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VASANTA COLLEGE FOR WOMEN

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Editor

Dr. Alka Singh

Principal



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Editor's Note

It gives us immense pleasure to bring out the Vol. 8 No. 2 (August 2024) issue of *Vasant Sahastradhara: An Interdisciplinary Journal* (Peer Reviewed) of Vasanta College for Women, Rajghat, Varanasi. Editorial board feels happy to share with our readers that Indian Council of Social Science Research (ICSSR), New Delhi has provided us the publication grant for the session 2024-25. The present volume is a scholarly collection of ten articles from different disciplines of Humanities and Social Sciences. The first article of the volume explores how the crime of sexual violence has been taken as a weapon of genocide. It has been seen that the marginalized position of women and lack of laws force a woman because mass rape kill the soul of woman. This ghastly state can only be perverted when that you are structures do away with the discrimination against women. The second article is on English language and globalization that brings out that one language, one religion and one culture may not be a good idea for an inclusive world. The paper is developed with an idea in the context of National Education Policy-2020 and also puts forth the role of academicians as far as SRS language policies are concerned. The third article sings the unexplored glory of wall murals of the Mahamaya temples. The article examines the historicity and significance of the temple, along with its rich structural techniques, which highlight the artistic narrative of the temple and appeal us all to take responsibilities of such temples so that they remain intact in the history otherwise such temples and their songs would come to nothingness. The fourth article is on the crucial role of museums with special reference to Faizabad that stands for establishing museum so as to chronicle the history of Faizabad. The article also brings out the collaborative efforts of the local communities in amplifying the importance of museums, which in turn play a crucial role in nursing the cities. The fifth article is titled "Art from Trauma: Repairing Social Rupture with Narratives and Aesthetic Expression" that delves deep into the term 'trauma' and tries to give solution to it as well the various forms as discussed in the paper may be overcome by sitting together and searching for a moment of connection. The sixth paper carves out the role of Geography teachers in primary school. The study is based on two colleges of Odisha that give degree of Bachelor in Education. The entire paper presents a statistical analysis of the issue raised and brings out that subject expertise at graduation level, along with a vocational training may be sufficient to teach geography to students of upper primary and secondary level. The seventh paper has critical thinking as one basis, which is the central aim of education and needs to be encouraged amongst students. The paper presents a comparative study of first and second year students of Bachelor of Education, with respect to critical thinking skills and finds that both of the batches have same critical thinking skills. The eighth paper glorifies women as epithet of '*Shakti*' times immemorial. In this background the paper lists women's contribution to and

participation in political and social reform movements in Pre and Post Independent India and shows that the future of Indian women is certainly bright and is prone to reach new heights. The ninth article is about inculcating Hindi language in China, which has a long tradition in itself. The paper throws ample light on as how India enriched Chinese knowledge system through Chinese visitors who came to India from time to time and stayed here for long and carried the rich and unbounded Indian knowledge system to their motherland. Even today Hindi is the only Indian language taught, extensively in the Chinese Higher Education institutions. The tenth paper glorifies Bhakti movement and the great poets of this period named Ramanand Ramanujacharya of South India and literature written by him and others on Lord Ram, which enriched Bhakti period of Hindi literature. The Journal has tended to form an interdisciplinary collaboration through the volume. It would be appropriate to state that everything is subjective in the human mind; nevertheless, our emotions, our opinions and our objectives are all relative. We look forward to the continued support of our readers and are hopeful to receive their responses.

CONTENTS

Editor's Note

1. **Systematic Use of Sexual Violence as a Weapon of War – Focus on Genocidal Campaigns** 1-6
Aditi Singh Kaushik
2. **English Language and Globalization** 7-14
Anita Singh
3. **Mahamaya Temple: History, Present Condition, and the Legacy of its Wall Murals** 15-30
Anshika Agrawal
4. **The Crucial Role of Museums in Erstwhile Faizabad for Preserving Heritage and Nurturing Identity** 31-40
Divyansh Saxena
5. **Art from Trauma: Repairing Social Rupture with Narrative and Aesthetic Expression** 41-54
Gerise Herndon
6. **Efficiency of B.Ed. Qualified Arts Students to Teach Geography in Upper Primary and Secondary Schools** 55-66
Manoj Kumar Lenka
7. **A Study of Differences of Critical Thinking among B.Ed. 1st and 2nd Year Students** 67-72
Priyanka Singh
8. **Women's Movement in India from Its Earliest Noticeable Beginning to Contemporary Times** 73-88
Alka Singh, Poonam Singh, Shrija Singh
9. **चीन में हिंदी शिक्षण** 89-94
विवेक मणि त्रिपाठी
10. **हिन्दी में राम काव्य परंपरा का स्वरूप** 95-104
एस.ए.मंजुनाथ

Contributors

Systematic Use of Sexual Violence as a Weapon of War – Focus on Genocidal Campaigns

Aditi Singh Kaushik*

ABSTRACT

Sexual Violence is a broad term that refers to a variety of crimes including rape, sexual mutilation, sexual humiliation, and forced pregnancy. Sexual violence and mass rape, in particular, are used as a strategy of genocide because they can bring about the physical and mental destruction of a specific group. Often the subordinated position of women and lack of international protection leads to perpetrators purposely choosing to destroy a group by killing a woman. This paper aims to explore how scholars and tribunals interpret the use of sexual violence as a weapon of genocide. It also seeks to understand the nature of these acts of violence and the systematic tactics employed by perpetrators in the most violent genocidal campaigns for these mass rapes to be finally described as crimes against humanity.

Keywords- Genocide, Violence, Rape, Tribunal, War, Crime

Introduction

Genocide is defined by the United Nations as "acts committed with intent to destroy, in whole or in part, a national, ethnic, racial or religious group." These acts may include killing, causing serious bodily or mental harm, deliberately inflicting conditions of life calculated to bring about the group's physical destruction, imposing measures intended to prevent births, or forcibly removing children from the group. Sexual Violence and mass rape in particular are used as a strategy of genocide, and their weaponization as such has been documented throughout history.

The Nazis have been documented to use the inscription "Whores for Hitler's Troops", and it was common for persecuted women to be raped or sexually assaulted in concentration camps and elsewhere. This stood true not just for Jewish women but political prisoners, both of whom were considered enemies of the Third Reich. Similarly, The Tokyo Tribunal stated that women between 20,000 and 80,000 were raped by the Japanese Army during the "Rape of Nanking" in 1937.

During the end of World War II, soviet soldiers reportedly raped more than 2 million

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German women. Hospital statistics show that between 95,000 and 130,000 women were raped in Berlin alone. During World War II, all sides of the conflict were accused of mass rapes, yet neither of the two courts set up by the victorious allies' countries to prosecute suspected war crimes- in Tokyo and Nuremberg - recognized the crimes of sexual violence. Moreover, in all these cases, perpetrators used mass rape, forced impregnation, and sexual torture as strategies of cultural control over ethnically different populations.

The weaponization of sexual violence as means of cultural control was most prominently highlighted in the Rwandan Genocide (1994) which left an estimated 250,000 to 50,000 rape survivors, with more than 2,500 infants born the following spring and abandoned.

The Mechanism of 'Othering'

Heise (1998) says that the main macrosystem factor that fosters violence against women is the one where the cultural definition of manhood involves behaviors such as dominance, toughness, and entitlement. Later, Skjelsbaek (2012) highlighted that there are three discourses through which sexual violence can be conceptualized - essentialism, structuralism, and social constructivism, wherein enforcing militaristic masculinity and feminizing the victims are the ends of weaponizing sexual violence against women in war zones. This value of hyper-masculinity could become exaggerated during an active conflict and could increase rates of sexual violence against women.

There is a great need to investigate, describe, and discuss the impact of other factors that have been linked to the increased prevalence of sexual violence against women. These factors include poverty, low socioeconomic status, and isolation of women. (Cunningham, 2008) By not isolating these categories but relating them to each other, they can be more accurately comprehended. One can also understand the role of the underlying categories and how they shape the power systems. (Collin, 2015)

Nicolaisen (2019) highlights that these categories or factors are employed by perpetrators to dehumanize victims during genocide through mechanisms of 'othering.' The mechanism of moral disengagement suggests that there is a process of detachment where perpetrators are actively disengaged to find a purpose for their crime which makes it justified. A way for the perpetrators to justify their acts of raping and killing have been observed to be the dehumanization of victims.

During the Rwandan Genocide, Hutus referred to Tutsis as *inyenzi*, meaning insects or

cockroaches. By doing so, they removed the usual moral grounds that restrain us from acting aggressively.

Rape during genocide accomplishes two goals at once: the woman is effectively killed or loses the will to live, yet goes on living among her people as a constant reminder of their 'downfall', and this is precisely what Fitzpatrick (2016) describes as 'tactical rape', wherein rape is used as a deliberative strategy by an actor to attack individuals, groups, and communities.

Employment of Tactical Rape

'Tactical rape', 'strategic rape', or 'wartime rape' implies that rapes are coordinated and used as an ordinance instead of bombs and bullets - to pursue strategic objectives. However, the use of strategic or tactical sexual violence, argues Nicolaisen (2019), does not automatically mean that there is genocide - it has to be used with the intent to destroy a group. The term is also described as a 'deliberate strategy' by an actor to attack individuals, groups, and communities which to the actor is their enemy.

Resolution 1820, adopted by the UN Security Council addresses this tactic of war and states –

“Noting that civilians account for the vast majority of those adversely affected by armed conflict; that women and girls are particularly targeted by the use of sexual violence, including as a tactic of war to humiliate, dominate, instill fear in, disperse and/or forcibly relocate civilian members of a community or ethnic group; and that sexual violence perpetrated in this manner may in some instances persist after the cessation of hostilities”

In most cultures throughout the world, an attack on the identity of a woman has a collateral effect on the group she belongs to. The employment of tactical rape aims to destroy the very thread through which a woman's identity is tied to the ethnic, religious, or national group she belongs to.

Mass Rape is used as a strategy of genocide because it can bring about the physical destruction of the group through the desecration of individuals. The former prevents births within the target group by damaging the reproductive capacities of women. (Cunningham, 2008).

However, in certain cases, women are used as 'reproductive vessels' by the perpetrators. During the genocidal campaign in former Yugoslavia, women held in camps were used as reproductive vessels and the children thus born, were considered to

be ‘Serbian babies’ because of the perpetrator’s ethnicity. Some reports suggest that men who raped were ordered to do so since they told their victims that “they must become pregnant.” (Nicolaisen, 2019)

Since then, the Rome Statute of the International Criminal Court (2002), includes rape, sexual slavery, forced pregnancy, or "any other form of sexual violence of comparable gravity" as a crime against humanity when it is committed in a widespread or systematic way.

Rape as a Crime Against Humanity

“To the victor go the spoils”

According to a UN report on Sexual Violence and Armed Conflict, armies considered rape one of the legitimate spoils of war. This way rape during any conflict would be perceived or dismissed as a by-product of that conflict. For a long time, the soldier’s prerogative to rape conquered women had traditionally been an ‘accepted’ rule of war.

However, in 1992, in the face of the widespread rapes of women in Former Yugoslavia, the United Nations Security Council declared the “massive, organised and systematic detention of rape of women, in particular Muslim women, in Bosnia and Herzegovina” an international crime. In 1993, the International Criminal Tribunal for the former Yugoslavia (ICTY) became the first international court to find an accused person guilty of rape as a crime against humanity.

In the backdrop of the Rwandan Genocide, the International Criminal Tribunal for Rwanda (ICTR, 1994) became the first international court to find an accused person guilty of rape as a crime of genocide. However, despite recognising the widespread use of systematic rape in Rwanda as a weapon of war, only 10% of the 21 sentences handed down by the ICTR had any rape convictions included. It has also been asserted that during the Rwandan Genocide, the focus of the police inspectors had been more on the killings, and women trying to report their rape had largely been sidelined. Moreover, most of these victims were unaware that rape was a prosecutable crime. (Nicolaisen, 2019)

Gender and Sexual Violence in Genocide

Theorists have also asserted that the rape of women by men is facilitated by the undercurrent of anger, aggression, and hostility towards women. Rigid gender roles have been linked to higher incidents of rape and vice versa. (Cunningham, 2008)

It has also been argued that gender-based crimes have not been a priority of the courts

and that sexual violence is only responded to by the international community when it is generalized and not gender specific. When this crime is understood as a crime of genocide without its gender-based nature, the consequences women have to deal with in the aftermath of the genocide are not addressed.

The United Nations Security Council, however, briefly expressed its concerns vis-a-vis the challenges of re-integrating women into public life and its consequences on peacebuilding -

“Deeply concerned also about the persistent obstacles and challenges to women’s participation and full involvement in the prevention and resolution of conflicts as a result of violence, intimidation, and discrimination, which erode women’s capacity and legitimacy to participate in post-conflict public life, and acknowledging the negative impact this has on durable peace, security, and reconciliation, including post-conflict peacebuilding” (Resolution 1820)

However, Nicolaisen (2019) counters this assertion and states that one cannot solely look at these crimes only through gender, ethnic, or religious perspectives and that it would leave out the many layers of discrimination that women have faced during the genocide. It has been suggested that crimes of sexual violence during genocide should be discussed separately from sexual violence in other settings, so that the intersectionality of the issue could be understood and addressed, thereby ensuring that women receive justice and fair treatment.

Aftermath and the Need for Destigmatization

Genocide tribunals and the international community did not seem to prioritize crimes of sexual violence like rape, despite the acknowledgment that the widespread rapes were crimes against humanity. And despite recognizing mass rape as a weapon of war, it took survivor testimonies in the ICTR for it to be properly brought up. Even the UNSC highlights that mere acknowledgment served little to no purpose, because rape is still employed as a weapon of war in different conflict zones –

“Reiterating deep concern that, despite its repeated condemnation of violence against women and children in situations of armed conflict, including sexual violence in situations of armed conflict, and its calls addressed to all parties to armed conflict for the cessation of such acts with immediate effect, such acts continue to occur, and in some situations have become systematic and widespread, reaching appalling levels of brutality” (Resolution 1820)

Many survivors of genocidal rape commit suicide, some never return to their families,

and if they do, they are not accepted by their kin. It is also common in some cultures for women to be killed by their own family or community because of the 'shame' that the violence brings upon them. Survivors of genocidal rape and children born out of it are also often rejected because of "their power to remind witnesses of their collective trauma."

Bombs and bullets kill the body while sexual violence and mass rape kill the soul. Formulation and implementation of international and national laws are considered major steps towards punishing perpetrators, but mere implementation and generalization of these crimes cannot bring a miraculous shift, as long as patriarchal structures that perpetuate hyper masculinity, entitlement, and other such attitudes that enable discrimination against women exist.

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English Language and Globalization

Anita Singh*

ABSTRACT

English is increasingly referred to as a global language, a world language, or an international language. There are more people learning English than any other language worldwide. India has been at the receiving end not only of colonial language policy but of global as well. India needs a more equitable language policy that permits all languages and literatures to flourish. One language and one religion may not be a good idea for a diverse inclusive India. Our New Education Policy (2020) also promotes bilingual education and the use of local languages for instruction.

Keywords: *Global village, Dominant languages, Language death, Linguistic diversity*

When Faustus, a character in Christopher Marlowe's play sold his soul to the devil, he thought he was only in for a few perks: a little more knowledge, a little more power in an otherwise unchanged life; little did he know he had crossed the frontiers into a different scale of reality where his wishes were no longer the ones that counted. Have we also Faustus-like, regardless of consequences, entered the global mega system where life is governed by considerations alien to human beings.

To start, what exactly do we signify when we refer to globalization?? Most commonly it means the removal of national boundaries which are taken to be impediments in the course of the free flow of capital, goods, of services. The entire system is crafted, of course, mostly by and for the great multinational corporations that are increasingly in the business of raising capital in one part of the world, spending it in another, to manufacture something that can be traded in a third. Any great imperial system is always accompanied by a declaration of noble purpose. 19th-century colonialism was justified as the white man's burden; the Soviet grip on Eastern Europe was justified as upholding the proletariat against the bourgeoisie. Likewise, the rule of the multinational, the new imperialists of our age, is justified as levelling the international playing field and allowing fair competition (Hochschild: 1998:1235). But this is rarely the truth. If globalization refers to a unified world, then the divisions of the world into first, second and third lose their significance. In reality, however, this division does

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exist, the process of uneven development is likely to be intensified by globalization and its impacts are going to be unequal and different in different parts of the world.

The neologism to describe international economic flow was coined in the 60s by Marshall McLuhan's famous articulation of the notion of the global village. The global is claimed to be natural order in today's technology-driven world in which time space has been compressed, the end of geography has arrived and everywhere is becoming the same. The view of globalization as an inexorable and virtually unstoppable force which can only be accommodated, rather than resisted, has become conventional wisdom. In fact, globalization consists of a number of distinct but overlapping discourses in which meaning is highly contested. Media plays a significant role in this globalized world as it creates a mass of cultural transmission that cognitively 'maps' or orders the world in a certain way. The eating habits of cosmopolitan Indians have been inundated with the influx from Mac Donald's, Pizza huts, Kentucky Fried Chicken and so on. Trends of celebrating days like Father's Day, Mother's Day, Valentine's Day, and Friendship Day have become rampant - with cards and gift companies cashing in on the great celebrations. All this indicates to whole production and marketing of culture. Mass media confronts viewers with a wide array of lifestyles and cultures. In this way one culture intersects another culture, in other words centre intersects the periphery and vice versa. However, asymmetrical power relations often characterize this intersection. This inequality works in the realm of language. This paper will analyze how the economic and political forces impinge upon languages.

When we talk about globalization and language, we cannot but help talking about English. English is increasingly referred to as global language, a world language, or an international language. All these expressions spurt from the fact that English is by far the most extensively used language in the world and has become the *de facto* international lingua franca in many fields, including science, technology, medicine, travel etc.

Also, there are more people learning English than any other language worldwide. The globalization of the English language however is not only a matter of sheer numbers. Indeed, there are certain issues which concern not only socio-linguists but also each one of us. Here I will raise three questions, which have an important bearing on the use of language and language policy of our country, with some of my reflections on them.

1) **English and imperialism:** Is the spread of English driven by economic forces and does it reiterate the colonial paradigm of the superiority of Judeo-Christian societies? We all know that British colonialism brought many countries in contact with Britain and also quite naturally with its language. In India, this contact lasted almost 200 years. The colonial exercise was not merely about conquering territory and economy, which the wealth of 19th century Britain is clear evidence of, but also about conquering minds. This is encapsulated in Macaulay's famous dictum on the purpose of British education for Indians: "a class of persons, Indian in blood and colour, English in taste, in opinion, in morals and in intellect". (Macaulay: 1835:107-17) What this leads to has been pithily noted by Ngugi Wa Thiong'o "it is the final triumph of a system of domination when the dominated starts singing its virtues". (1994: 20) After the independence of India, the problem of choosing a national language was a tough nut to crack. In government sectors and in academia many supported English as the best candidate for the job of national link language and its automatic uplink to the global system. For all practical purposes, English remained with us after independence as an associate language, link language or library language or by whatever name we chose to call it. In the 21st century, a large number of Indian immigrants and residents of cosmopolitan cities are forgetting their mother tongues. This experience affects people globally, as the anxiety to conform to a dominant language impact many worldwide. The emotional intensity of losing your mother tongue is captured by Shakespeare when a character in *Richard II* reflects on what banishment and exile mean:

The language I have learnt

... Now I must forgo

Within my mouth, you have engashed my tongue,

What is thy sentence, but speechless death

Which robs my tongue from breathing native breath. (Shakespeare: 2016: 1.3.1)

Shakespeare's character expresses the tragedy of language loss for the individual. It is a grave loss for humankind when an entire language and culture disappears. Perhaps 90% of the world's oral and sign languages are threatened. The agony was expressed vividly by a delegate to UNESCO, from Mali (Africa) when pleading for funds to record the oral memories of old people because Mali's history was still almost entirely oral and would die with that generation he aptly said: "when an old man dies in one of our

villages, a shelf full of books is lost” (Phillipson: 2001:3-4) Contrast this with the words of Lord Macaulay whose educational minutes in India in 1835 set the tone for language policy throughout the British Empire. It created a spotlight on English rather than local languages, at a time when there was significant attention among Britishers in learning Indian languages. Macaulay wrote: “I have never found one amongst them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia” (Macaulay: 1835:107-17).

India has been at the receiving end not only of colonial language policy but of global. Obviously yes, if we look at what’s on TV, what people eat and wear in corporate structures and management, advertising, trends in higher education and research. It is not hard to see that it is occurring gradually and is not imposed by force but through a much subtler process of glocalization. Attitudes towards things British and American have been generally positive and receptive.

2) **English and Language Death:** Does the spread of English cause the death of minor languages and the decline of ‘other’ big languages? The power of language is reflected in its imagery. English is often promoted as a language of achievement, amusement, and global mobility—a fascination that resonates with many. In contrast, it is also referred to as a “killer language,” suggesting that it can overshadow and erode other languages. John Swales, working on characteristic genres of scientific English, describes English as “*tyrannosaurus rex*,” (1997) a language that gobbles up other people’s languages. According to the Kenyan writer Ngugi, linguistic cannibalism of this type is a familiar feature of dominant languages. Therefore, we must keep in mind that a language which signifies success for some can embody failure for others. We have to be careful not to allow seductive metaphors to obscure the fact that there is nothing inherent in any given language that makes it good or evil, better or worse, than others. It is the uses to which humans put language that need critical scrutiny, along with the imagery associated with expanding and contracting languages. Nothing I have said so far should be construed that I would suggest that anyone in our part of the world should stop learning or using English, that would be foolish. But we need in every context to assess whether choice of language has been decided equitably and whether the linguistic human rights of all speakers of all languages are being respected. As the many labels used to describe English indicated opting for English is never neutral, English impacts on the local language ecology in multiple ways and interlocks with regional and global challenges

and constrains. The world we inhabit is a world of English-speaking haves, and non-English speaking have-not's, a world in which many of the decisions affecting the entire world's population are increasingly taken in English.

All languages are work in progress but English's globalization, unprecedented in the history of languages, will revolutionize it in ways we can only begin to imagine. In future, suggests David Crystal, these could be a tri-English world, one in which speakers could speak local English based on dialect at home, a national mode at work or school, and international Standard English to communicate with foreigners. We have to be wary of such a world envisaged by David Crystal where all the people of the world become monolingual, and our linguistic ecology will be destroyed.

3) English and Englishes: Is there one standard English or is this language fragmenting into increasingly unintelligible varieties? Descriptions of the expansion of English have produced a terminological cornucopia. Some scholars maintain there are now several English languages in different parts of the world. This process started in North America in 1789, with Noah Webster pleading for “an American tongue”, an American declaration, a language with pronunciation and spelling quite distinct from British English. What was achieved for American English has been followed more recently in Australia, Canada and New Zealand making English a polycentric (one with complete norms in different countries) and poly-ethnic language (one expressing different ethnicities, Irish, American, Indian etc.).

English in India albeit introduced by global (colonial) powers, has become part of the local political (and linguistic, as Kachru would agree) landscape. Global English in India is Indian English. Language localization is one such phenomenon that must be understood by observing the way people have moulded it to fit into their culture. To pass by the glossy sign for Mac Donald's – the byline reads “I'm loving it” – such advertisement caters to a target audience in a way that will appeal to them and in a language, they will understand. This is the way many Indians speak English, I just wonder whether the advertising agency was not actually taking a playful dig at the Indian tendency to use progressive in place of static verbs like – “I am understanding it”, “she is knowing the answer” was the byline a cheeky dig. The mix of Hindi and English now crops up everywhere- “*hungry kya?*” questions an Indian ad for Domino's pizza. Though there are many opponents to this trend, many believe it to be positive whether it is advertising professional writers or scholars they all believe it is about

effective communication and the fact that English is becoming localized shows its popularity with the masses. Of course, it is incorrect to believe that this hybrid version is used in business or professional communication; this is a casual style of speaking English commonly adapted by Indians in everyday conversation. Some even may scream sacrilege but it is really about the evolution of a language mirroring the changing attitudes of a society. Bollywood is also not far behind in this language glocalization trend. We have names of popular movies like '*Jab we Met*'; '*Ek Chooti se Love Story*' among many others these stand witness to this fad. Other than the localization of English languages, other trends impinging on the English language is the use of abbreviated, cryptic messages in SMS's and the use of emoticons that has gone a long way in changing the hue of language use.

Languages are important for human beings for two reasons: one, it gives them a sense of identity; two utilities. Naturally, a global language – a multinational language is more useful than Indian languages. If knowledge of English and writing in English becomes a passport to a high position in life, why take the trouble to learn the native language and write in it, only for the sake of identity? A thoughtless journey towards a state of being free from the markers of identity, language and literature is one of them, the greatest danger faced by all the Indian languages and literature.

However, there are many of us worldwide who are working to maintain diversity, working to confirm the wisdom of Ngugi Wa Thiong'o dictum: "real unity of cultures and species is found in their diversity" (1994: 20:1-4). This vision is diametrically opposed to a monolingual worldview.

My tale is over, but it is embedded in a mass of agendas that need addressing and disentangling, we need action, and we need political will. I need hardly remind you that *Hamlet* is a tragedy, and the tragedy occurs because Hamlet, the protagonist, defers action. If we are to avoid ending with the linguistic and literary stage in India cluttered with linguistic and literary corpses, we need to leave the realm of fantasy and act decisively.

In a hierarchical linguistic and literary world order, the oppressed will always sense injustice, like Caliban, the island slave in Shakespeare's *The Tempest* who responds to his oppressor, Prospero:

Thou taught me language, and my profit on't

Is, I know how to curse. The red plague rid you

For teaching me your language! (Shakespeare: *The Tempest*: 366-368)

The alternative of working to resolve conflicts between groups and building understanding is expressed by Juliet to Romeo. Their families were caught up in what might in be called ethnic conflict. Juliet stresses how we all need to be able to define the world, to name it; she reveals great awareness of linguistic diversity:

What's in a name? that which we call a rose

By any other name would smell as sweet;

So, Romeo would were he not Romeo call'd,

(Shakespeare: *Romeo and Juliet*: Act II scene ii, 43-45)

Our task as academicians is lucid as captured by Edward Said, the Palestinian American, in his BBC Reith Lectures, in which he describes the role of people in academics as “raising embarrassing questions...being unwilling to accept easy formulas or readymade clichés or smooth ever so accommodating confirmations of what the powerful or conventional have to say and what to do” (Said:1994:9’17) We need to ask what language policies are in place, overt and covert ones and whose interest they serve both globally and locally. At a practical level this means:

- 1) Exploring whether English can be appropriated locally, for instance in India in ways that strengthen the sustainability of the local cultural and linguistic ecology,
- 2) Language policy as a scientific activity must be based on critical analysis of the contemporary scene, underpinned by multi-disciplinary theory and inspired by a vision of how more equitable language policies can permit all languages and works of literature to flourish.

One language and one religion may not be a good idea for a diverse inclusive India. Our New Education Policy (2020) also promotes bilingual education and the use of local languages for instruction. I close with a sentence that can be found on Rasmus Rask, a Danish linguist's tombstone “learn many languages but do not forget your own”. (qtd.in Puppel:2009)

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Mahamaya Temple: History, Present Condition, and the Legacy of its Wall Murals

Anshika Agrawal*

ABSTRACT

The Mahamaya Temple, a significant yet underexplored heritage site, embodies a rich historical, architectural, and artistic legacy. This study examines the temple's historical evolution, its present condition, and the intricate wall murals that adorn its interiors. Through a detailed architectural analysis, the research highlights the temple's unique structural features, stylistic influences, and construction techniques. Furthermore, the study investigates the iconographic significance of the murals, deciphering their thematic narratives and artistic conventions. The research also evaluates the current state of preservation, identifying challenges such as environmental degradation and human-induced deterioration. By synthesizing historical accounts, architectural observations, and conservation assessments, this paper underscores the temple's cultural and artistic importance. The findings contribute to the broader discourse on heritage conservation, emphasizing the need for systematic preservation efforts to safeguard this monument for future generations.

Keywords: Architecture, Conservation, Ethnography, Heritage, Iconography, Wall Murals.

Introduction

Hindu temples are not merely architectural marvels; they are profound embodiments of the Hindu faith, encapsulating centuries of tradition, spirituality and cultural heritage. These sacred edifices stand as testaments to the enduring devotion of millions of worshippers worldwide, serving as beacons of divine grace and spiritual enlightenment.

The concept of temple may be perceived as a place of worship or in simple language the house of God. A temple represents the whole cosmos in the miniature form. Stella Kramrisch defines temple as, "monument of manifestation" in her book 'The Hindu Temple.' From the top to the bottom, a Hindu temple seeks to represent everything of

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which the cosmic world, '*Brahmand*'-the entire universe is composed of. The earthly world, the heavenly world, the astral world and the world below the waters- *Prithvi*, *Akash*, with the *Swarga* and *Patala* respectively.

Location and History

The Mahamaya temple commonly known as the *Lalahi Chatt* and *Tara Devi* temple is located in the Ishwargangi locality, House No. K6/7/78-3 (25°19'31" N 83° 00' 26" E), near the *Adi- Baan* Ganga Lake Varanasi.

Unlike the North Indian Curvilinear Shikhara based temple (Nagara style of temple architecture) on a square or rectangular base, this temple is a circular structure and Pagoda- like shaped on its circular plan. (This shows the Buddhist influence of construction (?).

Constructed and painted under the instructions of the Queen of Nepal in 1725 in a large campus, including a tank, (which today is a little far from the temple complex) it was annexed by *Kashi Naresh* Maharaja Balwant Singh of Banaras (A.D. 1740-1770) in his residential complex in 1750. (Fig 2)

Later *Kashi Naresh* Suryapal Singh (whose date of reigning is not certain) renovated the temple, but when his niece (daughter of his brother, Krishnapal Singh) was married to the prince of Nepal, Shardul Jungbahadur Rana, the Mahamaya Temple was given in dowry; but finding it difficult to maintain it from Nepal, the land around the temple was sold in plots and the temple was cut-off from the tank. (Sharma)

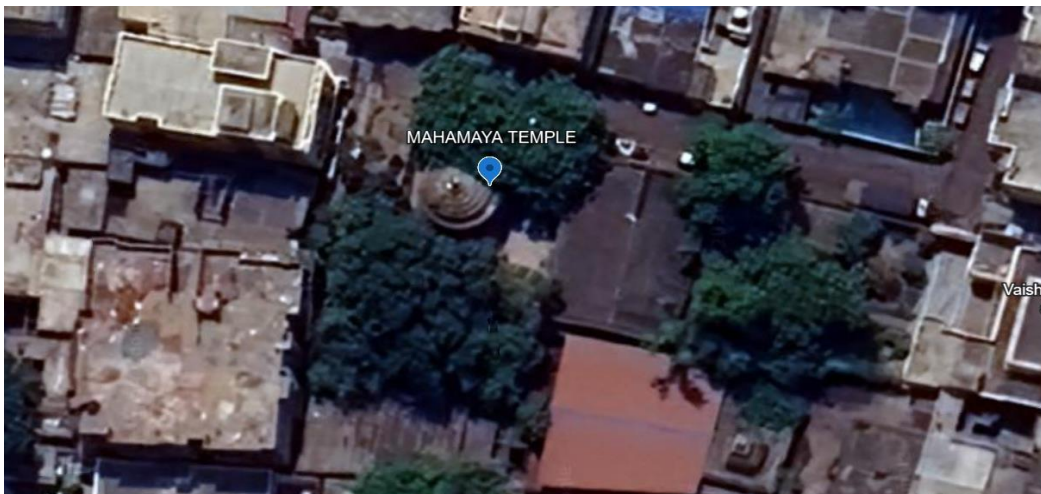


Fig 1: Location of the Mahamaya Temple (Image Courtesy: Google Earth)



Fig 2: Location of Temple and the water tank (Image Courtesy: Google Earth)

Methodology

The research methodology involved a multi-faceted approach to ensure a detailed understanding of the temple complex. Firstly, precise measurements of the temple complex were taken to document its architectural dimensions and structural layout. Secondly, a thorough literature review was undertaken to analyze existing scholarly works, historical records, and previous studies related to the site. Also, an iconographic study was carried out to interpret the symbolic and artistic elements present within the temple, helping in the understanding of its cultural and religious significance. Lastly, ethnographic methods, but on a limited scale, were involved to gather insights from local communities, traditions, and oral histories, providing a contextual perspective on the temple's continued relevance and usage. This combined methodology ensured a complete analysis of the temple complex from architectural, historical, artistic, and socio-cultural perspectives.

Results

1) Architecture

Entrance: A lion statue facing towards the western gate on the temple is located (Fig-4). Originally a pillar was present at the entrance of the structure which served as the pedestal to the lion. But with the ravages of time the pillar dismantled and thus now the lion is kept on a platform facing the temple entrance.

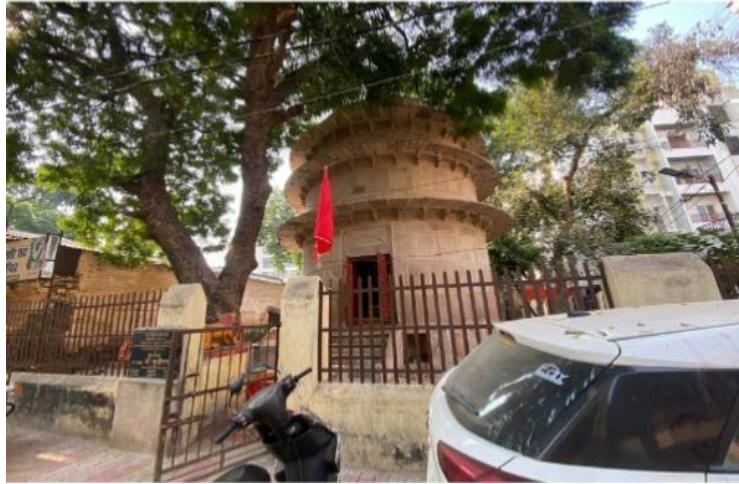


Fig 3: Entrance of the temple.



Fig 4: The lion at the Entrance

The Temple: The *Mahamaya* temple, as now stands, is a 48' high and 12' wide circular pagoda style mansion of bricks and stones. Rising up to 20', it transforms itself into three tiers, each at a distance of 0.7'. The tower (*shikhara*) terminates with a five-tier pinnacle (*kalasha*) with a *stupika* in brass, which is now tilted due to the ravage of time. The *stupika* holds a *dhwaja* flying on its top in the direction of the wind. A trident (*trishul*) is also kept near the *kalasha*. The back side of the temple as a small water outlet (*pranali*) measuring around 1"x1". (Fig 11)

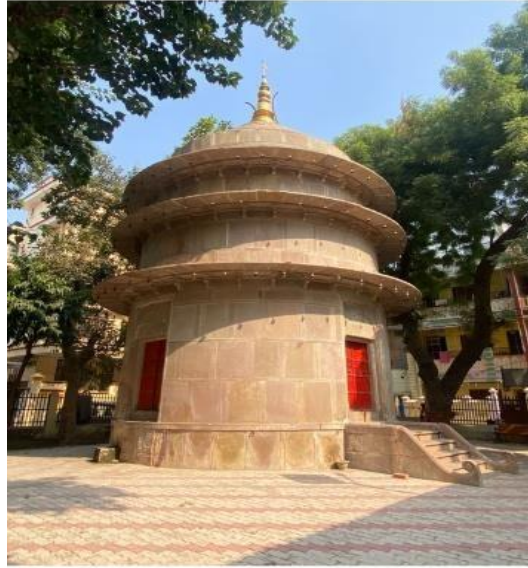


Fig 5: Temple from back view

The three tiers of pagodas have been provided with a row of hanging bells - the lower one has 48, middle one 40 and the upper one 32. The height from floor to ceiling is 2.5'. The circular tiers (Chajja) are supported by brackets. The lower one has 24 brackets; middle one has 20 brackets and the upper one has 16 brackets. (Fig 6)



Fig 6: The three tiers of the temple

There were four gates at the height of 5' with flight of steps (Fig 7) in each direction of the temple, but now only two - southern and western are extant and the other two are closed permanently. There are 4 steps to climb. At base of the stair railing is terminated by scroll like pattern. At the right side of the western entrance is a square fire alter (*agni*

vedika) (Fig 8) with measuring 3'3" x 3'3".



Fig 7: Stairs



Fig 8: *Agni Kunda*

All the 4 entrance doors are all iron made coloured in red. The doors are divided into 4 sections with 12 half-moon cut-outs made in the 2nd section (counting from top) on each gate. (Fig 10) The western gate has another layer of a mesh door that has circular pattern with golden rings in centre of the design. Each door has arched pattern carved at its top with half circles.

Under the northern gate is a rectangular water outlet (*pranali*) with length being 1'6" and width being 2' (Fig 9)

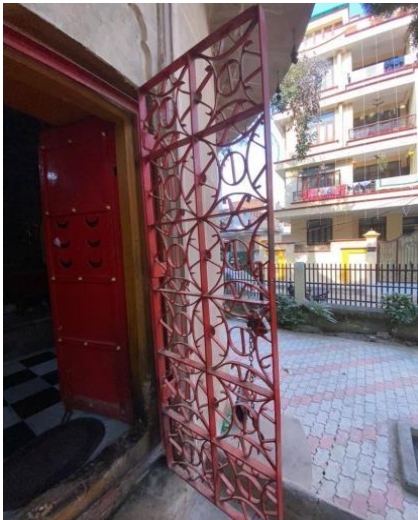


Fig 9: Entrance Mesh Door



Fig 10: Arched-Door Frame and Door Design



Fig 11: *Pranali*

The Garbha Griha: In the centre of the shrine, is made a marble platform measuring 1.90 m length, 2.04 m width and 4' height, which serves as pedestal for two stone niches containing the images of *Mahakali*, background of which is covered with copper sheet. Whole of the wall is covered with red colour. Whereas the borders made for demarcation are golden in colour. Sharing the same platform, on the front- left side, are two silver *shiva lingas* with snake carved on them. (Fig 13) Whereas on the front right are two identical pair idols of *Ganesha* and *Laxmi*. (Fig 14) The floor is made up of tiles arranged in a chess board pattern. The interior walls are full of wall paintings.



Fig 12: The main deities



Fig 13: Shiva-lingas



Fig 14: Ganesha and Laxmi

2) Iconography of the Deities Worshipped

Both the deities are four-armed and wear a girdle of human hands (*hastamekhala*) and a garland of skulls (*mundamala*) hanging from neck to knees. The shoulder shows a male corpse, hands of which suspend downwards. The four-armed goddesses carry a chopped-off human head and sword in upper hands and the remaining two arms, are in *abhaya* (protection) and *varada* (boon-bestowing) postures. Although the main deities are carved as *Kali* and match the similar depiction in the wall paintings, their tongue is not protruding. Locally, one of these goddesses is called *Jiutiamayi* (associated with children) and the other as *Tara* or *Ahoi mata* (also associated with children). Both remain clad; hence, their iconographic features are not visible to general devotees. But now, both of the deities are wrapped with sarees and a shawl put around their neck. (Fig 12)

3) Wall Paintings

The murals of the Mahamaya temple are arranged in five successive tiers. These murals follow the Rajasthani style of painting tradition, yet other schools of paintings such as the Mughal miniature painting style is also observed. The colours used are oil-based. These tiers are separated by bands of pink and blue lotuses. These lotuses are linked by leaves and tendrils. The second tier is the tier that is clearly visible. The first i.e. the lower most tier, presently is painted in red with a thick golden border. The rest of the three tiers have been damaged with the ravages of time. They are very partly visible.

Stylistic Features of the Wall Paintings

1. The facial expression is expressively bold.
2. Human figures are larger in comparison to Mughal miniatures.
3. The lines bespeak of balanced and experienced handling.
4. Most of the figures are in profile but Surath is frontal and looks like a Nawab of Avadh.
5. Depiction of flora and fauna bears late Mughal impact.
6. Divine and demonic figures, their wearings and architectural settings are Rajasthani.
7. The size of human figures and the face features of Parvati remind us of Nepalese cloth painting style of 18-19th century. The circular pagoda also bears a Nepalese stamp.
8. Company influence is detected in the scenes of daily life, like cooking of meals, steamer in river, etc.
9. Folk trend of Banaras life is frequently noticed in ceremonies, rituals, assembly of figures, rivers, ponds, boats, etc.
10. Nature seems to play a dominating role.
11. Kali is shown terrific and horrible, but the main deity Mahamaya or Jagadamba and her other forms are majestic and graceful.
12. The episodes are interlinked and a sequence is maintained.
13. Depiction of six seasons (*shadritu*) aims at creating pleasing and amiable atmosphere.
14. One can see a rhythm and movement in many figures, but some are static.
15. Colours used are: red, blue, light blue, vermilion, yellow, white, light grey, light pink, etc. At the same, some mixed colours remind us of Banarasi favour for *rangamezi* (colour mixing).
16. The Mahamaya is the meeting place (confluence) of style, but these have been blended well.

Technique Used

The artist has to pass through different stages before finishing a wall painting, like

preparation of wall, drawing of lines, application of colours, burnishing, application of oil, etc Different methods are used in Varanasi for preparation of wall (surface). The walls of Mahamaya shrine were first coated with stone powder (*hari* and *surku*). On this stucco type wall were drawn lines with ochre (*geru*) and creamish clay (*ramaraju*) when the surface was still wet. Subsequently, the rock colours were quickly applied. Rubbing or burnishing with hard stone (*akika*) was affected on the dried paintings, and finally, the coconut oil was coated for lustre.

Source of the Paintings: The excerpts from the *Devi Bhagvata Purana* and the *Durga Saptshati* are the base of the paintings. Apart from these, daily life of the people is also depicted.

Description of Each Tier

First Tier: It is assumed that the first tier is 80 cm high and is devoted to scenes of society and nature. In this tier we find the depiction of kings, devotees, saints, forest hermits, dancers, musicians, blacksmiths, and hunters. The rivers in this tier are depicted in landscape view with black rippling lines. The river is seen populated by fishes, crocodiles, and tortoises. Also, on the river boats and British style steamers are floating. A variety of trees with flowers and birds are present at the bank of the river. Also, animals like lion, elephants, hares and squirrels are depicted. . (Michell and Singh, 2005)

Second Tier: This tier is visible properly.

The second tier is around 2.3 m high. This tier is further divided into four quadrants by the four doorways. Semi circled panels are positioned over the doorway. And the circular panel is all round in between these doorways. The complete circular panel measures around 1.3m in diameter. A square panel is present in between the circle at the northwest quadrant and the north doorway. Thus, this tier has total of 9 panels. These panels bear Devanagari labels. And these labels are identified as *Deorhis*. *Deorhis* are upper part of the gate. These are named after flowers and other different materials.

Beginning from the east doorway in clock wise direction we find: gold, topaz, silver, bronze, brass, glass, lead, copper, *panch-dhatu* (mixture of 5 metals) and iron. Also, panels have names of different seasons written inside them.

Significantly, these identifications have been found tallying with the passages in the

Devi Bhagavata Purana. Each panel is conceived as a garden with a pond, trees, flowering plants, and birds bounded by masonry walls and gates.

This tier contains seated deity with female attendants mostly. Outside the panel, additional divinities, *varsha ritu* especially manifestations of goddess are made.

The principal features of the nine panels are:

1) ***Sone ki Deorhi***- Gold Gate over the East doorway:

This shows *Shishir ritu*, a male person is personifying the season along with female attendants and sages. The background of this *Deorhi* is yellow.

2) ***Pushparaja ki Deorhi***- Topaz Gate: (Fig 19)

This is filled with gods. This includes Indra on elephant at the top and Varuna and his consorts are standing on a fish in a rectangular pond below.

There also are additional deities on the outside of the circle. This includes *Mahakali* with worshipers located below the circle in the left; Vishnu on the *Sheshanaag* located above the circle on the right;

3) ***Chandi ki Deorhi***- Silver Gate over the south doorway:

This panel depicts *Hemant ritu*. It is shown together with female attendants in an evocation of the winter season.

4) ***Kanse ki Deorhi***- Bronze Gate: (Fig 15)

This gate is the next composition. It consists of a garden with peacocks and no figures. Outside of the panel are the scenes of Durga fighting *Raktabija* and *Mahisha* accompanied by several other fanciful demons. The Durga is shown eight-armed carrying different weapons which includes bow, arrow, Khadga (curved sword), shield and a severed head. It is shown that she pierces the demon with a *trisula* (trident) and with her other hand she clutches his hair.

The goddess is riding on a lion, which is seen attacking *Raktabija* with his paw. In this task, Durga is assisted with Kali (having a protruding tongue) holding sword and shield.

5) ***Pital ki Deorhi***- Brass Gate over the West doorway:

This panel portrays the *Varsha ritu*. It is seen that a female goddess is accompanied with maidens representing monsoon.

6) ***Sishe ki Deorhi***- Glass Gate: (Fig 18)

The panel represents *Grishma Ritu*. It is filled with maidens. Also, a saint is seen preaching.

7) ***Tambe ki Deohri***- Copper Gate: (Fig 20)

This is a square panel. It is pink in colour and represents the *Vasant ritu*. Here it is shown that *Vasant*, a personification of the spring season is accompanied with female attendants. Above this panel is a line of charging demons. These demons have animal heads and their body is coloured. These are seen with their chief, who is riding a chariot.

8) ***Panch-dhatu ki Deohri***- Five metals gate over the North doorway: (Fig 16)

This panel depicts the *Sharad ritu*. Here, *Sharad*, a representative of autumn, is shown crowned. The background has couple images.

9) ***Lohe ki Deorhi***- Iron Gate: (Fig 17)

This panel has an illustration of the *Indra loka*. It has a dark blue background, because of which it is distinguished from the other panels. It is in the north-east quadrant. This panel shows diverse courtly figures. Some of them are riding on a chariot and others on horses and elephants. Outside the panel, a scene of sages are shown, who are reading from a text in the company of a queen at the upper right.

This is the image that probably portrays the royal patroness of the temple.

Third Tier

This continuous frieze has seven regularly spaced mandapas, or pavilions. Each is divided into a trio of arched niches filled with figures, and topped by a sloping tiled roof. The mandapas are separated by landscapes with flowing rivers, ponds, trees, and flowers. Sometimes, as between the fifth and sixth mandapas (counting clockwise from above the east doorway), they are elaborate compositions with clearly delineated botanical types set on a plain white background. In Chintamani Mandapa, the first pavilion of the series, Radha and Krishna in the central niche are accompanied by female attendants and diverse deities in the side niches. Crowned Devis seated on full lotus flowers flanked by eight gods and eight consorts in praying postures occupy the next four pavilions, known sequentially as Shringar, Mukti, Jnana, and Ekanta Mandapas. In each instance Devi is shown with four arms holding lotus flowers. She wears an elaborate crown (mukuta) and a sari decorated with small motifs. The sixth and seventh mandapas present Bhagavati Upashaka and Lokavashi. Here, eight

goddesses are shown in the company of saintly worshippers. (Michell and Singh, 2005)

Fourth Tier

This partly damaged frieze consists of nine circular (actually slightly elliptical) panels called ratnas, or jewels. As in the second tier, the panels are defined by encircling walls with gates

on one or more sides, with landscape scenes at top and bottom. The interiors of the panels are crowded with figures, as in Panna Ratna (Emerald Jewel), the third panel in the sequence, counting from the one high over the east doorway. Here, four-armed Devi sits on a red petalled lotus cushion in the middle of a dark green circle. This is filled with sages and divinities, including Shiva with Parvati, Ganesha, Brahma, and Vishnu and incarnations. The next (fourth) panel presents an enlarged pink lotus with eight petals, each with a seated four-armed goddess, supported by a stalk with buds. (Michell and Singh, 2005)

Fifth Tier:

The paintings here were devoted exclusively to scenes of nature filled with trees and birds, ponds and houses, sages and saints. Sadly, they can no longer be observed. (Michell and Singh, 2005)

*NOTE: The first, third, fourth and fifth tier are barely visible now. *

Pictures of Some of the Deohris:



Fig 15: Kanse ki Deohri



Fig 16: Panch-dhatu ki Deohri



Fig 17: *Lohe ki Deohri*



Fig 18: *Sishe ki Deohri*



Fig 19: *Pushparaj ki Deohri*



Fig 20: *Tambe ki Deohri*



Fig 21: A Panoramic view of the interior of the temple (standing at the south gate)

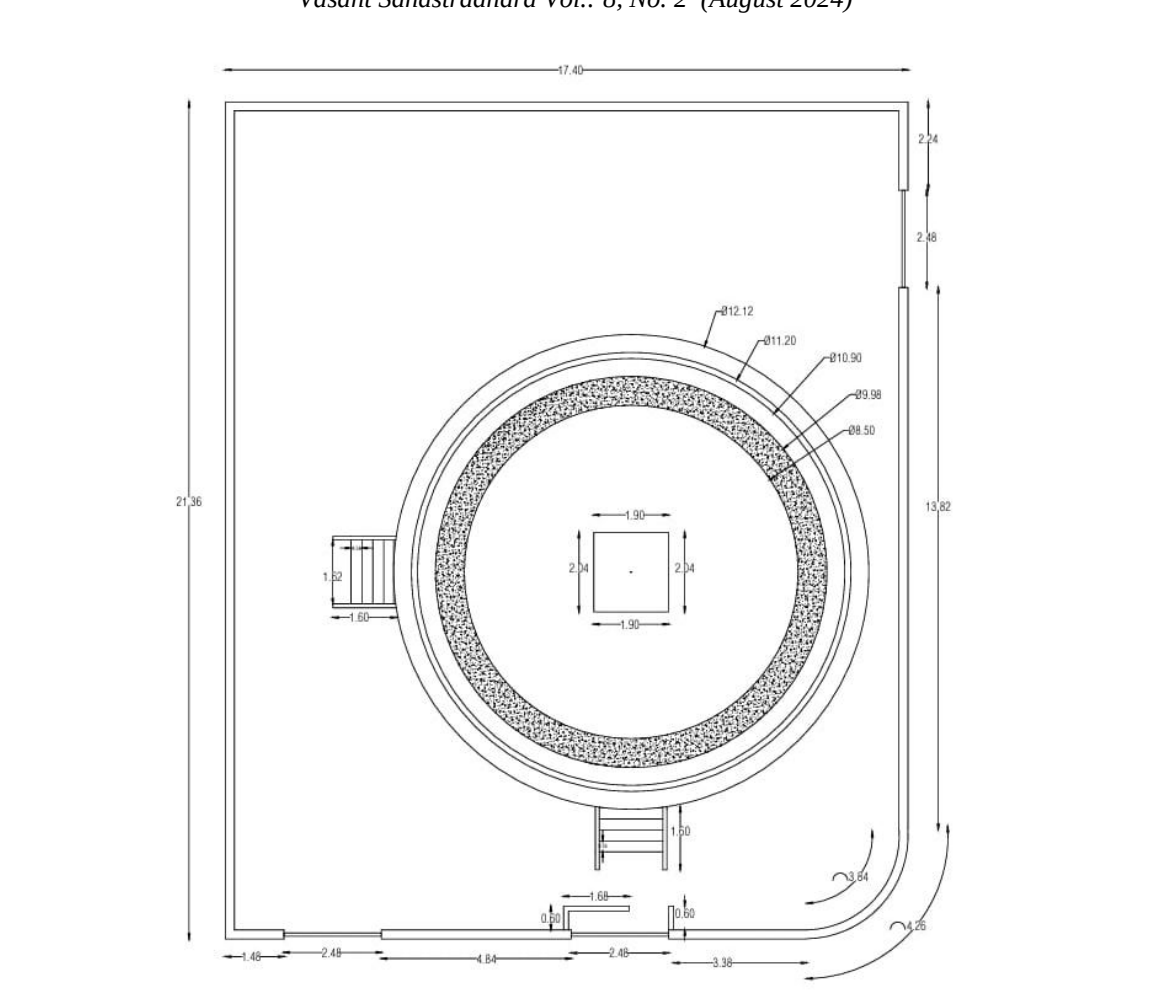


Figure 22: Plan of the temple

Discussion and Conclusion

The Mahamaya Temple still stands tall at its original location in the city with some damages that happened to it with the ravages of time. Unlike any other temple in the city, this temple is architecturally as well as ornamentally different from others which make it unique within the city.

Architecturally, it is the only temple in the city having pagoda-like shape. And ornamentally it is the only temple in the area that has wall paintings on its interior walls.

- **Present Condition of the Temple:** The temple now is looked after by the Municipal Corporation of the city as it lies under the *Nagar Nigam*, Varanasi. It is still a

living temple and also is decorated on special occasions. A one-week fair, usually at the time of *Jivit- Putrika Vrat* (commonly known as *juitiya*) which falls on the Ashtami of the month of Pitr- Paksha is organized. Local people believe in the magic of the temple and its deities and thus it is considered as an important Shakti temple in the area, though only the people who live in the nearby areas know about it. Now the temple has a fan, a cooler as well as an almirah kept inside it. Most of the wall paintings have now been destroyed but the ones that are visible are beautiful and soothing to the eyes. INTACH has now taken the responsibility of protecting and preserving the paintings of the temple.

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The Crucial Role of Museums in Erstwhile Faizabad for Preserving Heritage and Nurturing Identity

Divyansh Saxena*

ABSTRACT

This paper delves into the vital intersection of heritage preservation, community identity, and the indispensable role of museums in the context of erstwhile Faizabad, now Ayodhya. Against the backdrop of the city's rich history and its recent renaming, the study highlights the importance of museums. It advocates for establishing a dedicated museum specifically chronicling Faizabad's heritage, addressing the current void in historical representation. The paper underscores the need for heightened community engagement to bridge this awareness gap and strengthen preservation efforts, fostering a deeper connection between residents and their historical legacy. Recommendations include collaborative efforts with local media, educational institutions, and community organizations to amplify the museum's visibility. The study emphasizes the critical importance of museums in historically rich cities like Faizabad, not only as repositories of artefacts but as dynamic spaces for education, cultural connection, and a deeper appreciation of the city's multifaceted history. Highlighting the significance of early modern archaeology and heritage from the 18th and 19th centuries, the paper concludes with recommendations for collaborative initiatives, emphasizing the pivotal role museums play in preserving and nurturing the identity of lesser-known yet significant cities.

Keywords: Museums, Heritage Preservation, Community Identity, Faizabad, Ayodhya, Early Modern Archaeology

Introduction

The latter half of the twentieth century, particularly since the 1970s, experienced a 'museum phenomenon,' characterized by the extraordinary growth in the number of museums throughout the world (Macdonald, 2006, p. 4). The twenty-first century is recognized as 'an urban era' (Orloff, 2008, p. 28), with more than half of the global population residing in cities. The interaction between museums and cities has now

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become a worldwide phenomenon. Museums have evolved into prominent city landmarks, tools for urban development, and valuable assets in the global competition for investment and tourism. Simultaneously, cities themselves have become artefacts of study in the increasing number of city museums. City museums, though established by the late nineteenth century, have expanded their purpose in recent times. Originally focused on preserving and showcasing the city's history, they now engage more actively with the modern urban environment and its communities.

The concept of a museum's significant location within a city and its major role in shaping the nineteenth-century metropolis is exemplified by the Altes Museum in Berlin, built-in 1823. This was the first autonomous and specifically designed museum building.

There has been a significant increase in the construction and renovation of museums globally in recent years. This trend underscores the growing recognition of museums as essential institutions for preserving heritage, fostering community identity, and providing educational opportunities. Archaeological investigations have demonstrated that the city of Ayodhya-Faizabad has been continuously inhabited since approximately 800 BCE. This long-standing history adds immense value to the city's cultural and historical landscape, warranting comprehensive preservation efforts.

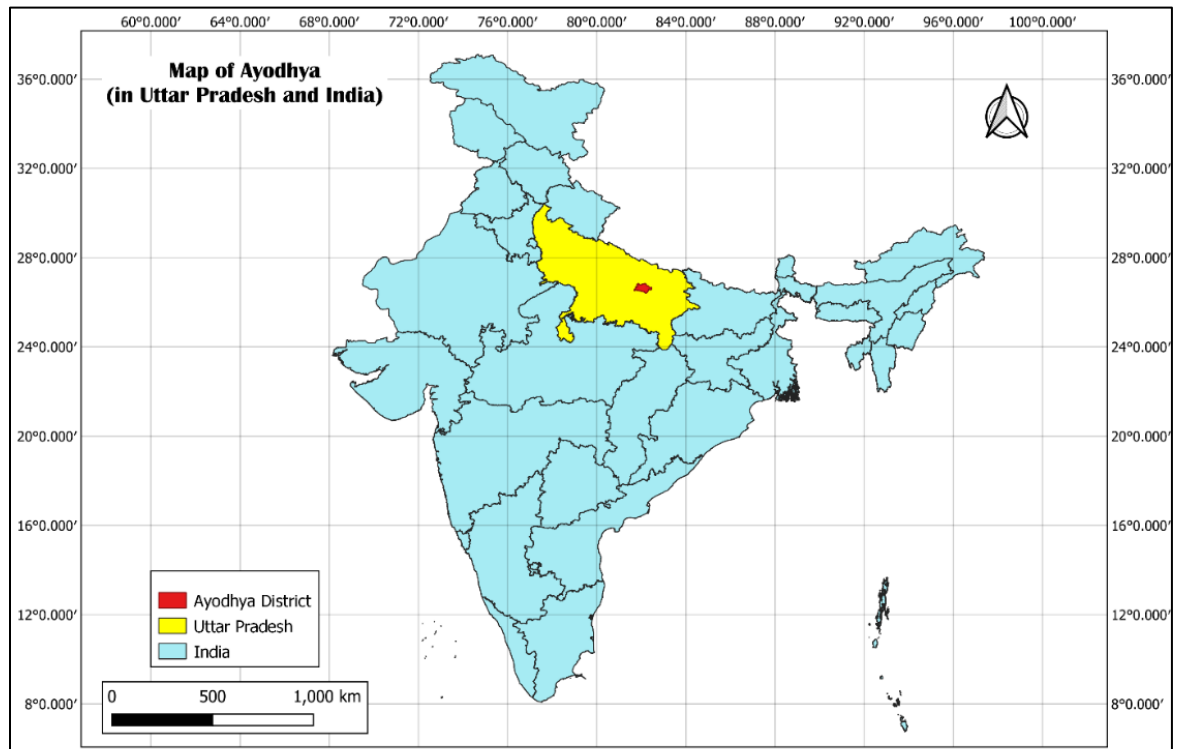
The role of museums extends beyond being mere repositories of artefacts; they are dynamic spaces that facilitate cultural connection, education, and community engagement. In the context of erstwhile Faizabad, now Ayodhya, the establishment of a dedicated museum is crucial for preserving the city's rich heritage and nurturing its unique identity, particularly its significance in the 18th and 19th centuries.

Previous studies have highlighted the importance of museums in preserving local heritage and fostering community identity. However, there is a paucity of research focusing specifically on the role of museums in regions undergoing significant cultural and historical transitions, such as Faizabad's renaming to Ayodhya.

Faizabad's history is deeply connected to the broader historical developments of the region. Understanding its past involves exploring its role as a cultural and administrative centre during the Nawabi period, its economic contributions through trade, and its participation in significant historical events such as the 1857 uprising. Since ancient times, the city's natural and cultural landscapes, closely tied to traditional

ways of life, have maintained an active social role in contemporary society. This enduring connection underscores the importance of preserving and celebrating Faizabad's heritage.

In recent years, the renaming of Faizabad district to Ayodhya has brought renewed attention to its ancient heritage. This change, implemented in 2018 by the Uttar Pradesh government, aimed to highlight the city's association with Lord Rama and its significance in Hindu mythology. While this renaming has underscored Ayodhya's religious importance, it has also led to a shift in focus that risks overshadowing Faizabad's rich and diverse historical narrative. The need for a dedicated museum that represents all facets of Faizabad's past—religious, cultural, and historical—has become more pressing. Such an institution would ensure a balanced preservation and presentation of the city's multifaceted heritage, fostering a deeper understanding and appreciation among both locals and visitors.



Map 1: Map of Ayodhya district (erstwhile Faizabad) in Uttar Pradesh and India

The significance of early modern archaeology and heritage, especially from the 18th to 19th centuries, is crucial for understanding Faizabad's development and cultural evolution. While the significance of museums is well-documented, there is a lack of comprehensive studies addressing the specific needs and challenges of establishing a museum in Faizabad. This paper aims to fill this gap by providing an analysis of the potential benefits and necessary considerations for such an institution. This study seeks to answer the following research questions: How can a dedicated museum in Faizabad preserve the city's rich heritage? What role can such a museum play in fostering community identity?

Materials and Methods

This study is based on a review of existing literature on museum studies, heritage preservation, and community identity. Field visits to museums in historically significant cities provided practical insights. Informal discussions with local historians, heritage professionals, community leaders, and residents offered diverse perspectives. The study particularly focuses on early modern archaeology and its importance in understanding Faizabad's heritage. Case studies of museums in regions undergoing similar transitions were analyzed to extract valuable ideas. This qualitative approach ensures a robust understanding of the potential impact of a dedicated museum on preserving Faizabad's rich heritage and fostering a sense of identity among its residents.

Results

Before Faizabad was established in 1730 CE, the area along the Ghaghra River in Uttar Pradesh was covered by the *keorah* jungle. The first Nawab of Awadh, Burhan ul Mulk Sa'adat Khan (r. 1722-1739), set up his camp and court here. After his demise, under the reign of the second Nawab of Awadh, Abul-Mansur Khan Safdar Jung (r. 1739-1754), the settlement was named Faizabad (Joshi, 1960, p. 54). Shuja-ud-Daula (r. 1754-1775), the third Nawab, made occasional visits until his defeat by the British at Buxar in 1764 CE. He then established Faizabad as his capital (Nevill, 1905, p. 159). In 1775, under the fourth Nawab Asaf-ud-Daula, the capital shifted to Lucknow, leading to Faizabad's decline in prosperity. The Nawabs were instrumental in the city's development, fostering a rich cultural and architectural heritage.

The city features a unique natural shape along the Sarayu River, which forms an oblong shape as it flows from west to east for about 10 kilometres. The main city has developed

on the right bank in a semi-circular form around it, while the left side remains a flood plain, preserving the natural ecosystem. Together, these two sides represent the cultural and natural beauty where architectural grandeur, seen in a series of traditional buildings, meets the perennial flow of the Sarayu River, which eventually merges into the Ganga River.

The city's significance in the 18th and 19th centuries, particularly during the Nawabi period, highlights the importance of early modern archaeology and heritage in understanding its historical trajectory. Faizabad was central to administrative and cultural developments in the late 18th century. Its architectural landmarks and artefacts illustrate the grandeur of Nawabi and Mughal architectural styles, essential for museum collections dedicated to this era.

The city's location along the Ghaghara River enhanced its importance as a trade and economic hub. Artifacts such as coins, and commercial documents among others provide valuable insights into Faizabad's economic history, crucial for museums focusing on the economic and trade aspects of regional history.

During the 1857 uprising, Faizabad was a significant site of resistance against British colonial rule. Artefacts from this period, including weapons and personal items of the rebels, are important for understanding the city's role in Indian resistance and valuable for museums dedicated to the 1857 uprising and its regional impact.

Additionally, Faizabad's cultural contributions during the British colonial period include art and literature, reflecting the city's role in regional intellectual and cultural activities. These artefacts are significant for museums representing Faizabad's rich cultural heritage.

Museums serve as repositories of tangible cultural heritage, preserving artefacts that provide insights into a region's history. They play a crucial role in safeguarding artefacts from decay and destruction, ensuring future generations can access and learn from them. In Faizabad, artefacts from the Nawabi era, the 1857 uprising, and the city's cultural contributions are at risk of being lost without proper preservation.

Museums offer educational opportunities, allowing visitors to engage with history and culture interactively. They promote historical awareness and cultural appreciation among the community. The educational potential of a Faizabad museum can be seen in the opportunity to teach about the city's role and its transition to Ayodhya. By

showcasing local history and culture, museums foster a sense of identity and belonging among residents, reinforcing their cultural roots and promoting pride in their historical legacy.

In Faizabad, a local museum dedicated to the city's history would ensure that the diverse narratives of its past are preserved and celebrated. The absence of a dedicated museum means many aspects of its rich history are not adequately represented or preserved. A museum chronicling Faizabad's history, particularly its significance in the 18th and 19th centuries, would fill this gap, providing a comprehensive narrative of the city's past.

A dedicated museum would serve as a focal point for community engagement, encouraging local participation in heritage preservation efforts. It would offer a space for community members to share their stories, memories, and artefacts, contributing to a collective historical narrative. Community involvement is crucial for ensuring the museum reflects the diverse experiences and histories of Awadh's residents.

Discussion

Collaborative efforts with local media, educational institutions, and community organizations are vital for the successful establishment and operation of the museum. Partnerships with local universities for research and educational programs, media outlets for promoting museum events, and cultural organizations for curating exhibits can amplify the museum's visibility, attract visitors, and secure funding and resources.

Involving the community in the museum's development and operations is crucial. Community members can contribute to the museum's collections, participate in exhibitions and events, and engage in educational programs. Initiatives like oral history projects, community-led exhibitions, and volunteer programs can enhance community ownership and involvement.

To attract and retain visitors, the museum should host innovative and interactive exhibitions highlighting various aspects of Faizabad's history. Utilizing modern technology, such as virtual reality and augmented reality, can enhance the visitor experience and make history come alive. Exhibits could include virtual tours of historical sites, interactive displays on the 1857 uprising, and multimedia presentations on the Nawabi era, among others.

Drawing inspiration from experiential museums like the one developing in Vadnagar, Gujarat, and the YugeYugeen Bharat National Museum in New Delhi, the Faizabad Museum should offer interactive and immersive experiences. These could include reenactments of historical events, hands-on activities for visitors, and digital storytelling that brings Faizabad's history to life.

Incorporating a library within the museum can provide visitors with access to resources on Faizabad's history and heritage. The library can house books, manuscripts, and archival materials, serving as a valuable resource for researchers, students, and history enthusiasts. Digitizing the museum's collections can ensure their preservation and make them accessible to a wider audience. Digital archives can be used for educational purposes, research, and virtual exhibitions, extending the museum's reach beyond its physical location.

Educational programs centered around artefacts can enhance visitors' understanding of Faizabad's history. Workshops, lectures, and guided tours focusing on specific artefacts can provide in-depth knowledge and foster a deeper appreciation of the city's heritage. These programs can focus on the city's development during the Nawabi period, its role in the 1857 uprising, and its cultural contributions, emphasizing the importance of early modern heritage.

Efforts to repatriate artefacts of erstwhile Faizabad can further enrich the museum's collections. Collaborating with national and international institutions to bring back significant artefacts can help restore the city's cultural heritage.

The UNO Habitat III conference (17-20 October 2016, Quito, Ecuador) emphasized that the structure and understanding of the Urban Cultural Landscape (UCL) should be viewed through the lens of culture-based regeneration, urban heritage conservation, urban landscape, cultural and creative industries, cultural values, cultural diversity, creative economy, inclusive development, social cohesion, the right to cultural heritage, density, mixed-use, strategic territorial governance, and related issues. These recommendations underscore the importance of preserving cultural heritage in urban settings (Kumar & Singh, 2019, p. 517), which aligns with the goals of establishing a dedicated museum in Faizabad. The creation of such a museum supports the broader objectives of urban cultural landscape preservation and the recommendations from the

UNO Habitat III conference, ensuring Faizabad's heritage is protected and celebrated for future generations.

Faizabad, with its rich historical backdrop, requires dedicated efforts to preserve its cultural identity. Physical items, artefacts, buildings, and locations deemed worthy of preservation and protection due to their cultural, historical, aesthetic, or scientific value are referred to as tangible cultural heritage. These physical objects hold significant importance as they provide a direct link to the past, helping in comprehending and valuing the history and cultural identity of a specific community or society. Museums play a crucial role in preserving this tangible cultural heritage. By collecting, conserving, and displaying these artefacts, museums not only protect them from decay and loss but also make them accessible to the public. This accessibility allows for education and engagement, fostering a deeper understanding and appreciation of the historical and cultural narratives they represent. In the context of Faizabad, museums dedicated to the city's rich history can safeguard and showcase its significant artefacts and architectural marvels, thereby preserving its cultural legacy for future generations.

Current museum and non-museum displays in Ayodhya primarily focus on the city's religious aspect, with a limited archaeological collection on display. The International Ram Katha Sangrahalaya and Art Gallery safeguard Ayodhya's rich archaeological heritage, but these displays often overlook other significant historical periods and cultural contributions of Faizabad. This emphasis on religious heritage has led to the underrepresentation of the city's diverse historical and cultural narratives. A more balanced representation is needed to include Faizabad's Nawabi period and its contributions to the realm of cultural heritage.

Drawing lessons from different existing state museums of India, it is evident that a dedicated museum for Faizabad should adopt a more inclusive approach, ensuring that all aspects of the city's history are represented. This includes highlighting lesser-known historical events, cultural contributions, and the experiences of diverse communities.

Emphasizing the importance of early modern archaeological findings, particularly from the 18th-19th centuries, can create a more engaging and educational experience for visitors, highlighting Faizabad's historical significance.

In addition to preserving heritage, the establishment of a museum in Faizabad has the potential to significantly boost local tourism and the economy, drawing visitors interested in the city's rich history.

Conclusion

The establishment of a dedicated museum in Faizabad is crucial for preserving the city's rich heritage and nurturing its unique identity. Museums safeguard artefacts, provide educational opportunities, and foster community engagement. A museum dedicated to Faizabad's history, particularly its significance in the 18th and 19th centuries, would fill the current void in historical representation, ensuring that the diverse narratives of its past are preserved and celebrated.

Future research should focus on developing detailed plans for the establishment and operation of the museum, including feasibility studies, funding strategies, and community engagement initiatives. Practitioners should prioritize collaborative efforts with local stakeholders, innovative exhibition design, and educational programs to ensure the museum's success.

The establishment of a museum in Faizabad will not only preserve the city's multifaceted history but also promote a stronger sense of identity and community among residents. This institution will serve as a vital educational resource and cultural hub, attracting tourists and contributing to the local economy by highlighting the city's unique historical and cultural heritage.

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Art from Trauma: Repairing Social Rupture with Narrative and Aesthetic Expression

Gerise Herndon*

ABSTRACT

*Shellshock: this diagnosis first identified by Sigmund Freud in *Beyond the Pleasure Principle* (1920) has become what 21st century readers identify as trauma. Writing about World War I veterans' symptoms, Freud analyzed what we now call PTSD: posttraumatic stress disorder. PTSD was only added to the American Psychological Association's *Diagnostic and Statistical Manual (DSM)* in 1980. Will Self, however, in "A Posthumous Shock", locates the idea of trauma in a surprising era: the advent of rail travel (25). Self argues that the advent of three elements contributed to what came to be understood as trauma: fast-moving technology of train travel with wheels slicing just beneath passengers' vulnerable bodies; the timetable that trains must adhere to in order to avoid accidents; the growing field of photography that froze historical moments--all these harbingers of the modern era changed humans' relationship to risk, time and memory. Memory, time, and risk: these concepts continue to shape current conversations about the expanding definition and deployment of the now widely used term "trauma."*

Keywords: *Survivors, Scriptotherapy, Cultural Rituals, Genocide, Asylum.*

Trauma studies became fashionable in the 1990s with the release of the 1993 film *Schindler's List* along with Toni Morrison's 1993 Nobel Prize for literature for her 1987 novel *Beloved*. Based on the true story of Margaret Garner, *Beloved* imagines the return of the repressed via the ghost or resurrection of the baby murdered by her runaway slave mother to prevent her children being recaptured and returned to the institution of chattel slavery. These 1993 cultural artifacts renewed interest in the intergenerational aftereffects of trauma, particularly of the Nazi holocaust and the transatlantic chattel slave trade. Theorists now acknowledge that trauma can haunt subsequent generations who may experience survivors' guilt that vitality in their own

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lives betrays their ancestors. Postcolonial theory broadened the Eurocentric focus of trauma studies by analyzing Partition, the fall of apartheid in South Africa, forced migration, climate change, and ongoing damage to indigenous peoples. In addition to individual trauma and transgenerational trauma, trauma theorists also analyze collective and cultural trauma.

Trauma even became what we might call trendy with the publication of *The Body Keeps the Score* (2014). In this best-selling book, Bessel van der Kolk argues that neurobiological response to trauma sometimes means the traumatic event can't be organized on a linguistic level. Trauma lodges in the body with a physical imprint: thus, the body "keeps the score." Through disassociation, the mind hides the score. Traumatic memory is stored differently from other memories and unavailable for usual narrative recall. Given the physical legacy of trauma, the text considers physical remedies such as yoga and athletic activity. What role then does aesthetic expression play?

In my co-edited anthology, *Art from Trauma: Genocide and Healing Beyond Rwanda*, Dr. RangiraBéa Gallimore, and I provide below the following introduction to trauma studies applied to Rwandan creative expression(xvii-xxviii).

Trauma, according to Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History*, is a violent event that disrupts history or individual temporality. It is "a breach in the mind experience of time" (3). It is not "a healable wound of the body," "but rather an event that is experienced too soon, too unexpectedly, to be fully known" (3). The essays collected here emerge from a variety of traumatic events such as genocide, war and exile, sexual violence, and human rights abuse. Contributors to this volume identify and analyze different media chosen by artists to represent traumatic events and to make sense of such events. The essays interpret a variety of artistic works such as personal narrative testimonies, narrative fictions, photography, and painting to explore human suffering and the potential to heal from traumatic experience that is "not available to consciousness until it imposes itself again, repeatedly in the nightmares and repetitive actions of the survivor. . ." (3). Trauma is not assimilated when encountered in its initial violent form, Caruth claims. It cannot therefore be integrated in an individual familiar experience. Indeed, she contends, "[T]rauma is not locatable in the simple violent event or original event in an individual's past, but rather in the way that

its very unassimilated nature—the way it was precisely not known in the first instance—returns to haunt the survivor later on” (3).

In her 1995 edited volume, *Trauma: Exploration in Memory*, Caruth argues for the necessity of an interdisciplinary approach to help survivors apprehend the traumatic experience “beyond its painful repetitions of sufferings.” She states:

There is ... no single approach to listening to the many different traumatic experiences and histories we encounter, and ... the irreducible specificity of traumatic stories requires in its turn the varied responses—responses of knowing and of acting—in literature, film, psychiatry, neurobiology, sociology and political and social activism (IX).

If different disciplines “are beginning to hear each other anew in the study of trauma it is because they are listening through the radical disruption and gaps of traumatic experience” (4). Like Caruth, we also believe that the interdisciplinary artistic approach in this collection allows critics to apprehend the different manifestations of traumatic memory that survivors face. These different artistic approaches help to tame “radical disruption” and to bridge the gaps caused by painful traumatic experiences. The contributors show that art is one form of medicine that helps survivors get better.

Although the dominant theoretical framework for studying trauma literature asserts the view that trauma is unspeakable and that language is insufficient to represent the survivors’ experiences, alternative approaches are developing in literary criticism. Literary theorists analyze representations of trauma and trauma narratives in the complex socio-political context that gives specific meaning and value to traumatic experiences and accounts for the therapeutic effects of these narratives on producer and audience.

The emerging framework for literary trauma theory encompasses historical, cultural, and political dimensions of the traumatic experience when analyzing its causes, representations, meanings, and mitigation. As a result, concepts such as collective trauma, cultural identity, spirituality, guilt, and responsibility have been integrated into the field of study. The call for a postcolonial or “decolonized” trauma theory extends the field through critique of the historical and political processes that produced trauma stemming from the repetitive and cumulative effects of racial and colonial violence.

Postcolonial literature exposes the “hegemonic ideology of white supremacy” thereby demanding accountability for the “individual and collective complicity with hegemonic systems of oppression” (10).

The work of Judith Herman and others demonstrate that trauma narratives can empower and help victims to recover. Kate Schick uses a multi-disciplinary approach to examine the political and social dimensions of responses to trauma in the wake of collective violence and the implications for international security in global politics. However, Schick’s approach remains embedded in the “Western” psychoanalytic tradition.

Dominick LaCapra draws on postmodern literary theory to examine structural and historical trauma, such as the Holocaust, that can be mitigated by the victim’s “acting out or working through” the traumatic experience. “Acting out” is the process by which meaning-making narratives are adopted in order to make sense of traumatic experiences. “Working through” involves a process of mourning, in which past atrocities are acknowledged, reflected on, and more fully understood in all their historically situated complexity. Schick explains that, “the process of working through grief entails three broad tasks: expressing grief, reconstructing events and history in narrative form, and critical judgment. These are inherently political tasks, and facilitate further political risk-taking” (12). Schick also acknowledged that, “the political work of mourning particular losses also points to the need to take political action that addresses the underlying structures of power that facilitated those losses” by perpetuating violence and suffering (17).

Whether acting out or working through, agency and healing result from artistic representations of trauma. Carolyn Yoder points to a variety of modes that may help express grief in the wake of trauma, including: “art, music, dance, drama, writing, prayer, meditation, cultural rituals, and cleansing ceremonies” (54).

Caruth’s focus on the impossibility of exact and “ultimate” knowing does not oppose or contradict the notion that narrative is curative, and that trauma victims may come to terms with their traumatic experiences. It is the domain of literature to present, represent, and dramatize trauma in its many manifestations without making claims to precise definitions or complete exactitude. Without negating the lasting, profound

impact of trauma, postcolonial trauma narratives often also demonstrate that resilience and growth are possible in the aftermath of traumatic wounding (6).

Art can bridge the “unspeakability” of trauma: its inexact representations allow the victim to heal and the audience to understand the trauma experience.

Survivors’ stories contain valuable knowledge. In oral cultures, storytelling conveyed knowledge and transmitted wisdom long before formal education was introduced by those outside the immediate community. Stories are wealth that no one can rob from the listener, even though the thief may have stolen the listener’s possessions, home and country. If you have memory and language, then you possess the lessons of generations, the libraries of ancestors, and the creativity of your people. As the Malian historian and writer Ahmadou Hampâté Bâ solemnly proclaimed in his speech to UNESCO in 1960, in Africa, “An elderly man who dies is a library that burns.” In addition to providing education in oral cultures, storytelling can also provide a cathartic and therapeutic function. Language can be a shelter from the tempest or a millstone around our necks. Words can rehearse trauma, but they can also release trauma. When language fails, other forms of expression may offer relief and realization.

Chantal Kalisa’s article “Theatre and the Rwandan Genocide” analyzes the role of literary and artistic expression about the 1994 genocide of the Tutsi in Rwanda. She argues that theatre, the most visible form of artistic expression in oral cultures, has become a “natural tool” to express the unspeakable nature of the genocide and for recovery in post-conflict societies.

She presents an overview of the writings of authors who felt compelled to adapt their written work for the stage in order to reach a Rwandan audience. Kalisa concludes that in oral societies like Rwanda, theatre helps to recover voice and restore language. As such, drama acts as a catharsis for survivors of genocidal violence by transforming their “collective traumatic experience into art.” With its healing potential, theatre breaks the silence of trauma victims through body performance, or physical re-enactment/representation of violence. This embodied experience allows performers and the audience to “envision new imagery, new language, and to reconnect with rituals” that were destroyed by genocide.

Kalisa argues that in the early years after the genocide against the Tutsi in Rwanda, drama was used as tool of social discourse about crime and punishment, oppression and reconciliation. She also shows how drama revives language and myth by setting the body and voice in motion, “calling to mind funerals and mourning rituals,” eliciting emotions about unspeakable acts of genocide “in order to accomplish the work of remembrance.” At the same time, theatrical performance injects creativity that animates the processes of justice and reconciliation, thus inspiring communities to find alternatives to revenge and the cycle of violence.

In “IngomaNshya,” Rwandan scholar and trauma counselor Professor RangiraBéa Gallimore argues that embodiment and movement are necessary ingredients in trauma-informed therapy. Because of Rwanda’s oral tradition, performing arts such as music, dance, theater, and more are providing another potential layer of healing in mending and strengthening historic communal bonds. Moving together physically, clapping, singing, playing musical instruments: these expressions enhance intimacy between participants. Not only are actors and drummers moving in sync, they are working together to create and convey a work of art that is only meaningful when shared with an audience. Gallimore and Kalisa conclude that these processes of movement, artistic creation, and performance offer enormous possibilities for healing from trauma.

An extreme event like genocide is not always understood by simple, straightforward facts. To understand the reality of the traumatic event, one needs to “learn how to listen, to recognize gaps, breaks, interruptions, repetitions, and not to see those just as a sign of fictionality, but as a kind of truth telling.” That is how artistically constructed narratives, visual art, and other artistic mechanisms reveal the interstitial location of the forces of the initial violent act that puts in motion the insidious signs of trauma in the first place.

How then do writers attempt to use words to record an experience that surpasses the boundaries of language? Does fictionalizing the worst human rights violations imaginable risk trivializing the lived reality of victims and survivors? In fact, Rwandan writers have shown just the opposite. Novelists and short story writers demonstrate that transforming the unspeakable into fiction conveys a truth that extends beyond the journalistic and social-scientific attempts to render human suffering. Indeed, literary creation may convey this unmatched desolation with more power than an “objective”

attempt to reveal such an abyss. What's more, fiction has the potential to move the imagination to new levels of understanding and even to political commitment.

Casey Llewellyn in "What We Could Do with Writing" describes the liberatory power of writing to create new worlds with space for those in a state of precarity, such as refugees, asylum seekers, immigrants, indigenous and minoritized peoples, or any who lack a sense of belonging in their current environment: "Part of why I wrote is to free myself. My characters are outsiders trying to place themselves in the world, and in doing this, they create a space that wasn't there before, a place where they can just be, without the limitations, assumptions. Questions, and violence the external world puts on them" (43). Writing, whether personal or public, imaginative or testimonial, holds tremendous healing potential.

Suzette Henke, in her book *Shattered Subjects: Trauma and Testimony in Women's Life-Writing* coined the word "scriptotherapy" that she defines as "the process of writing out and writing through traumatic experience in the mode of authorial reenactment" (xii). She gives the example of using "autobiographical works ... for the purpose of self analysis" (xx). This act of scripting the trauma event allows the author to get in touch with "images of primitive memory" while allowing her (since she explores only female autobiographies) to reassemble different fragments of the shattered life into a linguistic narrative.

The Rwandan-born Scholastique Mukasonga writes a testimony in memory of her mother who was killed in Rwanda and whose body was left without decent burial. In her testimony, *The Barefoot Woman*, we follow the narrator's process of journaling. At the beginning of the book, Mukasonga tells the reader that she is "alone with (her) poor words, and (her) sentences," and "on the page of a notebook, (she) weaves and (reweaves) the shroud of (her mother's) absent body." On another night, she tells us that "(she) writes in her notebook the nightmare that haunts (her) nights." One night she even informs the reader that her notebook, or journal, never leaves her side. The traumas of her childhood resurfaced sometimes because they have been "engraved" in her memory since she was a little girl and in the process of scripting, she engraves them also in her notebook before she invites us to read about them. It is a daily, or rather nightly, routine to overcome the nightmares that populate her dreams.

Through art, the survivors may gradually control and integrate their traumatic memories into a coherent narrative by telling, writing, filming, and painting different facets of their stories that bring healing to their lives. As Margaret Jacobs observes when remembering a conversation with Kalisa: “The Hutus murdered hundreds of thousands of Tutsis, including a large part of your family. How do you ever heal from this? Baby steps. A dear friend, a beloved mother, sister, niece dies just a few days after her fiftieth birthday. How can you go on? Baby steps.” When pain and injustice are translated into or recreated as a work of art, something happens in the transmission. In the process of creating, artists and writers may move our psyches to a new place: perhaps we enter the maelstrom, but perhaps we eventually reach solid earth. Through art, trauma can be released, externalized, perhaps better understood or managed. Loss can be rewritten, shaped, and formed into a letter, a novel, a play, a script, an essay, or a song.

Judith Herman notes that music “succeeds where words sometimes fail because our lives are lived with more than just our rational brains. Our healing must be a holistic process that reunites and integrates all part of our total experience.” Esperanza Spalding provides an example of a contemporary popular artist who incorporates music therapy into her pandemic project, the Songwrights Apothecary Lab. Spalding worked with neuroscientists, music therapists, and ethnomusicologists devised music for healing. Prescriptions next to song titles read:

- *“Use as an amulet of protection”*
- *“Use to slow down and remember to make space/time for your elders”*

Spalding’s collaboration shows the necessity of disciplines speaking to one another. Given the specificity of human experience, humans need a variety of remedies to address unrepaid trauma.

Spalding’s work may appeal to any listener feeling the need for healing. But not all mental health issues are equal. Those interested in trauma studies would do well to attend to nuance and complexity given that the idea of trauma has recently transformed from secret shame to social media trend. Like any diagnosis, trauma originates in a modernist psychological understanding of the self as partially unknowable or unconscious. Psychology was born alongside other modernist technological innovations like high-speed travel. Will Self compares the idea of trauma generated by the new risks

of nineteenth century rail accidents to current risks of high-speed virtual travel: online addiction to platforms like Twitter, Instagram, and TikTok. Self ultimately argues that trauma (perhaps like genocide?) is a product of the industrialized modern age and interwoven with changing technologies:

On TikTok, any number of behaviors are now dubbed “trauma responses” by the self-styled “coaches” who post videos on the app telling their followers how to identify the trauma within themselves. Many thousands of people are becoming convinced those perfectly ordinary reactions to such commonplace problems as overbearing bosses’ or perfidious friends are, in fact, reflex responses seared into their psyches by the white heat of trauma, which suggests to me that this medium is indeed its own message (34).

While social media can lull us into a temporary sense of security, and while aesthetic expression holds enormous potential to heal, develop empathy, and creating new narratives, those of us who research the arts must be attentive to fine distinctions. We must trace some sort of difference between clinically diagnosed post-traumatic stress syndrome resulting from extreme violence such as genocide or sexual assault and a recent tendency to label any discomfort as traumatic or unsafe. We must bring our critical faculties to bear on trendy memes or empty discourse that obscures genuine trauma and oppression. Mental health problems, particularly among young people during the COVID-19 pandemic, are skyrocketing; we should be careful, however, not to conflate every case of anxiety or depression with serious trauma. Many students in the U.S., even those who do not suffer PTSD, expect trigger warnings rather than preparation to grapple with discomfort. Such expectations of protection from unease may actually delay healing: psychologists advocate exposure therapy and gradual habituation to help patients overcome deep-seated fears and trauma.

What are dangers of unhealed trauma? One aftereffect is the perception of risk and danger that may not actually be present. Sarah Schulman, in *Conflict is Not Abuse*, makes a controversial claim arguing that the behavior of trauma survivors may resemble that of oppressors or supremacists (171) because they have not healed. Trauma survivors may be triggered by conflict and interpret discomfort as unsafe or abuse. They may be rehearsing a script of victimization and powerlessness that stunts their ability to self-advocate, negotiate, and communicate. Traumatized people may be unable to hear

information that would alter their self-concepts. They may panic that their fragile sense of self cannot bear interrogation and thus exhibit narcissistic behavior, overreaction, and escalation of conflict, appealing to authority for intervention (calling the police, for example). These behaviors may lend themselves to current practices of shunning such as cancel culture that demands punishment of those accused of abuse without waiting for due process.

Such behavior demonstrates the need for trauma survivors to rewrite their stories and remake their worlds, casting themselves as active rather than passive. Susan Brison shows the power of narrative medicine for trauma survivors, particularly survivors of sexual assault: “One can control certain aspects of the narrative and that control makes memories less intrusive and gives them the kind of meaning that can be integrated into the rest of life” Brison argues that the self is not just individual, but is created and sustained by others, and that trauma destroys the self or part of the self. Sexual assault “victims are reduced to mere objects by their tormentors: their subjectivity is rendered useless and viewed as worthless.” Unsurprisingly, the trauma of rape can profoundly reduce one’s sense that the world is a safe place with caring people. The ability to protect self seems damaged or destroyed, and the sense of endangerment persists even if no actual danger is currently present. The experience of cruelty from one source means imagined cruelty from another. Such damage evokes hypervigilance so that the trauma survivor is always alert and unable to rest.

How does anyone survive the seemingly unspeakable trauma of genocide, particularly when sexual torture was used to dominate Tutsi women? Survivors from Rwandan women’s cooperatives testified that they found each other. Regardless of ethnic identity, survivors of sexual assault slowly started speaking and realizing that others had also been raped, tortured, deliberately infected with HIV. In realizing they were not alone, in sharing their stories and crying, survivors found ways to stay alive together. Just as survivors of violence and sexual assault feel alone and ashamed, once they start speaking, they realize that their experience is shared: in fact, that their experience is all-too-common; up until the moment of speech, that experienced had simply been hidden. Survivor Berthe Kayitesi calls genocide “A sacred knowledge that can only be voiced in certain places—a disturbing knowledge”¹ that needs to be heard.

One such place is Rwanda's gacaca courts that gave residents of local communities the chance to speak: survivors, perpetrators, and witnesses. Genocide commemorations in Rwanda are often a representation of social experience rather than individual stories. Bearing witness and deep listening make audible experiences of pain for which there is no cultural precedent.

Giving testimony itself can be therapeutic. My students in the "Rwanda: Genocide and Beyond" summer program have heard the testimony of Speciose Mukayiranga who remarked that the only time she feels happy is when she is telling the story of the murder of her family and of her own survival. Perhaps the memories, the tears, and the silences are powerful communicative tools that show how the narrative, along with its indirectness, pauses, and lacunae, may become a therapeutic experience when the survivor is in the presence of the listener.

How do we heal trauma? Survivors who learn to re-narrate their stories and recast themselves as heroic can tap into agency. Reclaiming agency makes dialogue, accountability, and community repair possible. Accountability and restorative justice are needed to repair collective, cultural, and transgenerational wounds. Both survivors and witnesses can ultimately benefit from staying with uncomfortable truths rather than avoiding them. Be aware that the affective dimension matters and that the experience of secondary trauma must be acknowledged. Move away from "fight, flight, freeze" toward "attend, befriend."

Those who have heard survivors release their experience in words may point to those words in hopes of raising awareness, all the while realizing that our own knowledge is incomplete and shifting. We bear secondary witness in hopes of connecting humans across divergent experiences and national borders. We signal in the direction of those traumatized survivors in hopes that more people will be able to stop, sit, be silent, wait, and allow speech—or art-- to emerge when possible. Perhaps our silences also speak to the inadequacies of language when trying to represent a horror most people consider unimaginable. Perhaps in the sitting together, in silence, in sounds, in sighs, in tears, and in embraces, listeners and testifiers can find a moment of connection.

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Efficiency of B.Ed.. Qualified Arts Students to Teach Geography in Upper Primary and Secondary Schools

Manoj Kumar Lenka*

ABSTRACT

Teachers must be qualified with subject expertise to teach that subject efficiently to school students. However, ignoring this in Odisha, the appointment of Arts/ Humanities teachers in upper primary and secondary schools to teach Geography is not as per the subject domain experience. Irrespective of the subjects taken by the teachers at their graduation and post-graduation level, they are being appointed and entrusted to teach Geography at school. So far it has not been established by the Govt. or any agency to find the learning outcomes of the students in Geography subject after being taught by non-qualified geography teachers. Therefore, B.Ed. pursuing students has been taken for the study, as they are the future teacher. After completion of graduation or/and post-graduation, students are being selected for B.Ed. courses. However, Arts/Humanities students are admitted in B.Ed. course having any subject background from Arts stream. A comparison has been done between arts student with geography qualified with non-geography qualified at graduation/post-graduation level on geography subject knowledge in both content and pedagogy. Again after taking Geography method subject another comparison is made between the above two groups and it is found that Geography qualified students are more expert in geography subject than the non-qualified Geography teachers. Two comparative studies have been undertaken within a gap of one year in 2023 and 2024 in the form of parallel pre and posttest. For the study two B.Ed. colleges of Odisha have been selected and descriptive survey method is adopted with statistical analysis in the form of mean and standard deviation.

Key words: *Geography qualified and Non-Geography qualified, Learning outcomes, Subject background, Content and Pedagogy*

Introduction

Education is the greatest equalizer in the world where inequality exists. Education starts from the mother's womb and lasts up to tomb is a lifelong process. But in formal

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education system primary and secondary education is the basic for human development. To achieve desired learning outcomes of various subjects taught in the school, qualified subject expert teachers' role is inevitable to ensure expected learning outcomes and quality learning. All teachers are domain experts in their respected field. However, ignoring all these aspects of expertise, in many states and particularly in Odisha, unqualified subject teachers, having less or no expertise in a particular subject are teaching for several years seems alarming, particularly in Geography subject.

Moreover, Geography is a school subject has been remained in the category of Social Science or Social study, though from various research studies it is found that it is not a social science as History, Political Science and Economics are. Rather it is a cross-cutting subject of Physical Science, Bio-Science, Environmental Science, Climatology, Geodesy, Seismology, Cartography, Ocean Science, Meteorology, Humanity, Political Geography, Urban planning, regional planning, Population Science or Demography, Settlement Science, Geology, Ecology etc.

It is a matter of fact that in Odisha Geography subject is being taught by unqualified Geography teachers, who have neither studied Geography at their intermediate, degree and post graduate level nor have been specially undergone any short-term course on the subject. Any teacher having background in any subject particularly from Arts stream/Humanities are randomly chosen by the headmaster of the school to teach Geography. Hence, entering into the matter it is necessary to have a study on B.Ed. qualified pupil teachers on their expertise in Geography subject, as these qualified youngsters in Odisha from Arts/ Humanities background are being selected irrespective of their subject background and entrusted to teach Geography in the school level as future teacher.

Significance of the Study

B. Ed students with Arts/ Humanities background (at intermediate, degree and post graduate level) are the future teachers to teach Geography in Upper primary and Secondary Schools of Odisha. Hence, it is essential to test their knowledge on Geography subject by comparing the students having Geography expertise (studied Geography at degree or post graduate level) and not having Geography expertise in their previous career before pursuing B.Ed. Again, a study is inevitable to judge the progress of Non-Geography background B.Ed. students after trained with geography methodology at the time of pursuing B.Ed. course. Geography as a space science with

interdisciplinary nature needs a lot of experience, expertise and continuing professional development on the part of a teacher.

In Odisha before appointment of teachers in Upper Primary and Secondary Schools it is mandatory to possess B.Ed. course from arts/ Humanities and Science background in their degree level and some are coming to the course after completing Post graduate degree. Arts/Humanities background students are being selected irrespective of their subject background at the graduation level ignoring the subject of geography as a mandatory criterion. In spite of this some having Geography background are taking admission as such with other subject background students. After completion of B.Ed. degree they are being engaged as Arts/Humanities and Science teacher. All Arts/humanities teachers are being assigned to teach geography at upper Primary and secondary level ignoring their background is a concern for the school going children.

Since, it has not been found or established the efficiency of Non-geography background teachers to teach Geography in Odisha so far on the students' learning outcomes, it is necessary to have a study at source level on B.Ed. students.

Literature Review

Literature review has been done on several research articles and doctoral thesis to know the studies so far conducted on the similar issues those have been depicted briefly in a tabular form as follows:

S.No	Author	Year	Country	Topic/Educational Focus
1	Rajovic, G. and Bulatovic, J.	2017	Serbia	Geography Education Research in Serbia:-A Teacher's perspective
2	Hammond, L. and McKendrick, J.H.	2020	England	Geography teacher educators' perspectives on the place of children's geographies in the classroom
3	Rogers, Linda K.	1997	USA	An Examination of Elementary Teachers Knowledge of Geography and Geographic Education"
4	"Hong Jung, E., Harris Judith, B., Injeong, J and Keller Kenneth, H.	2018	USA	knowledge needed for geography teaching by identifying six key components
5	Al-Iasaqa Mahmoud, F. and Sahin, S.	2022	Libya	Teaching methods used by Geography Teachers in Libya: qualitative analysis
6	Kariuki, R.	2022	Africa	Influence of Teachers' attitude on students' Geography performance in public schools of Africa

7	Lako, P. and Mubita, K.	2021	Africa	barriers of geography teachers' engagement with research in secondary schools in Central Zambia
8	Kocalar Osman, A. and Demirkaya, H.	2017	Turkey	Geography teachers' views on effective geography teaching.
9	EzeuduAgozie, S. and Utazi Linus, O.	2014	Africa	influence of area of specialization and years of teaching experience of geography teachers on their level of competency
10	Kus, M., Filiz, E. and Altun, S.	2014	Turkey	Teachers and students' thoughts on effectiveness of cooperative learning in geography teaching
11	Gantait, B.	2022	India	Problems of geography teaching in Indian schools: some reflections
12	Alam, S.	2015	India	A note on the status of geography teachers in Indian schools
13	Momin, H.	2017	India	The role of teaching geography in Indian school curriculum,
14	Patra, A. and Guha, A.	2017	India	Geography teachers' pedagogical content knowledge, self-efficacy and teacher effectiveness

From the above reviewed studies, it is found that in almost all studies unanimous result on the relation of subject background and teaching efficiency of a teacher established. Geography subject background of a teacher is very much essential to be an efficient expert teacher of Geography subject. Here, it is again to know whether the root is at the time of pursuing B.Ed. teacher training course or not. For this reason, it is essential to have a study on efficiency of B.Ed. qualified teachers to teach Geography.

Research Questions

1. What is the difference between mean scores of B.Ed. students having Geography and not having Geography as a subject in their graduation/ post-graduation level at the time of commencement of B.Ed. classes on geography subject?
2. What is the difference between mean scores of B. Ed students having Geography at their graduation/ post-graduation level with Geography method at B.Ed. course with those having non-geography subject at graduation/ post-graduation level with Geography method at B.Ed. course at the time of end of the B.Ed. classes on geography subject?
3. How the Geography knowledge at the graduation/ post-graduation level with Geography method at B.Ed. level makes a student efficient and different from other non-geography B.Ed. students to teach Geography?

Methods and Materials

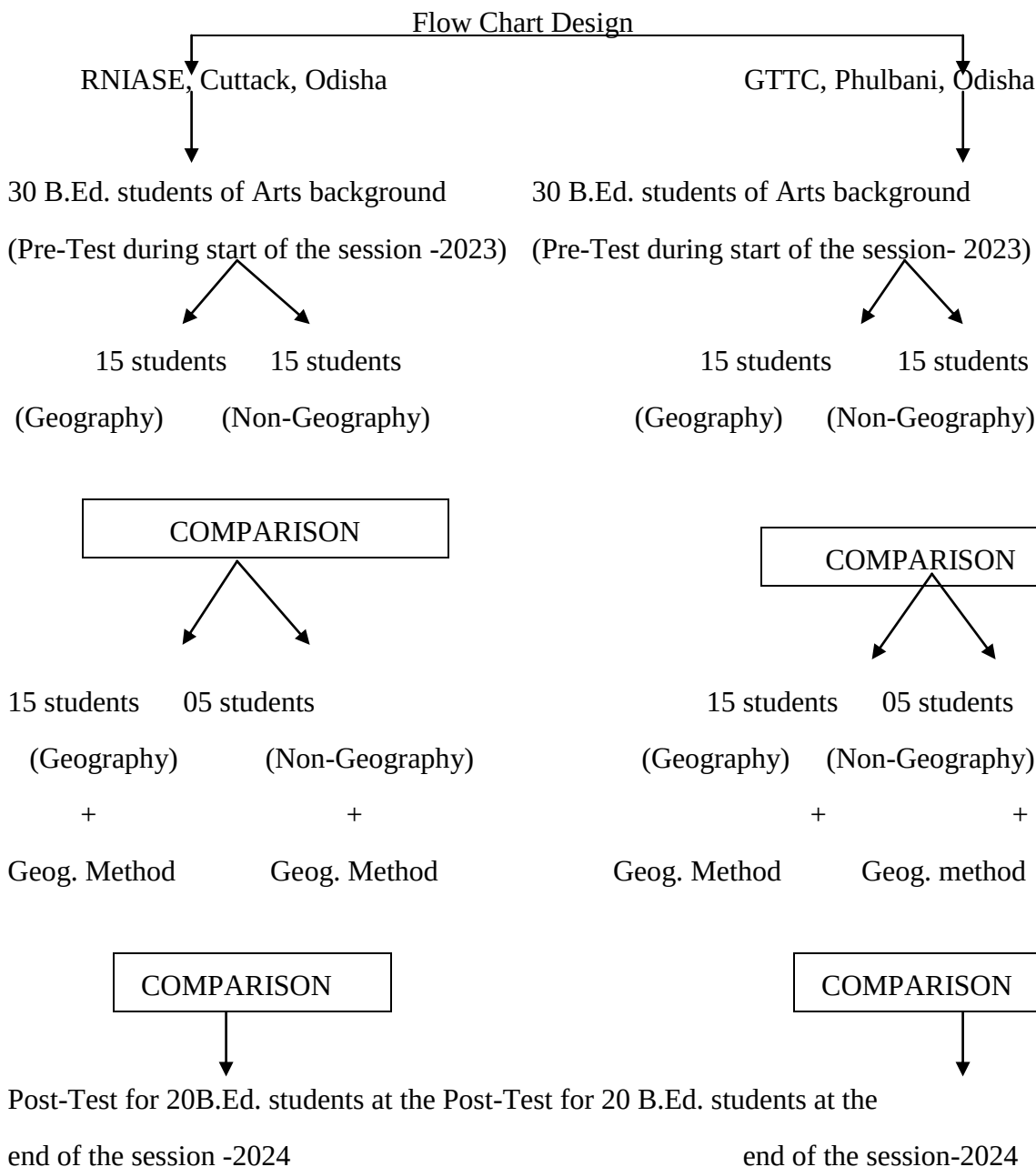
The present study is descriptive survey type research where data have been collected from B.Ed. students with Arts/Humanities background in the form of test questions to know the content and pedagogical knowledge on geography at the time of commencement and end of B.Ed. classes and to know the efficiency of B.Ed. students to teach Geography at upper primary and secondary level. The parallel/equivalent test questions were administered in the form of pre and posttest. Both tests were designed on the geography subject from the class- 6 and 7 level. Questions were made taking 50%factual, 30% understanding based content knowledge of geography with 20% pedagogical questions.

Two different B.Ed. colleges of Odisha named Radhanath Institute of Advance Studies in Education (RNIASE), Cuttack and Govt. Teachers' Training College (GTTC), Phulbani have been selected randomly out of 18 numbers of B.Ed. colleges of the state. Again 30 numbers of Arts/Humanities students were selected randomly from each of the above Institutions. Among 30 students 15 are selected having Geography at their graduation or/and post-graduation level and 15 students are selected from non-geography background from each of the colleges. Pretest was conducted on both the groups having geography and non-geography background. This pretest was conducted just after taking admission in B.Ed. course in September, 2023 before commencement of classes and comparison has been made between two groups.

Again it is revealed that all the 15 students having geography background have been taken geography method in their B.Ed. course and some of the non-geography background Arts/Humanities students also took geography method in B.Ed. level. After completion of B.Ed. course with geography method another posttest was conducted on both the groups and comparison has been made accordingly. For a comprehensive understanding a flow chart design has been done as follows. Both the pretest and posttest questions are parallel and equivalent. After the tests have been administered, the result is represented in tabular and graphical forms and data were analyzed by taking mean and standard deviation scores for comparison.

Flow Chart Design of Study

Chart/diagram-I



Analysis of the Data

Table-I

Pre-Test Scores of Geography and Non-geography background B.Ed. students at the time of beginning of the session:

RNIASE, Cuttack						GTTC, Phulbani, Kandhamal					
Geography			Non-Geography			Geography			Non-Geography		
Sl.N	Subjec	Mar	Sl.N	Subjec	Mar	Sl.N	Subjec	Mar	Sl.N	Subjec	Mar
1	Geog.	32	2	Eco.	06	1	Geog.	29	2	Hist.	09
3	Geog.	25	4	Hist.	05	4	Geog.	29	3	Eco.	06
5	Geog.	28	8	Eng.	07	5	Geog.	27	7	Soc.	04
6	Geog.	26	9	Eng.	10	6	Geog.	20	10	Edn.	06
7	Geog.	28	11	Hist.	11	8	Geog.	36	12	Pol. Sc	13
10	Geog.	29	14	Soc.	04	9	Geog.	30	15	Phil.	10
12	Geog.	36	15	Geol.	20	11	Geog.	22	18	Odia	08
13	Geog.	28	16	Pol. Sc	10	13	Geog.	25	20	Hist.	10
18	Geog.	30	17	Pol. Sc	09	14	Geog.	30	21	Eng.	08
21	Geog.	35	19	Hist.	12	16	Geog.	24	24	Eng.	07
23	Geog.	30	20	Pol. Sc	10	17	Geog.	25	25	Pol. Sc	12
24	Geog.	32	22	Pol. Sc	05	19	Geog.	28	26	Pol.Sc	04
28	Geog.	30	25	Edn.	06	22	Geog.	26	27	Hist.	05
29	Geog.	30	26	Hist.	06	23	Geog.	28	28	Pol. Sc	11
30	Geog.	25	27	Eco.	08	30	Geog.	33	29	Eco.	08
Total score		444	Total Score		129	Total Score		412	Total Score		121
Mean Score		29.6	Mean Score		8.6	Mean Score		27.5	Mean Score		8.1
SD		3.20			3.81			3.94			2.64

*Mark means obtained mark out of total mark 50

*Sl. No means assigned Roll number to B.Ed. students at the time of the test randomly.

*Geog.- Geography; Eco.- Economics; Hist.- History; Pol.Sc- Political Science; Geol.- Geology; Eng.- English; Edn.- Education; Phil.- Philosophy; Soc.- Sociology at graduation/post-graduation level

Diagram-II

Pre-Test mean Scores of Geography and Non-geography background B.Ed. students at the time of beginning of the session:

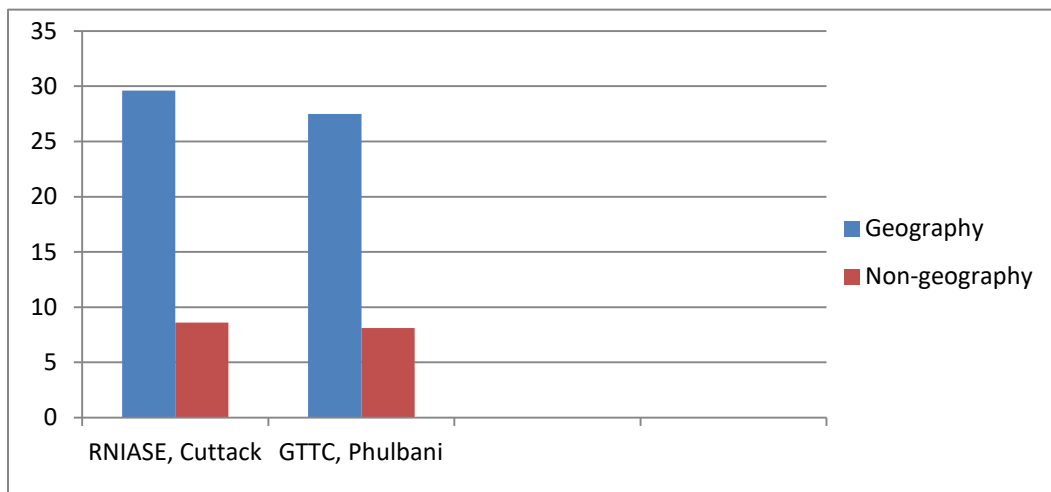


Diagram-III

Post-Test mean Scores of Geography and Non-geography background B.Ed. students at the end of the session after taking Geography method.

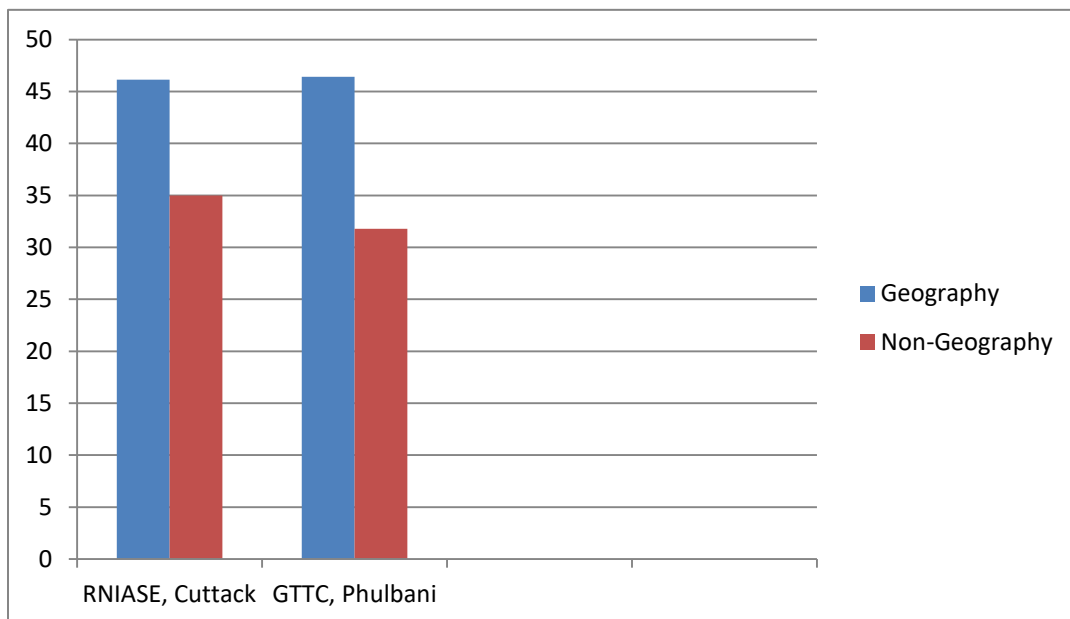


Table-II

Post-Test Scores of Geography and Non-Geography background B.Ed. students at the end of the session after taking Geography method.

RNIASE, Cuttack						GTTC, Phulbani, Kandhamal					
Geography			Non-Geography			Geography			Non-Geography		
Sl.No	Subject	Mark	Sl.No	Subject	Mark	Sl.No	Subject	Mark	Sl.No	Subject	Mark
1	Geog.	45	2	Eco.	35	1	Geog.	43	2	Hist.	
3	Geog.	42	4	Hist.		4	Geog.	47	3	Eco.	36
5	Geog.	47	8	Eng.		5	Geog.	42	7	Soc.	30
6	Geog.	50	9	Eng.	30	6	Geog.	45	10	Edn.	33
7	Geog.	43	11	Hist.		8	Geog.	45	12	Pol. Sc	
10	Geog.	43	14	Soc.	32	9	Geog.	50	15	Phil.	
12	Geog.	50	15	Geol.	40	11	Geog.	48	18	Odia	
13	Geog.	49	16	Pol. Sc		13	Geog.	48	20	Hist.	
18	Geog.	48	17	Pol. Sc		14	Geog.	49	21	Eng.	35
21	Geog.	50	19	Hist.		16	Geog.	49	24	Eng.	
23	Geog.	46	20	Pol. Sc		17	Geog.	50	25	Pol. Sc	
24	Geog.	40	22	Pol. Sc		19	Geog.	44	26	Pol.Sc	
28	Geog.	50	25	Edn.	38	22	Geog.	46	27	Hist.	
29	Geog.	47	26	Hist.		23	Geog.	43	28	Pol. Sc	
30	Geog.	42	27	Eco.		30	Geog.	47	29	Eco.	25
Total score		692	Total Score		175	Total Score		696	Total Score		159
Mean Score		46.13	Mean Score		35	Mean Score		46.4	Mean Score		31.8
SD		3.32	SD		3.69	SD		2.55	SD		3.96

*Mark means obtained mark out of total mark 50

*Geog.- Geography; Eco.- economics; Hist.- History; Pol.Sc- Political Science; Geol.- Geology; Eng.- English; Edn.- Education; Phil.- Philosophy; Soc.- Sociology

*Cross marked table shows the Arts/Humanities students of non-geography background has not taken geography method and others non-crossed non-geography students has taken geography method.

Findings

From the above table and graph it is revealed that the mean scores of geography and non-geography background students of RNIASE, Cuttack is 29.6 and 8.6 respectively with Standard deviation 3.20 and 3.81 in the geography pretest level. The same also

resulted in case of GTTC, Phulbani where the mean scores of Geography and Non-geography students is 27.5 and 8.1 respectively with standard deviation 3.94 and 2.64. From the above mean scores, it is clear that the students having geography background has done tremendously good than the non-geography background students before the commencement of B.Ed. classes. In both the cases scores are not diversified as the standard deviation in all the cases between 2.6 to 3.9, means the group has consistency. The highest standard deviation 3.81 of non-Geography data shows that one student having Geology background scored 20 out of 50 as Geology has very close affinity to Geography subject.

It is revealed that in the posttest after a gap of one year the geography background students again improved a lot than their pretest scores after taking geography method in B.Ed. course. Having mean score 46.13 and 46.4 at RNIASE, Cuttack and GTTC, Phulbani respectively with standard deviation 3.32 and 2.55. They improved from their pretest mean scores of 29.6 and 27.5 of both RNIASE, Cuttack and GTTC, Phulbani respectively.

However it is found that the non-geography background students after taking geography method in B.Ed. course improved a lot than their previous score in pretest. As it is revealed that their mean scores have been improved from 8.6 and 8.1 to 35 and 31.8 for RNIASE, Cuttack and GTTC, Phulbani respectively with 3.69 and 3.96 as the standard deviation. It shows exposure to Geography subject, even by means of taking Geography method in B. Ed classes, has resulted in improvement of test scores in case of non-geography background students.

Conclusion

There is a spectacular difference between mean scores of B.Ed. students having Geography and not having Geography as a subject in their graduation or post-graduation level at the time of commencement of B.Ed. classes on Geography subject. There is also some difference between mean scores of B. Ed students having Geography at their graduation level with Geography method in B.Ed. course with those having non-Geography subject at graduation or post-graduation level with Geography method in B.Ed. course at the time of end of the B.Ed. classes on Geography subject. Though non-Geography back ground student, those have not taken Geography as a subject of study at graduation or post-graduation level, have improved some extent in answering

Geography questions and performed well in Geography subject, they remained still backward in comparison to geography background students.

It is concluded that Geography knowledge at the graduation or post-graduation level with Geography method at B.Ed. level makes a student efficient and different from other non-Geography B.Ed. students to teach Geography. Hence, subject expertise at the graduation level with teachers' training course makes a student domain expert and efficient enough to teach the subject in upper primary and secondary level.

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A Study of Differences of Critical Thinking among B.Ed. 1st and 2nd Year Students

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ABSTRACT

Critical thinking is one of the most important cognitive skills that one can develop through the practice of thoughtful thinking. It is central goals of education across all grade levels today. To foster their students' critical thinking, future teachers themselves must become critical thinkers, first. As Dewey (1939) said that, in the twentieth century, learning to think is the fundamental objective of education. The present paper is an attempt to study that B.Ed. first year and second year students differ in their critical thinking. The review of related literature shows that there is inconsistency in results. The sample of study consisted of B.Ed. first year (=137) and second year (=210) students of Prayagraj city. "Critical thinking skills" tools used, constructed by Prof. K.S. Misra (2023) to measure critical thinking skills. Study revealed that both year students exhibit same critical thinking skills. Impact of curriculum transaction in either first year or second year; remains the same for development of critical thinking.

Keywords: Critical thinking, B.Ed. students (first and second year), Education, Curriculum, Problem Solving

Introduction

Critical thinking is one of the most important cognitive skills that one can develop through the practices of thoughtful thinking and it contributes to making a positive change in individual's life on both the professional and personal levels (Sutour, 2020). Developing critical thinking is one of the most central goals of education across all grade levels today. To foster their students' critical thinking, future teachers themselves must become critical thinker first. Thus, critical thinking should be an essential aspect of teacher training. As Dewey (1939) said that, in the twentieth century, learning to think is the fundamental objective of education. The emphasis has been shifted from imparting information and content to the learners, to enhancing their thinking skills.

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Critical thinking is a central concept in higher education and as it has become relevant at both the individual and societal level it will not only improve students' academic success but also the quality of education (Ren et.al; 2020)

Kuhn, 1999; Paul and Elder, 2005 found that it is responsibility of educational institutions in training students in competencies that enables them to be future citizens ready to be an acting part of the society by making them critical thinkers.

Lau, 2015; Mc Guirk, 2021 stated that there has been a growing interest in the incorporation of CT in the education curricula making CT one of the main aims.

Kaya, et.al, 2017; Sahanowas and Halder 2020, studied that critical thinking in first year students through natural development over time and how CT is related to emotional intelligence and found that critical thinking is positively related to emotional intelligence.

Seetambah et.al. 2019 evaluated how the CT skills of teacher preparation students in their second semester developed in a basic statistics course employing Adventure-Based Learning (ABL) compared to a control group not receiving ABL. They found that after 10 weeks there was no significant difference.

Bensley et.al. 2010 found positive effect for those students who received the purposely designed teaching for CT and no change for the students receiving the usual teaching.

Kanbay et.al. 2017 assumed critical thinking at the start of the first year and at the end of the second, third and fourth years of study. Their results revealed a medium level of critical thinking at the beginning and no improvement or remains same across the four-year period of time.

Ozelci and Caliskan, 2019 found that no change in self-perception in critical thinking from the first to the fourth year of study.

Goode et.al., 2018 found no difference in the development of critical thinking between students in the face-to-face and students in the blended learning design.

Chavan, A.A and Khandagale, V.S. 2014 revealed that programme on development of critical thinking skills significantly enhances the CT skills among student's teacher Diploma in Teacher Education.

Nielsen, T. et.al. 2022 found that critical thinking skills of first year Biology student's acquisition of higher order thinking skills was enhanced over the course of 3 months.

Stupnisky et.al. 2008 found reciprocal relationship between critical thinking and perceived academic control.

By examining the findings of various research studies given above exhibit inconsistency in results related to differences of critical thinking among different years of classes. So, the present study has been undertaken to find out the difference between first year and second year B.Ed. students' critical thinking.

Objective

Objective of the study is:

- To find out whether first year and second year B.Ed. students differ in their critical thinking.

Hypothesis

The null hypothesis for the present study is as follows:

- There is no significant difference between first year and second year B.Ed. students in their critical thinking.

Method

Sample: The sample for this study comprised of 137 first year and 210 second year B.Ed. students studying in three B.Ed. colleges of Prayagraj city.

Tools Used: "Critical thinking skills" tool constructed by Prof. K.S. Misra (2023) has been used to measure skills of critical thinking of B.Ed. students. Items are based on 6 dimensions of critical thinking- Problem-Solving, stance exploration, search for evidence, objectivity, rationality and information appraisal on 5-point rating scales.

Statistics Used: t-ratio were computed to analysed the data.

Table-1

Means, standard deviations and t-ratio showing differences in critical thinking of first year and second year B.Ed. students.

Year	No. of students	Mean	S.D.	t-ratio
I	137	122.01	12.106	0.511
II	210	121.33	11.946	

It was hypothesized that there is no significant deference in the critical thinking of first- and second-year B.Ed. students. Table-1 shows than mean critical thinking scores for first year students is 122.01 and for second year students, it is 121.33 and S.D. are = 12.106 and = 11.946 respectively. The value of t-ratio (=0.511) is not significant at 0.05 level. So, the null hypothesis stands accepted and it can be inferred that first year and second year students do not differ from one another on critical thinking.

Efforts were also made to find out whether year differences exist among B.Ed. students for critical thinking on these 6 dimensions.

Table-2

Mean, S.D. and t-ratio showing differences for critical thinking among B.Ed. first year and second year students with respect to six dimensions of it.

S. No.	Dimension of critical thinking	Mean for students		S.D. for students		t-ratio
		Ist Year	IInd Year	Ist Year	IInd Year	
1.	Problem Solving	20.38	20.17	2.643	2.620	0.737
2.	Stance Exploration	20.85	20.80	2.315	2.304	0.194
3.	Search for evidence	20.08	20.23	2.618	2.520	0.528
4.	Objectivity	20.09	20.10	2.736	3.092	0.030
5.	Rationality	20.42	20.27	2.879	2.784	0.490
6.	Information Appraisal	20.18	19.76	2.687	2.963	1.332

Examination of table-2 shows that all six t-ratios are not significant at 0.05 level. It means that there is no significant difference between first year and second year B.Ed. students on six-dimensions of critical thinking. These dimensions are- problem-solving, stance-explorations, search for evidence, objectivity, rationality and information appraisal and t-ratios for these are-0.737, 0.194, 0.528, 0.030, 0.490 & 1.332, respectively.

Mean score indicate that B.Ed. I & II-year students show equal critical thinking.

This finding draws support from the findings of Kanbay et.al. (2017); Ozelci and Caliskan, (2019); Seetambah et.al. (2019) and Goode, et.al. (2018). They reported that first year and second year students do not differ from each other on critical thinking.

This study revealed that impact of curriculum transaction in either B.Ed. first year or second year remains the same for development of critical thinking. It seems that teaching of these papers (i.e. in first year and second year B.Ed. syllabus) has not been found to contribute to the development of critical thinking among B.Ed. students. When means for each dimension of critical thinking were divided by 5 i.e. the number of items, it was found that their values ranged from 4.01 to 4.17. This indicates that perhaps B.Ed. students have reached the threshold level and more rigorous experience based critical thinking activities will have to be used by B.Ed. students to trigger their critical thinking to the maximum level.

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Women's Movement in India from Its Earliest Noticeable Beginning to Contemporary Times

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ABSTRACT

In Hindu religious scriptures, woman is described as the epithet of shakti which means source of power. By using of the shakti a woman can do anything. From time immemorial, Indian women have played a very crucial role in every walk of life. As per Vedic literature, Indian women have taken places of Rishies through their skill. Maitreyi was well versed in Vedas and a Vedic philosopher; Gargi, the vedic prophetess and other ladies are well known from ancient time. Whether it is the case of Razia Sultan and Chand Bibi who were the great rulers of the medieval period, or Rani Laxmibai and other thousands of women who eagerly took part in every movement in order to get freedom from the British rule, the role played by every woman has been praise worthy. The main objective of this paper is to chart women's contribution and participation to political situations and social reforms movements in pre and post independent India like the Chipko Movement, The Self-Employed Women's Association (SEWA); The Progressive Organization of Women (POW) etc. This paper will also focus on 'Towards Equality Report' of 1975 and impact of globalization and its aftermath on empowering Indian women.

Keywords: *Women's movement, Organization, Globalization, Amendments, Vedic Literature*

Introduction

“The women's movement has a long history in India much longer than the current 'second wave' movement, or even the 'first wave' of earlier this century. The Shakti cults go back centuries, and the concept of Shakti – the female power principle – was recognized thousands of years ago. In this form the women's movement represents, not merely an oppositional force fueled by anger, a rather negative reaction to oppression,

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but the development of a distinctive female culture, a positive creative force inspiring men and women alike” (Liddle et al. 1986: 5).

This paper includes the whole range of protests in which women have participated. No doubt, there have been and still are several hues and colours to what we very broadly refer to as the ‘women’s movement’. Today, it comprises of both organizations that are working to conserve women’s position and those aspiring to change women’s position. Therefore, in tracing the development of the women’s movement in India, one would undoubtedly have to highlight the shifting concerns and strategies that have been an outcome of the plurality of perspectives that exists within the movement. The primary concern of this paper is to focus on the work of those working towards change, those organisations that acknowledge women’s specific oppression in relation to men in both personal and public life and do not allow this to be subsumed within all other unequal relationships that exist in society.

Historical studies and the scriptures indicate that Indian woman enjoyed a comparatively high status during the early Vedic period (2000 B.C to 1000 B.C.), surpassing contemporary civilizations in ancient Rome and Greece. The Aryans regarded women as useful and productive members of society. The condition of a Vedic woman was good. Women also enjoyed religious status like that of men, especially in Vedic initiation and studies. The Rig Veda provides ample evidence to prove the concept of equality of women with men as regards access and capacity to acquire the highest knowledge, even the absolute knowledge.

A wife in ancient India was also known as “Sahadharmini” as she was held to be one with her husband not only physically but also spiritually. In the area of spirituality woman were not inferior to men. Yajnavalkya had imparted divine knowledge of the most difficult nature to Maitreyi and that she had not only been able to comprehend the high philosophy but had also actually attained divine knowledge. During the Vedic period, women enjoyed all the religious rights and privileges which men possessed. Her presence and co-operation were regarded necessary in performance of religious rites and ceremonies. The Rig Veda refers to Ghosha and Lopamudra as well- versed in the Vedic mantras. Man could not become a spiritual whole unless he was accompanied by his wife. Thus in the age of the Vedas and Smritis, the religious status of women was as high as of men. In Manu Smriti, a woman is always important to her husband, since without a wife, a man is not considered a complete entity of society. Without her by his

side as his partner in the performance of religious rituals, he could not fulfill his religious obligations.

However, this is to be noted that though the ancient women participated in each family ceremony with men, but they only played a role of silent observer not an active participant. As per Manu, men always enjoy unchallenged authority over their wives. Child marriages, Polygamy and Sati were prevalent at that time. Still inspite of these things women at that time were respected by the society.

As we have seen that the position of women in Pre-Rig Vedic period was very high. In later Vedic period, the position enjoyed by women in the early Vedic society, was not retained. In Vedic era Women could select their husband in an assembly called “Svayambhar”. But in most cases the woman had to lead an unhappy married life. This was simply because their husbands were allowed to have more than one wife and this was especially quite common among the upper classes of the ancient Indian society. A widow was expected to burn herself on the funeral pyre of her husband. This would make her ‘Sati’. Manu assigns to the Woman of Vedic age, a position of dependence, not of subordination. He insisted that women should be honoured. Manu assigns them the highest position of respect and says that a mother should, in no case, be outlawed even if she has fallen from moral rectitude. The Mahabharata also says that one who desires prosperity must honour and respect a woman and consider her as the goddess of fortune.

In the post Vedic period, woman started being discriminated on the ground of education and other rights. Her socio-economic and political rights were badly negated by the established social customs and political establishments of the time. The birth of a daughter was regarded as a source of misery and that of a son as an object of desire. Manu says it is against the norms and values of society to give economic benefits to a daughter. According to Manu, a woman must be honoured and respected by her father, brothers, husband and brothers-in-law. Where women are honoured, the gods are pleased but where they are not honoured, no sacred rite yields any reward. The house in which women are not duly honoured is accursed and perishes completely.

Unlike the ancient India, the position and status of woman in the Mughal period was not quite high. Purdah and child marriage had become common. Except those of the lower classes, women in Mughal period did not move out of their houses. The Muslim women

observed Purdah much more strictly than the Hindus. The birth of a daughter was considered inauspicious, while that of a son was an occasion for celebration. Generally, women in Mughal period were not allowed to remarry. Polygamy was common among rich society. Divorce was not common among the Hindus, while it was permitted both for Muslim men and woman. In spite of all these religious restrictions, woman at that time actively participated in socio-political educational and religious field like Raziya Sultan who was first lady Monarch of Delhi, Chand Bibi who has defeated Akbar etc. In the medieval period, Bhakti movement had played a very important role for improvement of the status of woman. These were the movements which tried to give equal status to women in society at that time. The best example, who preached the equality of men and woman at that time, was 'Guru Nanak'. He advocates equality of women in each sector that is religious, political, educational and cultural. During the medieval period education was a distant dream both for the Hindu and the Muslim women. But the women from the royal families were allowed to have literary activities in their harems and tutors were allowed to give tuitions in the harems of the rich Nobles.

The history of modern India starts with the advent of the Europeans, particularly the Britishers who ruled over some provinces at the early stage. The arrival of the Britishers is also marked as the beginning of the new era in Indian thinking as the connection with the Britishers provided them an exposure to the outside world and to rational and scientific education.

The pre-Independence period may be taken as extending from the latter half of the 18th century to the middle of the 20th century. During this period many movements had taken place in every part of India and women as part of Indian society could not remain untouched by these movements. These movements were basically concerned with aspirations of liberation of a woman as a human being and liberation of the nation. The root to the participation of women in politics can be traced back to 19th century reform movements. The early 19th century social reforms and educational programmes initiated by various social reformers dealt with the social evils prevalent in the Indian society.

Social reformers like Rajaram Mohan Roy, Ishwar Chandra Vidyasagar, Mahadeva Govinda Ranade, Behramji Malabari raised their voices against the prevailing practices and social customs subjugating women. Their efforts rallied around issues affecting

women's lives adversely such as the practice of sati, female infanticide, child marriage, polygamy etc. Rajaram Mohan Roy championed the ban on the practice of sati. The campaign resulted in the governmental resolution of 1829, banning the practice of sati. Ishwar Chandra Vidya Sagar took up the cause of widows and started a movement for widow remarriage in 1850's. It resulted in Hindu Widow Remarriage Act of 1856. But this act denied them the right to their husband's and family's property. It met with strong opposition from Bengali orthodoxy. Actually, nothing much could be achieved through these legislations.

Ishwar Chandra Vidya Sagar fought against polygamy and encouraged women's education. Pandita Ramabai, Manorama Majumdar, Sarala Devi Goshal started Bharath Shree Mahamandal for the education of women. Swarna Kumari Devi started women's organization called Sakhi Samiti in 1886 for widows. Behramji Malabari started campaign against child marriage and nationwide debate over Age of Consent Bill.

In Western India, reformers from the elite families led the way in the mid-nineteenth century by establishing girl's schools in the face of stiff opposition. Later, the Prarthana Samaj, founded in the late nineteenth century, organised the Arya Mahila Samaj, Pandita Ramabai set up a series of women's associations, girls' schools, orphanages, and widows' homes. Ramabai Ranade, (another eminent social worker of the period) did much work for women and the poor and established the Seva Sadan. In Bengal, Swarnakumari Devi's Sakhi Samiti (1886), a women's association, was concerned with traditional women's handicrafts.

Many became leaders in both the women's and the national movements. Pandita Ramabai was a delegate to the Indian National Congress in 1889 along with nine other eminent women. Sarojini Naidu believed that the fate of women was linked with the fate of the nation. She wielded tremendous influence on contemporary women and saw no conflict between tradition and women's participation in public affairs, in the world outside the home, as the world was an extension of the home. She appealed to women not to ignore their responsibility.

Sarala Devi Chaudhurani became an accepted mobiliser of youth in the nationalist cause, and was noted by official intelligence reports as 'more dangerous' to the Raj than her husband, a well-known revolutionary. The partition of Bengal in 1905 galvanized and transformed women's participation in the national movement. The mobilisation of

women was attempted through the publication of pamphlets; public meetings held exclusively for women and new nationalist associations (in contrast to the elite associations) which emerged during the swadeshi period. Mass struggles militancy, armed struggle and political agitations mark this period. Women of different classes were involved in growing numbers in such activities in different parts of India, in both rural and urban areas. Some British women who made Indian nationalism their own cause played important roles as 'catalysts' as well as 'helpress'. Among them were Annie Besant and Dorothy Jinarajadasa, both Theosophists, Margaret Cousins, an Irish feminist, and Sister Nivedita, the disciple of Swami Vivekananda.

The demand for right to vote led by the Indian women during the freedom struggle is evident in the fact that the Indian women were fully conscious of their rights and despite having good male counterparts in the struggle for Independence and the recognition of their identity in the political sphere. Indian women did not lose any chance to demand their rights from the colonial rulers. The first initiative for the political rights and right to franchise for the Indian women was taken by Women's Indian Association (WIA). It was in 1917 when the first delegation of Indian women led by WIA met the Montague-Chelmsford Committee on Constitutional Reforms. Montagu-Chelmsford Committee suggested increasing the representation of Indians in the legislative councils and widening the electorate, however, it did not make any reference to the women franchise in India. But with a good deal of efforts made by Sarojini Naidu, Annie Besant, Mrs. Herabai Tata, and Mithan Tata, led the way and granted women the right to vote in Madras and Bombay. Thereby Muthulakshmi Reddy, the first woman legislator was appointed to Madras legislative council in 1927, Kamaladevi Chattopadhyay and Mrs. Hannen Angela contested the election for the council. They were enthusiastically supported by the WIA, not because of their political views, but because of the necessity of the presence of women in the council. In 1916, the Begum of Bhopal founded the All-India Muslim Women's Conference with education of women as a prime agenda, apart from provisions of other remedial services for women and changing oppressive practices such as polygamy and child marriage (Liddle and Joshi 1986).

According to Geraldine Forbes (1982: 525), the 'first wave' of feminism in India was the period between the years 1880–1940. At this time several organisations formed women's wings which not only took up the cause of women but gave women space and

opportunity to secure the desired changes. In 1904, a women's wing was started in the National Social Conference, which was later called the Indian Women's Conference. At this time, the issues concerning women's social emancipation that were prime on the agenda of social reformers were issues such as sati, the plight of widows, polygamy, child marriage and women's education. These were some of the causes taken up by leaders such as Raja Ram Mohan Roy, Dayanand Saraswati, M.G. Ranade and others.

Between 1772 and 1947, the British introduced several laws which aimed to liberate women in India. Some of the laws prohibited practices such as female infanticide, sati and child marriage. The year 1891 saw the institution of the Age of Consent Act which raised the legal age of marriage from 10 years to 12 years for girls. Other laws gave women rights such as widow remarriage. The new revivalism was formed in powerful organizations such as Dayanand Saraswati's Arya Samaj (1875), Vivekananda's Ramkrishna Mission (1897) and Annie Besant's Madras Hindu Association (1904). The new organizations attacked the reformers but supported some reforms of the Hindu society. They did not incorporate a good deal of the programmes of reformers such as educating women, raising the age of marriage, remarriage of child widows etc, but all this was to be done within the framework of Hinduism.

The struggle for freedom marked the beginning of a political awakening among women in India. With the establishment of the Indian National Congress, membership was open to women. The Swadeshi Movement in 1905 saw the entry of women into the independence movement. It also marked the formulation of several women's organizations. The entry of Annie Besant into Indian politics in 1914 accelerated the process of women's associations with the freedom struggle. She was the first woman to be elected as President of the Indian National Congress. Sarojini Naidu too became active in Indian National Movement. The Home League agitation (1914-1915) by "Annie Besant prepared a ground for the Gandhian Freedom Movement in which women have played a prominent part".

It was M. K Gandhi who drew a large number of women into the freedom struggle. The participation of women in India's historic freedom struggle was a country wide phenomenon, their participation in a large scale was linked closely with the advent of Gandhi on the Indian political scene from 1917 onwards. In response to Gandhi's call a large number of women plunged into the national movement. His message "when

women, we call abala became sabala, all those who are helpless will become powerful” reveals the importance he gave for the strength of women.

A large number of women participated actively in the Non-Cooperation, Civil Disobedience, Swadeshi, and Salt Satyagraha led by Gandhi. During the Non-Cooperation Movement, women in different parts of India joined processions and propagated the use of khadi (spun cotton) and charkha (spinning wheel). Vijayalaxmi Pandit, Basanti Devi, Urmila Devi and Kasthurba Gandhi played an important role in the boycott of foreign goods.

The participation and support of women which the national leaders received during the Bardoli Satyagraha of 1928 are memorable. Women commitment for the “no tax campaign” which was launched under the leadership of Sardar Patel was so high that they did not bother about the confiscation of their land and cattle by the government.

Dandi March is a saga of heroic participation as women in the freedom of India from the Britishers. When the male satyagrahis and their leaders were arrested and succumbed to the might of British forces, the women folk were out in the streets to answer the wrongs of British Empire, to complete the work of their men folk which was left due to their arrests by the British forces. Sarojini Naidu, Muthuben Patel, Mridula Sarabai, Kamaladevi Chattopadhyaya and Avanthikabai Gokhale were some of the prominent women associated with the Salt Satyagraha. The protest led by Smt. Swaroop Rani against the salt law in Allahabad can be considered as a historic one as the women did not bow against the most hideous act of lathi charge and other atrocities.

Women's organisations such as Desh Sevika Sangh, Nari Satyagraha Samiti, Mahila Rashtriya Sangh, Ladies Picketing Board, Swayam Sevika Sangh, and Stri Swarajya Sangh began mushrooming at this time to organise the mass boycott of foreign cloth and liquor. The strategy of non-violence at this time became the standard protest tactic as the government continued with lathi charges and mass arrests. When women were jailed, feelings of solidarity developed between women satyagrahis of different classes, linguistic and caste backgrounds. Sucheta Kripalani was the first one to be jailed who had been in charge of the Women's Department of the All-India Congress Committee, since 1939.

In the Quit India Movement of 1942, women took part in processions, holding meetings, demonstrations and organizing strikes. Kanakalatha Barua, a young girl of

Assam led a procession of 500 and was killed in the police firing. In Bombay, Usha Mehta operated an underground radio station. Aruna Asaf Ali was one of the most important figures of 1942 movements, for years she remained underground avoiding arrest. She published bulletins and edited the newsletter 'The Inquilab' along with Ram Manohar Lohia. Few women who did not believe in non-violence adopted the revolutionary path. Young college girls joined secret societies. Kalpana Joshi, Pritilata Waddadar were associated with Chittagong armory raid. The Chhatri Sangh started in Calcutta in 1928 was an important training and recruiting ground for future revolutionaries. In Delhi, Roopvati Jain at the age of 17 was in charge of a bomb factory under Chandrashekhar Azad. These are the few examples of women who joined the freedom struggle and actively participated equally with men. Women were active both in the moderate and extremist factions.

Though, the number of women who acquired positions of power or membership in the representative bodies was less compared to men. In the 1937 election, eight women were elected from the general constituencies and 42 from the reserved constituencies, and became ministers when the provisional cabinet was formed. Vijayalaxmi Pandit became minister for local self-government in Uttar Pradesh and later Ansuyabai Kale and J.T Sipahimalchi were appointed Deputy Speakers in Madhya Pradesh and Punjab, respectively. Hansa Mehta and Begum Shahnawaz took office as Parliamentary Secretary in Bombay and Panjab respectively. In the Constituent Assembly which met in December 1946, there were 14 women members.

From 1947 the Indian women's movement took a different path. It began to fight for complete freedom of women from the age-old shackles. Many women connected with the national movement became conscious of getting legal sanction for their rights and securing equality based on gender. The activities of the modern women activists caused a rift between them and the existing conservatives in the Indian society. The modernists claimed equal opportunities for women in all spheres of activity. Their efforts culminated in the founding of the All-India Women's Conference. Thus, the All-India Women's Conference (AIWC) which had been established in 1924 had grown to become the single largest national voice of the divergent groups and political tendencies infusing all its old and new demands with an equal-rights perspective.

Many women's organizations like National Federation of Indian Women (1954), the Samajwadi Mahila Sabha (1959) were formed to work for championing the cause of

Indian women. Since the country was facing a socio-political crisis after the British rule many demands of the women activists were not supported by the Government. But during this period from 1945, the Indian women got an opportunity to participate in confrontational politics.

Another hallmark of the age was that it created a political and social consciousness among women. In many agitations that followed, middle- and working-class women participated in great numbers especially in cities. In 1975, the Lal Nishan Party organized a joint women's conference which was attended by women in Pune in Maharashtra. The well-known women's organisations which were formed during this time are the Stree Mukti Sangathan, the Stree Sangharsh and Mahila Dakshata in Delhi, Vimochana in Chennai and Baijja in Maharashtra. The Feminist Network in English and Manushi in Hindi were some of the prominent women's newsletter and magazines to appear. The issues that they raise are wife-battering, rape, divorce, maintenance and child custody along with legislative reforms. This progressive outlook is indeed a by-product of the changing economic, social and political climate in the country.

Shetkari Sanghatana, one of the most powerful farmers organisation in Maharashtra, organised in November 1986, one of the largest gatherings of peasant women. The leader of this movement was none other than Sharad Joshi who wanted to incorporate into Indian women's movement, the rural women. In a way it was to squash the elitism of the educated middleclass women in the movement, thus making it more effective. Joshi played an initial role in making his party egalitarian, even though the main objective was political. It stressed, in many ways the prerogatives of rural women in India. Thus the Shetkari Mahila Sanghatana and the Stree Mukthi Sangharsh had many objectives as part of their agenda, like fighting goondaism, procuring sanitation and drinking water facilities. Another important aim of the organisation was to make the village Panchayat self-sufficient. Joshi was also able to procure the support of women in his fight against religious fundamentalism. In the south E.V. Ramaswamy NNaicker of Tamilnadu and V.T. Bhattathiripad of Kerala spearheaded movements for uplifting women from the unenviable situation marked by social discriminations during the 1930's and 1940's.

Women's Movement in Post-Independence India

The foundation of political participation of women was laid down during the national movement. The transfer of power from British to Indian hand gave women opportunity to participate in democratic process. Large number of legal, socio-economic measures has been taken up by the independent government to raise the status of women in India. Women too have become politically active, as they have started participating in national and state politics.

However, from the mid-1960s onwards, we see the birth of new socio-political movements as poverty and unemployment were widespread and people grew disillusioned with government development policies, the prevalent economic rights, land rights and the price rise. India saw a series of struggles and peasant movements in the early 1970s such as the anti-price-rise agitation in Bombay and Gujarat between 1972 and 1975 and the Chipko Movement which began in 1973. Of particular importance to the women's movement were the agitations such as the Shahada agitation and the subsequent formation of the Shramik Sangatana in the 1970s of the Bhil (tribal) landless labourers against the exploitative landlords which was triggered off after the rape of two Bhil women. Radha Kumar (1993: 100) describes the militant role played by women in this agitation: 'They led the demonstrations, shouted militant slogans, sang revolutionary songs and mobilized the masses. They went from hut to hut to agitate the men and persuade them of the necessity to join the Shramik Sangatana.' The problem of family violence, wife beating and alcoholism became issues of grave concern around this time and the strategy of retaliation was adopted.

Chipko Movement (a Hindi word meaning "hugging") is used to describe the women movement because local village women literally "hugged" trees, interposing their bodies between the trees and the loggers to prevent their being cut down. The Chipko Movement is an ecological movement, concerned with the preservation of forests and thereby with the maintenance of the traditional ecological balance in the sub-Himalayan region, where hilly people have traditionally enjoyed a positive relationship with their environment. Thus, it strives to maintain the traditional status quo between the people and the environment.

The Self-Employed Women's Association (SEWA) movement in Ahmedabad led by Ela Bhatt, which was a sort of pioneering women's trade union movement that began in

1972, was another such landmark in the history of the contemporary women's movement. Women involved in various trades in the informal sector were brought together by their shared experiences such as low earnings, harassment at home, and harassment by contractors and by police, poor work conditions, and non-recognition of their labour to list just a few. Apart from collective bargaining, the movement strove to improve working conditions through training.

The Nav Nirman movement of 1974, which began as a student movement in Gujarat, chiefly against corruption, was another such turning point in the history of agitations for 'rights' and 'Lokniti' (people's rule of law). Influenced by concepts of 'revolution', the movement critiqued the caste system and religious rituals. Besides involvement in political and economic issues it was also concerned with those that were considered private such as domestic roles, family violence and challenged patriarchal stereotypes.

The Progressive Organisation of Women (POW), developed in Hyderabad in the year 1974, worked towards organising women against gender oppressive structures in society, namely, the sexual division of labour and the culture that rationalised this discrimination. The organisation promoted the ideology of 'equality' and opposed the economic dependence of women on men.

Towards Equality Report

Conceding to the representations made by the international women's movement, the United Nations declared 1975–1985 as the UN Decade for Women and organized the World Conference on 'Equality of Sexes' in Mexico (1975). In India, the National Committee on the Status of Women had been set up to examine the status of women in the country and to investigate into the extent to which the constitutional and legal provisions had impacted on women's status including their employment and education. The Committee was the first major attempt to review and evaluate data on various aspects of women's status. It was also empowered to comment on the directions of change in women's roles, rights and opportunities due to development.

The Committee came out with its findings in the form of a report, popularly known as the Towards Equality Report (1974), which became a major landmark for the women's movement. The beginnings of the women's movement in India, has often been traced back to this report. The report revealed the deplorable condition of women in India evident from demographic data, an analysis of the socio-cultural conditions prevalent,

the legal provisions and safeguards, economic role played by women in all sectors, women's access to education, political participation, the policies and programmes for welfare and development, the impact of mass media, etc. The report also made several recommendations which included stressing the important role of the State and the community in the achievement of 'gender equality'. The report reiterated the constitutional goal of a Uniform Civil Code for the country.

Following the 'Towards Equality' report, a few numbers of micro-studies were conducted all over the country which paved the way for the emergence of the new area, 'Women's Studies', in the Indian university system began in 1975. The rationale behind this new area of study was to make university education more relevant to social realities prevalent in society with a clear commitment to gender equality and secular values.

Subsequently, the 1st National Conference on Women's Studies was held in 1981 and it stressed the need for establishment of Women's Studies at universities. At this time there were only a few Women's Studies centres at universities like the Research Centre for Women's Studies at the SNDT Women's University, Mumbai and the Tata Institute of Social Sciences, also in Mumbai. Due primarily to the struggles of the women's movement in the mid-1970s, the Women's Studies centres or programmes within institutions of higher education and research expanded.

Much hope has been pinned on law and legal reform by feminists in India in the early period of their struggle for gender equality, particularly those influenced by the liberal ideology. They have looked towards the law as a protective machinery for women's rights as well as an agent of change through which conventional roles and practices in society can be questioned and transformed. The law prohibiting Pre-Natal Diagnostic Tests and the Domestic Violence Act of 2005 are examples of laws that have come into existence due to pressure from the women's movement but which are yet to be implemented in the spirit and letter under which they were drafted. The 73rd and the 74th Amendments to the Constitution, however, are examples of legislations that have transformed the lives of women not only in this generation but have given women a reason to be optimistic for a more egalitarian society in future.

Globalization affects different groups of women in different places in different ways. On the one hand it has created new opportunities for women to be forerunners in economic and social progress. With the advent of global communication networks and

cross-cultural exchange the status of women has been changed to a large extent. The emergence of a global market with its associated policies of privatization, 'stabilization', and liberalization, women in the urban settings have become more independent and self-sufficient. The lower middle class is experiencing a shift in the way family relations worked. Now most of the women are setting out of their private spaces to earn a living.

Globalization has helped Indian women share ideas and network in the international markets (UNIFEM). The effect has a lot to do with liberalization. Globalization has given women a stronger voice, women are more vocal. Women's liberalization started in the 70s and is beginning to grow and is on an upward spring. There has been a noticeable change in what women can do and what their opportunities are. The government has done more advertising (TV and radio commercials) portraying women in leadership roles and being in the army.

Different non-profit organizations have been brought to India from around the globe. These organizations have given women the skills they need to advance, such as literacy and vocational skills. One organization, India corps, has brought in a range of programme to help women help themselves. One programme in Ahmedabad, India called SEWA has taught poor women how to create different crafts to generate income. With this programme, women are able to earn their own personal money and enable the children to attend school instead of having to work to make more money. Women also gain business skills that inform them about career opportunities. The women in rural settings have been influenced by globalization through media and through numerous investing programme like non-profit organizations- that are constantly investing in women's issues in big way.

But in the recent years, conditions of working women in India have improved considerably. More and more women find themselves in positions of respect and prestige; more and more workplaces are now populated with women who work on equal terms as men. Working is no longer an adjustment, a mere necessity; but a means to self-worth and growth. In the 21st century the business women in the form of women entrepreneurs are highest rising entrepreneurial populations in the India. In this present era, the well-read women do not want to bind their lives in the four walls of the houses. A woman is full of life as she plays many roles in her life. A woman is a pilot of a family and in turn of the nation.

Conclusion

From the time of Vedas and Upanishadas to the present time, Indian women have played a very crucial role in every field of life. As per Vedic literature, Indian women have taken places of Rishies through their skill. Maitreyi was well versed in Vedas and a Vedic philosopher; Gargi, the vedic prophetess and other ladies are well known from ancient time. Whether it is the case of Razia Sultan and Chand bibi, who were the great rulers of the medieval period, or Rani Laxmibai and other thousands of women, who eagerly took part in every movement in order to get freedom from the clutches of Britishers, the role played by every woman has been praise worthy. The emergence of a global market with its associated policies of privatization, stabilization, and liberalization, Indian women have become more independent and self-sufficient. In the last three decades, Indian women have made great stride in the world of corporate, business, sports, cinema, research, science, politics, defence and administration and have been participating in the country's affairs steadily. Listing few of them: Saina Nehwal, P.V Shindhu and Sania Mirza and many others in the field of sports: Dr. Kiran Mazumdar-Shaw (Chairman & Managing Director of Biocon Ltd.), Indra Nooyi (CFO, Pepsico), Chanda Kochar (MD & CEO–ICICI Bank), Ekta Kapoor (JMD & Creative Director, Balaji Telefilms), Ritu Kumar (Fashion Designer) etc. in the corporate world. The role of women is also emphasized after the POCSO and Nirbhaya case. Many prominent incidents made the Government to take important legal steps in the direction of women rights and safety like Vishakha Guidelines, laws related to dowry, property rights etc. The easy adaptation of Indian women to new ways of life is the story of considerable achievements. Increasingly venturing into new avenues of public and private employment, they fill their roles with confidence and a mature sense of responsibility. In all-India competition and selective examinations, some of these have been on the top of the lists. Their representation in the panchayats, municipal councils and corporations, central and state legislatures, has a positive touch. They have gone to the polls with great gusto, tipping the scales in politics. The office of Prime Minister, was held by Mrs. Indira Gandhi a woman in 1966. Mrs. Pratibha Devi Singh Patil is an Indian politician, who served as the 12th President of India from 2007 to 2012. There are women governors, ministers, ambassadors; women in administrative, judicial, educational and professional services. All this shows that the future of Indian women is definitely bright and will definitely reach new heights.

“Challenges in life are there not to paralyze you, but to help you discover who you are.”

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चीन में हिंदी शिक्षण

विवेक मणि त्रिपाठी*

सारांश

भारत और चीन के बीच दो हजार वर्षों से सांस्कृतिक संबंध रहे हैं। बौद्ध धर्म, योग, आयुर्वेद आदि ने चीन को प्रभावित किया। चीनी विद्वानों ने संस्कृत व पाली का अध्ययन किया। आज भी चीन में हिंदी सहित कई भारतीय भाषाओं का अध्ययन होता है, विशेषतः हिंदी में उच्च शिक्षा उपलब्ध है। अभी चीन में भारतीय भाषाओं में केवल हिंदी भाषा में ही स्नातक, स्नातकोत्तर, पीएचडी पाठ्यक्रम उपलब्ध है। वर्तमान में चीन के सत्रह विश्वविद्यालयों में हिंदी भाषा एवं साहित्य पाठ्यक्रम चलाये जा रहे हैं।

कुंजी शब्द: भारत, चीन, हिन्दी, उच्च शिक्षा, पाठ्यक्रम |

प्रस्तावना

भारत एवं चीन विश्व की चार महान सभ्यता वाले देश हैं जिनके मध्य दो हजार वर्षों के सांस्कृतिक संबंधों का गौरवमयी इतिहास रहा है। इन दो हजार वर्षों में दोनों देश एक दुसरे की सभ्यता संस्कृति से सीखते आ रहे हैं। चीन में भारतीय भाषाओं के अध्ययन का लम्बा इतिहास रहा है। प्राचीन काल में भारत से हिन्दू धर्म, बौद्ध धर्म, योग, आयुर्वेद का ज्ञान चीन गया जिसने चीनी संस्कृति को समृद्ध किया। चीनी जन इन भारतीय ज्ञान को विस्तृत रूप से समझने के लिए भारतीय भाषाओं के ज्ञान को आवश्यक समझा, फलतः प्राचीन भारत की तत्कालीन भाषा संस्कृत तथा बाद में पाली भाषाओं का चीनी विद्वतजनों ने सांगोपांग अध्ययन किया। ह्वेनसांग, फाह्यान, यित्सिंग जैसे चीनी विद्वान भारत आये और विश्व प्रसिद्ध नालंदा विश्वविद्यालय में संस्कृत –पाली भाषाओं के ज्ञान सहित भारतीय दर्शन, चिकित्सा विज्ञान आदि का अध्ययन किया और वापस चीन जाकर उनका चीनी भाषा में अनुवाद भी किया जिनमें से अधिकतर आज भी संग्रहित है। धर्मांध मुस्लिम आक्रमणकारी बख्तियार खिलजी द्वारा नालंदा विश्वविद्यालय को नष्ट करने के कारण भारत में उनमें से अधिकांश अप्राप्य है। भारत से भी बोधिधर्मन, कुमारजीव आदि महान विद्वान् अपने विपुल ज्ञान भंडार के साथ चीन गए और भारतीय ज्ञान को चीनी विद्वत जनों के समक्ष रखा।

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भारतीय – चीनी विद्वानों के संयुक्त प्रयास से भारत –चीन के मध्य २००० वर्ष लम्बे सांस्कृतिक सेतु का निर्माण हुआ जिसका प्रभाव हम आज भी देख सकते हैं।

प्राचीन चीनी विद्वानों ने संस्कृत भाषा के माध्यम से भारत- चीन सम्बन्ध की नींव रखी। वर्तमान समय में भी चीन भारतीय संस्कृति को समझने के लिए भारतीय भाषाओं का अध्ययन कर रहा है जिसमें संस्कृत, पाली, हिंदी, तमिल, पंजाबी, गुजराती, बंगाली, उर्दू आदि भाषाएँ शामिल हैं। इन भारतीय भाषाओं में से संस्कृत –पाली भाषाओं पर अधिकतर शोध ही होता है। पंजाबी, गुजराती, बंगाली, उर्दू भाषाओं में १-२वर्षीय पाठ्यक्रम ही उपलब्ध है जो कुछेक वर्ष पहले ही प्रारंभ हुए हैं।

अभी चीन में भारतीय भाषाओं में केवल हिंदी भाषा में ही स्नातक, स्नातकोत्तर, पीएचडी पाठ्यक्रम उपलब्ध है। वर्तमान में चीन के सत्रह विश्वविद्यालयों में हिंदी भाषा एवं साहित्य पाठ्यक्रम चलाये जा रहे हैं।

हिंदी भाषा एवं साहित्य पाठ्यक्रम संचालित करने वाले चीनी विश्वविद्यालय

क्रम संख्या	विश्वविद्यालय का नाम	हिंदी पाठ्यक्रम स्थापना वर्ष
१	बीजिंग विश्वविद्यालय, बीजिंग	१९४२
२	बीजिंग जनसंचार विश्वविद्यालय, बीजिंग	२०००
३	बीजिंग विदेशी भाषा विश्वविद्यालय, बीजिंग	२००६
४	शीआन अंतरराष्ट्रीय विश्वविद्यालय, शीआन	२००६
५	क्वांग्तोंग विदेशी भाषा विश्वविद्यालय, क्वान्चौ	२०११
६	युन्नान अल्पजाति विश्वविद्यालय, खुनमिंग	२०११
७	शंघाई अंतरराष्ट्रीय भाषा विश्वविद्यालय, शंघाई	२०१३
८	पी.एल.ए विदेशी भाषा विश्वविद्यालय,	अनुपलब्ध
९	ल्वयांग विदेशी भाषा विश्वविद्यालय, ल्वयांग	अनुपलब्ध
१०	थिएनचिन विदेशी भाषा विश्वविद्यालय, थिएनचिन	२०१७
११	द्वितीय बीजिंग विदेशी भाषा विश्वविद्यालय, बीजिंग	२०१८
१२	युन्नान विश्वविद्यालय, खुनमिन	
१३	सिछवान विदेशी भाषा विश्वविद्यालय, छोंग्लिंग	२०१९
१४	वन्चौ विश्वविद्यालय, वन्चौ	२०२०
१५	छिंगताओ विश्वविद्यालय, शानतोंग	अनुपलब्ध
१६	हुनान शिक्षण विश्वविद्यालय, छांगशा	अनुपलब्ध

चीन में हिंदी भाषा को प्रारंभ हुए लगभग आठ दशक हो चुके हैं। चीन में हिंदी शिक्षण को लगभग आठ दशक का लम्बा समय पूरा हो गया है। सर्वप्रथम १९४२ में चीन के युन्नान प्रान्त के राष्ट्रीय पूर्वी भाषा महाविद्यालय में हिंदी शिक्षण प्रारंभ हुआ, लेकिन उस समय चीन में जापान विरोधी युद्ध विजय को देखते हुए हिंदी विभाग को सिछवान प्रान्त के छोंगिंग शहर में स्थानांतरित कर दिया गया, और १९४६ में नानचिंग शहर में स्थानांतरित कर दिया गया। १९४९ में चीनी जनवादी गणराज्य की स्थापना हुई और पूर्वी भाषा महाविद्यालय को नानचिंग शहर से राजधानी पेइचिंग के पेइचिंग विश्वविद्यालय के पूर्वी भाषा महाविद्यालय में मिला दिया गया जो कालांतर में चीन में हिंदी अध्ययन का महत्वपूर्ण केंद्र बन गया।

चीन में हिंदी शिक्षण को पांच भागों में बांटा जा सकता है, पहला वर्ष १९४२ से वर्ष १९४८ तक, यह समय हिंदी शिक्षण का प्रारंभिक काल था, उस समय चीन राजनितिक रूप से बहुत ही उथल-पुथल से गुजर रहा था, परिणामतः इस काल में हिंदी भाषा शिक्षण में ज्यादा प्रगति नहीं हुई। चीन में हिंदी शिक्षण का दूसरा काल वर्ष १९४९ से १९६८ तक था, यह काल चीन में हिंदी शिक्षण के लिए बहुत ही अच्छा रहा, इसी समय नए भारत और नए चीन की स्थापना हुई, दोनों देशों के मित्रता की नई कहानी शुरू हुई, तत्कालीन चीनी प्रधानमंत्री चऊएनलाय ने चीनी विद्यार्थियों को हिंदी पढ़ने लिए प्रेरित किया, उस समय के भारतीय राजदूत महोदय की पत्नी को पेइचिंग विश्वविद्यालय में हिंदी पढ़ाने के निमंत्रित किया गया, फलतः हिंदी का भी विकास द्रुतगति से हुआ, इस काल के हिंदी विद्वानों ने चीन के हिंदी शिक्षण की मजबूत नींव रखी, लेकिन १९६२ में हुए भारत – चीन युद्ध ने हिंदी की विकास यात्रा पर विराम लगा दिया।

तीसरा काल वर्ष १९६६ से १९७६ तक था, यह काल चीन में सांस्कृतिक क्रांति का काल था, सांस्कृतिक क्रांति के समय चीन में बहुत असमान्य काल था, विश्वविद्यालयों में प्रवेश परीक्षा की प्रणाली को बंद कर दिया गया था, विद्यार्थियों को अनुशांसा के आधार पर प्रवेश मिलने लगा, जिसके कारण शैक्षिक रूप से असामान्य लोग विश्वविद्यालय में प्रवेश करने लगे जिसका प्रभाव हिंदी शिक्षण पर भी पड़ा, प्रवेश लेने वाले विद्यार्थी मुख्यतः किसान और सैनिक होते थे, जिनकी अकादमिक क्षेत्र में कोई विशेष रुचि नहीं थी, फलतः उनका चीन के हिंदी अध्ययन – शोध में कोई विशेष योगदान नहीं रहा।

चौथा काल १९७६ से २००५ और पांचवां काल २००५ से वर्तमान समय तक। यह समय चीन के आर्थिक विकास के प्रारंभ का समय था, अस्सी के अंत का दशक चीन के आधुनिकतावाद और आर्थिक सुधारवाद में प्रवेश का समय था, चीन में चतुर्दिक सकारात्मक परिवर्तन का समय था, आर्थिक प्रगति के साथ चीन के कई नए विश्वविद्यालयों में हिंदी भाषा की पढ़ाई शुरू हुई।

पांचवां काल २००५ से वर्तमान समय तक। वर्ष २००५ में चीनी राष्ट्रपति का भारत आगमन हुआ, दोनों देशों के मध्य द्विपक्षीय व्यापार बढ़ने लगा, व्यापार के साथ-साथ भाषाई सम्बन्ध भी प्रगाढ़ करने की आवश्यकता को दोनों देशों के नेताओं ने समझा और इस काल में चीन में सबसे ज्यादा विश्वविद्यालयों में हिंदी की पढाई शुरू हुई, और लगभग १० नए विश्वविद्यालयों में हिंदी पाठ्यक्रम में स्नातक एवं स्नातकोत्तर पाठ्यक्रम शुरू की गई।

चीन में स्नातक चार वर्षों का होता है, स्नातकोत्तर तीन वर्षों का होता है। हिंदी में स्नातक करने वाले विद्यार्थी पहले दो वर्ष बुनियादी हिंदी सीखते हैं, हिंदी व्याकरण, हिंदी श्रवण, मौखिक हिंदी आदि पढ़ते हैं, तृतीय वर्ष में वे भारत जाते हैं जहाँ एक वर्ष वे हिंदी भाषा के साथ साथ भारतीय संस्कृति के साथ साक्षात्कार करते हैं जो उनके लिए एक बहुत ही अलग प्रकार का अनुभव होता है, क्योंकि भारत जाने से पहले वे मीडिया के माध्यम से ही भारत से परिचित हुए होते हैं, जिससे उनके मन में भारत के प्रति थोड़ी नकारात्मक छवि बैठ जाती है कि भारत महिलाओं के लिए असुरक्षित नहीं है, लेकिन भारत में एक साल रहने के दौरान उन्हें भारतीय समाज को नजदीक से देखने का अवसर प्राप्त होता है जिससे उनके मन में भारत के बारे में बैठी भ्रान्ति समाप्त हो जाती है, उन्हें भारत से अनकहा लगाव हो जाता है जो उनके चीन वापस जाने के बाद भी अपनी ओर आकर्षित करता है, फलस्वरूप कई चीनी विद्यार्थी स्नातकोत्तर करने तथा नौकरी करने भारत चले जाते हैं। तृतीय वर्ष भारत जाने के लिए चीनी विद्यार्थियों को चीनी सरकार तथा भारतीय सरकार से छात्रवृत्ति मिलती है, यदि किसी कारणवश किसी विद्यार्थी को छात्रवृत्ति नहीं मिलती है तो वे स्वयं के खर्च से भारत चले जाते हैं। चतुर्थ वर्ष में चीनी विद्यार्थी भारत से वापस आने बाद भारत-चीन सांस्कृतिक सम्बन्ध का इतिहास, भारतीय सभ्यता एवं संस्कृति, व्यावसायिक हिंदी, हिंदी-चीनी अनुवाद, हिंदी साहित्य, आदि विषय पढ़ते हैं, साथ ही पहले सत्र में हिंदी में एक लघु शोध निबंध लिखते हैं, शोध निबंध का विषय भारतीय साहित्य, समाज, भारत-चीन सम्बन्ध आदि से सम्बन्धित होता है। दूसरे सत्र में विद्यार्थी बाहर किसी कंपनी में कार्यानुभव लेते हैं। इस प्रकार चतुर्थ वर्ष में विद्यार्थी हिंदी में शोध अनुभव भी ले लेते हैं तथा कार्यानुभव भी, जो उनके स्नातक होने के बाद उनके भविष्य निर्धारण में बहुत ही सहायक सिद्ध होता है।

आज चीन में हिंदी बहुत ही लोकप्रिय है, लोकप्रिय होने का सबसे पहला कारण तो भारत-चीन के मध्य दो सहस्र वर्षों के सांस्कृतिक आदानप्रदान है। दूसरा सबसे बड़ा कारण है हिंदी का बाज़ार की भाषा होना, आज हमारी हिंदी जन भाषा, लोक भाषा, राज्य भाषा, विश्व भाषा से होते हुए बाज़ार की भाषा बन चुकी है, जिससे चीनी विद्यार्थी हिंदी विषय में अधिक रुचि ले रहे हैं। पिछले एक दशक में दस से अधिक

विश्वविद्यालयों में हिंदी अध्यापन शुरू हुआ है , जिससे चीनी विद्यार्थियों के पास हिंदी अध्यापन में अच्छा अवसर दिखाई दे रहा है , जिसके कारण चीनी विद्यार्थी हिंदी में स्नातकोत्तर , पीएचडी कर रहे हैं ।

चीन में हिंदी अनुवाद भी व्यापक स्तर पर हो रहे है , अभिज्ञानशाकुन्तलम् , वाल्मीकि रामायण, सूर सागर , मैला आंचल , निर्मला आदि भारतीय साहित्यिक कृतियों का चीनी भाषा में अनुवाद हो चुका है । वर्ष २०१६ में भारत – चीन सरकार ने संयुक्त अनुवाद कार्यक्रम की घोषणा की, जिसमें चीनी सरकार २५ भारतीय साहित्यिक कृतियों का हिंदी से चीनी में अनुवाद करेगी, तथा भारतीय सरकार २५ चीनी साहित्यिक कृतियों का चीनी से हिंदी भाषा में अनुवाद करेगी, उद्देश्य है भारत-चीन के वैसे पाठक जिन्हें चीनी –हिंदी नहीं आती, वे इस अनुवाद कार्यक्रम के माध्यम से एक दुसरे की संस्कृति को समझ सकें । इस प्रकार के अनुवाद कार्यक्रम के माध्यम से चीन के हिंदी के जानकारों को अर्थालाभ का अच्छा अवसर प्राप्त होता है । भारत से चीन आने वाले व्यापारी भी हिंदी अनुवादकों की मांग करते हैं । हाल के कुछ वर्षों में चीन में हिंदी फिल्मों की लोकप्रियता बढ़ी है , हिंदी फ़िल्में भारत से कई गुना अधिक व्यव्यापार चीन में करती हैं, हिंदी धारावाहिक भी चीन में बहुत लोकप्रिय हैं, हिंदी फ़िल्में एवं धारावाहिकें चीन में चीनी सबटाइटल के साथ प्रदर्शित होती हैं , ऐसे हिंदी से चीनी अनुवादकों की मांगे दिन प्रतिदिन बढ़ रही हैं, इस प्रकार के अनुवाद कार्यों में अच्छे पैसे मिलते हैं ।

भारतीय मोबाइल बाज़ार में लगभग ७३ प्रतिशत हिस्सेदारी चीनी कंपनियों की है , चीनी कम्पनियाँ हिंदी से स्नातक युवाओं को अधिक वरीयता देती हैं । चीन से हर साल अधिकाधिक संख्या में पर्यटक भारत भ्रमण पर आते हैं , भारत के बौद्ध स्थल , विश्व विरासत स्थल , योग केंद्र , आधुनिक अस्पताल चीनी पर्यटकों के पसंदीदा स्थल है , चीनी पर्यटकों को आकर्षित करने के लिए चीनी की पर्यटक कम्पनियाँ हिंदी से स्नातक युवाओं को अच्छे वेतन देती है । चीन के लगभग छः सौ शहरों में योग केंद्र है , आयुर्वेद भी बहुत लोकप्रिय है , इसके कारण भी बहुत से चीनी जिज्ञासु स्वयं भी हिंदी सीखते है ।

वर्तमान समय में चीन में हिंदी भाषा एवं साहित्य पर बहुत शोध हो रहे हैं, रामचरितमानस, सूरसागर, फणीश्वर नाथ रेणु की मैला आंचल ,प्रेमचंद की प्रतिनिधि कहानियों का चीनी भाषा में अनुवाद हो चुका है । चीनी विद्यार्थी स्नातक एवं स्नातकोत्तर में भी लघु शोध निबंध लिखते है, इन लघु शोध निबंधों के माध्यम से चीनी विद्यार्थी भारतीय संस्कृति, दर्शन, वाणिज्य, भारतीय नारी की स्थिति आदि को समझने का प्रयास करते हैं । साथ ही चीनी विद्वत जन भी अपने तथ्यपरक शोधों से हिंदी भाषा को समृद्ध कर रहे हैं । हिंदी में उनके योगदान को देखते हुए प्रसिद्ध चीनी शिक्षक प्रोफेसर यू लोंग्यू को वर्ष २०१६ में भारत के माननीय राष्ट्रपति द्वारा भारत अध्ययन के क्षेत्र में विशिष्ट योगदान के लिए “भारत विद पुरस्कार ”प्रदान किया गया । बीजिंग विश्वविद्यालय के हिंदी के प्रोफेसर च्यांग चिंगख्वेई जिनका सूरदास पर विशेष शोध कार्य हैं को

हिंदी में विशेष योगदान के लिए वर्ष २०१८ में भारत सरकार द्वारा “डॉ जार्जगियर्सन पुरस्कार ” प्रदान किया गया। निष्कर्षतः हम कह सकते हैं कि हिंदी भाषा रुपी सेतु के माध्यम से भारत – चीन संबंध दिन प्रतिदिन प्रगाढ़ हो रहे हैं। चीन में हिंदी भाषा दिन प्रतिदिन लोकप्रिय हो रही है, कालांतर में भारत – चीन के मध्य सांस्कृतिक सम्बन्ध को घनिष्ठ करने में जो कार्य हिन्दू धर्म, बौद्ध धर्म एवं योग ने किया था, आज वहीं कार्य हिंदी कर रही है।

सन्दर्भ

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हिन्दी में राम काव्य परंपरा का स्वरूप

एस.ए.मंजुनाथ*

सारांश

भक्तिकाल हिंदी साहित्य का स्वर्ण युग माना गया है, जिसमें रामानुजाचार्य की परंपरा से रामानंद ने उत्तर भारत में भक्ति आंदोलन को फैलाया। उन्होंने जाति-पांति के भेद को तोड़कर रामभक्ति को सबके लिए सुलभ बनाया। रामानंद के शिष्यों में तुलसीदास, कबीर, रैदास आदि प्रमुख थे। इस काल में सगुण और निर्गुण दो प्रमुख भक्ति धाराएँ विकसित हुईं। सगुण शाखा में तुलसीदास, सूरदास तो निर्गुण में कबीर, जायसी जैसे कवि रहे। रामकाव्य की परंपरा वाल्मीकि से शुरू होकर आधुनिक काल में 'राम की शक्ति पूजा' जैसे काव्यों तक पहुँचती है।

कुंजी शब्द: भक्तिकाल, रामानंद, रामानुजाचार्य, तुलसीदास, कबीर, निर्गुण, भक्ति, सगुण भक्ति, रामकाव्य परंपरा

प्रस्तावना

हिन्दी साहित्य में भक्ति काल का अपना महत्वपूर्ण स्थान है। आदिकाल के बाद इस युग को पूर्व मध्यकाल के नाम से अभिहित है। इस कालखंड को हिंदी साहित्य का स्वर्ण युग माना गया है। हिंदी के श्रेष्ठ कवि और उत्तम रचनाओं का आविर्भाव इस युग में हुआ। 1375 वि.सं.से 1700 वि.सं.तक हिंदी साहित्य का यह युग भक्तिकाल है। भक्ति काव्य की परंपरा का आरंभ दक्षिण से माना जाता है। दक्षिण में आलवार बंधु नाम से कई प्रख्यात भक्त हुए हैं। इनमें से कई तथाकथित नीची जातियों के भी थे। ये बहुत पढ़े-लिखे न होने के बावजूद अनुभवी थे। आलवारों के पश्चात दक्षिण में आचार्यों की एक परंपरा आरंभ हुई जिसमें रामानुजाचार्य प्रमुख माने जाते हैं।

रामानंद रामानुजाचार्य की परंपरा के महत्वपूर्ण कवि हैं। उनका व्यक्तित्व असाधारण था और वे उस समय के सबसे बड़े आचार्य थे। उन्होंने भक्ति के क्षेत्र में ऊँच-नीच का भेद-भाव तोड़कर सभी जातियों के अधिकारी व्यक्तियों को आपने शिष्य बनाया और उन्होंने उस समय का एक सूत्र बनाया था-

जाति-पांति पूछे नहीं कोई।

हरि को भजै सो हरि का होई ॥

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रामचंद्र शुक्ल स्वामी रामानंद को रामकथा काव्य का हिंदी कवि मानते हैं। जब मुगलों अथवा यवनों का आक्रमण भारत पर प्रारंभ हो गया था, यहाँ का धर्मत्राहि-त्राहि कर रही थी उसी समय रामानंद दक्षिण भारत की भक्ति को उत्तरभारत में लेकर आए थे- “भक्ति उपजी द्रवदी लाए रामानंद”

रामानंद ने विष्णु के अवतार राम की उपासना पर बल दिया। रामानंद ने और उनकी शिष्य-मंडली ने दक्षिण की भक्तिगंगा का उत्तर में प्रवाह किया और समस्त उत्तर-भारत इस पुण्य-प्रवाह में बहने लगा। उस समय पूरे भारत में पहुंचे हुए संत और महात्मा भक्तों का आविर्भाव हुआ। महाप्रभु वल्लभाचार्य ने पुष्टि-मार्ग की स्थापना की और विष्णु के कृष्णावतार की उपासना करने का प्रचार किया। उनके द्वारा जिस लीला-गान का उपदेश हुआ उसने संपूर्ण देश को प्रभावित किया। रामानंद के शिष्य अनंतानंद थे। इनके और एक शिष्य कृष्णदास ने जयपुर के पास रामानंद संप्रदाय की स्थापना की। रामानंद और उनके शिष्यों द्वारा प्रचलित राम-भक्ति के ही वातावरण में रामकथा के श्रेष्ठ हिन्दी गायक तुलसीदास का आविर्भाव हुआ। अष्टछाप के सुप्रसिद्ध कवियों ने उनके उपदेशों को मधुर कविता में प्रतिबिंबित किया। इसके उपरांत माध्व तथा निंबार्क संप्रदायों का भी जन-समाज पर प्रभाव पड़ा।

इस प्रकार इन विभिन्न मतों का आधार लेकर हिन्दी में निर्गुण और सगुणके नाम से भक्तिकाव्य की दो शाखाएँ साथ-साथ चलीं। निर्गुणमत के दो उपविभाग हुए - ज्ञानाश्रयी और प्रेमाश्रयी। ज्ञानाश्रयी के प्रतिनिधि या प्रवर्तक कवि कबीर हैं और प्रेमाश्रयी के प्रवर्तक जायसी हैं। सगुणमत भी दो उपधाराओं में प्रवाहित हुआ- रामभक्ति और कृष्णभक्ति। रामभक्ति शाखा के प्रतिनिधि कवि तुलसी हैं और कृष्णभक्ति शाखा के प्रवर्तक सूरदास हैं। भक्तिकाव्य की इन विभिन्न प्रणालियों की अपनी अलग अलग विशेषताएँ हैं। भक्तिभाव के स्तर पर मनुष्यमात्र की समानता सबको मान्य है। राम की उपासना निर्गुण और सगुण, दोनों भक्त करते हैं। रामनाम की उपासना कबीर और तुलसी, दोनों करते हैं। लेकिन अंतर राम के अर्थ को लेकर होता है।

वाल्मीकि राम काव्य परंपरा के आदिकवि तथा रामायण आदिकाव्य है। वाल्मीकि से पहले राम काव्य परंपरा के प्रमाण लिखित रूप में तो प्राप्त नहीं हैं किन्तु जनश्रुति व मिथकों से राम और सीता के चरित्र का आभास मिलता है। रामकथा के ऐतिहासिक होने या पौराणिक कल्पित होने के बारे में कोई स्पष्ट प्रमाण प्राप्त नहीं हुआ है। भारतीय संस्कृति और जनमानस में राम के चरित्र को भावनायक के रूप में स्वीकार किया गया है। इस भाव-नायक की कहानी में प्रत्येक युग में कुछ न कुछ सम्मिलित होता आ रहा है। वैदिककाल के बाद संभवतः छठी शताब्दी ई.पू. में इक्ष्वाकुवंश के सूत्रों द्वारा राम कथा-विषयक गाथाओं की सृष्टि होने का उल्लेख मिलता है और यह बहुत समय तक मौखिक रूप में आचरण में रहने के कारण से इसका स्वरूप स्थिर न रह पाया।

वर्तमान समय में प्रचलित वाल्मीकि रामायण के तीन पाठ प्राप्त हैं। पहला- दक्षिणात्य पाठ दक्षिण तथा गुजराती संस्करणों के पाठ। दूसरा- गौड़ीय पाठ गोरेसियों द्वारा सम्पादित है तथा 1843 ई. में फ्रांस में प्रकाशित कलकत्ता सीरीज का संस्करण। तीसरा- पश्चिमोत्तरीय पाठ लाहौर का संस्करण है। इन सभी पाठों में बहुत अंतर दिखाई देता है। संस्कृत साहित्य में रामकथा को आधार बनाकर नाटक व महाकाव्यों की रचना व्यापक रूप से हुई है। इस सृजन परंपरा में वाल्मीकि रामायण से अलग हटकर शृंगार का चित्रण हुआ। ‘जानकीहरण’, ‘कुमार संभव’ में भोगवाद का चित्रण मिलता है। कालिदास ने रघुवंश में पूरी रघुवंश की परंपरा का वर्णन किया है। कुमारदास ने ‘जानकी हरण’ अभिनन्द ने ‘रामचरित’, आचार्य क्षेमेन्द्र ने रामायण मंजरी आदि शीर्षक से महाकाव्यों की सृजन की।

हिंदी साहित्य में रामभक्तिधारा को प्रवाहित करनेवाले अनेक कवि हुए। जिनमें रामानंद, अग्रदास, ईश्वरदास, गोस्वामी तुलसीदास, नाभादास, प्राणचंद, हृदयराम, केशवदास, गुरुगोविंद सिंह आदि। इनमें तुलसीदास प्रमुख हैं।

रामानन्द का जन्म 1368 ई. प्रयाग में एक कान्यकुब्ज ब्राह्मण परिवार में हुआ। उनकी मृत्यु 1468 ई. में हुई। कबीर, सैन, पीपा, रैदास, धन्ना, सुरसुरी और सुखानंद आदि रामानंद के हैं। उनकी प्रमुख रचनाएँ हैं- रामरक्षास्तोत्र, रामतारक मन्त्र, योगचिंतामणि, वैष्णवमताब्ज भास्कर, श्री रामार्चन पद्धति। रामानंद ने ‘रामावत संप्रदाय’ की स्थापना की थी, जो आगे चलकर श्रीरामानुजाचार्य द्वारा प्रवर्तित श्री संप्रदाय में समाहित हो गया था। ये तीर्थयात्रा, मूर्तिपूजा व वेदादि के विरोधी माने जाते हैं।

ईश्वरदास का जन्मकाल 1480 ई. है। इनकी सुप्रसिद्ध कृति “सत्यवती कथा”, “भरत मिलाप”, “अंगदपैज”। स्वामी अग्रदास का जन्मकाल 1556 ई. माना जाता है। ये रसिक संप्रदाय के प्रवर्तक हैं। इनकी प्रमुख रचनाएँ हैं- “ध्यानमंजरी”, “रामध्यानमंजरी”, “रामभजनमंजरी उपासना बावनी”, “रामाष्टायाम व हितोपदेश”, “उपाख्यान बावनी” आदि हैं।

नाभादास स्वामी अग्रदास के शिष्य थे। “भक्तमाल”, “अष्टायाम”, इनकी प्रमुख रचनाएँ हैं। रामभक्ति काव्य की अन्य प्रमुख रचनार और रचनाएँ हैं- रामचन्द्रिका – केशवदास, कवित्त रत्नाकर – सेनापति, अवध विलास – लालदास, रामरासो- माधवदास चारण, अध्यात्म रामायण - माधवदास चारण, रघुनाथ चरित- परशुराम देव, दशावतार चरित-परशुराम देव, रावण – मंदोदरी संवाद – मुनि लावण्य, पौरुषेय रामायण- नरहरि वापट, रामायण महानाटक-प्राणचंदचौहान।

तुलसीदास के परवर्ती कवियों ने प्रचुर मात्रा में राम कथा पर रचना की परन्तु वे उसे उस उत्कर्ष पर नहीं पहुँचा सके, जो कार्य तुलसीदास ने किया। केशव की ‘रामचन्द्रिका’, अग्रदास ने रामध्यानमंजरी,

ध्यानमंजरी, प्राणचन्द चैहान ने रामायण महानाटक तथा हृदयराम ने 'हनुमन्नाटक' का सृजन किया। आधुनिक काल में भी राम के चरित्र को लेकर विभिन्न काव्य रचे गए। जिसमें पंचवटी, साकेत, राम की शक्ति पूजा राम काव्य के बहुत ही उत्कृष्ट उदाहरण हैं, जिन्होंने आधुनिक संदर्भों में राम कथा के ऐतिहासिक व पौराणिक महत्त्व को चित्रित किया। निराला द्वारा रचित 'राम की शक्तिपूजा' तो अपने आप में महाकाव्य ही है। जो राम को पूर्णतः अवतार से बाहर लाकर शंकाकुल मनुष्य के रूप में चित्रित करती है।

तुलसीदासहिंदी साहित्य जगत के श्रेष्ठ कवि हैं। समन्वयवादी तुलसीदास मेंलोकनायक के सब गुण मौजूद थे। इनकी पावन और मधुर वाणी ने जनता के सभीस्तरों को राममय कर दिया। तुलसीदास ने जन-समाज के उत्थान में सर्वाधिक महत्वपूर्ण कार्य किया है। तुलसीदास ने प्रत्येक दृष्टि से राम काव्य को हिन्दी साहित्य के शिखर पर पहुँचाया है। उन्होंने अपने 'रामचरितमानस' को काव्य सौन्दर्य, भाषा, चरित्र-चित्रण, रस, अलंकार, आदि काव्य गुणों को चर्मोत्कर्ष पर पहुँचाया है। मानव व्यवहार के मार्मिक पक्षों का ऐसा विश्लेषण दुनिया के किसी भी काव्य में दुर्लभ है। इस पर अपना विचार व्यक्त करने हुए आचार्य रामचन्द्र शुक्ल ने अपने साहित्येतिहास में लिखा है कि यह एक कवि ही हिंदी को प्रौढ़ साहित्यिक भाषा सिद्ध करने के लिए काफी है।

गोस्वामी तुलसीदास रामभक्ति काव्य के प्रतिनिधि कवि हैं। 1532 ई. उनका जन्म उत्तर प्रदेश के राजापुर हुआ। तुलसी के माता -पिताहुलसी, आत्माराम दुबे हैं। उनकी भक्ति भावना दास्य भाव से परिपूर्ण है। 1623 ई. में उनका निधन हुआ। तुलसीदास द्वारा रचे गए बारह ग्रंथ प्रामाणिक माने जाते हैं। उनकी पाँच बड़ी व सात छोटी रचनाएँ प्रसिद्ध हैं। पाँच बड़ी रचनाएँ-1.राम गीतावली। 2. रामचरितमानस3.राम विनयावली(विनयपत्रिका)। 4.दोहावली। 5.कवितावली।सात छोटी रचनाएँ-1.कृष्णगीतावली। 2. रामलला नहछू। 3. पार्वती मंगल। 4. जानकी मंगल। 5. वैराग्य संदीपनी। 6. रामाज्ञा प्रश्नावली। 7. बरवै रामायण।

तुलसीदास ने कवितावली में उस समय की बदहाल आर्थिक स्थिति का मार्मिकवर्णन किया है। राम काव्य परंपरा की सबसे प्रमुख विशेषता इन की भक्ति भावना है। इन कवियों की रचनाओं में नवधा भक्ति के उदाहरण मिलते हैं परंतुमुख्यतः इनकी रचनाओं में दास्य भक्ति का परिपाक हुआ है। राम काव्य में तत्कालीन राजनीतिक व सामाजिक स्थिति का चित्रण हुआ है। दास्य भक्ति की प्रधानता होने पर भी अन्य प्रकार की भक्ति इनके काव्य में मिलती है। जैसेसीता में माधुर्य भाव की भक्ति है, सुग्रीव में सख्य भाव की भक्ति है, दशरथ, कौशल्या आदि में वात्सल्य भाव की भक्ति प्रचुर मात्रा देखी जा सकती है। तुलसीदास की अधिकांश रचनाओं में दास्य भक्ति की प्रधानता है लेकिन 'वैराग्य संदीपनी' में शांत भाव की भक्ति की प्रधानता है। राम काव्य धारा के अधिकांश कवियों ने अपनी दीन-हीनमानसिकता को दर्शाया है और राम

से कृपा की प्रार्थना किए है। राम-कवि भक्त और भगवान में सेवक सेव्य भाव स्वीकार करते हैं। तुलसीदास की दीनता का भाव इन पंक्तियों में मिलता है-

“राम सो बड़ो है कौन मौसो कौन छोटो ।

राम सो खरो है कौन मौसो कौन खोटो ।”

अधिकांश स्थानों पर राम कवियों ने अपनी दीनता प्रकट करते हुए उनकी अनुकंपाचाही है। वे स्वयं को दास व राम को अपना स्वामी स्वीकार करते हैं। यह दास्य-भक्ति की सुंदरतम व्याख्या करते हैं। इस शाखा में अन्य कोई कवि तुलसीदास के समान उल्लेखनीय होने पर भी अग्रदास, नाभादास तथा प्राण चन्द चौहान भी इस श्रेणी में आते हैं। रामभक्ति शाखा की प्रवृत्तियाँ रामकाव्य धारा का प्रवर्तन वैष्णव संप्रदाय के स्वामी रामानंद से स्वीकार किया जा सकता है। यद्यपि रामकाव्य का आधार संस्कृत साहित्य में उपलब्ध राम-काव्य और नाटक रहें हैं। इस काव्य धारा के अवलोकन से इसकी निम्नविशेषताएँ और स्वरूप दिखाई पड़ते हैं :-

राम का स्वरूप

रामानुजाचार्य की शिष्य परम्परा में श्री रामानंद के अनुयायी सभी रामभक्त कवि विष्णु के अवतार दशरथ-पुत्र राम के उपासक हैं। राम-काव्य परंपरा के कवियों के राम महर्षि वाल्मीकि के राम से सर्वथा भिन्न हैं। इन कवियों ने राम को ईश्वर का अवतार स्वीकार किया है। उनका राम शिव, शक्ति व सौंदर्य का समन्वित रूप है। उनके अनुसार श्री राम दया के सागर, पतित-पावन, महान दानशील व विनयशील हैं। भक्ति भावना से उन्हें सहज ही प्राप्त किया जा सकता है। देवी-देवता भी उनके चरणों की वंदना करते हैं। पृथ्वी को दुष्टों से रहित करने व संत जनों का उद्धार करने के लिए ही उन्होंने धरा पर अवतार लिया है। राम-कवि उन्हें लोकरक्षक व मर्यादापुरुषोत्तम मानते हैं। ये अवतारवाद में विश्वास रखते हैं और उनके राम परब्रह्म स्वरूप हैं। उनके राम में शील, शक्ति और सौंदर्य का समन्वय है। सौंदर्य में वे त्रिभुवन को लजावन हारे हैं। शक्ति से वे दुष्टों का दमन और भक्तों की रक्षा करते हैं। गुणों से संसार को आचार की शिक्षा देते हैं, ये मर्यादापुरुषोत्तम और लोकरक्षक हैं।

भक्ति का स्वरूप

राम-काव्य परंपरा के कवियों की भक्ति में सेवक-सेव्य भाव है। वे दास्य भाव से राम की आराधना करते हैं। वे स्वयं को क्षुद्रातिक्षुद्र तथा भगवान को महान बतलाते हैं। इस पर तुलसीदास ने लिखा है-सेवक-सेव्य भाव बिन भव न तरिय उरगारि। तुलसीदास भक्ति और ज्ञान में अभेद मानते हैं। भगतहिं ज्ञानहिं नहिं कुछ भेदा। यद्यपि वे ज्ञान को कठिन मार्ग तथा भक्ति को सरल और सहज मार्ग स्वीकार करते हैं। इसके अतिरिक्त तुलसी

कीभक्ति का रूप वैधी रहा है, वह वेदशास्त्र की मर्यादा के अनुकूल है। राम-काव्य में ज्ञान, कर्म और भक्ति की पृथक-पृथक महत्ता स्पष्ट करते हुए भक्ति को उत्कृष्ट बताया गया है।

समन्वय भावना

रामभक्ति काव्यधारा के कवि तुलसी का मानस समन्वय की विराट चेष्टा है। तुलसी आदि रामभक्त कवियों ने समाज, भक्ति और साहित्य सभी क्षेत्रों में समन्वयवाद का प्रचार किया है। आचार्य हजारीप्रसाद द्विवेदी के शब्दों में- उनका सारा काव्य समन्वय की विराट चेष्टा है। लोक और शास्त्र का समन्वय, गार्हस्थ्य और वैराग्य का समन्वय, भक्ति और ज्ञान का समन्वय, भाषा और संस्कृत का समन्वय, निर्गुण और सगुण का समन्वय, पांडित्य और अपांडित्य का समन्वय रामचरितमानस में शुरु से आखिर तक समन्वय का काव्य है।

युगीन समस्याओं का चित्रण

राम काव्य परंपरा में श्री राम कीभक्ति करने के साथ-साथ उनके काव्य में युगीन समस्याओं का चित्रण भी हुआ है। उन समस्याओं के भयंकर परिणाम बताकर पाठकों को उन्हें दूर करने के लिए प्रेरित की गई है। उन समस्याओं में से कुछ समस्याएं आज भी प्रासंगिक हैं; जैसे तत्कालीन हिंदू समाज उपासना पद्धतियों में उलझा हुआ था। संत कवि व सूफी कवि निर्गुण भक्ति पर बल दे रहे थे जबकि राम कवि व कृष्ण कवि सगुण भक्ति के पक्ष में थे। ऐसे में तुलसीदास ने इस समस्या का समाधान प्रस्तुत करते हुए कहा – “सगुनहिं अगुनहिं नहीं कछु भेदा”

चरित्र चित्रण

राम काव्य परंपरा के कवियों की रचनाओं में रामकथा से जुड़े हुए पात्रों का चरित्र चित्रण मिलता है। उन्होंने मुख्य रूप से श्री राम के चरित्र का चित्रण किया है। उनके राम ईश्वर के अवतार हैं। वह सर्वगुण संपन्न व सर्वशक्तिमान हैं। पृथ्वी को दुष्टों से रहित करने व संत जनों का उद्धार करने के लिए ही उन्होंने अवतार लिया है। राम कवि उन्हें लोकरक्षक व मर्यादा पुरुषोत्तम मानते हैं। वह शिव, शक्ति व सौंदर्य का समन्वित रूप हैं। वह दया के सागर, पतित-पावन, दान शील व महान विनयशील हैं। देवी-देवता भी उनके चरणों की वंदना करते हैं। राम के अलावा लक्ष्मण, भरत, सीता, हनुमान आदि अन्य पात्रों के चरित्रों पर भी समुचित प्रकाश डाला गया है। इन पात्रों के द्वारा राम कवियों ने समाज के सामने कुछ आदर्श जैसे- राम अकेले ही आदर्श भाई, आदर्श पुत्र व आदर्श राजा का उदाहरण प्रस्तुत करते हैं। भरत आदर्श भाई का, सीता आदर्श नारी व आदर्श पत्नी का, हनुमान आदर्श सेवक का उदाहरण प्रस्तुत करते हैं। इस कारण से राम काव्य पढ़ने के उपरान्त पाठक एक आदर्श नागरिक बनने का संकल्प करते हैं।

प्रकृति वर्णन

राम कवियों ने प्रकृति वर्णन को पर्याप्त महत्व देते हैं। इन कवियों ने प्रकृति के आलंबनगत व उद्दीपनगत जैसे दोनों रूपों का वर्णन किया है। कई संदर्भों में प्रकृति को दूती व उपदेशक रूप में भी प्रस्तुत किया गया है। राम वन गमन प्रसंग में सभी राम कवियों ने प्रकृति के विभिन्न रूपों का वर्णन किया है।

समतामूलक समाज

भक्ति युगीन राम काव्य की प्रमुख विशेषता समतामूलक समाज की परिकल्पना है। रामकाव्य के राम अपनी अच्छूतों द्वारा उद्धारक नीति की घोषणा करते हैं। निम्न वर्गों के अनेक आंदोलनकारी साधक ढोंगी और दंभी थे तथा ब्रह्माज्ञानी होने का दावा करके अपना प्रभुत्व जमा रहे थे। पराधीन भारत की पीड़ा को समझनेवाले तुलसी ने नारी की पराधीनता की पीड़ा का तीखा अनुभव करते हुए विवाह उपरांत के पार्वती की विदाई को दर्शाया है। मर्यादा पुरुषोत्तम राम के प्रति पूर्णशक्ति व्यक्त करते हुए कवि तुलसीदास जातिभेद की सीमा से परे विचार करते हैं। निर्गुण की उपासना करने वाले भक्तों संतों ने निम्न जातियों को अपने अधिकारों के प्रति सचेत और सक्रिय होने का संदेश दिया है। तुलसीदास ने पार्वती, सीता, अनुसूया आदि के साथ-साथ राक्षस परिवार की सुलोचना, मंदोदरी, त्रिजटा नामक आदर्श स्त्रीपात्र का सृजन किया है।

सांस्कृतिक पक्षधरता

रामकाव्य परंपरा जनमानस की आत्मा है। रामकाव्य सांस्कृतिक पक्षधरता को आत्मसात किए हुए हैं। इससे व्यक्ति, परिवार, वर्ग, समुदाय, समाज, शासन व्यवस्था सभी की आदर्श स्थिति का स्पष्टीकरण उपलब्ध है। भारतीय समाज में जब आदर्शों और मर्यादाओं की बात होती है तो राम के समाज का उदाहरण सामने रखा जाता है और रामराज्य की बात कही जाती है। जहाँ शासन व्यवस्था की बात होती है वहाँ रामराज्य का उदाहरण सबके सामने प्रमुख रूप से रखा जाता है।

लोक-मंगल की भावना

संपूर्ण राम काव्य लोकमंगल की भावना पर टिका है। रामभक्ति साहित्य में राम लोक-रक्षक के रूप में प्रतिष्ठापित है। संपूर्ण राम कथा लोक कल्याण की भावना से प्रेरित है। राम कवि समाज को मर्यादित, अनुशासित व व्यवस्थित देखने की इच्छा रखते हैं। इस कारण से उन्होंने श्री राम को मर्यादा पुरुषोत्तम रूप में चित्रित किया। राम को आदर्श व्यक्ति व आदर्श राजा के रूप में दिखाया। रामभक्ति शाखा के प्रवर्तक तुलसी के राम मर्यादा पुरुषोत्तम तथा आदर्शों के संस्थापक हैं।

राम काव्य धारा में आदर्श पात्रों की सर्जना प्रचुर मात्रा में हुई है। राम आदर्श पुत्र और आदर्श राजा हैं, सीता आदर्श पत्नी हैं। भरत और लक्ष्मण आदर्श भाई हैं। कौशल्या आदर्श माता है, हनुमान आदर्श सेवक हैं।

अन्य पात्र भी लोकमंगल की भावना लिए हुए हैं और जो पात्र लोक-अमंगल चाहते हैं, उनका राम कथा में नाश किया गया है। वास्तविकता यह है कि बिना आदर्श व नैतिक गुणों के लोककल्याण संभव नहीं है। इस प्रकार रामचरितमानस में तुलसी ने आदर्श गृहस्थ, आदर्श समाज और आदर्श राज्य की कल्पना की है। आदर्श की प्रतिष्ठा से ही तुलसी लोकनायक कवि बन गए हैं और उनका काव्यलोकमंगल की भावना से ओतप्रोत है।

काव्य शैलियाँ

रामकाव्य में काव्य की प्रायः सभी शैलियों का प्रयोग पलब्ध है। तुलसीदास ने अपने युग की प्रायः सभी काव्य-शैलियों को अपनाया है। वीरगाथाकाल की छप्पय पद्धति, गंग आदि भाटकवियों की कवित्त-सवैया पद्धति, जायसी की दोहा पद्धति, सभी का सफलतापूर्वक प्रयोग इनकी रचनाओं में मिलता है। रामायण महानाटक (प्राणचंदचौहान) और हनुमननाटक (हृदयराम) में संवाद पद्धति और केशव की रामचंद्रिका में रीति-पद्धति का अनुसरण है।

रामकाव्य में नव रसों का प्रयोग मिलता है। राम का जीवन इतना विस्तृत व विविध है कि उसमें प्रायः सभी रसों की अभिव्यक्ति सहज ही हो जाती है। तुलसी के मानस एवं केशव की रामचंद्रिका में सभी रस देखे जा सकते हैं। रामभक्ति केरसिक संप्रदाय के काव्य में मुख्य रस शांत रस ही परंतु शृंगार रस को प्रमुखता मिली है। रामकाव्य में मुख्यतः अवधी भाषा प्रयुक्त हुई है। किंतु ब्रजभाषा भी इस काव्य का शृंगार बनी है। इन दोनों भाषाओं के प्रवाह में अन्य भाषाओं के शब्दों का प्रयोग हुआ है। बुंदेली, भोजपुरी, फारसी तथा अरबी शब्दों का प्रयोग यत्र-तत्र मिलता है। रामकाव्य की रचना अधिकतर दोहा-चौपाई में हुई है। दोहा चौपाई प्रबंधात्मक काव्यों के लिए उत्कृष्ट छंद हैं। इसके अतिरिक्त कुण्डलिया, सोरठा, तोमर, त्रिभंगी, छप्पय, कवित्त आदि छंदों का प्रयोग पर्याप्त मात्रा में हुआ है। रामभक्त कवि विद्वान पंडित हैं और इन्होंने अलंकारों की उपेक्षा नहीं की। राम काव्य परंपरा में अलंकारों का सहज और स्वाभाविक प्रयोग मिलता है साथ ही उत्प्रेक्षा, रूपक और उपमा का प्रयोग अधिक है।

निष्कर्ष

राम काव्य परंपरा के प्रमुख कवि तुलसीदास ने मर्यादा-पुरुषोत्तम का ध्यान करना चाहा। अतः इन्होंने रामचंद्र को आराध्य माना और 'रामचरित मानस' द्वारा राम-कथा को घर-घर में पहुंचाया। तुलसीदास हिंदी साहित्य के श्रेष्ठ कवि माने जाते हैं। समन्वयवादी तुलसीदास में लोकनायक के सब गुण मौजूद थे। इनकी पावन और मधुर वाणी ने जनता के तमाम स्तरों को राममय कर दिया। उस समय प्रचलित सभी भाषाओं और छंदों में आपने रामकथा लिख दी। तुलसी ने जन-समाज के उत्थान में सर्वाधिक महत्वपूर्ण कार्य किया है। तुलसी के

साथ अन्य राम भक्त कवियों की भारतीय संस्कृति में पूर्ण आस्था रही। पौराणिकता इनका आधार है और वर्णाश्रम व्यवस्था के पोषक हैं। राम काव्य में लोक- रक्षा, लोक- कल्याण की भावना है। यह काव्यधारा मर्यादावाद व आदर्शवाद पर आधारित मानी जाती है। इसमें ज्ञान, भक्ति और कर्म को स्वीकार करके भक्ति को सर्वश्रेष्ठ माना गया है, भक्ति सेवक - सेव्य या दास्य भाव की है।

राम काव्य परंपरा में लोक और धर्म, ज्ञान और भक्ति शैव और वैष्णव, सगुण और निर्गुणआदि विषमताओं को दूर कर समन्वयवादी दृष्टिकोण को प्रधानता दी गई है। इस काव्य धारा में दार्शनिक प्रतीकों का प्रयोग प्रचुर रूप में मिलता है। इस काव्य धारा में प्रकृति के अनेक रूपों का चित्रण किया गया है। रामकाव्य परंपरा के कवि सही अर्थ में जन जीवन के कवि माने जाते हैं। राजा के आश्रय में रहकर उसकी प्रशंसा में ये काव्य नहीं रचे गए हैं। इस वजह से ये इनके काव्य जीवन का प्रतिनिधित्व करते हैं। ये कवि विनीत और विनम्र हैं और इनका सृजन लोक रक्षा के लिए है।

राम काव्य परंपरा के कवियों ने प्रबंध व मुक्तक दोनों प्रकारके काव्य की रचना की है। इन कवियों ने खंडकाव्य व गीतिकाव्य भी लिखे हैं। लोकहित के साथ-साथ इनकी भक्ति स्वांतः सुखाय थी और सामाजिक तत्व की प्रधानता इसमें है। राम काव्य परंपरा में तत्कालीन राजनीतिक व सामाजिक स्थिति का चित्रण हुआ है। इस काव्य में उस समय की बदहाल आर्थिक स्थिति का मार्मिकवर्णन मिलता है। राम काव्य धारा के कवियों ने मुख्यतः अवधी भाषा का प्रयोग किया है। इसके अतिरिक्त ब्रजभाषा और अन्य स्थानीय भाषाओं का भी उपयोग किया है। रामकाव्य में नौ रसों का सार्थक प्रयोग मिलता है। इनमें शांत रस व शृंगार रस की प्रधानता मिलती है। प्रबंध काव्यों के साथ सुंदर मुक्त रचनाएँ भी इस काव्य परंपरा में मिलती हैं। इन कवियों ने दोहा, चौपाई, सोरठा, सवैया, कवित्त और छंदों का सुंदर प्रयोग किया है। रामकाव्य परंपरा का भक्ति काल को हिंदी साहित्य का स्वर्ण युग बनाने में अत्यंत महत्वपूर्ण योगदान है।

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