalini's relationship with her mother exemplifies this concept. Her memories of her mother are frequently invoked, but they are not processed in a way that allows for healing. Instead, they surface uncontrollably, as Shalini recalls the reprimands and unresolved tensions from their relationship.

However, La Capra also introduces the idea of "working through," which refers to a process of engaging with trauma in a critical and reflective manner, rather than being trapped in its cyclical repetition. This process requires a critical distance from the past, enabling the individual to confront the trauma and reframe it in a way that allows for personal growth and transformation (LaCapra 22). Shalini's interactions with the people of Kashmir, particularly Amina and Riyaz, initiate this process of "working through." As Shalini becomes more attuned to the political and social realities of Kashmir, she

begins to understand her own complicity in the violence that surrounds her. Her growing awareness of the systemic injustices in Kashmir reflects her ability to move beyond the repetition of painful memories and confront her trauma in a more engaged way.

Shalini's transition from "acting out" to "working through" is most evident when she acknowledges the ways in which her personal grief is interconnected with the larger socio-political context of Kashmir. This shift represents an important moment of reconciliation, as Shalini starts to see her own trauma as part of a larger narrative of collective suffering. Her journey of self-discovery and reconciliation is, in many ways, a process of "working through" the painful legacy of both her personal loss and the political upheaval of Kashmir.

Marianne Hirsch's concept of postmemory, as described in her seminal work *The Generation of Postmemory*, is particularly relevant in the context of Kashmir's collective trauma. Hirsch defines postmemory as "the relationship that the generation after bears to the personal, collective, and cultural trauma of those who came before" (Hirsch 2). In the case of the Kashmiri people, postmemory is passed down through generations who inherit the stories, pain, and loss of their ancestors. This concept is reflected in the novel through the experiences of characters like Amina, who observes, "Our children will Inherit stories, not homes" (Vijay 210). This statement encapsulates the way in which the legacy of trauma is transmitted through generations, leaving individuals to bear the weight of past suffering even if they did not directly experience the traumatic events themselves.

Shalini's interactions with Amina and other Kashmiri characters highlight the ways in which postmemory functions as a mechanism of collective remembrance. Shalini, as an outsider, initially struggles to understand the depth of the trauma experienced by the Kashmiri people. However, as she learns about the history of violence and displacement in the region, she begins to recognize the ways in which postmemory shapes the lives of those who carry the stories of their ancestors. The generational transmission of trauma complicates the possibility of healing, as the scars of the past continue to shape the present.

In addition to trauma studies and postmemory, ecocriticism offers a valuable framework for understanding the role of nature in *The Far Field*. Cheryll Glotfelty's work on ecocriticism emphasizes the interconnections between literature and the natural environment, suggesting that nature is not merely a passive setting but an active participant in shaping human experience (Glotfelty xxi). Nature in *The Far Field* serves as both a witness to the trauma of the Kashmiri people and a space for potential healing. The serene beauty of the landscape contrasts sharply with the political violence that has ravaged the region, creating a poignant tension between the natural world and the human suffering it observes.

For example, Shalini's experiences in Kashmir are often framed by the natural environment, such as her visit to Dal Lake, where she reflects, "The water stretched out endlessly, calm and unbroken, as if the world's turmoil could not reach this place" (Vijay 183). This passage underscores the dual role of nature in the novel, while it offers moments of peace and solace, it is also a witness to the horrors that have unfolded in the region. Nature in the novel is portrayed as both beautiful and ominous, suggesting that the land itself carries the weight of the trauma experienced by its inhabitants. This aligns with Glotfelty's assertion that the natural world in literature often functions as a reflection of the emotional and psychological states of the characters.

Greg Garrard's contributions to ecocriticism further expand on the role of nature in literature, particularly in relation to trauma. Garrard argues that the natural world can serve as a "space of renewal" in the face of personal and collective suffering (Garrard 102). In *The Far Field*, the Kashmir landscape functions as both a site of mourning and a potential space for healing. Despite the violence that has scarred the region, the beauty of the land remains, offering hope for renewal and reconciliation. As Shalini moves through the landscape, her journey mirrors the possibility of emotional recovery, as she comes to terms with both her personal grief and the collective trauma of the region.

Conclusion

In conclusion, *The Far Field* by Madhuri Vijay offers a nuanced and poignant exploration of the interconnectedness of memory, trauma, and nature. The novel intricately weaves personal grief with the collective suffering of Kashmir, illustrating

how the scars of violence, loss, and displacement shape both individual identities and broader cultural narratives. Shalini's journey reflects the complex dynamics of memory—fragmented, elusive, and deeply influenced by trauma—while the landscape of Kashmir functions not only as a setting but as an active participant in this emotional and psychological journey.

By examining the novel through the lenses of trauma studies, ecocriticism, and postmemory, this paper has shown how memory and nature in the novel are not merely passive elements but active forces that shape and reflect the emotional and social realities of the characters. Ultimately, *The Far Field* challenges readers to confront the complexities of trauma, memory, and resilience, urging a deeper reflection on how individual experiences are tied to larger socio-political and ecological contexts. The novel calls for a more empathetic and holistic understanding of human suffering, one that recognizes the enduring connection between individuals, their memories, and the landscapes they inhabit. Through its exploration of these themes, the novel underscores the importance of acknowledging and working through trauma, while offering hope for healing and reconciliation in a world marked by both personal and collective loss.

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The Necklace of Diamonds Countering China's Maritime Influence and Enhancing Regional Security in the Indian Ocean

Anwesha Tripathy*

ABSTRACT

India's Necklace of Diamond strategy represents a geopolitical countermeasure to China's String of Pearls initiative in the Indian Ocean Region (IOR). This strategy encompasses a network of military and economic partnerships, port developments, and strategic alliances aimed at securing India's maritime interests and maintaining regional stability. This paper aims to provide a comprehensive analysis of India's counter-strategy, exploring its components, objectives, and effectiveness in safeguarding India's interests and maintaining regional stability. This paper explores the origins, components, and implications of India's strategy, examining its effectiveness in countering Chinese influence. This paper analyses the key strategic locations, partnerships, and the broader geopolitical context, assessing the potential outcomes and future directions of this strategic framework.

Keywords: *Necklace of Diamonds, String of Pearls, Indian Maritime Strategy, Strategic Chokepoints, India-China Geopolitics*

Introduction

The concept of the Necklace of Diamonds strategy emerged as a direct response to China's expansive geopolitical ambitions, particularly its String of Pearls initiative. The String of Pearls refers to a network of Chinese military and commercial facilities developed across the Indian Ocean, extending from the Chinese mainland to Port Sudan. This strategic framework includes key ports and infrastructure projects in countries like Pakistan, Sri Lanka, Myanmar, and Bangladesh, aimed at securing China's maritime routes and projecting its influence across the region (Garver, 2016).

At the heart of India's strategic vision lies the "Necklace of Diamonds" concept, a multifaceted approach aimed at bolstering its regional influence and safeguarding its national interests across the expansive Indo-Pacific domain (Bhattacharya, 2022) (Kumar, 2020). Driven by the imperative to counteract China's "String of Pearls"

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strategy, India has assiduously cultivated diplomatic and military ties with a diverse array of nations, from Vietnam to Oman, Indonesia to Japan, and the Central Asian Republics, to name a few (Felsenfeld, 1975).

The Indian Ocean Region (IOR) has emerged as a crucial geopolitical arena, with significant implications for global trade, security, and energy resources. India's Necklace of Diamond strategy is a response to China's String of Pearls, which involves developing a series of strategic ports and bases encircling India.

It represents a multifaceted and comprehensive approach to enhancing its geopolitical influence and security in the Indo-Pacific region. This strategy involves strengthening India's partnerships with key island states starting off with its very own Island of Andaman and Nicobar, in the Western Indian Ocean, lies Seychelles, Mauritius, and ports of Oman and Chahabar of Iran, from the north the Mongolian Islands, the Eastern strategic allies include Singapore, Indonesia, Philippines, Vietnam and Japan to counter China's "String of Pearls" initiative and secure its maritime interests.

India's strategic engagement with these island nations focuses on developing naval bases, air corridors, and deepening economic and diplomatic ties, aiming to create a network of friendly states that can serve as a counterweight to China's growing presence in the region (Felsenfeld, 1975).

Origins of the Necklace of Diamond Strategy

India's Necklace of Diamond strategy was conceptualized in response to China's expanding influence in the IOR through its String of Pearls initiative. China's strategy includes the development of ports and infrastructure in countries such as Pakistan, Sri Lanka, and Myanmar, which are perceived as potential military and economic encirclements of India. In response, India has sought to establish its own network of strategic partnerships and infrastructure projects to counterbalance Chinese influence.

India's strategic concerns were heightened with the development of the Gwadar Port in Pakistan and the Hambantota Port in Sri Lanka, both financed and operated by Chinese companies. These ports, potentially usable for military purposes, prompted India to reassess its maritime strategy. The Necklace of Diamond aims to enhance India's presence and capabilities in key maritime chokepoints and sea lanes critical for trade and energy supply. This strategy also underscores India's broader vision of a free, open,

and inclusive Indo-Pacific, aligning with the principles of the Quad alliance, which includes the United States, Japan, and Australia (Brewster, 2023).

a. The Strategic Necessity

India's concern over China's String of Pearls strategy intensified following the development of several key ports that had the potential for dual-use purposes. For instance, the Gwadar Port in Pakistan, financed and operated by Chinese entities, raised alarm bells in New Delhi due to its proximity to the Arabian Sea and its potential to serve as a military base. Similarly, the Hambantota Port in Sri Lanka, which was leased to China for 99 years following debt repayment issues, underscored China's growing foothold in South Asia and its capability to encircle India strategically (Brewster, 2018).

India's strategic response was necessitated by the need to secure its own maritime boundaries and ensure uninterrupted access to key sea lanes that are vital for trade and energy supplies. The Indian Ocean is a crucial conduit for global trade, with significant portions of the world's oil and cargo passing through its waters. Therefore, any perceived threat to the security and stability of this region directly impacts India's national interests (Scott, 2013).

b. Conceptual Development

The term "Necklace of Diamonds" was first coined to describe India's strategic vision of countering the String of Pearls by developing its own network of strategic alliances, military bases, and infrastructure projects. The idea was to create a counter-encirclement of China through strategic partnerships and the establishment of military and economic footholds in key locations across the Indian Ocean Region (IOR).

This concept began to take shape in the early 2000s, as India's foreign policy started to shift towards a more assertive and proactive stance. The Indian government, recognizing the need for a comprehensive maritime strategy, began to engage more deeply with its neighbouring countries and other key players in the Indo-Pacific region. The goal was to build a coalition of like-minded nations committed to ensuring the security and stability of the IOR (Singh, 2018).

c. Strategic and Diplomatic Engagements

India's diplomatic engagements played a crucial role in the formation of the Necklace of Diamonds strategy. Key partnerships were forged with countries such as the United

States, Japan, and Australia, which shared India's concerns about China's rising influence. The Quadrilateral Security Dialogue (Quad), which includes these three countries along with India, emerged as a pivotal platform for coordinating security efforts and conducting joint naval exercises. These exercises, such as the annual Malabar naval exercise, have significantly enhanced the interoperability and strategic coordination among the Quad members (Pant & Joshi, 2020).

In addition to the Quad, India also strengthened its ties with Southeast Asian nations through its Act East Policy. This policy aimed at enhancing economic and security cooperation with ASEAN countries, which are crucial for maintaining the balance of power in the Indo-Pacific. Strategic agreements with countries like Vietnam, which includes defence cooperation and oil exploration in the South China Sea, exemplify India's efforts to counterbalance Chinese influence in the region (Singh, 2023).

d. Military and Economic Investments

To operationalize the Necklace of Diamonds strategy, India began investing heavily in its naval capabilities and infrastructure development. The Indian Navy embarked on a significant modernization program, acquiring advanced platforms such as aircraft carriers, submarines, and maritime patrol aircraft. These acquisitions aimed at enhancing India's power projection capabilities and ensuring a robust maritime presence in the IOR (Nanda, 2023).

Furthermore, India initiated several infrastructure projects in strategic locations to secure its maritime interests. One of the most prominent projects is the development of the Chabahar Port in Iran. This port not only provides India with a direct trade route to Afghanistan and Central Asia, bypassing Pakistan, but also serves as a counterbalance to China's Gwadar Port. Similarly, the development of naval facilities on Assumption Island in Seychelles and Duqm Port in Oman strengthens India's strategic footholds and enhances its ability to monitor key sea lanes (Mehta, 2023).

e. The Broader Geopolitical Context

The Necklace of Diamonds strategy must be understood within the broader geopolitical context of the Indo-Pacific. The rise of China as a global power and its assertive actions in the South China Sea and beyond has prompted a recalibration of regional security dynamics. The Indo-Pacific strategy, championed by the United States and its allies,

emphasizes the importance of a free and open maritime domain, countering coercive actions by China (Sharma, 2023).

India's proactive engagement in the Indo-Pacific aligns with this strategic vision, underscoring its commitment to a rules-based international order. The Indo-Pacific Oceans Initiative (IPOI), launched by India, focuses on areas such as maritime security, trade connectivity, and disaster risk reduction.

Key Components of the Strategy

a. Strategic Partnerships and Alliances

India has strengthened its ties with key regional players, including Japan, Australia, and the United States, through initiatives like the Quad (Quadrilateral Security Dialogue). These partnerships enhance India's strategic depth and provide a platform for joint maritime exercises and intelligence sharing. India has strengthened its ties with key regional players, including Japan, Australia, and the United States, through initiatives like the Quad (Quadrilateral Security Dialogue). These partnerships enhance India's strategic depth and provide a platform for joint maritime exercises and intelligence sharing. For example, the Malabar naval exercise, involving India, the United States, Japan, and Australia, has been a cornerstone of India's strategy to showcase its naval capabilities and foster interoperability among its allies (Pant & Joshi, 2020).

India-Japan Relations: The partnership between India and Japan has been particularly robust. In 2023, India and Japan agreed to deepen their security and defence cooperation through joint maritime exercises and infrastructure projects. The two countries are collaborating on the Asia-Africa Growth Corridor, a project aimed at enhancing connectivity and economic cooperation between Asia and Africa, countering China's Belt and Road Initiative (Sharma, 2023).

India-Australia Relations: India and Australia have also strengthened their defence ties. In 2024, the Comprehensive Strategic Partnership was further bolstered by agreements on cyber security, critical minerals, and defence technology cooperation. The two countries regularly participate in joint exercises such as AUSINDEX and the Malabar Exercise, enhancing their operational coordination and strategic alignment (Brewster, 2023).

India-US Relations: The India-US relationship has evolved significantly, with strategic dialogues focusing on defence, technology, and counter-terrorism. The signing of the BECA (Basic Exchange and Cooperation Agreement) in 2020 has enabled greater intelligence sharing and cooperation in defence technology. In 2023, the two countries launched the US-India Defence Acceleration Ecosystem (US-IDEA) to promote innovation and technology collaboration in defence sectors (Mehta, 2023).

In addition, India has deepened its engagement with ASEAN countries through platforms such as the ASEAN-India Maritime Exercise (AIME), enhancing maritime security cooperation. Strategic dialogues and bilateral agreements with countries like Vietnam have also been pivotal. In 2023, India signed a significant defence agreement with Vietnam, including the sale of BrahMos cruise missiles and the establishment of a logistics support agreement, reinforcing their military partnership (Singh, 2023)

Naval Modernization

The Indian Navy has undergone significant modernization, with a focus on acquiring advanced platforms, such as aircraft carriers, submarines, and maritime patrol aircraft. This modernization aims to enhance India's ability to project power and maintain a robust presence in the IOR. The induction of the INS Vikrant, India's first indigenous aircraft carrier, and the development of nuclear-powered submarines like the INS Arihant, are pivotal to India's strategic posture (Brewster, 2018).

Advanced Platforms and Technologies: In 2023, India commissioned its second indigenous aircraft carrier, INS Vishal, which is expected to be operational by 2028. This carrier, equipped with advanced fighter jets and surveillance systems, will significantly enhance India's power projection capabilities. Additionally, the Indian Navy has expanded its fleet of P-8I Poseidon maritime patrol aircraft, which are crucial for anti-submarine warfare and maritime reconnaissance (Nanda, 2023).

Submarine Fleet Enhancement: The Indian Navy's submarine fleet has also seen significant upgrades. The induction of additional Scorpene-class submarines and the development of the indigenous Arihant-class nuclear submarines underscore India's commitment to enhancing its underwater combat capabilities. In 2024, India launched its third Arihant-class submarine, further strengthening its nuclear triad and deterrence capabilities (Sharma, 2023).

Unmanned Systems and AI: India's naval modernization includes investments in unmanned systems and artificial intelligence. The Navy is developing unmanned underwater vehicles (UUVs) and unmanned aerial vehicles (UAVs) for surveillance, reconnaissance, and mine countermeasures. In 2023, the Indian Navy established a dedicated AI center to integrate advanced technologies into its operations, enhancing situational awareness and decision-making (Mehta, 2023).

India's naval modernization also includes the acquisition of advanced surveillance systems and unmanned aerial vehicles (UAVs) to enhance maritime domain awareness. These capabilities are crucial for monitoring Chinese activities and ensuring the security of critical sea lanes in the IOR (Storey, 2017). The commissioning of additional P-8I Poseidon aircraft in 2023 has significantly boosted India's long-range maritime reconnaissance and anti-submarine warfare capabilities (Nanda, 2023).

Strategic Locations and their Significance

a. Chabahar Port, Iran

Chabahar Port is a critical component of India's strategy, providing access to Afghanistan and Central Asia while bypassing Pakistan. It serves as a counterbalance to China's Gwadar Port in Pakistan and enhances India's strategic footprint in the region. Chabahar Port is a critical component of India's strategy, providing access to Afghanistan and Central Asia while bypassing Pakistan. It serves as a counterbalance to China's Gwadar Port in Pakistan and enhances India's strategic footprint in the region. The development of this port has been facilitated by trilateral agreements between India, Iran, and Afghanistan, aiming to boost regional connectivity and trade (Singh, 2018).

In 2023, India expanded its infrastructure investments in Chabahar, allocating additional funds to enhance port facilities and improve connectivity with the International North-South Transport Corridor (INSTC), further integrating India's trade routes with Central Asia and Europe (Mehta, 2023). The Chabahar-Zahedan railway project, which aims to connect the port to Afghanistan and Central Asia, has also been prioritized, enhancing regional connectivity and trade potential (Sarma, 2023).

In recent years, India has further enhanced its investments in Chabahar, focusing on improving port infrastructure and expanding the capacity of its container terminals. This development aligns with India's broader strategy of integrating with the International

North-South Transport Corridor (INSTC), which aims to facilitate trade between India, Iran, and Russia, providing a strategic alternative to the traditional sea routes dominated by Chinese influence (Mehta, 2023).

b. Assumption Island, Seychelles

The development of a naval facility on Assumption Island provides India with a strategic vantage point in the western Indian Ocean. This location enhances India's ability to monitor key sea lanes and respond to maritime threats. The development of a naval facility on Assumption Island provides India with a strategic vantage point in the western Indian Ocean. This location enhances India's ability to monitor key sea lanes and respond to maritime threats. Despite some political challenges, India's strategic investments in Seychelles underscore its commitment to maintaining a presence in the region (Garver, 2016). In 2023, India and Seychelles reaffirmed their agreement to develop the naval base, with plans for infrastructure enhancements to support Indian naval operations and humanitarian missions (Roy, 2023).

The development of a naval facility on Assumption Island provides India with a strategic vantage point in the western Indian Ocean. This location enhances India's ability to monitor key sea lanes and respond to maritime threats. Despite some political challenges, India's strategic investments in Seychelles underscore its commitment to maintaining a presence in the region (Garver, 2016). In 2023, India and Seychelles reaffirmed their agreement to develop the naval base, with plans for infrastructure enhancements to support Indian naval operations and humanitarian missions (Roy, 2023).

c. Duqm Port, Oman

Duqm Port's strategic location near the Gulf of Oman offers India a forward operating base to support naval operations and secure maritime trade routes. It also facilitates deeper military cooperation with Oman. Duqm Port, Oman: Duqm Port's strategic location near the Gulf of Oman offers India a forward operating base to support naval operations and secure maritime trade routes. It also facilitates deeper military cooperation with Oman. The establishment of logistical support agreements with Oman underscores the strategic importance of Duqm for India's maritime strategy (Pant & Joshi, 2020).

In 2023, India and Oman signed a landmark defence cooperation agreement, allowing for enhanced logistical support and joint exercises at Duqm. This agreement bolsters India's operational reach and its ability to sustain prolonged maritime operations in the Gulf of Oman and the Arabian Sea. Duqm Port's development as a multi-purpose port with naval, commercial, and industrial capabilities further strengthens India's strategic interests in the region. The port features advanced docking facilities, maintenance and repair yards, and substantial storage capacities for fuel and supplies, making it an ideal logistical hub for Indian naval deployments.

Additionally, Duqm's location enables India to monitor key maritime chokepoints such as the Strait of Hormuz, through which a significant portion of the world's oil supply passes. The port's infrastructure supports both peacetime operations, such as maritime patrols and humanitarian missions, and wartime contingencies, providing a strategic depth that enhances India's maritime security architecture.

In conclusion, the strategic development and utilization of Duqm Port not only expand India's naval capabilities but also consolidate its influence and operational effectiveness across a critical maritime region. This comprehensive approach aligns with India's Necklace of Diamond strategy, ensuring robust maritime security and sustained geopolitical influence in the face of evolving regional dynamics (Nanda, 2023; Roy, 2023).**

d. Other Strategic Ports

India has also been active in developing strategic port facilities in Mauritius and Madagascar. In 2024, India announced investments in upgrading the Agalega Islands' infrastructure in Mauritius, including the construction of a new airstrip and naval facilities. This development is intended to enhance India's surveillance capabilities and support its maritime security operations in the southwestern Indian Ocean (Scott, 2024).

Broader Geopolitical Context

a. China's Belt and Road Initiative (BRI)

China's Belt and Road Initiative (BRI) encompasses the String of Pearls and aims to enhance connectivity and economic integration across Asia, Europe, and Africa. India's Necklace of Diamond strategy is a response to this broader geopolitical challenge, seeking to preserve regional balance and counter Chinese influence. The BRI's maritime

component, the Maritime Silk Road, has significant implications for India's maritime security and necessitates a robust counter-strategy (Smith, 2019).

India's concerns regarding the BRI have been further amplified by China's increasing naval presence in the IOR, with regular deployments of Chinese submarines and warships. In response, India's strategic engagements in the region, such as joint naval exercises with the Quad and enhanced maritime patrols, aim to counterbalance China's assertiveness. Additionally, India's investments in regional connectivity projects, such as the Kaladan Multi-Modal Transit Transport Project, are part of a broader effort to offer alternatives to Chinese infrastructure initiatives (Sarma, 2023).

b. Indo-Pacific Strategy

The Indo-Pacific strategy, advocated by the United States and its allies, aligns with India's objectives in the IOR. It emphasizes the importance of a free and open Indo-Pacific, promoting rules-based order and countering coercive actions by China. India's active participation in the Quad and its engagements with ASEAN nations reflect its commitment to this strategic vision (Cordner, 2014).

India's Indo-Pacific strategy was further articulated in 2023 with the launch of the Indo-Pacific Oceans Initiative (IPOI), which focuses on areas such as maritime security, trade connectivity, and disaster risk reduction. The IPOI aligns with the principles of the Quad and aims to foster inclusive regional cooperation. India's collaboration with Japan on the Asia-Africa Growth Corridor (AAGC) also underscores its commitment to sustainable development and regional stability (Sharma, 2023).

Effectiveness and Future Directions

a. Assessing the Impact

India's Necklace of Diamond strategy has achieved notable successes in enhancing regional partnerships, developing strategic infrastructure, and modernizing its navy. However, challenges remain, including political instability in partner countries and the need for sustained economic investments. Additionally, the strategic environment in the IOR is dynamic, with evolving security challenges and the increasing presence of extra-regional powers (Scott, 2013).

To gauge the effectiveness of the strategy, it is essential to monitor the operational readiness and deployment of India's naval assets in strategic locations. The regular

conduct of joint exercises, such as the Malabar Exercise and the Indian Ocean Naval Symposium (IONS), highlights India's growing influence and its commitment to collective security in the region. Furthermore, India's humanitarian assistance and disaster relief (HADR) missions have strengthened its soft power and diplomatic ties with IOR nations (Nanda, 2023).

Operational Readiness and Deployment

The operational readiness of India's naval forces is a critical factor in assessing the impact of the Necklace of Diamond strategy. India's navy has significantly improved its blue-water capabilities, allowing it to maintain a persistent presence in the IOR. The acquisition of advanced naval platforms, such as the INS Vikrant, INS Arihant, and the P-8I Poseidon aircraft, has enhanced India's maritime domain awareness and power projection capabilities. These assets are regularly deployed in strategic locations to monitor sea lanes and respond to maritime threats, ensuring a robust defence posture (Brewster, 2023).

Joint Exercises and Strategic Engagements

Regular joint exercises with strategic partners are a cornerstone of India's maritime strategy. The Malabar Exercise, which involves the navies of India, the United States, Japan, and Australia, is a prime example of India's commitment to collective security. These exercises enhance interoperability, foster trust among participating navies, and demonstrate a united front in maintaining a free and open Indo-Pacific. The Indian Ocean Naval Symposium (IONS), which brings together naval chiefs from the IOR, further strengthens regional cooperation and maritime security (Pant & Joshi, 2020).

In 2023, India hosted the largest-ever iteration of the Malabar Exercise, involving complex manoeuvres, anti-submarine warfare drills, and coordinated maritime patrols. This exercise underscored the strategic importance of the Quad alliance and highlighted India's leadership role in promoting regional security (Sharma, 2023). Additionally, bilateral naval exercises with countries like France, the United Kingdom, and Indonesia have reinforced India's strategic partnerships and enhanced its maritime capabilities.

Humanitarian Assistance and Disaster Relief (HADR) Missions

India's HADR missions have played a significant role in projecting its soft power and fostering diplomatic goodwill. The Indian Navy's swift response to natural disasters and

humanitarian crises in the IOR has earned it a reputation as a reliable and compassionate partner. For instance, India's Operation Samudra Maitri in 2018, which provided aid to Indonesia following a devastating earthquake and tsunami, showcased India's capability and willingness to support its neighbours in times of need (Nanda, 2023).

In 2023, the Indian Navy's deployment of ships and aircraft to assist cyclone-affected regions in Mozambique and Madagascar further demonstrated its commitment to regional stability and humanitarian assistance. These missions not only alleviate human suffering but also strengthen India's diplomatic ties and enhance its strategic influence in the IOR.

b. Future Directions

To ensure the long-term effectiveness of the Necklace of Diamond strategy, India must continue to strengthen its alliances, invest in maritime capabilities, and engage in proactive diplomacy. Enhancing economic connectivity and addressing non-traditional security threats, such as piracy and terrorism, will also be crucial.

At the heart of this strategy is India's desire to safeguard its national, regional, and global interests, which are deeply intertwined with the security and stability of the Indian Ocean region.(Kumar, 2020) As a dominant regional player, India recognizes the significance of the Indian Ocean's strategic energy resources and shipping lanes, as well as the need to counter the growing influence of China in the region.(Bouchard & Crumplin, 2010) To this end, India has been actively strengthening its ties with a number of countries, including Vietnam, Oman, Indonesia, Japan, Mongolia, Singapore, Seychelles, and the five Central Asian Republics, conducting joint military exercises and bolstering trade and economic cooperation (That et al., 2023) (Felsenfeld, 1975).

Materials and Methodology

This research employs a qualitative approach, utilizing secondary sources such as academic journals, government reports, and strategic analysis publications. The study involves a comprehensive review of literature related to India's Necklace of Diamond strategy and China's String of Pearls initiative. Data is collected from reputable sources, including think tanks, policy research organizations, and official government

documents. The analysis focuses on identifying key components, strategic locations, and the broader geopolitical context to assess the effectiveness of India's strategy.

Conclusion

India's Necklace of Diamond strategy is a multifaceted approach aimed at countering China's influence in the Indian Ocean Region. Through strategic partnerships, port developments, and naval modernization, India seeks to safeguard its maritime interests and maintain regional stability. While the strategy has achieved significant progress, ongoing challenges necessitate continuous adaptation and proactive engagement. Future success will depend on India's ability to sustain alliances, enhance economic investments, and address emerging security threats in the region.

India's geopolitical strategy, that has garnered significant attention in recent years, is a multifaceted approach aimed at enhancing India's regional influence and securing its strategic interests in the Indian Ocean region (Felsenfeld, 1975). This strategy is particularly significant in the context of the growing rivalry between India and China, as well as the broader geopolitical dynamics in the region.

Having been in a Constant Political tussle against each other, many researchers have opined that India's role needs to be more balanced against the rise of China. The maritime space has emerged as a crucial arena for this competition, with the Indian Ocean being a particular focal point. India's vision includes a concert of open, liberal, and like-minded democracies to take the lead in shaping the economic and security architecture of the region. This "Necklace of Diamond" strategy is India's attempt to do just that, by strengthening its strategic partnerships and presence across the Indian Ocean. (Kumar, 2020)

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Comparative Study of Select Vishnu Sculptures on the Basis of Iconography and Stylistically Development: 7th to 12th Century

Ashu Saini*

ABSTRACT

Vishnu is considered the third member of the holy trinity along with Shiva, and Brahma. Vishnu symbolizes the ideas of preservation, protection, and kindness, and his significance is deeply rooted in Hindu cosmology and theology. The earliest description of Vishnu sculpture is given in Shri Vishnudharmottarmahapurana. Vishnu sculptures have been divided into three categories on the basis of position: sthānaka, āsanastha, and shayan sculptures. Sthānaka form of Vishnu includes standing sculpture, Āsanastha includes sitting sculpture and shayan form includes reclining or sleeping sculpture of Vishnu. These three forms of Vishnu have been described in Indian art, and these images have been engraved in Indian temples, paintings, and sculptures, but in this paper only the sculptures of Vishnu have been described. Vishnu is counted as a god in the Rigveda, as is Aditya, one of the solar gods. The aim of this paper is to study how the form of Vishnu developed stylistically and iconographically in terms of different regions and periods etc. through bronze and stone sculptures. It will be analyzed on the basis of select sculptures reserved in the different museum. The sculptures of Vishnu god from National Museum New Delhi and Bihar Museum, Patna are going to be analyzed in the course of this research. The sculptures of Vishnu recovered from these museums represent different periods and dynasties, such as Kurkihāra, Pāla, Pratihāra, Chola, Rajasthan, Pallava, etc. In this study, these sculptures established during numerous periods will be examined and analyzed in all aspects.

Keywords: *Vishnudharmottar Purān, Stone and bronze Sculpture, Iconography, Stylistic Development, Select Museum*

Introduction

Vishnu is considered the preserver, peaceful, generous, and sustainer deity of the universe in Hinduism. He is also described as *Trimurti*, in which *Brahmā* is the creator, Vishnu is the preserver, and *Shivā* is the destroyer. In Indian art, the idols of Vishnu

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have been made in three types, i.e., *Sthānak*, *Āsanasth* and *śhayan* form. *Sthānaka* form of *Vishnu* includes standing sculpture, *Āsanasth* includes sitting sculpture and *śhayan* form includes reclining or sleeping sculpture of *Vishnu*. These three forms of *Vishnu* have been described in Indian art, and these images have been engraved in Indian temples, paintings, and sculptures, but in this paper only the sculptures of *Vishnu* have been described. Many depictions of *Vishnu* show him with four arms holding symbolic things that stand in for his divine qualities and duties. Traditionally, the weapon that resembles a spinning disc, the *Sudarshana Chakra*, represents his ability to both shield and vanquish evil forces. The primordial sound of creation and the heavenly summons to righteousness are symbolized by the conch shell (*Shankha*). The lotus flower, or *padma*, represents spiritual freedom, beauty, and purity.

Lastly the mace (*Gadā*) represents authority and the ability to maintain justice. The eagle *Garuda*, his mount, is a representation of strength, speed, and intelligence. Respected as *Vishnu's* faithful ally, *Garuda* symbolizes the victory of wisdom (*Garuda*) over ignorance (snake). *Vishnu's* image of Lord *Narayana* lounging atop the serpent *Shesha* in the cosmic ocean is among the most well-known. This artwork represents his part in keeping the universe intact and sustaining it through its cycles of creation, preservation, and dissolution.

In this paper, a bronze and stone statue of *Vishnu* has been described, which have been collected from various museums in India, such as the National Museum in New Delhi and the Bihar Museum in Patna. The sculptures of *Vishnu* recovered from these museums represent different periods and dynasties, such as Kurkihāra, Pāla, Pratihāra, Chola, Rajasthan, Pallava, etc. A total of seven sculptures of *Vishnu* have been collected from the National Museum in New Delhi and the Bihar Museum in Patna, which have been carved in both bronze and stone mediums.

List of Sculptures Collected from Both Museums of India: -

Table No 1

S. No.	Name of Museum	No of <i>Sthānak</i> Sculptures of <i>Vishnu</i>	No of <i>Āsanasth</i> Sculptures of <i>Vishnu</i>	No of <i>Śhayan</i> Sculptures of <i>Vishnu</i>	Medium
1-	National Museum, New Delhi	04	01	01	04 Stone 02 Bronze
2-	Bihar Museum, Patna	01	—	—	01 Bronze

Literature Source

Vishnu is counted as a god in the *Rigveda*, as is *Aditya*, one of the solar gods. In the first *maṇḍal* of the *Rigveda* (f=osnh] 283) the latter part, *Sukta* 154, verse one, “*Vishnu*” word has been derived from the root *Vish* and its meaning has been said to be broad, but it seems to be related to *Sunu* or *Shikhar*. *Vishnu* has been described again in *Sukta* 155 verse five, of *Rigveda* (f=osnh 286-287) which is as follows- “The guardian, non-violent and all-embracing form of *Vishnu* is mentioned here. His praise is for all types of creatures and for the path of liberation after being freed from the bondage of sin.”

In Chapter forty-seven of *SriVishnudharmottarmahapurāṇa* (Dvivedi 1391) the form of *Vishnu* has been described in this way: The color of *Vishnu* is *śhyām*. His four faces should be known as strength, knowledge, power, and opulence, and each face should have two arms; that is, he should have eight arms. The names of his four faces are called, respectively, *Vāsudeva*, *Sankarshan*, *Pradyumna*, and *Aniruddha*. *Vāsudeva*'s one arm should be known as the sun, and the other should be known as the moon. One should know the pestle and plow in the arms of *Sankarshana*, the bow and arrow in the arms of *Pradyuman*, and the leather and sword in the arms of *Aniruddha*. In Chapter Sixty of *Sri Vishnudharmottarmahapurāṇa* (Dvivedi 1407), the form of *Vishnu* has been described as follows: -

एकवक्त्रो द्विबाहुश्चगदाचक्रधरः प्रभुः॥२॥

That is, the one-faced and two-armed form of Vishnu has been described, in which he is described as holding a mace and a discus.

The form of *Vishnu* has been described in Chapter forty-nine of *Shri Agnimahapuranam* (Dutt 177)

viṣṇuraṣṭabhujaṣṭārṣekarekhaḍgastudakṣiṇe /

gadādharaścavaradovāmekārmukakheṭake // 16

Vishnu is depicted as having eight hands, riding on the divine bird *Garuda*, and holding a sword, mace, and arrow in his right hands and a bow, *khetak*, and *chakra* in his left hands, while the remaining two hands are shown in the blessings pose.

Vishnu Sculpture: A Study of Iconography and Stylistic Development

In Indian art, iconography is very important, particularly in religious symbolism and cultural contexts. Different gods and goddesses are portrayed with distinctive features and poses that express their personalities and functions. For instance, *Shiva's* trident symbolizes his control over creation, preservation, and destruction, while *Vishnu's* four arms stand for his omnipresence and omnipotence.

Hindu philosophy, especially the idea of *avatārs* (incarnations), in which *Vishnu* comes to Earth to guide humans and restore cosmic order, is a major source of inspiration for devotees of *Vishnu*. There are many ways to worship *Vishnu*, and each has its own unique importance. The most well-known representations are those of Lord *Rama*, Lord *Krishna*, and Lord *Narasimha*. For adherents of *Vishnu*, temples honouring him hold great significance. Notable Vaishnavite temples include Tirupati Balaji, Sri Ranganathaswamy Temple in Srirangam, and Jagannath Temple in Puri.

In terms of sculpture, sculptures of *Vishnu* started being obtained in the Kushan period. By the fifth century, *Vishnu* religion started developing further, as a result of which *Vishnu* religion was fully developed in the Gupta period, an example of which can also be seen from the *Dashavatara* temple built during the Gupta period. *Vaishnavism* became very popular after the seventh century, and many sculptures of *Vishnu* were carved during this time. These precious statues of *Vishnu* in human form were carved in different positions, like two-armed, four-armed, eight-armed, standing in *sambhang*,

dvibhang, *tribhang*, and seated sculptures in *Lalitāsana*, *Padmāsana*, and *Ardhaparyāṅkasana* positions. By the medieval period, *Vaishnavism* had become increasingly popular in Northern India.

The *Vishnu* can be clearly distinguished owing to their essential iconography. We can now observe how *Vishnu*'s iconography and style have changed and developed over time because of the incorporation of the aforementioned iconography. On the basis of these examples, we will see the iconographic and stylistic development of the sculptures of *Vishnu*.



Fig 1. *Vishnu*, Accession No. 59.153/106, 7th Century, Pallava, South India, Stone National Museum, New Delhi

This sculpture of *Vishnu*, carved during the *Pallava* period of the seventh century, depicts him sitting in *Āsanasth* on the *Bhadradeetha*. *Āsanasth* sculptures are those statues in which *Vishnu* is carved in a seated pose. In Indian art, two types of seated statues of *Vishnu* have been found: first, *Garudāsen Vishnu*, and second, *Yoganārayan Vishnu*. *Garudāsen* statues depict *Vishnu* seated on *Garuda*, while *Yoganārayan* statues show *Vishnu* seated cross-legged in a *yoga* or meditation posture. That's why these statues of *Vishnu* are categorized as *Yoganārayan Vishnu*.

This sculpture of *Vishnu*, dating back to the *Pallava* period and created in the seventh century, is preserved, in the National Museum, New Delhi. In this sculpture, *Vishnu* is

depicted not seated on *Garuda*, indicating that it falls into the category of *Yoganārayan Vishnu*. He is portrayed with four arms, holding various weapons such as a *chakra* in his upper right hand and a *śankh* in his upper left hand. His lower right hand is in the *Abhaya Mudrā*, while the lower left hand rests on his thigh. *Vishnu*'s right leg hangs loosely, while his left leg rests on the *Bhadrapeetha*. He wears a high *kiritmukut*, with a long face and a powerful body, typical of South Indian sculptures. The upper part of *Vishnu*'s body is bare but adorned with ornaments like *ekāvali* around the neck, *hāra*, *yajnopaveetkamarbandh*, etc. Additionally, *Vishnu* wears other ornaments such as *karnakundala* in the ear, *hastvallyā* and *keyurā* in the hands, and *pādvallyā* on the feet. The lower part of *Vishnu*'s body is covered with a *dhoti* embellished with various linear motifs. Inside this sculpture, *Vishnu* wears a high and long *kiritmukut*, which shows the characteristics of the Pallava period. The artist has depicted a calm expression on *Vishnu*'s face, representing the notion of him being in a *yoga* posture. *Vishnu*'s body is depicted larger than life, typical of early statues from this period. Thus, based on all these characteristics, the style of the Pallava period can be observed through the figure of *Vishnu*.



Fig 2. Vishnu, Accession No. 70.5, 9th Century, Pallava, South India, Bronze, National Museum, New Delhi

This 9th-century *Vishnu* statue, crafted during the *Pallava* period, showcases a distinct style compared to earlier mentioned statues. *Vishnu* is depicted standing on a high seat in the *Samabhanga* posture. Such idols of *Vishnu* are typically placed under *Sthānak* idols. The artist carved *Vishnu* with four arms, with the upper two hands holding the

ĀyudhaShankh and *Chakra*, respectively, while the lower arms display the right arm in *Varada Mudra* and the lower left arm in *katyāvalambitā* pose. The deity is adorned with various ornaments, such as an ornate crown, a necklace, *yajnopaveet*, *keyurā*, *hastavalla*, *vajyantimālā*, *pādavalla*, etc. The lower part of the body is covered with a *dhوتي* depicted in an artistic manner. *Vishnu*'s facial expression is detailed, with arched eyebrows, half-lidded eyes, a pointed nose, heavy lips, and *trivali* on the neck. The statue conveys a calm expression on *Vishnu*'s face, portraying grandeur for its time. This sculpture reflects a stylistic development where ornaments are intricately carved, showcasing a refinement in stone statues compared to earlier periods.

In comparing the stylistic development of this statue from the *Pallava* period, we notice a transition from *Vishnu* being depicted in a seated form in the previous statue to a standing form in this one. In the stone sculpture from the 7th century, *Vishnu*'s face is prominently carved, while in this 9th-century bronze statue, his facial expressions are sharper, including a pointed nose, thin lips, half-closed eyes, and a faint smile. Along with this, in the *Pallava* period sculpture made in stone medium of the seventh century, *Vishnu* has been depicted wearing a short *dhوتي*, whereas in this sculpture made in bronze medium belonging to the ninth century, *Vishnu* has been engraved wearing a long *dhوتي* on which the artist has carved various types of designs. In this sculpture, a little smile can also be seen on the face of *Vishnu*, the absence of which could be seen in the previous statue. The artist has recreated *Vishnu*'s body with similar proportions as in the ninth-century statue.



Fig 3. Vishnu, Accession No. 76.565, 10th Century, Pala, Eastern India, Stone, National Museum, New Delhi

In this sculpture of *Vishnu* from the *Pala* period, he stands in the *Samabhanga* posture

with four arms on the *Padmapeetha* of a double lotus, established on the base of *bhadrapeetha*. Similar to the previous statue (Plate 2), Vishnu holds the discus and mace in his upper arms, a conch in his lower right arm and a lotus in his lower left arm. The artist has sculpted *Vishnu's* body in a masculine form in this statue. Additionally, *Sri devi* and *Saraswati* are depicted on either side of *Vishnu*, who stands in the *tribhanga* posture. *Sri devi* is depicted holding a *chawar* in her hand and *Saraswati* with a *veenā* in her hand. As with other figures, *Vishnu* is adorned with various ornaments, and the artist has engraved lines on the *Uttariyā*. The *prabhāvali* from the Pala period is intricately carved with figures such as *Gandharv*, *Gaj-Vyālā*, flowers, etc., adding to its ornate design. A *Ābhamandal* (halo) behind *Vishnu's* head is also carved in this sculpture. The facial expressions of *Vishnu* and the elephants are depicted in a calm manner, adding to the natural beauty of the statue.

Comparing this sculpture with the statue from the Pallava period, several stylistic features emerge. In the ninth-century Pallava period statue, *Vishnu* is carved alone, standing on the *Bhadrapeetha*, whereas in the statue from the Pala period, *Vishnu* is accompanied by *Sri Devi*, *Saraswati*, and *vyālās*, and standing on the *Padmapeetha*. In the Pallava period figure, *Vishnu* was depicted wearing a high crown, but in this sculpture from the Pala period, the artist has shown *Vishnu* wearing a smaller crown. Also, here *Vishnu* is depicted wearing a long *vanmālā*, the absence of which can be seen in the previously mentioned sculptures. Thus, based on all these regional characteristics, along with distinguishing between the statues of the Pallava and Pala periods, stylistic development can also be observed with different decorations and shapes in the statues.

Fig 4. Vishnu, Accession No. 9734, 11th Century, Kurkihar, Bronze, Bihar Museum, Patna



The bronze statue of Kurkihar, dating back to the eleventh century, represents Lord *Vishnu* standing in *Sambhanga* posture on a rectangular *bhadrapeetha*. In this statue, four arms of *Vishnu* have been carved, in which he is holding his weapons like other statues; for instance, *Vishnu* is holding a *shankh* and *padma* in the upper two arms and a mace and *chakra* respectively in the lower two arms. A circular line has been carved behind the head of *Vishnu* in this statue, as if the artist of the Kurkihar period wanted to highlight the presence of an aura behind his head through a single line. *Vishnu* is also shown adorned with different types of ornaments like other statues, such as a high *kiritmukut* on his head, *ekāvali* around his neck, a big necklace, *yajnopaveet*, earrings, flowing hair on his shoulders, an ornate *kamar-bandha*, *keyurā*, *hastavallaya*, *padavallaya*, *vanmālā*, etc. However, these ornaments have not been depicted with such detail, perhaps reflecting the specialty of the Kurkihar period. The artist of the Kurkihar period has highlighted the gentle smile and calm expression on the face of *Vishnu* in this statue.

If we examine the stylistic evolution of *Vishnu* in this eleventh-century bronze statue, it can be observed that in the statues from this period, *Vishnu* is not depicted holding his weapons in his hands but rather placing them on a base, as if granting a boon. Additionally, the artist of the eleventh century has depicted the aura by showing only one line, which represents the stylistic development of that era. Furthermore, the absence of a *vanmālā* in the sculpture of *Vishnu* can be noted in the ninth-century bronze statue from the Pallava period, whereas in the eleventh-century statue from Kurkihar, *Vishnu* is depicted wearing a *vanmālā*, which may signify a stylistic characteristic of the Kurkihar period. Thus, based on all these characteristics, regional variation as well as stylistic development can be observed in the sculptures from the Pallava period, Pala period, and Kurkihar.



**Fig 5. *Vishnu*, Accession No. 68.45,
11th Century, Pratihara, Stone,
National Museum, New Delhi**

An arched slab carved in high relief shows a four-armed *Vishnu* standing in the *sambhang* pose on a double lotus, flanked by *Sri Devi* and *Saraswati*. He holds the *gadā* in the upper right hand and the *chakra* in the upper left hand, while a *śankh* is in his lower left hand and his lower right hand is in *VaradaMudrā*. *Vishnu* is adorned with various ornaments: a high *kiritmukut* on his head, *kundal* in his ears, *ekāvali* and *hāra* around his neck, a *yajnopaveet*, an *udarbandha*, a *katisutra*, an *urudām*, a *muktadām*, *vanmālā*, a *keyurā*, and a *hastvallya* in his hands, with *pādvallya* on his feet. The upper part of *Vishnu*'s body is depicted naked, while the lower part is covered with a small *dhoti* up to his knees. An oval-shaped halo is depicted behind *Vishnu*'s head. Additionally, flying *Gandharvas* are shown on the upper part of the slab, with the *Narasimha* incarnation of *Vishnu* on the right side and the *Varāha* incarnation on the left side. Devotees and attendants are also depicted in this sculpture. The artist has engraved a calm and generous expression on *Vishnu*'s face, and his body is shown in uniform proportions.

Comparing this *Vishnu* sculpture from the *Pratihara* of the eleventh century to earlier sculptures, such as the one from Kurkihar, reveals many stylistic developments. In the bronze statue of Kurkihar, *Vishnu* is carved alone, whereas in the stone medium of *Pratihara*, *Vishnu* is depicted with many figures. The *Prabhāmandal* behind *Vishnu*'s head in the Kurkihar figure is oval in shape with only one line, while in the *Pratihara* figure, the oval-shaped halo is decorated with lotus petals. Stylistic developments can also be seen in *Vishnu*'s jewelry; in Kurkihar, *Vishnu* wears a small crown and minimal jewelry, while in *Pratihara*, he wears a high crown and various jewelry pieces.

A significant stylistic feature is that in the Kurkihar bronze statue, *Vishnu* is carved holding two *Āyudha* in his hands, with the remaining hands placed on top of the other two *Āyudha*, whereas in the *Pratihara* figure, *Vishnu* is carved with three hands holding *Āyudha* and one hand in *VaradMudrā*. In Kurkihar, both the upper and lower parts of *Vishnu*'s body are covered with a *dhoti*, with rhythmic lines engraved on it, while in *Pratihara*, the upper part of *Vishnu*'s body is naked and the lower part is covered with a *dhoti*. Thus, both sculptures of *Vishnu*, carved at the same time, demonstrate stylistic development and regional characteristics depicted by the artists, which are very significant.



Fig 6. Vishnu, Accession No. 56.2/2, 12th Century, Chola, Bronze, National Museum New Delhi

The four-armed figure of Vishnu, crafted during the Chola period, exhibits distinctive features. In this sculpture, *Vishnu* stands atop a circular pedestal in the *Samabhanga* posture. Similar to other depictions, *Vishnu* holds a conch and *chakra* in his upper arms, while his lower right arm is in the *Abhaya Mudrā* and the lower left arm is in the *Katyāvalambitā* pose. Like the Kurkihar sculpture from the eleventh century, *Vishnu* is portrayed alone in this figure from the Chola period. As with previous depictions, *Vishnu* is adorned with various ornaments, including a high crown, *Ekāvali* around the neck, a large necklace, *Yajnopavita*, cascading hair on the shoulders, *kundal* earrings, a decorated waistband, *keyurā* armlets, *hastvallya* bracelets, and *pādvallya* anklets. The absence of a *prabhāvali* (a decorative arch) and *aprabhāmandal*(halo) is notable. Additionally, the *śhirsha-chakra* (Plate 7) behind *Vishnu*'s head, characteristic of the Chola period, is evident in this sculpture. The artist has rendered *Vishnu*'s face with great gentleness, featuring closed eyes, a pointed nose, a faint smile on the lips, and a round, bulging face, which are typical of the Chola period. The artist has also depicted *Vishnu*'s chest with a distortion reminiscent of that of an adult man, a unique characteristic not seen in previous figures. These elements collectively make this statue a standout piece of its era.

When comparing the stylistic development of the twelfth-century bronze statue from the Chola period to the bronze figures of *Vishnu* crafted in the ninth (Plate 2) and eleventh (Plate 4) centuries, several stylistic developments along with similarities emerge. One commonality among these three statues is the depiction of *Vishnu* alone. However, significant developments can be observed, from jewelry to attire, across these three statues leading up to the twelfth century. By the Chola period, meticulous detailing is evident in *Vishnu's* crown, a feature not present in the earlier mentioned statues. Additionally, the artist has intricately carved *Vishnu's* ornaments, an absence notable in statues from the Kurkihar and Pallava periods. A key iconographic feature of the Chola period is the presence of rhythmic lines and the top *chakra* on *Vishnu's dhoti*.

Thus, based on these characteristics, the stylistic evolution in the *Sthānak* figure and bronze sculptures of *Vishnu*, as well as the distinguishing features of each period, can be discerned through the analysis of these three statues (Plate 2), (Plate 4), and (Plate 6).



Fig 7. *Vishnu*, Accession No. 75.964, 12th Century, Rajasthan, Stone, National Museum, New Delhi

This statue of *Vishnu* falls under the third category, the *Śhayan* category. In this sculpture depicting *Vishnu* in the *Śhayan* form, his *Sheshnāg* is carved in a sleeping position, as depicted in this statue from Rajasthan dating back to the twelfth century. In this relief figure, *Vishnu* is portrayed lying down, with both of his right hands missing. The upper left hand is raised below his head, while the lower left hand holds a mace. *Lakshmi* is depicted near *Vishnu's* feet, pressing them. Additionally, various human figures are carved alongside *Vishnu*, though they are too damaged to be recognized. Upon observing this statue, it appears as though the artist has depicted *Vishnu* lying on a

high base, with the coil of *Sheshnāg* wrapped around it. *Vishnu*'s eyes are depicted closed, emphasizing the calm expression on his face. Similar to the previously mentioned statues, *Vishnu* in this sculpture is adorned with various ornaments such as a crown, an *ekāvali*, a *yajnopaveet*, a *vyajantimālā*, and bracelets. Some damaged figures, including *Gandharvas*, attendants, and musicians, can be identified in this statue.

Thus, in this twelfth-century *Śhayan* statue, the presence of various figures carved on a single slab exemplifies the stylistic characteristics of the twelfth century. If we examine the stylistic development of this statue, we can observe several variations typical of the twelfth century. For instance, in this statue, alongside the dancers, *Lakshmi* is depicted pressing her feet, whereas in previous statues, *Lakshmi* was shown standing with *Vishnu*. In the statues of *Vishnu* described so far, made in stone medium, he was depicted wearing a long and high crown, but in this statue, *Vishnu* is shown wearing a short and wide crown. Thus, based on all these stylistic features, evolution can be observed in the statues of *Vishnu* from the seventh century to the twelfth century.

Conclusion

After studying the sculptures of *Vishnu* stored in various museums in India, it has been concluded that all these statues have been carved with their respective regional characteristics and with the influence of new elements that differentiate them from each other. In the bronze and stone sculptures of *Vishnu* from the 7th to the 12th centuries, there was development and change in the iconography of *Vishnu* as well as in his style.

These sculptures were made in different styles, each having their own characteristics reflecting the diverse provinces. These characteristics were used to express the identity of the style through which sculptures were recognized. For example, in the sculptures of the seventh century, the size of *Vishnu* as well as his body parts like hands, feet, and fingers were made very large, which perhaps reflects the early sculptural engraving techniques. In the *Vishnu* sculptures of the seventh century, the ornamentation, body structure, and expressions were completely simple, natural, and rhythmic. By the ninth century, developments were seen in the sculptures, where the size of the statues became smaller and their body parts were made in proportion to the body, showcasing the specialty of this time.

In the statues of the tenth-century Pala period, not only was there an abundance of ornaments, but also some heaviness and stability were seen in the body structure.

Additionally, in the sculptures of the tenth century, instead of depicting Vishnu alone, he started being carved with different figures, marking the stylistic evolution of the design of his jewelry and clothes. By the eleventh-century Pratihara period, expressions and the number of figures started increasing along with the deity. Vishnu's incarnations began to be engraved on the same slab, along with those of Gandharvas and devotees. Finally, in the twelfth century, even more development was seen in the ornaments of Vishnu and his physical proportions. Jewelry was crafted with more elaborateness; decorations were also seen on the clothes worn by Vishnu, and his facial features began to be depicted as very sharp.

Thus, beauty and religious beliefs have been interestingly engraved in the statues of Vishnu found in various museums in India, showcasing the stylistic development that took place in these different periods. All these statues are very precious and important, progressing in art with their artificiality in expressions, curvature, and attractive naturalness. Thus, it turns out that these statues of Vishnu were made in different styles, perhaps representing each kingdom's own identity.

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A Study on How Social Media FOMO (Fear Of Missing Out) Impacts the Gen Z Audience

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ABSTRACT

Generation Z, or Gen Z, refers to people born between 1995 and 2010, often known as "zoomers," the first generation to fully embrace the internet. This paper focuses on the impact of social media-induced Fear Of Missing Out (FOMO) on Generation Z, blending with the characteristics of digital nativity and extensive engagement with social media platforms. Fear Of Missing Out, or FOMO, was uniquely introduced in 2004 with the rise of social networking sites. It centres on anxiety and how, for Gen Z, this plays a pivotal role in making one feel absent from rewarding experiences. This study delves into the effects on mental health, psychological well-being, self-esteem, and life satisfaction. It explores social media analytics regarding usage, compulsive checking, behavioural consequences, following trends, and real-life social interactions. The findings highlight the need for strategies to mitigate FOMO's adverse effects, promoting healthier social media habits and fostering a more balanced approach to digital consumption.

Keywords: FOMO, Social Media, Anxiety, Gen Z, Missing Out

Introduction

Social media is a part of new media and refers to digital platforms and applications that enable users to share, create, interact with content, and connect with people worldwide. Popular social media include Facebook, WhatsApp, Instagram, Twitter, and Facebook, which facilitate communication, social networking, content sharing, and community building. Social media has transformed how people interact with one another, access information, and perceive the world, making it a central part of modern life (Kaplan & Haenlein, 2010; Kietzmann et al., 2011; Pew Research Centre, 2021).

Fear Of Missing Out (FOMO) is a psychological phenomenon often characterized by anxiety in which an individual feels excluded from rewarding experiences that others

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have. It reflects a deep-seated concern about being left out or missing important social interactions or events.

The years 1995-2010 are given to Generation Z or Gen Z, which refers to “zoomers” since they zoomed into the internet world (Dimock, 2019). This blend has a deep-rooted connection with social media, the rapid growth of technology, and the evolution of the internet. This evolution or change has not only altered social interactions, communication patterns, and lifestyles but also made us dependent on the internet world. The phenomenon of Fear Of Missing Out (FOMO) has evolved with psychological concern. This particular phenomenon took its birth in 2004 with the rise of social networking sites, dealing with anxiety and how individuals perceive themselves as being excluded from rewarding experiences shared by others (Twenge, J. 2017).

Before social networking became mainstream, people were already sharing content online through chat rooms and tripod pages. Six Degrees, though the first social networking site, couldn't stand much longer in the market as a very low percentage of people used the internet in 1997. By 2002, several internet users had grown to over half a billion with the rise of Friendster, the second social networking site. Myspace saw an incline in users, but the real upgrade started in 2004 with the invention of Facebook.

Social media platforms have fundamentally transformed communication, providing instant connectivity and a diverse array of content. These platforms enable users to share their lives, opinions, and creative works with a global audience. However, the pervasive exposure to others' curated lives can heighten feelings of Fear Of Missing Out (FOMO), especially among Gen Z. This generation, having grown up with ubiquitous access to digital technology, is particularly susceptible to the pressures and anxieties associated with social media.

The addictive nature of social media has amplified feelings of FOMO for Gen Z, creating a constant “what’s happening around me” thought. This study examines how it impacts mental health, compulsive checking behaviour, psychological well-being, and how digital consumption affects this generation. Ultimately, the study endeavours to highlight the importance of developing strategies to mitigate the adverse effects of FOMO, promoting healthier social media habits, and fostering a more balanced approach to digital engagement.

FOMO can result in compulsive behaviours, such as incessant checking of social media feeds and a constant fear of being left out. This anxiety can adversely affect mental health, leading to stress, depression, and feelings of inadequacy. The drive to stay connected and updated can create a dependency on social media, further exacerbating these issues.

For Gen Z, social media is a double-edged sword. While it offers unparalleled opportunities for self-expression, learning, and connection, it also presents significant challenges to mental well-being. Understanding the dynamics of social media and FOMO is essential for developing strategies to foster healthier digital habits. Encouraging a balanced approach to social media use, promoting real-life interactions, and enhancing digital literacy can help mitigate the negative effects of FOMO and improve the overall well-being of Generation Z.

In addition to examining the rise and implications of FOMO, this research will delve into the historical context of social media's evolution. Before the mainstream adoption of social networking, online content sharing occurred through chat rooms and early web pages. Although Six Degrees was the first social networking site, its limited user base in 1997 hindered its success. By 2002, the number of internet users had surged to over half a billion, paving the way for the rise of Friendster. Myspace soon followed, but the true revolution began in 2004 with Facebook, which set the stage for the modern social media landscape.

This comprehensive study seeks to underscore the importance of understanding FOMO's impact on Generation Z. By examining the interplay between digital consumption and mental health, we aim to highlight the significance of developing strategies to counteract the adverse effects of FOMO. Ultimately, fostering healthier social media habits and a more balanced approach to digital engagement will contribute to the overall well-being of this generation.

Literature Review

Evolution of Social Media

The evolution of social media began before mainstream adoption, with early online content sharing occurring through chat rooms and personal web pages. The first notable social networking site, Six Degrees, launched in 1997, but its limited user base hindered its success (Boyd, 2014). The landscape began to shift in 2002 with the rise of

Friendster, capitalizing on a burgeoning internet user base that had grown to over half a billion. Myspace quickly followed, offering more personalized user experiences. However, the true revolution in social media began with the launch of Facebook in 2004. Facebook's innovative approach to social networking, emphasizing real-world connections and user-friendly interfaces, set the stage for the modern social media ecosystem, leading to the widespread adoption and diversification of social media platforms we see today (Ellison, 2007).

Impact on Generation Z

Generation Z, born between 1995 and 2010, has grown up with the internet and social media as integral parts of their lives. This generation's unique digital upbringing makes them particularly susceptible to the pressures and anxieties associated with FOMO. Social media offers Gen Z unprecedented opportunities for self-expression, learning, and connection but also presents significant challenges to their mental well-being. Understanding the dynamics of social media and FOMO is crucial for developing strategies to foster healthier digital habits among this generation (Jones, 2020).

Conceptualization of FOMO

The concept of FOMO comes out as an emotional response as others are receiving rewarding information and are satisfied with that, whereas the sufferer misses the reward and is less satisfied and mostly depressed with the thought of FOMO (Abel, Buff, & Burr, 2016). FOMO is generated by the amygdala, the part of the brain that detects whether or not something is a threat to survival. This part of the brain perceives the impression of being left out as a threat, creating stress and anxiety. “Przybylski et al 2013 define FOMO as a pervasive apprehension that others might be having rewarding experiences from which one is absent, and it is characterized by the desire to stay continually connected with what others are doing.”

Social Media Usage and FOMO

The more the use of social media, the more is FOMO. Instagram, Facebook, and Snapchat provide a curated version of an individual's life, which can include moments of joy, success, failure, happiness, and more. This illumination of feelings or emotions provides constant exposure that highlights others' reels, which further creates exclusion and inadequacy among others. Przybylski et al. (2013) found a strong correlation between social media usage and increased levels of FOMO, suggesting that the more

time individuals spend on these platforms, the more likely they are to experience FOMO. Since Gen Z are digital natives and heavy users of the internet, it is seen among this generation mostly.

Psychological Impacts of FOMO

The negative psychological outcomes of FOMO have been linked with decreased life satisfaction, anxiety disorders, lower self-confidence, and depression (Oberst et al., 2017). Social comparison theory provides a framework for understanding these effects; individuals frequently compare their own lives to the idealized portrayals they see online, leading to feelings of inadequacy and dissatisfaction (Festinger, 1954). Due to FOMO, Gen Z has been facing compulsive checking disorders, where one constantly monitors social media to avoid missing out on recent updates or trends. Digiday suggests, “The unique thing about Gen Z is that while millennials have grown up with social media, Gen Z has grown up with video-first social media” (Digiday, 2019).

FOMO and Behavioural Consequences

Since Gen Z's audience has been prioritizing online interactions over face-to-face engagements, this leads to a paradoxical decrease in social connection despite having digital communications (Vogels, 2019). The agitation to constantly check on social media trends and to participate in popular activities like Q&A sessions, polls, surveys, and reel-making results in the homogenization of experiences, in which authenticity is compromised just for social validation (Marwick, 2015).

Compulsive Social Media Use

Social interactions and updates rapidly create compulsive social media checking every minute. This behaviour has been recognized as problematic social media use, which creates negative psychological effects (Kuss& Griffiths, 2017). Research indicates that interventions promoting digital literacy and mindful social media use can help mitigate these effects, encouraging healthier engagement with digital platforms (Lin et al., 2018).

Methodology

This research employs a qualitative approach to explore how social media-induced Fear Of Missing Out (FOMO) impacts Generation Z. The methodology consists of in-depth interviews and focuses group discussion to gather rich, detailed insights into the participants' experiences and perceptions.

Data Collection

Interviews: Six Generation Z individuals (aged 20-26) were selected through purposive sampling to ensure a diverse representation of social media usage patterns and experiences. Semi-structured interviews were conducted, allowing for flexibility in probing deeper into the participant's personal experiences with FOMO. The interview guide included questions about social media habits, feelings of FOMO, psychological impacts and perceptions of social media authenticity.

Focus Groups: Two focus groups, each consisting of eight participants from the initial interview pool, were formed to facilitate group discussions and uncover collective experiences and social dynamics related to FOMO. Participants were encouraged to share their thoughts and reactions to social media trends, FOMO experiences, and its impact on their mental health and social behaviours. Focus group discussions covered topics such as the influence of social media trends, the emotional impact of missing out, strategies for managing FOMO, and the role of social media in their daily lives.

Ethical Considerations

All participants provided informed consent before participating in the study. Participants' anonymity was maintained by assigning pseudonyms and ensuring that personal information was not disclosed. Participants were informed of their right to withdraw from the study at any point without any consequences.

By employing a qualitative approach with in-depth interviews and focus groups, this research provides comprehensive insights into the experiences of Generation Z with social media-induced FOMO, highlighting the psychological and social dynamics involved.

Discussion

Interpretation and Qualitative Findings

The qualitative approach of research used in this finding with primary data as interviews and focus group discussion has provided an in-depth analysis of what GenZ thinks about social media-induced FOMO, which reveals an unbiased perspective on how social media trends and how they are consumed with content. GenZ is more interested in making trendy reels, and memes that share news. Every GenZ audience is attracted to particular content or rather genre and if they somehow miss a chance of

BTS trendy fashion or new beats then FOMO is generated and eventually end up having low self-esteem and anxiety. There is a notable increase in the global adoption of Korean fashion, characterized by the fusion of comfort and style. This trend is reshaping fashion norms, encouraging people to prioritize both aesthetics and practicality. Korean culture's influence extends beyond fashion, impacting global entertainment and lifestyle choices and GenZ's audience tends to be up-to-date with such trends. The rise of 30-second filmmaking on social media platforms presents a new form of storytelling. This format challenges creators to convey compelling narratives within a limited time frame, fostering creativity and innovation. It is particularly beneficial for music artists, enabling them to showcase their work in engaging, easily consumable snippets again creating GenZ's awareness of their surroundings and to be well informed every second.

Personal Experiences with FOMO

Participants have shown exclusion and inadequacy triggered by comparing their lives to the curated portrayals of others on social media. FOMO is observed to have a deeper emotional response to perceived social rejection and influencers share moments of joy, success, and adventures which heightens the pressure to conform to idealized standards, resulting in a constant need to be a part of the online social sphere. Participants have shown heightened anxiety, stress, and depression related to use of social media use.

“It consumes me, always lurking in the back of my mind. It isn't just about missing out on parties or exciting events; it's more about the uneasy feeling of being left out of the loop as if everyone else knows something I don't. As a first-year college student, FOMO used to be a constant presence in my life.” (Nguyen, 2023)

The pressure to maintain an engaging online presence and keep up with social media trends often leads to a loss of authenticity and self-esteem. Participants mention feeling overwhelmed by the constant influx of information and the need to continuously update their social media profiles to stay relevant and connected.

One respondent directly links FOMO to a decline in confidence and self-respect, indicating that the constant comparison facilitated by social media can lead to negative self-perception. For some individuals, FOMO leads to decreased confidence, self-respect, and chronic dissatisfaction, aligning with existing literature that links social media-induced FOMO to negative psychological outcomes. These respondents likely

experience the detrimental effects of constant social comparison and the pressure to keep up with peers, which can exacerbate feelings of inadequacy and anxiety.

Conversely, the responses indicating no impact of FOMO suggest that individual coping mechanisms and mind-sets play a crucial role in mediating its effects. Respondent 6's strategy of focusing on the present and appreciating what they have reflects a resilience approach, which can serve as a protective factor against the anxiety associated with FOMO. This aligns with research suggesting that mindfulness and a positive outlook can buffer against the negative impacts of social media.

These varied experiences highlight the need for tailored strategies to address FOMO's mental health implications. For those negatively affected, interventions might include promoting digital literacy, encouraging mindful social media use, and fostering environments that support self-compassion and resilience. Conversely, understanding the coping strategies of those less affected by FOMO can inform broader mental health initiatives, emphasizing the importance of present-focused thinking and gratitude practices.

Perception of Social Media Authenticity

Social media authenticity has always been in question in their experiences of FOMO. Content is curated with the awareness that does not fully represent the reality of people's lives. Constant checking of social media is not wholly reliant on authenticity but the adrenaline of dopamine rush of having new updates or rather gossips (Frison, E., & Eggermont, 2016).

Educational Interventions

Recently programs have taught digital literacy and emotional resilience is equipped by it where young individuals with the skills to navigate social media more effectively. Learning social media trends and marketing creates a pathway for young minds to even perform and earn. This emphasizes the curated nature of social media content and the importance of maintaining a balanced perspective on online interactions (Chou, & Edge, 2012).

Limitations and Further Research

Though the qualitative approach provides rich, detailed insights into how GenZ are affected by social media it is important to note that the findings are not generalized to

all chosen participants in the interview and focus group discussion. Many are not mentally affected by FOMO but are addicted to checking their phone for social media notifications.

“4.8 billion people use social media and 210 million people suffer from social media addiction, meaning 4%-5% of users are addicted to social media worldwide” (Keller, 2023)

Future research could benefit from a larger and more diverse sample to capture a wider range of experiences.

Conclusion

The study of how social media's Fear Of Missing Out (FOMO) impacts Generation Z (Gen Z) reveals significant insights into the psychological and social dynamics of this generation. Our research indicates that while FOMO is a pervasive phenomenon among Gen Z, its effects vary widely among individuals. A considerable number of Gen Z individuals experience negative mental health impacts due to FOMO, including decreased confidence, self-respect, and persistent dissatisfaction (Przybylski et al., 2013; Oberst et al., 2017). This aligns with existing literature highlighting the detrimental effects of social media-induced FOMO on psychological well-being (Przybylski et al., 2013). The responses indicate a spectrum of FOMO's impact on mental health, from significant negative effects to minimal or no impact. This variability underscores the complex interplay between social media use, individual psychology, and coping mechanisms (Beyens et al., 2016).

Addressing FOMO's mental health implications requires a multifaceted approach that considers individual differences and promotes strategies for healthier social media engagement and mental resilience. The qualitative findings of this study underscore the profound impact of social media-induced FOMO on Generation Z, revealing the complex interplay between online interactions, psychological well-being, and social behaviours (Przybylski et al., 2013; Oberst et al., 2017). By understanding the personal experiences and coping strategies of this generation, stakeholders can develop targeted interventions to promote healthier social media habits and enhance the overall well-being of digitally native individuals (Huang, 2017). Encouraging authenticity, providing mental health support, and fostering a balanced approach to digital engagement are crucial steps in mitigating the adverse effects of FOMO. Some individuals effectively

mitigate FOMO's impact by focusing on the present and maintaining a positive mindset (Beyens et al., 2016). These coping strategies highlight the importance of resilience and mindfulness in managing social media's influence. Despite the pervasive nature of social media trends, many individuals do not feel excluded when not participating. This suggests that while social media trends are influential, their impact on feelings of exclusion varies based on personal engagement and social contexts (Elhai, Levine, Dvorak, & Hall, 2016).

To further combat the negative effects of FOMO, it is essential to develop educational programs that promote digital literacy and emotional intelligence. These programs can equip individuals with the tools needed to critically evaluate social media content and develop healthier online habits (Dempsey, A. E., O'Brien, K. D., Tiamiyu, M. F., & Elhai, 2019). Additionally, fostering environments that support offline social interactions can help balance the time spent online and reduce the dependency on virtual validation (Baker, Krieger, & LeRoy, 2016). Encouraging open conversations about the unrealistic nature of social media portrayals can also help demystify the curated lives that often contribute to FOMO (Rozgonjuk, Sindermann, Elhai, & Montag, 2020).

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Stone Bead: Exploring the Cultural Significance through Ethnographic Study

Deepa Singh^{*}

ABSTRACT

This study employs ethnographic approaches to explore the cultural significance of stone bead production in India. It examines the historical evolution, manufacturing techniques, materials, and symbolism associated with stone beads, emphasizing their significance in various socio-cultural contexts. By examining both ancient artifacts and contemporary practices, the research highlights the continuity and transformation of bead-making traditions. Ethnographic insights reveal how stone bead production shapes individual and collective identities, preserves cultural heritage, and facilitates the transfer of knowledge across generations. The study also investigates the interactions between artisans and consumers, underscoring the role of stone bead production in cultural expression and economic livelihoods. In tribal societies, elaborate bead adornments worn by members highlight the cultural importance of these artifacts, providing archaeologists with valuable insights into past lifestyles and social structures. Through this comprehensive examination, the study aims to shed light on the enduring significance of stone bead production within India's rich tapestry of traditions.

Keywords: Beads, Ethnoarchaeology, Symbolic, Techniques, Ornament, Lapis Lazuli.

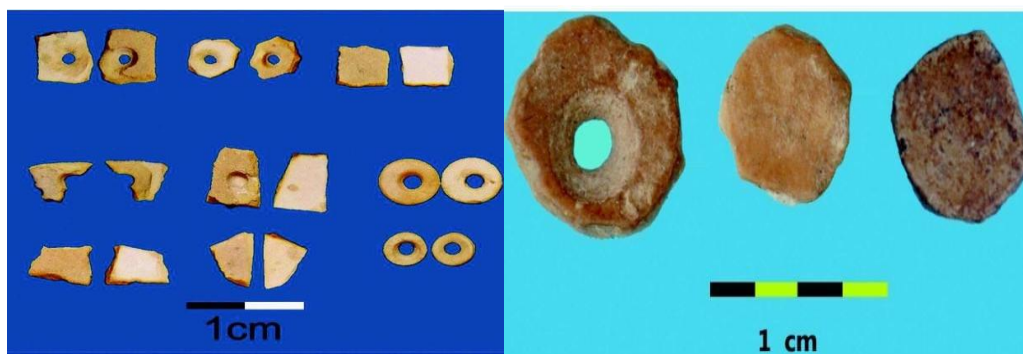
Introduction

Since prehistoric times, humans have adorned themselves with simple jewellery, ornaments, and cosmetics. Archaeological evidence indicates that ancient people used a red pigment to create decorative body patterns, and the cultural significance of certain decorations, like beads, is evident through their use and meaning. This is crucial and beneficial for archaeologists and ethnographers seeking to understand the material culture and, as a result, the lifestyle of an ethnic group or society. In some cases, archaeological and literary evidence provide an accurate depiction of the remarkable industrial richness of the society. In the absence of written history, various artifacts offer valuable insights into the lives of our prehistoric ancestors. Among these, beads

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hold particular significance, as prehistoric humans innovatively crafted them by perforating seashells. It is valuable to highlight the cultural significance of studying beads. The cultural impact of beads can be categorized into religious, social, technological, medicinal, economic, and other aspects.

Beads had such a profound impact on artifacts that they were utilized by all the revered ancient civilizations worldwide. Whether in the Egyptian, Mesopotamian, or Indus Saraswati civilizations, beads played a crucial societal role. Beads have been discovered at Upper Palaeolithic sites in Western Europe. In South Asia, the earliest genuine indications of human artistic expression have been unearthed at archaeological sites like Patne (Maharashtra) and Jwala Puram (Andhra Pradesh). According to archaeologists, the first signs of beads in the Indian subcontinent have been discovered back to the Neolithic period at Mehargarh, dating to the 7th millennium AD.



Finished and unfinished ostrich eggshell beads found at Patne, Maharashtra

Prehistoric humans began experimenting with creative innovations by making beads from sea shells and ostrich egg shells. Over time, the influence of jewellery made from these beads grew stronger. To gain insights into bead development during the Harappan period following the early Neolithic era, Mr. Kenoyer (2004) studied bead innovations, particularly their shapes. He noted that beads were crafted from relatively soft materials like shells, limestone, and serpentine, as well as locally available and imported materials such as lapis lazuli. Regarding the shapes of early beads, Mr. Kenoyer reported that they came in small, angular, long cylindrical forms, and variously shaped terracotta beads.

The practice of creating beads from new materials such as carnelian, garnet, and calcite began during the Chalcolithic period at Mehargarh (4th millennium BC). Bead-making

tools and other related materials from this era have been discovered in Mehargarh, showcasing the evolution of advanced bead-making techniques. The identification of drilling methods from this period further evidences the progression of bead-making technology (Prabhakar, 2016).

Previous work

- Previous studies have delved into the historical evolution, technical advancements, and socio-economic impacts of bead production in various Indian communities.
- Early researchers like Sir John Marshall (1926) highlighted the sophistication of bead-making techniques in ancient India.
- Alexander Cunningham (1871) and Sir John Marshall (1931) documented the existence of bead production centers across India and M.N. Deshpandey (1971) and S.P. Gupta (1985) continued this work, focusing on regional variations and technological advancements.
- Possehl and Rissman (1992) illustrate how bead-making techniques evolved from simple drilling methods to more sophisticated techniques involving the use of semi-precious stones like carnelian and agate.
- Recent research, Kenoyer and Vidale (1992) showcases contemporary innovations in bead-making, such as mechanized drilling and polishing techniques that coexist with traditional methods.
- Ethnographic studies by Ratnagar (2004) and Saraswati (1992) have provided insights into the lives of bead-making communities in regions like Gujarat and Rajasthan.
- Ethnographic research by Bhan and Gowda (2011) has documented the use of beads in rituals, jewelry, and trade.
- Studies by Tripathi and Yajnik (2000) emphasize the economic benefits of bead production, particularly for rural and marginalized communities.

Literary Sources on Beads

Literary Source	Information about Beads
Rigveda	Mentions only gold anklets, bracelets, and earrings.
Atharvaveda	Refers to beads and amulets used in magical rituals
Vajasaneyi Samhita and Pancavims	Mentions the artisan by the name Manikara.
Buddhist Jataka	Jataka stories mention beads and ornaments made by Manikara and goldsmiths. Certain individuals specialized in specific types of ornaments. The arts of polishing and cutting hard stones are also mentioned.
Jain Agama	Mentions many precious stones like ruby, quartz, emerald, serpentine, and coral. The skill of bead making is categorized under ancient crafts. Information about the patronage of bead making crafts by kings and traders is provided.
Kautilya's Arthashastra	Mentions bead making work and a superintendent of mines (Akaradhyaksa) who possessed all details regarding mines and products during the Maurya period.
Gathasaptasati	Mentions gems like diamond, ruby, and emerald. Provides information related to the drilling of beads.
Gupta Period Literature	Kalidasa, Pravarasena, Bhatti, and others mention the quality of gems.

Archaeological Evidence Period-wise

Period	Sites
Neolithic	Mehrgarh, Patne
Harappan	Lothal, Chanhudaro, Cambay, Dholavira, Mohenjodaro, Ropar, Hulas, Rakhigarhi, Kunal etc.

Chalcolithic	Ahar, Navdatoli, Maheshwar, Kaytha, Raja-Nal-Ka-Tila, Chirand, Malhar, Imilidih Khurd, Waina, Jhusi, Agiabir etc.
Megalithic	Brahmagiri, Mahurjhari, Raigir etc.
Historic	Taxila, Broach, Ujjain, Arikamedu, Lauriya, Besnagar, Sravasti, Ratnagiri, Rugar, Hulas, Sisupalgarh, Ahichchhatra, Rajghat, Bhita, Tripuri, Maski and Kolhapur etc.

The Cultural and Spiritual Significance of Beads

The beads were possibly chosen deliberately based on traditional or customary practices. As an example, one could refer to a specific type of "eye bead" discovered in the Lothal site of the Indus Valley Civilization. The detailed craftsmanship of this bead indicates that it was created to fulfil the needs of a specialized market, showcasing the high level of craftsmanship during that period. This culture heritage (bead- making) left a permanent impression on the life, especially in northern India. Beads have frequently been used to ward off the evil eye, often naturally taking the form of an "eye" on the beads and related designs. In India, these beads date back to the third millennium B.C., specifically to the Indus-Saraswati civilization. This type of bead has persisted in various forms in India up to the present day, indicating the enduring nature of a superstition that has been an integral part of Indian life throughout all periods. In the Atharva Veda, there are descriptions of methods for averting the harmful effects of the evil eye.



Eyes beads from Indus valley

Religious symbols have significantly influenced the design of certain beads, underscoring their cultural significance. Examples such as the Swastika, the Triratna, and the Srivatsa or altar (all from Kondapur) are notable shapes that highlight the profound impact of religion on ancient society. The date seed pendant, beads fashioned in the shape of a grain of rice or cardamom speak not only of the food habits of the

people of India but also open out the possibilities of interpreting to some extent the **climatological set up of the past**. Beads were a symbol of wealth and prestige, and their production was crucial for signifying the high status of the deceased in burial rituals.



Jasper eye bead from Harappan burial (after Kenoyer)

Different colours and shapes of beads held universal symbolic meanings. For instance, red beads represented energy, nobility, and power, while white beads were associated with purity (Deo, 2000).

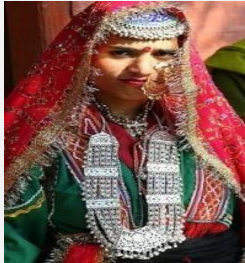
Various types of beads served as personal jewellery and status symbols in archaeological traditions across diverse cultures, particularly in the Ganga plain at sites such as Lahuradeva, Raja-Nal-Ka-Tila, Chirand, Malhar, Imilidih, Khurd, Vaina, and Jhusi. Some beads are thought to possess medicinal properties that can heal various illnesses. Additionally, beads are often used to enhance charms and can also signify the social status of the wearer. A bead is not merely an inanimate object, but an active participant in spiritual energy exchange, storing and emanating holy power. Ethnographic studies reveal that ornamentation is the most effective indicator of 'cultural identity' within and between social groups, serving as social signals that convey messages and are highly sensitive to societal changes over time. Tribal beads, in particular, hold profound significance as artifacts, symbolizing more than mere decoration. They are integral to tribal identity and are believed to possess magical properties. Each bead color signifies a different tribal group or family, with specific colors denoting particular tribes or families. In the tribal regions of Jhabua, Alirajpur, and Dahod districts, a woman's status is determined by her beadwork; the more intricate and skilful her beadwork, the higher her standing in the family. This craft tradition,

passed down from mothers to daughters, often incorporates designs inspired by tribal art with slight modifications to meet contemporary demands.



Bead work tribal Jhabua(Madhya Pradesh)

Tribal	State	Using bead
Banjara	Rajasthan	
Khasi, Jaintia and Garo	Meghalaya	

Bhutia	Sikkim	
Agami	Nagaland	
Kangra, Mandi and Kullu	Himachal Pradesh	
Konda Kapus	Karnataka	
Hill Maria	Chattisgarh	

From Ancient Craft to Modern Art: The Archaeological Legacy of Bead Making in India

Researchers studied the living techniques and traditions of bead making in various centres across India to trace technological advancements in the craft. The bead production methods in Cambay, which date back to the 3rd millennium BC, have been preserved as a heritage and their production is continued to the present day. Beads continue to make a fashion statement due to their properties such as vibrant colors and

polish and also the shapes in which they can be manufactured. The stages of bead making in Cambay were studied through pilot observations by Roux (2000) and Agrico et. Al. (2000). It is surprising that the rotary polishing method, heating technology, preservation of information, and the ancient techniques used, continue to exist today, demonstrating the enduring ethnic technical knowledge.

At present, the city of Khambhat (Cambay) is one of the largest stone beads working centers in the world; this area has been an important centre for over 3,000 years of documented history (Arkell 1936; Kenoyer et al. 1991, 1994; Trivedi 1964). Ethnological studies indicate that technical methods vary between communities and dialectical imitation goes beyond merely transmitting messages or practices; it also highlights the industrial changes incorporated into manufacturing techniques. The practices in Cambay demonstrate that the techniques and time invested in bead making affect the quality and purpose of the beads. The utility of the beads also significantly influences the choice of techniques. Bead manufacturing has been categorized into five stages: raw material procurement, size and type determination, casting, and polishing techniques.

Beads that are well-crafted and neatly perforated have been discovered in Mahagara, Uttar Pradesh. Chirand in Bihar has yielded beads made of steatite and faience, while Puslapadu has reported steatite disc beads in a Neolithic context. Bead making tools and furnaces have been found in Chanhudaro and Lothal in North Gujarat.



Ethnoarchaeology Study of Beads in Dholavira: Site Visited

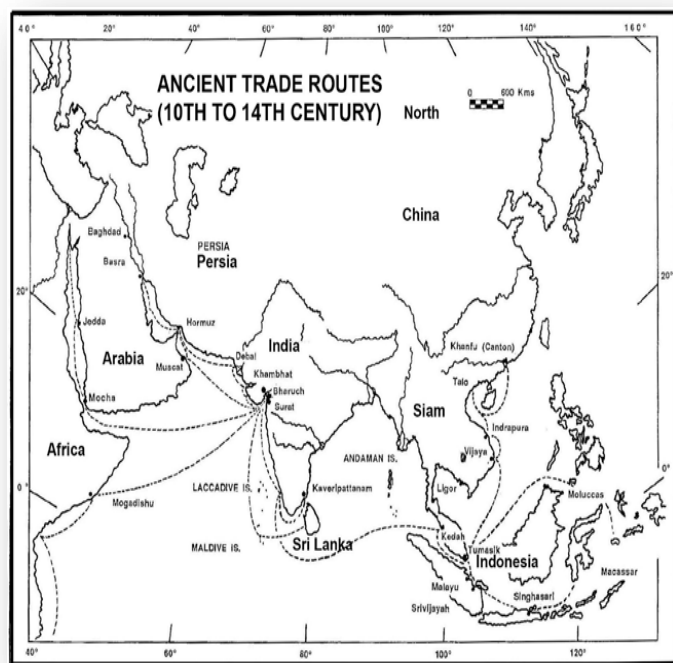
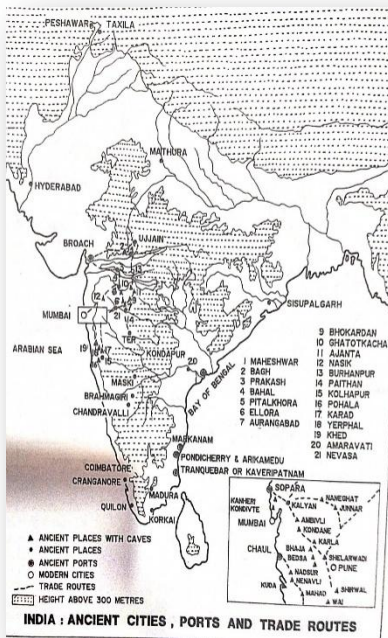
Beads found at various sites such as Hastinapura, Ujjain, Pataliputra, Rajghat, Rajagriha, Vaisali, Kausambi, and Paithan provide insights into the artistic patterns of beads.

In 1965, archaeologists discovered a bead-making center at Arikamedu dating back to the Christian era. Evidence of this industry can be observed by visiting the site, and if visitors do not find evidence themselves, the local villagers can inform them about it. Local artisans created beads from carnelian, agate, crystal, and amethyst. Archaeological artifacts collected in the Madras Government Museum and the Pondicherry Public Library confirm that Arikamedu was a renowned bead manufacturing center. Starting from the Christian era, Arikamedu also played a significant role in trade.

Beads Industry for Trade Purpose

For bead artisans, bead work was likely a crucial source of income, with the value of a bead in the tax system determined by its craftsmanship—a practice rooted in Western traditions. In regions like Kashia, beads gained substantial monetary, commercial, and cultural significance, and they continue to hold an important place in the Western art world today.

Beads have significantly connected India with the outside world. Evidence of this connection, dating back to 4000 B.C., has been found in Mesopotamia, Syria, and Iran, including discoveries in Nineveh and Babylon. Through the in-depth studies of Mr. Beck, these relationships between civilizations are illustrated by beads. Beck has also published articles featuring carved beads obtained from Tehran, highlighting the extensive historical trade networks facilitated by beads. This enduring legacy underscores the vital role beads have played in linking cultures and economies throughout history.



Trade routes

In Persian Baluchistan, an example of red carving on oriental white has been discovered, representing about one-tenth of the number of Indian carved beads. Additionally, archaeological information about beads has been found in Khotan, Central Asia.

Initially, Mackey argued that bead carving originated in Ur and Kis (Deo, 2000). However, later discoveries and research indicated that the true economic origin of this process was in Sehwan, Sindh. It is important to note that carved beads have been found at many ancient archaeological sites in India. Considering the existence of this technology, India remains a leader in this field. By the Gupta period, bead carving had become quite popular in India. The continuous use of this art form supports the notion that India has been the original home of this method of decoration, which has always attracted the Indian people.

However, the designs on Indian beads differ from those on foreign beads. Despite these differences, Indian beads have achieved remarkable global popularity and scale from

ancient times to the present. This is corroborated by the writings of Africa Barbose, which mention reports of trade from Cashew on India's west coast and Nagapattinam on the east coast to African coasts. Arab traders acted as intermediaries in this trade, proving that carnelian beads from Kashte were transported to Africa through the Arabs.

There is evidence of large-scale imports of gold beads from Rome. Archaeological findings from the Arikamedu site indicate that Indians imported gold foil, neck beads, and heavy beads in the early centuries A.D. The similarity of agate and carnelian beads further suggests that India had trade relations with Egypt. This demonstrates that technological exchange transcends national boundaries. The art of bead making has been transferred, modified, refined, and preserved by many countries around the world.

Beads were also used as currency by traders. Before European contact, bead making was a slow and challenging process, involving the use of tough animal sinew. However, the development of linen and other materials accelerated bead-making techniques. The invention of thread and advancements in construction methods further improved the process, leading to progress in the bead-making business as well.

The similar chemical composition of beads found in China and those from Tripuri in India suggests that beads may have been imported from India to China. This discovery provides potential archaeological evidence of a bead trade between the two regions during the Han period. Bead making has long been a vital aspect of indigenous artistic expression and has significantly contributed to the economy. Even before colonial expansion, indigenous peoples used beads for various purposes, including decorating clothing and everyday objects.

Currently, stone beads are manufactured in only a few places in India, such as Rajghat, Mathura, Chirand, Kausambi, Mahurjhari, Maheshwar, Karvan, Nevasa, Paithan, Kondapur, Nagarjunakonda, and Bhokardan. Historically, Cambay played a significant role as a port connecting the inland regions of Gujarat with international destinations. A key local industry involved mining agate in Ratanpur (Southern Gujarat) and crafting stone beads in Cambay. Although Cambay was the largest port in Gujarat in 1500 km, it faced challenges such as continuous silting in the upper gulf and dangerous tidal bores from the sea. Consequently, Gogha served as a harbor for large ships, allowing goods to be transported to Cambay on smaller coastal vessels. This process enabled traded items like beads to reach even the most remote villages, as they were transferred from large

ships to smaller boats, enhancing the accessibility of these goods. Today, the legacy of bead manufacturing continues in these few locations across India, maintaining a connection to the historical trade routes and practices of the past.

Indigenous beads have been traded in foreign markets since colonial times. Even before colonial expansion, bead making was a crucial aspect of indigenous artistic expression. Beads were used for various purposes, such as adorning clothing and everyday items.

Conclusion

In every human society, there has been a fundamental tendency to equip and adorn oneself, as visually appealing objects naturally attract attention. Beads, being beautiful and shiny, have been used for personal adornment for centuries. For tribal societies, beads signify identity and existence. In Indian society, beads are significant artifacts that reveal cultural aspects. They hold a place in folk art, both in tangible and intangible forms.

In its simplest form, the bead is a physical object, but it also carries abstract meanings and intentions behind its creation. As an object of expression, beads have played a significant role in Indian folk art. They are commonly used in wedding ceremonies, worn as amulets by children, and featured in various rituals, including cremations. Preserving beads is thus essential for preserving Indian culture.

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Institutional Initiatives for Children with Special Educational Needs (SEN) Aligning with the RPWD act-2016

Mohammad Moinuddeen*

ABSTRACT

Children with special needs have a certain illness, impairments or learning disabilities that need added guidance, and support. Early intervention and institutional support help them to have a dignified life. The Rights of Persons with Disabilities Act (2016) is for promoting and protecting the rights and dignity of people in various aspects of life as educational, social, economic, cultural and political. The purpose of this research paper is to identify different types of disabilities given in the RPWD Act 2016 as per their special educational needs, and further elaborate on the efforts of various institutions in the promotion of inclusive education as well as the role of digital platforms in facilitating the needs of disabled persons. The study aims to provide insights into effective approaches that educational institutes can adopt to support the holistic development of children with Special Educational Needs (SEN).

Keywords: *Inclusive Education, Special Educational Needs (SEN), RPWD Act-2016.*

Introduction

Children with special educational needs (SEN) are those children who need additional support due to disabilities or some other challenges, and it is necessary to provide them extra support in alignment with principles of inclusion as well as the RPWD Act 2016. The diverse needs of the learner differ in a variety of ways including mental ability, physical and emotional levels, temperamental characteristics, interests, attitudes, aptitude and so many socio-cultural characteristics. According to the RPWD Act 2016, A person with a “disability” means a person with a long-term physical, mental, intellectual or sensory impairment which, in interaction with barriers, hinders his full and effective participation in society equally with others. RPWD Act 2016 has classified 21 types of disabilities.

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Objectives and Methodology

The objectives of the present study are

- To enumerate different types of disabilities as per RPWD Act-2016 and classify them as per their Special Educational Needs (S.E.N.).
- To study the role of different institutions in promoting inclusive education/inclusion.

These objectives were achieved with the help of secondary sources. The researcher explored various websites to obtain information on initiatives and efforts run by the Ministry of Justice and Empowerment, Government of India.

These 21 disabilities can be classified into five major categories. These five categories are physical disability, Intellectual disability, Mental Illness, Disability due to Neurological and Blood Disorders and Multiple Disabilities. It is shown in the diagram 2.1. RPWD Act-2016 says that educational institutions should admit “persons with disabilities” without discrimination and provide them education and opportunities for sports and recreation activities equally with others.

In diagram 1.2 these disabilities mentioned in the RPWD Act-2016 are considered as their educational requirements. Some disability needs major attention in a school setting and some need intervention by specialised institutions

Diagram 1.1: Disability Categories and 21 Types of Disabilities under RPWD Act-2016

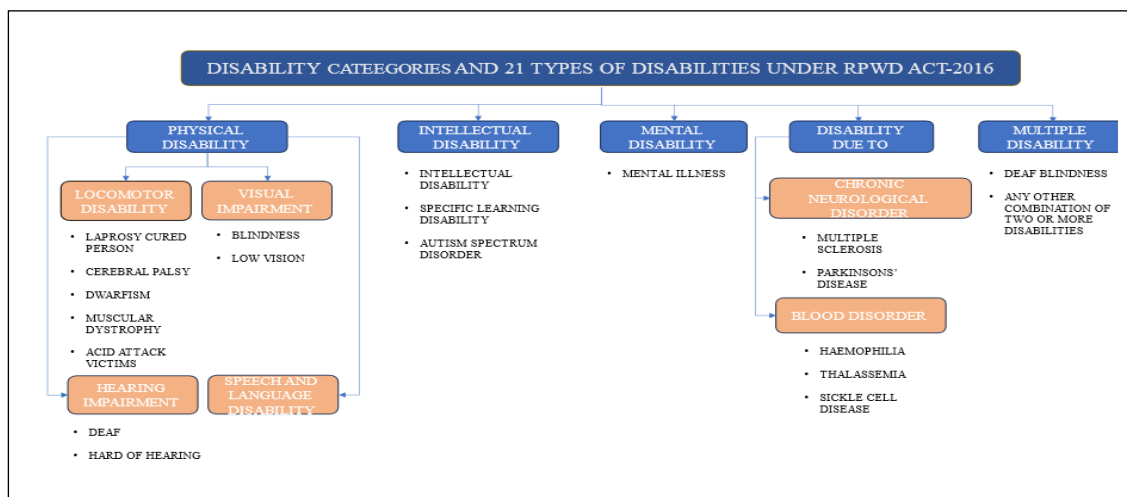
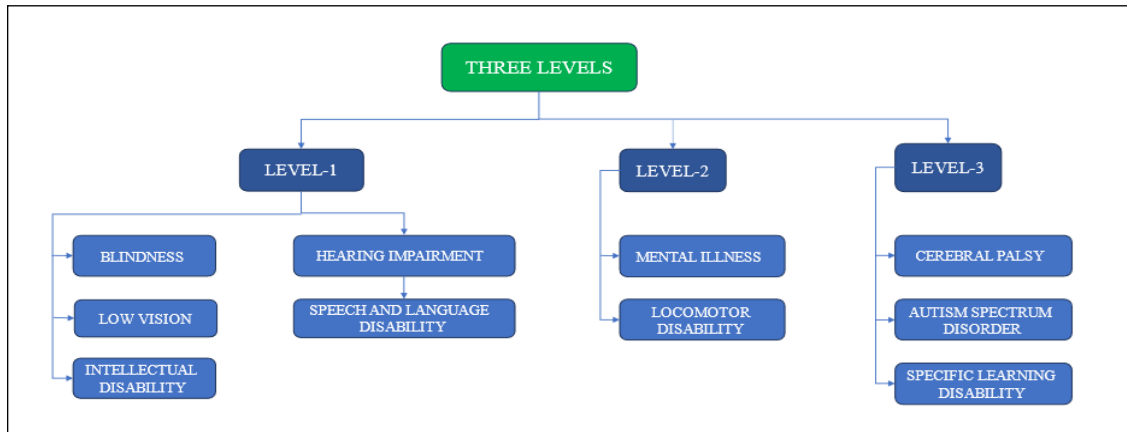


Diagram 1.2: Extracting some RPWD Act-2016 Disease which comes in Educational Settings



Institutional Efforts by Government

To fulfil the diverse needs of the learner, various institutions are established by the government of India under the supervision and guidance of the Rehabilitation Council of India (R.C.I.). These institutions are as follows: -

- Artificial Limbs Manufacturing Corporation of India (30 November, 1972)
- Pt. Deendayal Upadhyaya National Institute for Persons with Physical Disabilities (1976)
- National Institute for Locomotor Disabilities (1978)
- National Institute for the Empowerment of Persons with Visual Disabilities (October 1982)
- Ali Yavar Jung National Institute of Speech and Hearing Handicapped (9 August 1983)
- Swami Vivekananda National Institute of Rehabilitation Training and Research (22 February 1984)
- National Institute for the Empowerment of Persons with Intellectual Disabilities/National Institute for the Mentally Handicapped (1984)

- National Trust (1999)
- National Institute for Empowerment of Persons with Multiple Disabilities (2005)

Artificial Limbs Manufacturing Corporation of India (A.L.I.M. Co.)

Artificial Limbs Manufacturing Corporation of India (A.L.I.M.CO.) was registered on 30 November 1972. It works under the Department of Persons with Disabilities, Ministry of Social Justice and Empowerment, Govt. of India. A.L.I.M.CO.'s headquarters situated at Kanpur, Uttar Pradesh. Its main aim is to promote and develop the availability of artificial Limbs and accessories at reasonable prices in the whole country. It facilitates for manufacturing of artificial limbs and accessories. It also conducts training, seminars, e-courses, counselling, and online classes based on ALIMCO's association with Central and State Governments, the National Skill Development Corporation (NSDC) and non-government organizations.

ALIMCO started manufacturing artificial aids and appliances in 1976. Currently, it has five Alimco Auxiliary Production Centers (AAPCs), which are as follows: Bhubaneswar (Orissa), Jabalpur (Madhya Pradesh), Bengaluru (Karnataka), Mohali (Punjab), Ujjain (Madhya Pradesh) Pradhan Mantri Divyasha Kendra (PMDKs) opened to give direct benefits to Persons with Disabilities and senior citizens with free Aids and Assistive devices. It works in collaboration with research organizations/institutions such as I.I.T., C.S.I.R. Labs, NIDS etc. for new technologies and innovative design in the disability and geriatrics field. ALIMCO believes in futuristic technology. To fulfil this objective, it signed a Tri-party technology agreement with IIT-MADRAS and Society of Biomedical Technology, Bangalore for the production of 4 Bar Polycentric Knee- 'KADAM' ON 17TH July 2023. it aims to develop affordable indigenous knee joints for active users.

Pandit Deendayal Upadhyaya National Institute for Persons with Physical Disabilities (P.D.U.N.I.P.P.D.)

Pandit Deendayal Upadhyaya National Institute for Persons with Physical Disabilities was established as a non-governmental organization in 1960 by the society for the crippled and handicapped. It is formally known as the Institute for the Physically

Handicapped (IPH). It is located in New Delhi and became an autonomous body in 1976 under the Ministry of Social Justice and Empowerment, Government of India. This institute was renamed as Pt. Deendayal Upadhyaya Institute for the Physically Handicapped (PDUIPH) in 2002 and later on Pt. Deendayal Upadhyaya National Institute for Persons with Physical Disabilities (Divyangjan) in the year 2016. The main aim of this institution is to serve the physically disabled persons of all age groups. It identifies the potential of every person with a locomotor disability and provides her/him equal opportunities and rights to lead a respectful life and ensure full participation in society including professionalism, an accessible environment, positive attitude with appropriate, affordable, acceptable and available technological interventions. It provides services in the fields of Physiotherapy, Occupational Therapy, Prosthetics & Orthotics and Speech Therapy.

Regional Centres of P.D.U.N.I.P.P.D.

- Southern Regional Centre (SRC) at Secunderabad (A.P.)
- Composite Regional Centres (CRCs) at Lucknow (U.P.) and Srinagar (J&K)
- District Disability Rehabilitation Centres (DDRCS) in Rajasthan
- Regional Spinal Injury Centre at Bareilly (U.P.)

National Institute for Locomotor Disabilities (N.I.L.D.)

The National Institute for Locomotor Disabilities (Divyangjan) was established in 1978 in Kolkata, West Bengal under the Ministry of Social Welfare, Govt. of India. Earlier, it was known as the National Institute for Orthopaedically Handicapped (NIOH). It is funded by the Central Government, Department of Empowerment of Persons with Disabilities, Ministry of Social Justice and Empowerment, Govt. of India. The main objective of this institution is to support and enable persons with Locomotor disability (Divyangjan) to optimize their potential and realize their rights to live. It provides holistic support and services for persons with Locomotor disabilities (Divyangjan). It conducts research and development work related to persons with Locomotor disabilities. It organises training of professionals, rehabilitation specialists, educators,

psychologists, employment Officers, vocational counsellors etc. It also develops and manufactures assistive devices that contribute to the education, rehabilitation and therapy of individuals with locomotor disabilities.

Regional Centres of N.I.L.D.

- Composite Regional Centre Patna established in 2009
- Composite Regional Centre Tripura established in November 2017
- Composite Regional Centre Sikkim
- Regional Centre Aizawl established in 2004
- Regional Centre Naharlagun (Arunachal Pradesh) established in 2016

National Institute for The Empowerment of Persons with Visual Disabilities (N.I.E.P.V.D.)

The National Institute for the Empowerment of Persons with Visual Disabilities (Divyangjan) (N.I.E.P.V.D.) is situated in Dehradun and is one of the Nine National Institutes working under the Ministry of Social Justice & Empowerment of India. It was formed in October 1982 N.I.E.P.V.D. conducts research in collaboration with other Non-governmental Organizations and research institutes. It undertakes, sponsors, and coordinates research into biomedical engineering for the effective evaluation of special instruments. It also undertakes training of trainees into various professionals such as teachers, employment officers, psychologists, vocational counsellors etc.

Ali Yavar Jung National Institute of Speech and Hearing Disabilities (A.Y.J.N.I.S.H.D.)

Ali Yavar Jung National Institute of Speech and Hearing Disabilities (Divyangjan), A.Y.J.N.I.S.H.D.(D) was established on 9 August 1983. It is located in Mumbai, Maharashtra. It deals with the various aspects of rehabilitation of the Hearing Impaired, various undergraduate, postgraduate and doctoral level programmes. It emphasises research work based on how to prepare Hearing-impaired persons for job orientation, various educational approaches in disability areas, remedial teaching methods for

effective learning etc. It also facilitates different strategies for early identification and rehabilitative procedures. It also develops different teaching aids, audio-visual aids etc. for disabled persons. It runs a literacy programme for the adult Hearing impaired. It conducts parents counselling for early detection of Hearing Impairment in her/his children.

Regional Centres of A.Y.J.N.I.S.H.D.

- Kolkata (1984)
- New Delhi (1986), Now shifted to Noida in 2015
- Secunderabad (1986)
- Bhubaneswar (1986), Now shifted to Janla in 2008

Composite Regional Centres of A.Y.J.N.I.S.H.D.(D)

- Ahmadabad (16 August, 2011)
- Nagpur (October, 2015)
- Chhatarpur (8 April, 2023)

Swami Vivekananda National Institute of Rehabilitation Training and Research (S.V.N.I.R.T.A.R.)

Swami Vivekananda National Institute of Rehabilitation Training and Research (SVNIRTAR) was formed on 22 February 1984 and is located at Olatpur, Cuttack (Odisha). It is an autonomous body that works under the Department of Empowerment of Persons with Disabilities (Divyangjan), Ministry of Social Justice and Empowerment, the government of India. It is a fully medical rehabilitation centre for persons with Locomotor Disabilities. It organizes and coordinates the training of doctors, engineers, Prosthetists, Orthotists, Prosthetic and Orthotic Technicians, Occupational Therapists, Physiotherapists, multipurpose rehabilitation and other personnel for the rehabilitation of the physically handicapped. It conducts research on biomedical engineering for the effective evaluation of mobility aids or the development of new aids. It promotes and manufactures prototype-designed aids. It also promotes the

use of products by the Artificial Limbs Manufacturing Co-operation of India (ALIMCO).

Regional Centres of SVNIRTAR

- Composite Regional Centre (CRC) formed on 14th March 2001 (Guwahati)
- Composite Regional Centre (CRC) established on 17th June 2020 (Ranchi)
- Composite Regional Centre (CRC) established in 2018 (Balangir)
- Composite Regional Centre (CRC) located in Imphal
- Composite Regional Centre (CRC) established on 19th July 2021 (Shillong)

National Institute for The Empowerment of Persons with Intellectual Disabilities (N.I.E.P.I.D.)

The National Institute for the Empowerment of Persons with Intellectual Disabilities (N.I.E.P.I.D.) formally known as the National Institute for the Mentally Handicapped (N.I.M.H.) established in 1984. It located at Manovikasnagar, Secunderabad (TS). NIEPID is dedicated to providing quality service to Persons with disabilities at the National level. The main aim of the institution is to train persons who have Intellectual Disabilities so that they perform their manual tasks independently and live respectful lives along with normal persons in society. NIEPID performs some specific functions- to develop human resources, to conduct research and development, to develop modules of care and rehabilitation, to provide consultancy services through voluntary organizations, and to organize outreach programs.

Regional Centres of N.I.E.P.I.D.

- Regional Centre at Noida/New Delhi
- Regional Centre at Kolkata
- Regional Centre in Mumbai

National Trust

The National Trust is a statutory body that works under the Ministry of Social Justice and Empowerment, Government of India is set up under the “National Trust for the Welfare of Persons with Autism, Cerebral Palsy, Mental Retardation and Multiple Disabilities”. The National Trust Act was formed in 1999. National Trust says “It is an inclusive society which values human diversity and enables and empowers full participation of Persons with Disability to live independently with dignity, equal rights and opportunities”. It provides opportunities for capacity development of Persons with Disability and their families. It fulfils their rights and facilitates and promotes the creation of an enabling environment and an inclusive society. The fundamental purpose of the National Trust’s mission is to create such an environment that provides opportunities for Persons with Disabilities through comprehensive support systems that can also be done by collaborating with other Ministries, etc., which will lead towards the development of an inclusive society.

The National Trust works for the welfare of persons with the following four disabilities- Autism, Cerebral Palsy, Mental Retardation and Multiple Disabilities.

Schemes under the National Trust Act are

- DISHA (Early Intervention and School Readiness Scheme)
- VIKAS (Day Care)
- SAMARTH (Respite Care)
- GHARAUNDA (Group Home for Adults)
- NIRMAYA (Health Insurance Scheme)
- SAHYOGI (Caregiver training scheme)
- GYAN PRABHA (Educational support)
- PRERNA (Marketing Assistance)
- SAMBHAV (Aids and Assisted Devices)

- BADHTE KADAM (Awareness and Community Interaction)

National Institute for Empowerment of Persons with Multiple Disabilities (N.I.E.P.M.D.)

The National Institute for Empowerment of Persons with Multiple Disabilities (N.I.E.P.M.D.) was established in 2005. The Institute is situated in Chennai, Tamil Nadu. According to the census 2011, eight types of Disabilities are found in India including first-time multiple disabilities. N.I.E.P.M.D. upthrust that if a person has Multiple Disabilities have equal rights to lead a better quality of life. This may be enabled with committed professionalism, an accessible environment, equal opportunities, positive attitudes and appropriate, affordable, acceptable and available technological interventions. It provides need-based comprehensive rehabilitation through a team approach facilitating inclusion, and ensuring empowerment of persons with Multiple Disabilities and their families. It develops human resources for the management, training, education, employment and social development of persons with multiple disabilities. It promotes research in all areas related to multiple disabilities and develops transdisciplinary models and strategies for social rehabilitation to meet the needs of diverse groups of people with multiple disabilities. It undertakes services and outreach programs for persons with multiple disabilities.

Digital Initiatives: There are various Digital Initiatives run CIET and NCERT under Ministry of Education, government of India such as:

- **PM e-Vidya:** PM e-Vidya is an innovative initiative by Central Institute of Educational Technology (CIET) under Ministry of Education, Government of India. It designs various educational resources for school education. It also prepares content for Children with Special Needs (CWSN). It runs special live telecast on interventions related to teaching for inclusive classrooms.
- **DIKSHA:** Digital Infrastructure for Knowledge Sharing (DIKSHA) is a national platform launched in 2017 by National Council for Educational Research and Training (NCERT) under Ministry of Education (MoE) for school education. It provides digital content as teaching aids for teaching learning process. It also includes energized

textbooks, content for Special Educational Needs, online courses, content sourcing, content authoring, interactive quizzes, analytics and dashboard. The digital resources can be accessed by both teachers and learners across the country supported by 36 languages.

- **PRASHAST:** Pre- Assessment Holistic Screening Tool (PRASHAST) is an application launched by CIET under collaboration with NCERT. It is a type of checklist used for early screening of 21 types of disabilities recognised by RPWD Act-2016 and provide certificate to school level students. It is a great effort to realise the vision of equitable and inclusive education.

Conclusion

The above institutions are serving for a long time to society and showing remarkable performance in promoting Inclusive Education either by Government efforts or independently or jointly with Non-Government Organisations (NGOs). These institutions are the strong pillars to laid down the foundation of Inclusion to Special Educational Needs (SEN) children. To achieve full inclusion, NCERT and CIET launched digital initiatives under the Ministry of Social Justice and Empowerment, Government of India. Digital initiatives are collaborated by these institutions for accelerating inclusion at remote reaching areas. No doubt, we are celebrating inclusion in normal classrooms and trying to achieve full inclusion with these institutions and Digital Initiatives.

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Ancient Indian Temple Structure: Shikhara

Progga Parmita Chowdhury*

ABSTRACT

In temple architecture, there are three main types of Shikhara (temple's upper portion) available. They are known as Nagara, Dravida, and Versara. Each has its own significant Shikhara style. In this context, the researcher has used a secondary research technique to identify the differences between Shikhara types and discover the details. These types have been explored and tried to comprehend both sides as religious and architectural. All of these styles contain different shapes and meanings.

Keywords: Shikhara, Vimana, Gopuram, Dravida, Nagara, Versara.

Introduction

As the paper's title implies, it discusses the "Shikhara," one of the most significant components of ancient temples. The name "Shikhara" comes from the Sanskrit word meaning "summit" or "mountain top." This is one of the most notable features of the old temples in India. Shikhara is another name for Vimana. The Shikhara was available in various forms, such as conical, pyramidal, and curvilinear. On the temple structure, every single element has a meaning in itself. This paper aims to clarify and comprehend the differences between distinct "Shikhara" types.

Temple - A Concept

The word "temple" is derived from the Latin word "templum," which refers to a "holy precinct" that is set apart for religious or spiritual activity, such as prayer and sacrifice, or similar ceremonies (Fletcher – 1961). Normally, Temples are built as places of "God or Goddess" devotion, however, many experts argue that this is not entirely accurate. The temple is one of the earliest existing structures depicting our ancestors' actions. The best examples of contemporary architecture are seen in temples. We are using the word "modern" since we could not identify any updated elements used in the construction of ancient temples. The architectural ceremonies in Indian temples are based on their mythology. Indian religious texts include guiding ideas, and international architectural agreements contain structural regulations. Primitive building techniques have given

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their shapes to the temple's structure, which is founded on Vedic heritage (Kramrisch - 2015).

Temple Development in India

In the very beginning, people used to worship direct nature. They then improvise in a wooden temple. The transition from wooden-style temples to cut-stone buildings that followed was significant.

Temple buildings with a structural foundation date to the Gupta era. There was experimentation with a variety of forms and designs, as seen by the remaining monuments, and from these two important temple styles—one in the north and the other—emerged. One may recognize the following clearly defined types: 1) A square temple with a short-pillared portico and a flat roof. 2) Flat Roofed, a square temple with a covered ambulatory surrounding the sanctum and a pillared portico in front, perhaps with an upper level. 3. A square temple with a low, hunched Sikhara (Tower) above. 4) A rectangular temple with an upward-curving barrel-vaulted ceiling and an apsidal rear. 5) Circular temple with shallow rectangular protrusions at each of the four cardinal directions. Both the fourth and fifth types don't seem to have a noticeable impact on the development that comes after. The first three forms, however, are said to have inspired later Indian temple designs. Kankali Devi Temple in Tigawa and Vishnu and Varaha Temple at Eran, both in Madhya Pradesh, are good illustrations of the first. The Parvati Temple at Nachna Kuthara and the Siva Temple at Bhumara, both in Madhya Pradesh, exhibit the second form. The use of a third type of temple building, as an illustration, is debatable. The second and third forms of Gupta temples were referred to as "Vimana" (storeyed) and "Sikhara" (cruciform) varieties. These two forms allegedly underwent more development in the succeeding centuries and solidified into two unique temple styles in the South and North, respectively (Acharjee, 2017).

The Emergence of Temple Styles (Nagara, Dravida, and Vesara)

The "Vastu Shasta" texts list and describe the three main temple architecture types as Nagara, Dravida, and Vesara, with the Nagara of North India holding the top spot as the reading style. The Dravida in South India is the next crucial style. The Nagara style was common between the Himalayas and the Vindhya Mountains, according to all the currently available text. The Dravida country is well-known, and the texts appropriately limit the Dravida style to that portion of the nation located between the river Krishna

and Cape Kanyakumari; whereas, the Vesara style is occasionally connected to the region between the Vindhyas and Krishna Rivers. As Hardy notes, architectural languages like Nagara and Dravida should be understood (Singh 2008, 625).

Each type of temple style has its own identity and design. The easiest way to categorize these temples is by their upper part (Shikhar/Vimana). From north to south temple structure has changed multiple times as well as their upper part.

However, both are produced using the diminishing squares principle. The general shape of the Shikhar appears to be one of the two styles' defining characteristics, according to "Manasara-Silpasastra" (Acharya, 1996 48).

Shikhara / Vimana

The upper portion of a temple (Shikhara/Vimana) is one of its most distinctive features. In India, there are still many different kinds of historic temples. The upper portion of those is the simplest way to classify them. Temples in North India contain Shikhara, while those in South India contain Vimana. Shikhara is shaped like a curve, while vimana is built like a pyramid. The term "Vesara" refers to a different variety of "Shikhara". It combines "Vimana" from the South and "Shikhar" from the North.

Evolution of the Nagara Shikhara

The word "Nagara," which comes from the word "Nagarara," a city, means "Relating to a city or town." This definition is widely accepted (Ibid, 287.). But according to other sources, the meaning of Nagara is "Universe (Visva)". In Nagara, the temple resembles the universe (Ibid, 288.).

Regardless of location or age, every temple in north India exhibits two distinctive characteristics: I) in planning; and II) in elevation. A North Indian temple is always square in plan with a variety of graduated projections on the exterior. When viewed from above, it has a tower (Shikhar) with several layers of convex curves that gradually incline inward and are typically topped by an "Amalaka". These two characteristics—the cruciform ground plan and curvilinear Shikhar—should be regarded as the distinguishing characteristics of Nagara Temple. The third (Shikhar) type of Gupta temple, which supposedly exhibits these characteristics more or less at a primitive stage, can be seen as the archetypes of the Nagara temple in those regards (Singh, 2008).

Meaning of Shikhara

The Nagara Shikhara is the tower or spire that rises above the sanctum sanctorum or inner chamber, of a Nagara temple. The shikhara is a symbol of Mount Meru, the sacred mountain of Hinduism. Mount Meru is believed to be the center of the universe, and the nagara shikhara is a representation of this (Meister -2001).

The Nagara Shikhara is divided into many layers, each of which represents a different level of reality. The lowest layer represents the physical world, the next layer represents the astral world, and the top layer represents the spiritual world. The upward thrust of the Shikhara is a reminder of the soul's journey to moksha, or liberation (Meister, 2001).

The Nagara Shikhara is a beautiful and intricate piece of architecture. It is a symbol of the Hindu faith and its belief in the interconnectedness of all things (Meister, 2001)

Making of Shikhara

The vertical component of the temple, known as the Shikhara, rises from the cella (garbhagriha) roof and ends in a finial. The Shikhara is typically made of stone or brick and is divided into several receding stages, each of which is smaller than the one below it. The stages of the Shikhara are frequently embellished with intricate carvings, which may show religious figures, animals, or other themes. An amalaka, a tiny, round stone disk, and a kalasha, a finial in the form of a vase, are frequently used to top off Shikharas. The Shikhara's shape varies depending on the area it is found in. The Shikhara is typically tall and slender in northern India while shorter and wider in southern India. Mount Meru, the holy mountain of Hinduism, is symbolized by the Shikhara. It is thought to be a passageway to heaven (Chintan, 2020).

The Latina Shikhara, which is square at the base and gradually curves inward to a point, is the most typical type of Nagara Shikhara. Other varieties of Nagara Shikharas include the Phamsana Shikhara, which has a base that is wider and more bulbous in shape, and the Valabhi Shikhara, which has a rectangular base and is topped by a dome.

Among the most well-known examples of Nagara Shikhara are the Lingaraj Temple in Bhubaneswar, the Sun Temple in Konark, and the Lakshmana Temple in Khajuraho (Chintan, 2020).

Here are Some of the Key Features of Nagara Shikhara

- The Shikhara's base is typically square or rectangular, though other shapes, such as circular or octagonal, are also possible.
- The walls of the Shikhara are often decorated with pilasters, which are vertical projections that give the Shikhara a sense of strength and stability.
- The stages of the Shikhara are often separated by horizontal bands, which may be decorated with moldings or carvings.
- The amalaka is a small, round stone disk that is placed at the top of the Shikhara. It is believed to represent the sun.
- The kalasha is a vase-shaped finial that is placed on top of the amalaka. It is believed to represent the universe.

The Nagara Shikhara is a distinctive and iconic feature of Hindu temple architecture. It is a testament to the skill and artistry of Indian builders and sculptors (Chintan, 2020).

Symbolizing Nagara Shikhara

Hindu temples follow specific rules and proportions for the comfort of society and geometrical coherence with the cosmos, so the repetition of towers is not random. Its proportions are deeply significant because only when the temple is built correctly following the mathematical system can it operate in harmony with the mathematical underpinnings of the universe (Md Rian I, et. al., 2007). These distinctive fractal characters on the body of the Shikhara above the sanctuary of Kandariya Mahadev Temple are generated iteratively from a single central tower, known as unipratiti (Md Rian I, et. al., 2007). The Kandariya Mahadev temple's fractal design, replicas of its intricate towers, and the rhythmic growth of its horizontal friezes combine to create a harmony of fractal characters throughout the entire complex (Md Rian I, et. al., 2007). Because there is a general program of proportional relationships that is independent of absolute size, the same processes can be repeated in progressively smaller grids with gradually decreasing sizes, theoretically up to infinity (Trivedi, 1993). The continuous blending of forms is preferred to abrupt discrete transitions. Perhaps the reason for their preference is that these angular, fractalized shapes give the overall form of the temple a dynamic, vibrant visual quality that suggests an expansion outward (Trivedi, 1993). All of these processes work together to produce the complete temple form, which is

brimming with intricate detail and is also vibrant, dynamic, and self-similar to the cosmos it is meant to symbolize (Trivedi, 1993). The bold curvilinear spire with ribbed "Amalaka" (Notched ring stone) - the fruit of Vishnu's blue lotus - that caps the tower and carries the Kalash, symbolizing the Jar of Nectar, distinguishes the Northern (Nagara) type (Kramrisch, 2015).



Nagara Shikhara

Evolution of the Dravida Shikhara or Vimana

Southern India, also known as the land of the Dravidian-speaking people, has a rich and diverse cultural heritage. The ancient kingdom of Dravidadesa, which roughly corresponds to the present-day states of Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala, shared a common cultural heritage until the mid-10th century AD. This common heritage is evident in the arts, architecture, and iconography of these regions (Dhaky, 1999). The south also has some of its own Shikhara style, similar to northern-style temple buildings. "Vimana" addresses the top of the south temple. It is a unique kind of shikhara. But due to its shape, it requires effort. The "Gopuram or Gopra" at the

Dravida temple has another kind of importance. It is a wall with a large doorway surrounding it on all sides. "Gopuram" calls out to the gate.

The Chola dynasty ruled over much of southern India from the 9th to the 13th centuries AD. They were prolific temple builders, and many of their temples are considered masterpieces of South Indian architecture. The first Chola king to build a temple was Vijayalaya Chola, who founded the dynasty in 848 AD. His grandson, Rajaraja Chola I, built the Brihadeswara temple in Thanjavur, which is one of the largest and most impressive temples in India. Rajaraja Chola's son, Rajendra Chola I, built the Brihadeeswarar temple in Gangaikonda Cholapuram, which is even larger than the temple in Thanjavur (Edith, 1968). The Pallava dynasty continued the practice of constructing temples as a consequence of being influenced by the Amaravathi School of Architecture (Gangoly, 1954).

There is another significance of the Dravidian temple that no one can overlook and that is "Gopuram" or "Gopra". "Gopuram" is a gateway surrounded by the main temple but it is an undetectable part of the Dravidian temple.

Meaning of Vimana

The word "vimana" means chariot or a flying machine. It contains many other meanings but these are most acceptable. In the Dravidian temple style shikhara are addressed by "Vimana". Basically "Vimana" and "Shikhara" are the same concepts. The word "Vimana" does not have a specific meaning in the South Indian temple style (Meister, 2001).

The meaning of the word "Vimana" can vary depending on the context in which it is used. In Hindu temple architecture, the word "Vimana" typically refers to the tower that rises above the cella (garbhagriha), the temple's inner sanctum. However, the word can also be used to refer to a chariot, a palace, or a flying machine. Regarding the term "Vimana," there are several points of view.

Some claim that it alludes to the Shikhara and the sanctum sanctorum's superstructure. Others disagree but appear to agree that it refers to the complete building, from the foundation to the top (Sarkar, 1974).

Another interpretation of the word "Shikhara" is that it refers to the rising tower of a temple in the Northern Indian architectural style. It is the most prominent and visible

feature of the temple. In Northern texts, the Shikhara is also called "prasada". However, in Southern texts, the Shikhara is called "Vimana". The Vimana is pyramid-like in shape, while the prasada is curvilinear (Dokras, 2021).

Making of Vimana

Vimanas is an important part of Dravidian temple architecture. The Vimana is a structure seen in temple architecture that is made up of six distinct components: the base (Adhithana), the wall (bhitti), the roof cornice (prastara), the neck (griva), the crown (sikhara), and the final (stupid). Upa-pits are an optional seventh component (Nagaswamy -1973). According to the sorts of Vimanas, one with a hexagonal or octagonal Shikhara is known as a Dravida. the one with a round Sikharais on all four sides (Srinivasan, 1971).

The Dravida style of temple architecture is characterized by its use of a combination of alpa Vimana(a small Vimana that is found on the side walls of the temple), kuta(a square or rectangular projection from the wall of a temple), shala(a small shrine that is found on the wall of a temple), and Panjara (a latticework panel that is found on the wall of a temple) elements. These elements are arranged from top to bottom on an increasing scale, creating a stepped pyramid-like superstructure. Each tier of the superstructure is decorated with a combination of alpa Vimana, Kuta, Shala, and Panjara elements, which helps to distinguish the different tiers. The walls of Dravida temples are also characterized by pillar couplets at intervals. However, this rule is not always followed, and sometimes niches or aedicules are carved in between the coupled pillars to house sculptures (Dokras, 2021).

Early Vimanas in the south were circular and ended in a point at the top, like the Vimanam of Kadambar koil. In some cases, the flat roof of the sanctum, on which the tower rests, is overlaid by a single square stone slab known as the "brahma-ranhra-sila" or "stone denoting the upper passage of life." In other structures, slabs are placed one above the other in decreasing size, with the final slab crowned by a perforated stone ring (amalaka), giving the structure a pyramid shape (Dokras, 2021).

In later times, the Vimana became more complex and multi-layered, rising up in several stages (talas). Each stage of the sikhara contained several layers of mouldings depicting traditional motifs. The layers in a tala are called vargas, and the sadvarga (six modules) is considered the classic version. The development of the Vimana into a more complex

and multi-layered structure is a reflection of the changing religious and cultural beliefs of the people who built it. The different layers of the Vimana can be seen as representing different levels of reality, with the topmost layer representing the realm of the gods (Dokras, 2021).

Here are some of the Key Features of Dravida Vimana

- The Vimana is typically shaped like a stepped pyramid, with each tier smaller than the one below it.
- The Vimana is often divided into multiple layers, each of which is decorated with different motifs. These layers can be seen as representing different levels of reality, with the topmost layer representing the realm of the gods.
- The Vimana is often decorated with elaborate carvings of gods, goddesses, and other religious symbols. These carvings are believed to help to protect the temple and its devotees.
- The Vimana is often painted in bright colors, such as red, yellow, and blue. These colors are believed to symbolize the divine light and energy of the gods.

Dravidian temple style has its significance. Dravidian temples should not always be examined as religious objects but should be examined as architectural objects.

Symbolizing Dravida Vimana

To understand the Mandala configuration of the Vimana, take an aerial view from above. The entire structure of the Vimana, resting on a square base and rising into the air in diminishing tiers, resembles a Chakra Mandala. The sanctum with its Vimana represents the worshipful form of the deity. The different deities associated with the mula-bhera (root sound or basic sound) are aligned along the four sides of the Vimana, according to their importance, starting with the grosser ones on the outer periphery. The sthupi, the central point of the Vimana, is the bindu of its Mandala configuration. The Vimana is organized vertically by pilasters that break up the facade of the base, creating niches and windows in between. However, the temple departs from the Southern Indian convention in one significant way: the Vimana is taller than the gopuras (gateways). Normally, the gopuras are taller than the Vimana (Dokras, 2021).

The Kalasha is a latecomer in the development of Indian temples. The early Kalashas were probably made of stone blocks, round or ribbed. They may have been used as capstones to structurally support the tall and tapering Vimana, as in North Indian temples. Copper and brass vases seem to have been later innovations, and the Agama texts favor the use of copper vases. The Kalasha has several parts, such as the "foothold" (padagrahi), which is its base, the "egg" (anda) or belly, the "neck" (griva), the "lotus band" (padma-pashika), the "rim" (karnika), and the "bud" (bija-pura). The shape of this unit can resemble a bell, flower bud, lump, coconut, altar, or pot. All of these shapes symbolize the potential and possibilities of life (Dokras, 2021).

The Kalasha on top of the Vimana is not embedded into the structure by packing it with mortar or cement. Instead, it is placed in position by a hollow rod that juts out of the center of the tower and runs through the vase. This tube is used to introduce lanchana, or tokens (cereals and precious stones (Dokras, 2021).

One explanation for this is that the hollow tube represents the central channel of energy, the Sushumna, which connects to the Sahasrara, the seat of consciousness, through the Brahma randhra. This completes the analogy of the temple to the purusha, or the human form (Dokras, 2021).



Vimana

Gopuram or Gopura

The Gopuram's origins can be traced back to early structures of the Tamil kings Pallavas; and by the twelfth century, under the Pandya rulers, these gateways became a dominant feature of a temple's outer appearance, eventually overshadowing the inner sanctuary which became obscured from view by the Gopuram's colossal size. It also dominated the inner sanctum in the amount of ornamentation. Often a shrine has more than one Gopuram. All Indian temples from the 12th century onwards were surrounded by concentric protective walls called prakaras. Gopuras or Gopurams, which are towers erected over the entrance gateways of these walls, can be over 50 meters tall (Dokras, 2022)

Gopuras are generally built with a massive stone base and a superstructure of brick and pilasters. They are rectangular in plan and topped by a barrel-vaulted roof with a row of finials. Unlike the Vimana over the central shrine, Gopuras do not need to be square-based. (Dokras -2022).

When viewed from the top, the Gopura too resembles a Mandala; With sculptures and carvings of Yalis and mythical animals located in the outer enclosure. Humans and divine beings are in the inner enclosures. The peak of the Gopura, the Kalasha, is at the center of the Mandala (Dokras, 2022).

Meaning of Gopuram

In the Dravidian temple, there is a unique element named “Gopuram or Gopura”. Gopuram is a decorated boundary with a decorated gateway. If one is unable to enter a temple and have a darshan of deity, the scriptures say that one should have darshan of the Gopuram. On the Gopuram, there will be a small murti of the moola vigraha (The principal deity of a temple). Those who are unable to get inside the temple, such as due to rush, health, or other reasons, can still have darshan of the murti (deity's stachus). This is because the murti is a representation of the moola vigraha and is believed to contain the same divine energy.

Making of Gopuram or Gopura

The Tamil words "ko" and "koil" both mean "king" or "god". This has led some people to wonder if the word "Gopuram" was originally pronounced as "Kopuram" but was later changed to "Gopuram" as it came to be associated with the temple Gopuram in

Sanskrit. In early works, "koil" was used to refer to the king's palace. It was only later that it came to be used to refer to temples. This suggests that "Kopuram" may have originally referred to the outer portion of the king's or god's dwelling (Dokras, 2022).

In ancient India, temples had separate quarters inside the temple complex to house many cow sheds. These cow sheds were often built adjacent to the temple tower (as can be seen even today in the Kanchi Varadaraja temple). This is why the temple tower is uniquely named "Gopuram", which means "residence of cows". The cow is considered a sacred animal in Hinduism, and it is believed that cows are embodiments of Lakshmi, the goddess of wealth and prosperity. Therefore, it is considered auspicious to have a cow shed in a temple complex. The cow sheds in ancient temples were not just for housing cows. They were also used for other purposes, such as providing milk and other dairy products to the temple community. Additionally, the cow sheds were often used as places of worship, and they were believed to be sacred spaces. The tradition of having cow sheds in temples has declined in recent centuries. However, there are still some temples in India that maintain cow sheds. These temples continue to uphold the ancient tradition of honoring the cow and its sacred significance.

The very soil inside a temple is said to be supremely sacrosanct. We should ask ourselves why it is so. If there are indeed any "Goshala-s" within a temple and the herds are often led about, here and there, within the precincts, then the soil they trample upon is said to become "Godhuli" -- the dust thrown up by cow-hoofs. This fine dust blown off the hoofs of cows is held to be sacred since in the 'Krisha-avata. Now, whenever a pilgrim in India enters into the portals or the "gopuram" of any temple, he is expected to mentally re-live the scenes of the "Krishn Avatara" and imagine too, as well, the "Godhuli" spread fine all across the cowherd, Krishna's person. The tower that guards the sacred, "Sattvic" soil of "Godhuli" strewn and spread all across the temple grounds - - such a tower, quite appropriately, gets the name "Gopuram" (Dokras, 2022).

Here are Some of the Key Features of Gopuram or Gopura

- Gopurams are typically very tall and imposing structures. They can range in height from a few dozen feet to over 200 feet.
- Gopurams can have anywhere from one to seven stories. The number of stories is often symbolic, representing the different levels of reality or the different stages of spiritual enlightenment.

- Gopurams are often richly decorated with sculptures and carvings. These sculptures and carvings typically depict scenes from Hindu mythology, as well as images of gods, goddesses, and other religious figures.
- Gopurams serve both functional and ornamental purposes. They are the main gateways to the temple complex, and they also serve as a visual reminder of the temple's importance.
- Gopurams act as lightning arrestors. They are typically made of copper, which is a good conductor of electricity. The copper plate on top of the Gopuram attracts lightning, and the electricity is then conducted to the ground through the copper rod. This helps to protect the temple from being damaged by lightning strikes.
- Gopurams are believed to channel cosmic energy into the temple. The shape of the Gopuram is said to help to amplify and preserve this energy. The copper plate on top of the Gopuram is also believed to help to absorb and radiate cosmic energy.
- The copper plate on top of the Gopuram is also believed to have healing properties. The Copper is said to absorb negative energy and emit positive energy. This can help to improve the health and well-being of those who come into contact with it.

Gopurams are an important part of the Hindu temple architecture. They are not only visually stunning, but they also have a deep symbolic meaning. They represent the gateway to the divine, and they remind pilgrims of the importance of devotion and worship.

Symbolizing Gopuram or Gopura

The Gopuram, or the entrance to the temple, is symbolically considered as the feet of the deity. As a devotee bows at the feet of the Lord at the entrance, they are leaving behind the world of contradictions and entering the temple.

In the Sri Rangam temple, the seven concentric prakara walls are said to represent the seven layers of matter: earth, water, fire, air, ether, mind, and intelligence. These layers envelop the consciousness of the living entities in the material world. The Gopurams are symbolic of being liberated from the bondage of matter as one enters the temple and proceeds toward the central shrine (Dokras, 2022).

These are just some of the symbolic meanings of the Gopuram. The meaning of the Gopuram can vary depending on the specific temple and the beliefs of the people who worship there. However, the Gopuram is always a powerful symbol of the Hindu faith and its rich mythology.



Gopuram or Gopura

Evolution of the Varsara Shikhara

Earlier texts on Hindu temple architecture categorized them into three styles: Nagara, Dravidian, and Vesara. Vesara is the least known of these styles, and its name does not appear in many early texts. This is because the name "Vesara" was sometimes used interchangeably with the name "Varata." The Samaranganasutradhara and the Isanasivagurudevapaddhati are two early texts that mention the three styles of Hindu temple architecture. The "Samaranganasutradhara" mentions the Nagara style

frequently, but it does not mention the Vesara style. The “Isanasivagurudevapaddhati” mentions all three styles, but it does not explicitly define the Vesara style. It is possible that the Vesara style was not as well-developed or as widespread as the Nagara and Dravidian styles. It is also possible that the name "Vesara" was simply not used consistently in early texts. Whatever the reason, the Vesara style is a fascinating and important part of Hindu temple architecture. It is a style that is characterized by its elegant proportions and its use of both curvilinear and rectilinear forms. The Vesara style can be found in temples all over India, and it is a testament to the creativity and ingenuity of Hindu architects (Kramrisch, 2015).

Meaning of Versara

Vesara means "a mule," an admixture or amalgamation of heterogeneous parents, Nagara and Dravida. This style of temple architecture mainly evolved, practiced, and developed under the influence of the Chalukyan kings of Deccan. This is why this type of temple architecture is also known as the Chalukyan style of temple architecture. The Vesara style is a hybrid of the Nagara and Dravidian styles. It combines the curvilinear forms of the Nagara style with the rectilinear forms of the Dravidian style. This gives the Vesara style a unique and elegant appearance. The Vesara style is found in temples all over India, but it is most common in the Deccan region. Some of the most famous examples of Vesara temples include the Kailasanatha temple at Ellora, the Virupaksha temple at Pattadakal, and the Chennakesava temple at Belur. The Vesara style is a testament to the creativity and ingenuity of Indian architects. It is a beautiful and distinctive style that is still admired today (Ibid, P.291).

Making of Vesara Sikhara

The history of the Vesara style began with the early Chalukyan rulers. The Chalukyans built hundreds of temples on three main sites: Badami, Pattadakal, and Aihole. These temples were a mix of the Dravidian and Nagara styles, and they are considered to be the earliest examples of the Vesara style. The Papanatha temple (680 CE) and Virupaksha temple (740 CE) at Pattadakal are considered to be masterpieces of the emerging Vesara style. These temples were built by Chalukyan artisans who successfully fused the Dravidian and Nagara styles to create a new, distinct, and popular style. The Vesara style is characterized by its use of both curvilinear and rectilinear forms. The temples are typically built on a rectangular plan, but they have a curvilinear

shikhara, or tower. The pillars are also curvilinear, and they are often decorated with intricate carvings (Acharjee, 2017).

The Vesara style of temple architecture reached its peak under the Hoysala dynasty (1000–1300 CE). The Hoysala builders mainly used a greenish or bluish black chloritic schist to create these remarkable temples. One of the notable temples in the Mysore region is the Kesava temple at Somnathpur (1268 CE). This temple architecturally borrowed all the characteristics of a hybrid style. The Kesava temple is unique in its stellar design on the outer projections, carvings from base to finial in a three-sectional elevation, treatment of the wall surfaces, the design or order of the pillars, and a triple shrine with a common "Navaranga" (assembly hall). The stellar design of the temple is evident in the shape of the shikhara, or tower. The shikhara is made up of a series of stars that gradually decrease in size as they go up. This gives the temple a distinctive and elegant appearance. The carvings on the temple are some of the finest examples of Hoysala art. They depict a variety of scenes from Hindu mythology, as well as flora and fauna. The carvings are found on all parts of the temple, from the base to the finial. The wall surfaces of the temple are treated with a variety of patterns and motifs. These patterns are made up of different shapes and sizes of stones. The patterns create a beautiful and intricate effect. The pillars of the temple are also beautifully carved. They are decorated with a variety of motifs, including animals, plants, and geometric shapes. The pillars support the roof of the temple and add to its beauty. The Kesava temple is a masterpiece of Hoysala architecture. It is a fusion of the Dravidian and Nagara styles, and it is a testament to the creativity and ingenuity of Hoysala architects. The temple is still admired today for its beauty and its intricate carvings (Champakalakshmi, 2001).

Here are Some of the Key Features of Vesara Shikhara

- The intricate carvings on the Shikhara are a testament to the skill and artistry of the sculptors who created them. They often depict scenes from Hindu mythology or flora and fauna.
- The use of stone for the Shikhara is also a characteristic feature of the Vesara style. Stone is a durable material that can withstand the elements, making it a good choice for a building that is meant to last for centuries.

- The finial that caps the top of the Shikhara is a decorative ornament that is often made of metal or stone. It is believed to represent the bindu, or the point of creation, in Hindu philosophy.
- The Shikhara is a marvel of engineering. It is designed to withstand the weight of the roof and the elements.
- The Shikhara is also designed to be acoustically perfect. The sound of chanting or music reverberates throughout the temple, creating a sacred atmosphere.

Symbolizing Vesara Shikhara

The majority of the researchers claim that the Vesara Shikhara is often seen as a symbol of protection and power. It is believed to ward off evil spirits and bless those who come into contact with it. The Versara Shikhara is also a reminder of the divine nature of Shiva and the three gunas, or qualities, of nature. The three gunas are said to be in constant balance in the universe. The Versara Shikhara represents this balance, as it is a symbol of both creation and destruction. The trident is also said to represent the three aspects of Shiva, who is the god of destruction, creation, and regeneration.



Versara

Conclusion

This paper has discussed the three main types of Shikhara: Nagara, Dravida, and Versara. These Shikhara have different architectural meanings and shapes. The Nagara Shikhara is the most common type of Shikhara in India. It is characterized by its cylindrical shape. The cylindrical shape represents the universe, while the finial represents Mount Meru, the mythical mountain that is said to be the center of the universe. The Dravida vimana is found in southern India. It is characterized by its square base and pyramidal shape. It possibly represents the different critical stages of life. The Gopuram is a tower that is found in front of a temple. It is characterized by its tall, narrow shape and elaborate carvings. The Gopuram protects the temple from outer attack. We can't even think of Dravidian temples without Gopuram. It is not only a gateway but it has a strong connection with vimana. The Versara Shikhara is a combination of the Nagara Shikhara and the Dravida vimana. It is found in western India. It represents power or protection.

All three types of Shikharas are important parts of Hindu architecture. They each have their unique shape and meaning, and they all contribute to the beauty and symbolism of Hindu temples. This paper has focused on the architectural meanings of the three types of Shikhara. However, it is important to note that the Shikhara is also a symbol of the Hindu faith. It is a reminder of the divine order of the universe, and it is a source of inspiration and strength for Hindus. There are still many hidden treasures waiting to be discovered in the study of Shikharas. I encourage future researchers to continue to explore this fascinating topic.

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Understanding Child Labour from the Perspective of Economics: A Socio-Economic Analysis.

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ABSTRACT

Currently, approximately 264 million children worldwide are employed or engaged in various sectors. Only a mere 64% of businesses engage in activities that comply with the law and the definition of child labour. This child labour is both a cause and a consequence of economic underdevelopment. High levels of child labour negatively impact child development, thereby inhibiting future economic growth and hindering current economic growth by reducing labour inefficiency and impacting the use of smart technology. Child labour also results from inadequate economic growth. An increase in income is associated with the ability of families to withstand economic shocks and decreased incidences of child labour. All these factors cause the child labour market to decline as incomes increase. Child labour is a rights issue as well as an economic development issue. Historically, child labour law has focused on human rights issues. The United Nations Sustainable Development Goals list the elimination of all forms of child labour as one of the measurable goals, stating its objective as: “to promote inclusive and sustainable economic growth, employment and decent work for all.” From this review analysis it can be concluded that child labour is both the cause and consequence of economic growth gap. Child labour should be seriously considered in policy discussions on sustainable development.

Keywords: Child Labour, Development, Economy, Growth, Human Rights, Sustainable.

Introduction

There are many reasons for differences between countries with regard to income and child labour, and evidence suggests that there is an interaction between child labour and economic development. The impact of small businesses on economic growth stems from two pathways: child development and local labour markets. Child labour can harm education and health, affecting children's physical and mental development. There are only a certain number of hours in a day, so there is an inevitable transition between

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work and study hours. There is also evidence that working in childhood can affect the physical and mental health of these children when they become adults. Not all types of work affect the child's development; Some situations may be beneficial. But not every situation is bad, and that doesn't mean every situation is beneficial. In fact, some situations, such as hazardous work, appear to have a special impact on children's development. The impact of child labour on child development has long-term consequences as it affects the potential of future generations of adults. There is an important proof of permanence through the generations: child labourers become adults with children who are also child labourers. Hence, initiatives should be taken to keep a check on this deterioration of economy and society.

Literature Review

The impact of child labour on the local economy is more complex than its impact on child development. When there are more workers willing to work for higher wages than available jobs, workers will compete and increase unemployment. Therefore, the more the number of children working in the economy, the lower the wages are in competing jobs for children (unskilled jobs). This creates a cycle of poverty: Child labour leads to low wages, which increases the demand for child labour. It is no coincidence that America's child labour laws were widely used and enforced in the 1930s, when adult labour was at an all-time high. Child labour can have a long-term impact on economic growth by affecting a child's development, but child labour is more common and wages are lower today. Low wages today also have an impact on the long-term growth of the economy, as the lack of skills of workers greatly affects the use of smart technology. It adds to the technological wealth the country has acquired. This further inhibits human capital accumulation, making the country worse off in the long run. Child labour affects economic growth, but it is also a result of inadequate economic growth, especially among the poor. Economic growth can reduce small-scale employment in several ways. Children are an important part of how poor families cope with financial losses. As economies grow, shocks become less common in the lives of the world's poor, and the poor increase their ability to cope with shocks without themselves working and by pushing the children in the labour market. Children are important workers in domestic production. As the economy grows, families in particular are shifting production outside the home to activities that children are not good at. Of course, families also care about their children, and development can overcome constraints that limit the family's

ability to support play, positive development, and learning. As families earn more money, they only want to have these luxuries instead of their children. There are concerns in the literature and theory that economic growth will increase child labour by providing new opportunities for children, and there is some evidence that in the short-term children will work more to reap the benefits of temporary work. But there is no evidence that these concerns are beneficial in the long term. This development appears to reduce child labour in the lives of the poor through various mechanisms. Politics also plays a role in the relationship between child labour and economic development. Although inferences from studies and surveys leave us sceptical about the effectiveness of child labour laws, but it is hoped that as the economy grows, positive changes to address child labour will expand, as will the government's ability to promote good choices. Likewise, as countries become richer, social security expands, credit markets develop, and insurance improves, many of these negative impacts and the incidence of child labour decrease. Laws to prevent child labour will be developed internally or laws to reduce child labour will be enacted explicitly. But there are good reasons to include child labour as an important issue in the overall safety debate.

Child Labour and its Intrinsic Effect on Socio-Economic Growth and Development

The United Nations Sustainable Development Goals list the elimination of child labour as a valid and measurable goal of sustainable development. Child labour has the potential to increase economic growth but at the cost of affecting child development, wages and technology.

Effects on Child Development - Education

Ensuring that children had adequate time to play was a major concern about child labour in the United States in the early 20th century (Fuller 1922, Pangburn 1929), but education is more important in today's times when the cost of child labour is being debated. Lorenzo Guarcello and co-authors (2006) provide an excellent discussion of the importance of child labour within UNESCO's Education for All. Working children are less likely to go to school than poor children, but most working children also go to school. Indeed, for some children, working allows them to pay school fees or help their families cover school expenses (Manacorda 2006). Going to School while working makes sense in some contexts, a study by Edmonds (2008) showed that working children were less likely to go to school in the 34 low-income countries studied. Some

jobs are more difficult to combine with school than others. (Deborah DeGraff et al., 2015) noted that Brazilian children working in hazardous jobs are particularly vulnerable to work with education. This may be due to differences in working hours, side effects of the job, or it may be related to the choice of who will participate in hazardous activities. There is also a negative relationship between school test scores and child labour, despite the different types of labour. In addition to affecting attendance, work also reduces learning time and a child's ability to focus on school or homework. The most important evidence for this comes from Brazil, where Patrick Emerson and co-authors (2016) observed the same children over time and looked at their school and work performance. Ranjan Ray (2002) found that in Ghana, one extra hour of paid work was associated with more than one year of education. George Psacharaopoulos (1997) stated that children participating in the workforce in Bolivia completed almost one year less education than children who did not work. It was also revealed that working children in Venezuela receive approximately two years less education than non-working children. Therefore, the more child labour in a country, the less education future workers will have.

Impact on Child Development - Health

The impact on individuals, due to their work as a child labour, appears to surface later in their lives, which is marked by 'zero' educational attainment. The strongest evidence of this comes from Brazil, where data on the age of first employment can be combined with adult outcomes (Emerson and Souza 2011). In addition to the negative impact work has on schooling (discussed above), there also appear to be important consequences of early work exposure for physical and mental health outcomes later in life. There are many avenues through which work while young can impact health. Work induced illness and injury may directly worsen the health status of child labourers. Machinery designed for adult bodies and minds can be particularly dangerous for children. Working children typically face greater caloric demands than nonworking children. When these are not met with sufficient nutrient intake (either because of the circumstances of the child's work, the parent's lack of awareness about nutrition related concerns, or a lack of adequate and nutritious food), work may leave the child more vulnerable to illness, injury, and a lifetime of health issues. Working children may also suffer health consequences by foregoing the health and nutritional knowledge usually acquired in school. Of course, work does not necessarily reduce child health. It may

bring in additional resources that foster health. Work may induce increased health investments in the working child. Compelling evidence that working children have worse health at the time of their work is generally absent from the literature. There are at least two basic classes of mechanisms through which a child's labour status may influence adult health. First, physical injury at work may lead to health problems that survive into adulthood. The injuries may be immediately evident to the child (e.g., a broken foot) or may take years to become evident (e.g., exposure to toxins). Second, psychological stress or trauma at work in childhood may lead to health problems in adulthood. Speculation about this second mechanism owes to the psychology literature that shows a strong correlation between stress in childhood and the persistence of mental disorders- such as depression, anxiety, panic disorders, and schizophrenia- or even health problems such as diabetes, heart disease, and immune disorders (Heim and Nemeroff 2001). The most compelling evidence on a link between employment while young and long-term negative health consequences is from Brazil. (Ana Lucia Kassouf et al., 2015) observe that individuals who start work earlier have worse self-reported health status as adults. Peter Orazem and Chanyoung Lee (2010) show that some of the worse self-reported health status owes to a lack of education, but that working while young is associated with problems like arthritis reduced strength and stamina and back problem in adulthood. Thus, high levels of child employment may have lingering effects on the life of the working child's lifetime through both diminished education and chronic physical and mental health challenges. Not all work is harmful to child development, but there is enough evidence of negative effects for child labour to be a concern in any discussion of sustainable growth and development.

Poverty Persistence: Child labour Discourages the Adoption of Skill Intensive Technologies

Through its impact on education and labour markets, child labour reduces incentives for the adoption of new, skill intensive technologies. Daron Acemoglu (2002) argues that technology and human capital are relative complements. Hence, child labour deters technological investment if it reduces human capital levels through decreased education. Even without decreasing education directly, more abundant unskilled labour induces the adoption of production methods that are unfavourable to skill accumulation. Richard Hornbeck and Suresh Naidu (2014) show that the prevalence of unskilled, low-wage black labour in Southern America delayed the modernization of agriculture and

hindered agricultural development. Further, the technologies that are adopted when unskilled labour is abundant will be those complementary to unskilled labour. This trend has a dual effect: it further depresses average wages (Kiley 1999) and also reduces the efficiency of capital and skilled labour (Caselli and Coleman 2006). It is well documented in the literature that a shortage of skill intensive technology adoption has deleterious consequence for economic growth (e.g., Galor and Weil 2000).

The Impact of Economic Growth on Child Labour

To understand how economic growth impacts child labour, it is useful to have simple analytical framework in mind. Poor families balance the child's potential economic contribution in each possible activity against alternative uses of child time. Different activities vary in their potential economic contribution. Children work when their family's valuation of the child's economic contribution is at least as large as the family's valuation of other uses of child time.

What is the child's potential economic contribution? Among the countries with information available on the pay status of employed children, 74 percent of employed children are in unpaid economic activities. The working child's primary economic contribution comes through the help the child offers his or her family. Most often, this help is in agriculture or in providing domestic services that free up the adult for income-generating pursuits. When there is a family business or farm, the children often help, as working in the family business or farm and this by far is the most prevalent economic activity of children. It should be obvious that the child's potential economic contribution, whether it is a wage or a contribution to household production, depends on the status or incidence of child labour in the immediate local economic environment.

The Role of Governments and Regulations

A review of how governments can foster growth- or how growth impacts the functioning and activities of governments- is beyond the scope of this review. However, this section presents a brief overview of the types of actions governments may take that will directly impact child labour.

Encouraging the adoption of anti-child labour regulations and minimum age of employment laws was the centre of 1990s global child labour policy. As such, now nearly every country in the world has a minimum age law. There are no encouraging

signs in the literature that economic growth will lead to either improvements in regulation or in the enforcement of regulation and thereby a reduction in child labour. Further, the focus of regulation is typically based on a child rights framework, and this framework is too narrow to prevent the deleterious consequence child labour has on economic development. The United Nations Convention on the Rights of the Child (UNCRC) emphasizes the importance of protecting children from: "work that is likely to be hazardous or to interfere with the child's education, or to be harmful to the child's health or physical, mental, spiritual, moral or social development" (1989, Article 32). Economics is the study of decision making under constraints, and the definition of child labour in the academic literature takes into account that there is a constraint on child time. Hence, child participation in any activity has a cost to the child in terms of foregone opportunities. In the same way, child participation in any activity also has a return or benefit to the child. Researchers cannot distinguish between child employment and child employment that is not harmful (which would seem more consistent with the rights definition of child labour). As a result, the economics literature often uses child employment and child labour interchangeably much as adult employment and adult labour are used.

Promoting Positive Initiatives and Awareness

The strongest evidence of successful action against child labour works through raising the family's value of child time in activities other than child labour. Given the close connection of poverty and child employment, taking punitive action against those engaged in child employment runs the risk of punishing the poor for being poor. This, coupled with the fact that political will for the regulation of child employment appears directed against a subset of activities, suggests that anti-child labour efforts stand the best chance of improving welfare if they focus on encouraging positive actions by parents and children rather than discouraging negative.

Children in hazardous forms of child labour are often both negatively selected in that they come from the most disadvantaged families (Edmonds 2010, DeGraff et al., 2015) and tend to receive greater compensation for their work, perhaps as a compensating differential for the hazards of the work. Hence, it is reasonable to be sceptical about the scope for conditional transfers to be effective against hazardous forms of child labour.

Conclusion

Child Labour is a human rights issue. The motivation for this article is whether child labour is still a hindrance to economic development. As discussed, there are 264 million child workers worldwide, limiting economic growth in the short term by burdening unskilled workers, increasing poverty, and affecting the use of technology. In the long run, today's jobs constrain children's development and prevent a country from taking advantage of new growth opportunities for many of its future workers. Of course, not all child labour harms the country, but in the process of sustainable development, attention should be paid to the impact of child labour patterns on children's development. Because of the impact of child labour on economic growth, there are good reasons why child labour policies can be part of policy efforts to promote sustainable development without regard to human rights, which are just as important as these issues. This article examines child labour laws that may evolve as the economy grows. This is not a comprehensive review of the legal tools available to combat child labour. However, the main points of the policy discussions in this article seem important: promoting a child's well-being and social security. While promoting alternatives to child labour encourages families to choose these options, social safety nets can eliminate incentives for children to work. An important lesson from all the literature reviewed here is that child labour can change rapidly and suddenly across countries, depending on changes in the economic and political environment. While development plans and programs can target child labour and child labour policies can reduce child labour, this study also suggests that poverty plays an important role in explaining child labour. Therefore, failure to provide adequate care for children will benefit activities that support economic growth and development. There is evidence to suggest that in the short run sustainable development projects could increase child employment as households first acquire productive assets or transitory opportunities that induce families to engage their children to take advantage of a short-term opportunity. However, long-run growth and development should eventually lead to declines in child labour as motives for child labour become less salient with improved living standards.

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स्याही समंदर पार: कैसे टैगोर और येट्स ने एक-दूसरे को गढ़ा

अभिषेक त्रिपाठी*

सारांश

कोविड काल में आयरलैंड के स्लाईगो नगर की यात्रा के दौरान लिखा गया यह लेख रविंद्रनाथ टैगोर और विलियम बटलर येट्स की साहित्यिक मित्रता और उनके अंतर- सांस्कृतिक, राजनीतिक और सामाजिक पहलुओं को उजागर करता है। इस यात्रा के दौरान लेखक को वाइन स्ट्रीट पर गुरुदेव टैगोर की प्रतिमा और आयरिश कवि येट्स की कविता के कुछ अंश दिखे, जिसने लेखक को इन दो महान साहित्यकारों, जो नोबेल पुरस्कार से भी अलंकृत हैं, के ऐतिहासिक संबंधों की खोज के लिए प्रेरित किया। टैगोर और येट्स का संबंध न केवल साहित्यिक क्षेत्र से था बल्कि इन दोनों का ही योगदान हमें औपनिवेशिक विरोधी संघर्षों, स्वराज की अवधारणा और सांस्कृतिक पुनर्जागरण में भी दिखता है। 1912 में उनकी एक अनौपचारिक मुलाकात जल्द ही एक घनिष्ठ मित्रता के रूप में परिवर्तित हो गई। टैगोर की वैश्विक पहचान में येट्स की भी महत्वपूर्ण भूमिका रही, क्योंकि उन्होंने ही गीतांजलि के अंग्रेजी अनुवाद की भूमिका लिखी थी। येट्स जो आयरलैंड के राष्ट्र कवि तो नहीं हैं, लेकिन उन्होंने अपनी कविताओं में आयरिश राष्ट्रवाद को पुरजोर रूप से पुनर्वासित किया है। दोनों ही कवियों ने अपने-अपने देश की प्राचीन सभ्यताओं को गौरवशाली साहित्यिक अभिव्यक्ति दी, जिसने दोनों ही देशों की स्वतंत्रता की लड़ाई में बौद्धिक आधारशिला की तरह कार्य किया। टैगोर और येट्स की मित्रता हमें भारत और आयरलैंड के साझे इतिहास और सांस्कृतिक धरोहर के रूप में दिखती है, जिसका उदाहरण स्लाईगो में सड़क के एक तरफ बनी टैगोर की प्रतिमा और दूसरी तरफ लिखी येट्स की कविता की पंक्तियां आज भी प्रदर्शित होती हैं।

कुंजी शब्द: साहित्यिक मित्रता, स्वतंत्रता संग्राम, नोबेल पुरस्कार, सांस्कृतिक पुनर्जागरण, अनुवाद, औपनिवेशिक विरोध।

एक यात्रा संस्मरण दो देशों के पुरातन संबंधों का वृत्तान्त बन जाये ऐसा विरले ही होता है पर मेरी आयरलैंड के उत्तर में बसे स्लाइगो नगर की यात्रा के दौरान कुछ ऐसा ही हुआ। कोविड काल में जब हवाई यात्रायें स्थगित हुईं तो मेरे भीतर के घुम्मकड़ ने देश के भीतर ही पर्यटन की संभावनाएँ तलाशने का निर्णय किया। इसी उपक्रम में मेरा स्लाइगो जाना हुआ जो आयरलैंड का एक अत्यंत सुंदर पर्यटन स्थल है। यह अटलांटिक सागर से मुहाने पर स्थित एक पोर्ट शहर है जहां अकूत प्राकृतिक सुंदरताहर दिशा में बिखरी हुई

* बेल्फास्ट, आयरलैंड |

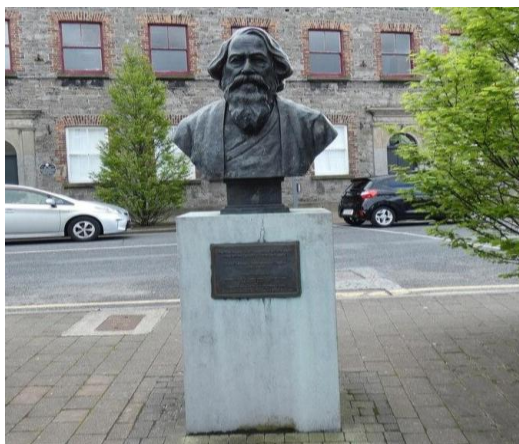
स्याही समंदर पार: कैसे टैगोर और येट्स ने एक-दूसरे को गढ़ा

है। 'स्लाइगो' आयरिश भाषा के एक प्राचीन शब्द का अपभ्रंश है जिसका अर्थ है 'सीपियों का नगर' और वह इसलिए क्योंकि प्राचीन समय में इस क्षेत्र में सीपियों को व्यापार में मुद्रा की तरह उपयोग किया जाता था।

स्लाइगो आयरलैंड का एक अत्यंत प्राचीन नगर है जिसके आसपास पुरातत्व अवशेष मिले हैं जिनमें से कुछ तो पाषाण काल के हैं। आज के स्लाइगो में बेनबुलबेन पर्वत की ऊचाइयों से लेकर ऊबड़-खाबड़ समुद्र तट तक, हर ओर एक मनोरम प्राकृतिक दृश्य दीखता है। यहाँ सुबह से लेकर सूर्यास्त तक अटलांटिक महासागर में अठखेलियाँ करती अथक लहरों को देखते, दूर तक फैले हरे-भरे मैदानों की ताजा हवा में साँस लेते और कभी घने जंगलों की सैर करतेशरीर चाहे थक कर चूर हो जायेपर आपका घुमक्कड़ अंतस् अवश्य तृप्त हो जाएगा। नगर की वीथियों में निरुद्देश्य विचरण करते हुए एक दिन अनायास ही मुझे वाइन स्ट्रीट पर दूर से एक अनोखी प्रतिमा दिखी। जिज्ञासा-वश सड़क पार करके इस वक्ष मूर्ति के समक्ष पहुँचा तो शरीर में सिहरन सी दौड़ गई। मेरे सामने गुरुदेव रबीन्द्र नाथ टैगोर की एक अद्भुत प्रतिमा थी जिसके नीचे के विवरण में उनकी अंग्रेजी कविता की पंक्ति अंकित थी जिसका हिन्दी अनुवाद निम्नवत् है:

“जब इस धरती पर पहली कली खिली तभी प्रकृति ने एक अजन्मे गीत को आमंत्रण दिया।”

‘फायरप्लाइज़, 192’



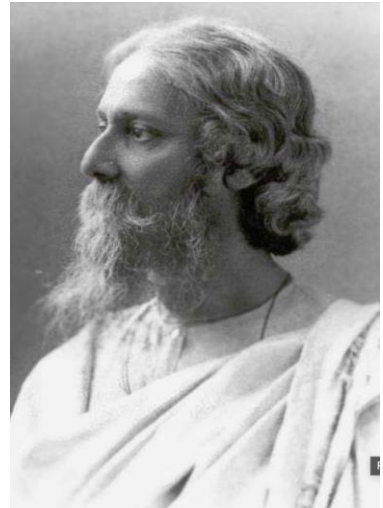
इसके बाद मेरी यात्रा एक तीर्थ में बदल गई क्योंकि भारत से हजारों मील दूर स्लाइगो की वाइन स्ट्रीट में लगी यह मूर्ति भारत और आयरलैंड जैसे दो प्राचीन देशों और दो नोबेल पुरस्कृत साहित्यकारों के परस्पर साहित्यिक संबंधों की साक्षी है। पहले साहित्यकार गुरुदेव टैगोर थे जिन्हें 1912 में साहित्य का नोबेल पुरस्कार मिला और दूसरे साहित्यकार स्लाइगो के आयरिश मूल के महाकवि विलियम बटलर येट्स थे, जिन्होंने इस नगर में अपने बचपन के कई महत्वपूर्ण वर्ष बिताए। उनका पैतृक घर भी पास ही है। एक ओर

टैगोर की प्रतिमा है और सड़क की दूसरी ओर दीवार पर एक सुंदर चित्र के नीचे येट्स की कविता की कुछ पंक्तियाँ लिखी हैं। येट्स ने आयरलैंड को अपनी कविताओं में एक सुंदर युवती के रूप में चित्रित किया है। यहाँ इन दोनों साहित्यकारों का इतने समीप होना एक संयोग नहीं बल्कि उन्हें श्रद्धांजलि देने का एक प्रशंसनीय प्रयोग है।

इस साहित्यिक मित्रता को समझने के लिए हमे इतिहास के पृष्ठ पलटने होंगे। पिछली सदी में लगभग एक ही कालखंड में भारत और आयरलैंड दोनों ही उपनिवेशवाद की बंधन में छटपटा रहे थे। दोनों देशों में होम रूल यानी स्वराज्य के स्वर मुखर हो रहे थे। महात्मा गांधी और श्रीमती एनी बेसेंट, जोमूलतः आयरिश थीं, भारत में अंग्रेजों से स्वराज्य माँग रहे थे तो वहीं आयरलैंड में जॉन रेडमंड, ईमन डे वलेरा, आर्थर ग्रिफिथ जैसे नायक अंग्रेजों से आजादी की गुहार लगा रहे थे। इन दोनों स्वाधीनता आंदोलनों में साहित्यकारों ने अपनी रचनाओं से बड़ी सक्रिय भूमिका निभाई।

जहाँ भारत में गुरुदेव टैगोर ने अपनी कविताओं में एक स्वतंत्र देश की परिकल्पना दी वहीं येट्स ने अपनी कविताओं में आयरलैंड के गौरवशाली इतिहास को उकेरा। उन्होंने आयरिश पौराणिक कथाओं और लोककथाओं से प्रेरणा लेते हुए कविताएँ और नाटक लिखे। उनकी रचनाओं ने जनमानस में आयरिश संस्कृति और इतिहास में गर्व की भावना को प्रदीप्त किया और आयरिश राष्ट्रीय पहचान को सशक्त किया। वे जॉन रेडमंड के नेतृत्व में बनी उस आयरिश पार्टी के सक्रिय सदस्य भी रहे, जो ब्रिटिश संसद के माध्यम से होम रूल लाने का प्रयास कर रही थी। येट्स ने पार्टी के लिए भाषण दिए, लेख लिखे और अर्थ भी जुटाया। उन्होंने आयरिश स्वतंत्रता के लिए लड़ने वाले कई लोगों के साथ प्रगाढ़ व्यक्तिगत संबंध बनाए, जिनमें आर्थर ग्रिफिथ और ईमन डे वलेरा शामिल थे।

औपनिवेशिक यूरोप की इस पृष्ठभूमि में 51 वर्ष की आयु में बंगाली के एक प्रतिष्ठित कवि रवीन्द्रनाथ अपनी कुछ कविताओं के अंग्रेजी अनुवाद लेकर लंदन पहुँचे। कम लोगों को ज्ञात है कि यह उनकी पहली लंदन यात्रा नहीं थी। उनकी पारंपरिक शिक्षा इंग्लैंड के ईस्ट ससेक्स के समुद्री नगर ब्राइटन में एक पब्लिक स्कूल में शुरू हुई। उन्हें स्कूली शिक्षा में ज्यादा रुचि नहीं थी और बाद में उन्होंने लंदन के यूनिवर्सिटी कॉलेज में भी कानून सीखने के लिए दाखिला लिया, लेकिन उन्होंने इसे बीच में ही छोड़ दिया। उन्होंने शेक्सपियर को पढ़ा और उनका साहित्य आत्मसात् किया। उन्होंने अंग्रेजी, आयरिश और



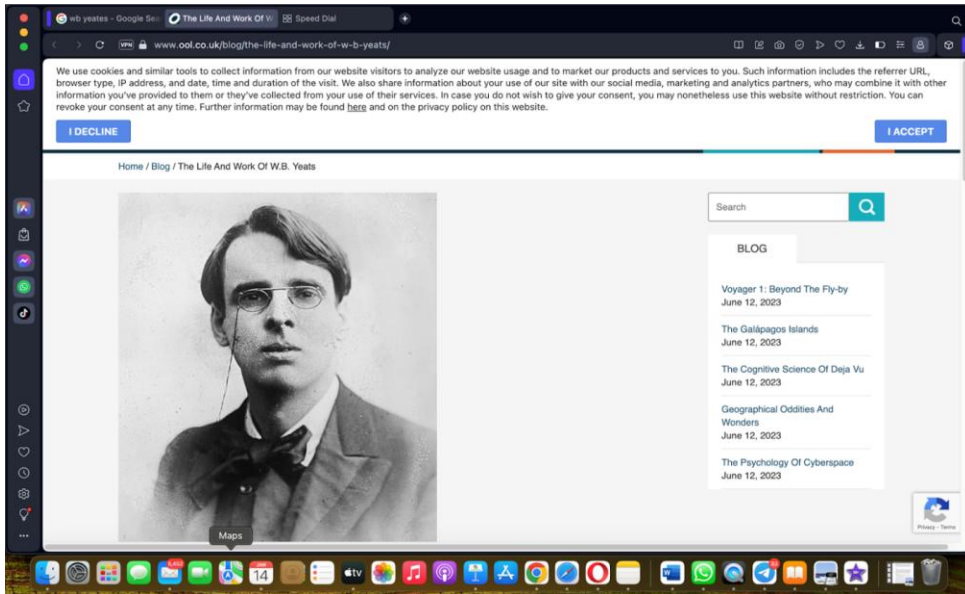
स्कॉटिश साहित्य और संगीत का सार समझा और फिर वह भारत लौट गये। यह धारणा भी गलत है कि रवीन्द्रनाथ टैगोर की खोज किसी तरह 1912 की उनकी यात्रा में हुई थी। वास्तव में टैगोर परिवार कई पीढ़ियों तक लंदन की ब्रिटिश सत्ता केसमीप रहा। टैगोर के दादा द्वारकानाथ लंदन के बड़े परिवारों में एक संभ्रांत व्यक्ति के रूप में जाने जाते थे। वर्ष 1846 में लंदन की अपनी यात्रा के दौरान में वो उस समय के प्रसिद्ध लेखकों डिकेंस, थैकरे और अन्य महत्वपूर्ण साहित्यकारों से मिले थे। चार्ल्स डिकेंस ने द्वारकानाथ को 'ओरिएंटल क्रिसस' और 'प्रिंस' की उपाधि दी थी। द्वारकानाथ को रानी विक्टोरिया और प्रिंस अल्बर्ट के साथ डिनर का सम्मान भी मिला था। ब्रिटिश राजघरानों के साथ उनकी घनिष्ठ मित्रता थी। द्वारकानाथ जी का निधन भी लंदन में ही हुआ।

इसके सात दशकों बाद 1912 की गर्मियों में द्वारकानाथ जी का साहित्यकार पौत्र अपनी कुछ रचनाओं के अंग्रेजी अनुवाद, जो उन्होंने स्वयं किए थे, लेकर इंग्लैंड आया था। 27 जून 1912 को लंदन में उनके सम्मान में एक 'कार्यक्रम आयोजित किया गया जिसे टैगोर इवनिंग' यानी 'एक शाम टैगोर के नाम' के नाम से जाना गया। ये उनके लंदन के मेजबान विलियम रॉथेंस्टीन के शानदार घर में आयोजित की गई थी। इस भोज में लंदन के सभी विश्वप्रसिद्ध साहित्यकार आये जो टैगोर को सुनना चाहते थे और उनमें से कई टैगोर परिवार से पहले से परिचित थे।

यहाँ पर उनकी मुलाकात उनसे चार साल छोटे आयरिश मूल के कवि विलियम बटलर येट्स से हुई। वहाँ पर उपस्थित लंदन के संभ्रांत समाज के किसी भी सदस्य को शायद ही इस बात का भान हुआ हो कि लंदन की इस डिनर पार्टी से शुरू हुई उनकी साहित्यिक मित्रता न केवल अनुवादों, लेखनसहयोग, व्याख्यानों और यहां तक कि रंगमंच के निर्माणों को जन्म देगी, बल्कि साहित्य में दो नोबेल पुरस्कारों की ओर भी ले जाएगी। पहला 1913 में टैगोर को दिया गया और दूसरा उसके एक दशक बाद 1923 में येट्स को। लंदन की इस एक शाम की एक सदी के पश्चात् आज भी टैगोर दक्षिण एशियाई साहित्य में, ना सिर्फ़ भारत बल्कि बांग्लादेश में भी साहित्य के सर्वोच्च मानक बने हुए हैं। भारत और बांग्लादेश दोनों के राष्ट्रगान टैगोर की ही कलम से निकले हैं। वहीं येट्स स्वतंत्र आयरलैंड की पहली सीनेट में सीनेटर बनाये गये। आज पूरे आयरलैंड में उनके स्मारक हैं, संग्रहालय हैं और उन्हें स्वच्छंदआयरिश जिजीविषाके सशक्त बिंब के रूप में देखा जाता है। उन्हें राष्ट्र कवि जैसा ही सम्मान प्राप्त है। आज भी वो दुनिया भर में अंग्रेजी के सर्वश्रेष्ठ कवियों में गिने जाते हैं।

येट्स ने 1913 में टैगोर के कविता संग्रह 'गीतांजलि' के लिए भूमिका भी लिखी, जिसे लंदन की इंडिया सोसाइटी ने प्रकाशित किया। इस भूमिका का आधार उन अनुवादों पर था जो टैगोर ने अपने लंदन के

मेजबान विलियम रोथेंस्टीन को दिए थे और येट्स ने और बेहतर बनाने में बहुत मदद की। टैगोर को मुख्य रूप से इसी रचना के लिए 1913 में नोबेल पुरस्कार दिया गया। अगर यह कहा जाये कि येट्स ने टैगोर और भारत को पहला नोबेल पुरस्कार दिलाया तो किंचित् अतिशयोक्ति ना होगी। भारत के प्रति येट्स की रुचि टैगोर से लंदन में मिलने से पहलेसे ही थी, जैसा कि 1889 के उनके संग्रह 'क्रॉसवेज़' में लिखी भारतीय-शीम वाली कविताओं में स्पष्ट दिखता है। काफी हद तक, यह रुचि येट्स के प्राचीन आयरलैंड के रोमांटिक विचार पर आधारित थी, जिसे वे भारत की प्राचीन सभ्यता के समकक्ष मानते थे।



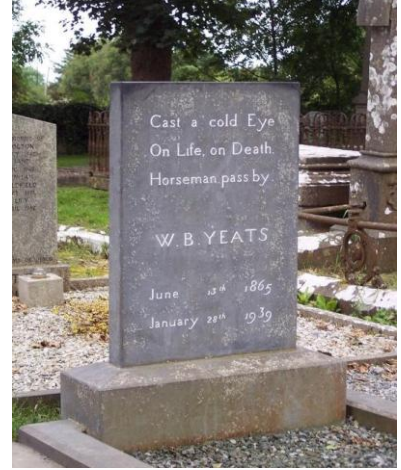
येट्स का मानना था कि भारतीय संस्कृति आयरिश लोगों के लिए एक आकर्षक और प्रेरणादायक विषय है। संभवतः इसी कारणवश येट्स टैगोर की कविताओं से अत्यधिक प्रभावित हुए। गीतांजलि की भूमिका में येट्स ने लिखा: “मैं इन अनुवादों की पांडुलिपि को कई दिनों तक अपनेसाथ लेकर घूमता रहा हूं, इसे रेलगाड़ियों में, बसों में और रेस्तरां में पढ़ता रहा हूं, और दूसरों के आसपास मुझे अक्सर इसे छिपाना पड़ा है ताकि कोई अजनबी ये न देख ले कि इन पंक्तियों का मुझ पर कितना गहरा असर होता है।” येट्स ने टैगोर के एक प्रसिद्ध नाटक ‘डाक घर’ का मंचन डबलिन के ऐबी थिएटर में कराया। दोनों रचनाकारों की सैंतीस सालोंकी साहित्यिक मित्रता उनको जीवन और लेखन को प्रभावित करती रही।

टैगोर ने येट्स के सामने पूर्व की सूझबूझ और सत्यता को प्रस्तुत किया, जिससे एशियाई दर्शन में येट्स के विश्वास को संबल मिला। वहीं टैगोर ने येट्स को पश्चिम की कलात्मक अंतरात्माके प्रतीक के रूप में देखा। इस रिश्ते ने कई उतार चढ़ाव भी देखे। टैगोर-येट्स का संबंध भारत-आयरलैंड के संबंधों का प्रतीक भी है।

प्राचीन सभ्यता वाले दो देश जो सदियों की पराधीनता के बाद अपने गौरवशाली इतिहास और भाषा को प्रतीक बनाकर स्वतंत्रता के लिए संघर्ष कर रहे थे उन्हें इन दोनों साहित्यकारों ने अपनी रचनाओं के माध्यम से बौद्धिक नेतृत्व देने का महत्वपूर्ण कार्य किया। टैगोर कभी आयरलैंड नहीं गये लेकिन उनकी रचनाएँ वहाँ ना सिर्फ पहुँची बल्कि उन्होंने सदियों से गुलाम आयरलैंड की घायल आत्मा को स्पर्श किया। इन रचनाओं को विश्व में पहुँचाने का काम येट्स ने निःस्वार्थ मन से किया। ऐसी निश्छल साहित्यिक मित्रता का उदाहरण इतिहास में विरले ही मिलता है।

येट्स ने 1939 में 73 की आयु में फ्रांस में अंतिम साँसे ली तो इसके दो साल बाद सन् 1941 में गुरुदेव ने कलकत्ता में दुनिया को अलविदा कहा। इस अनमोल मित्रता को सम्मान देने के लिए ही टैगोर की मूर्ति येट्स के पैत्रिक नगर स्लाइगो में लगायी गई है। इस मित्रता को इससे अच्छी श्रद्धांजलि नहीं दी जा सकती थी। येट्स की समाधि पर एक पंक्ति अंकित है जो उनकी कविता 'अंडर बेन बुलबेन' से ली गई है।

“निर्लिप्त रहो जीवन से, मृत्यु से - सब त्याग कर हे घुड़सवार आगे बढ़ो।”



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