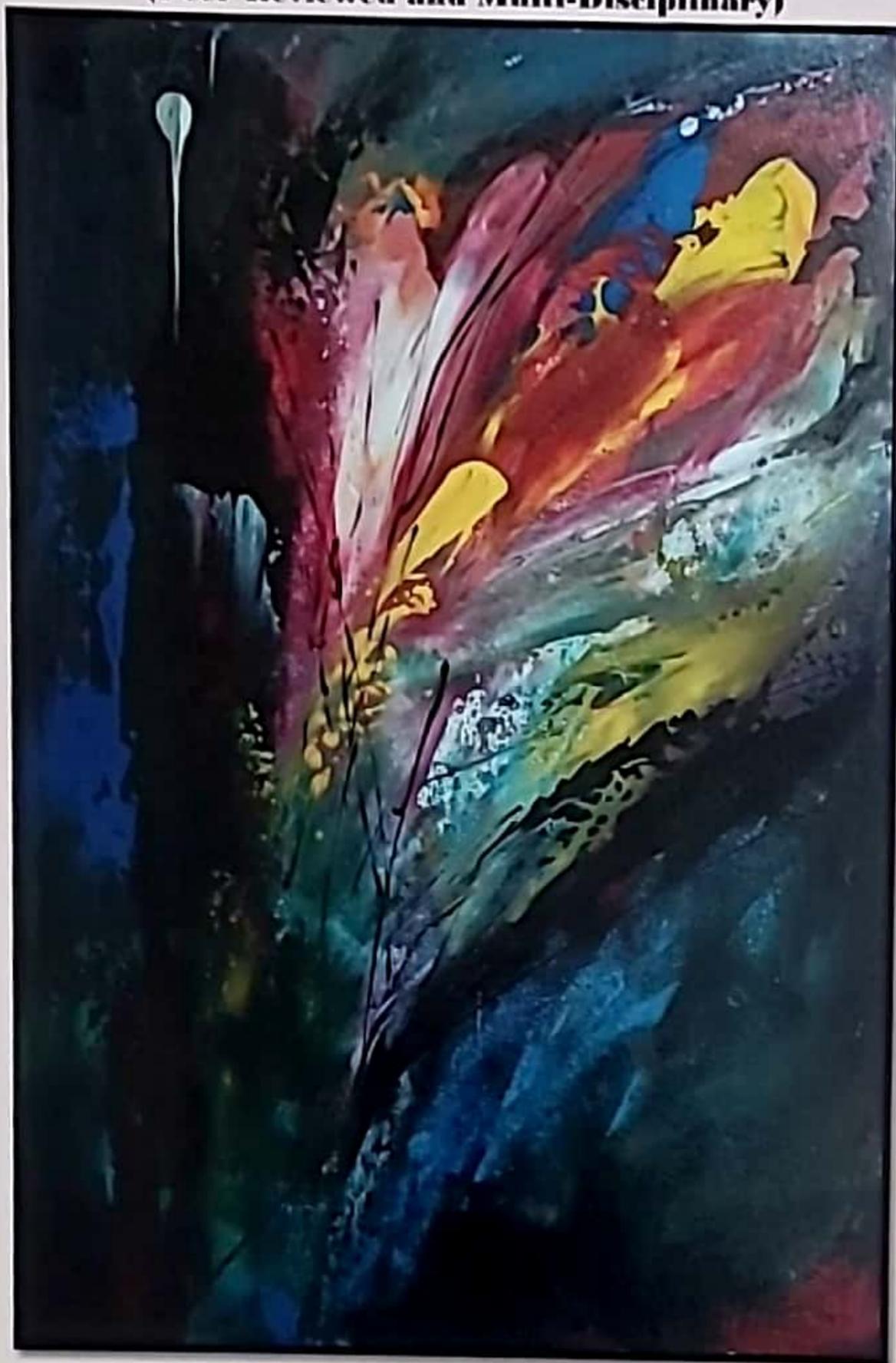




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PREFACE

The June, 2024 issue of our journal has been published. We are grateful to our members for their endless support and hard work for which this has been possible. Our motto to create and place a good quality academic journal before the society is once more before you. Also our goal to publish high quality research papers and articles is on the way. We have successfully tried our level best without any compromise in this respect to achieve our goal. Our journal has been appreciated and recognized all over the world which is a great achievement to us. We hope we shall be carrying our responsibility in future. We have placed one more beautiful painting of renowned artist Basudev Mondal on the cover page of the journal as usual. The title of the painting is 'Hypnotic Ground'.

Basudev Mondal is Assistant Professor & H.O.D, Bengali at Dr. B. R. Ambedkar Satabarshiki Mahavidyalaya, Helencha, W.B. Apart from his teaching profession he is a renowned artist. He is one of the members of the board of associate editors of our journal. He has achieved various awards and honours in the field of art and painting. Some of the achievements are mentioned here:

Awards:

1. Triple Champion Medalist, Calcutta University.
2. Honour and Felicitation from Kolkata Theatre for Human Development at Rabindra Sadan Kolkata.
3. Bina Pani Samman from Barasat Suti Sanskriti Sanstha, 24 Pgs(N).
4. Honour and Felicitation from Bongaon Charukala Parsad, 24 Pgs(N).
5. Honour and Felicitation from Cultural Unit of Duttafulia, 24 Pgs(N).
6. Honour from 'DOUR' Bengali Magazine, 24 Pgs(N).
7. Honour from 'NOUKA' Bengali Magazine at Bangla Academy, Kolkata.
8. Honour from 'BALMIKI' Bengali Magazine at Bangla Academy, Kolkata.
9. Honour and Felicitation from 'AMAR EKUSHE' Bengali Magazine, 24 Pgs(N).
10. Honour and Felicitation from 'EKATA SANGHA' 24 Pgs(N).
11. West Bengal Govt. CRIRA O YUBAKALYAN BIVAG Award (2nd).
12. Certificate of Proficiency (1st) C. R. Roy Memorial Art Contest.

Solo Exhibition:

1. 2012 AJANTA ART GALLERY, Kolkata-124.
2. 2009 EKATA SANGHA, Mandapghata, 24 Pgs(N).
3. 2007 Barasat Suti Sanskriti Samsad, 24 Pgs(N).

Invited Exhibition:

1. 2012 All India Annual Paintings Exhibition, Ajanta Art Gallery, Kolkata-700124.
2. 2011 Boi Mela Exhibition Ashoknagar, 24 Pgs(N).
3. 2010 Charukala Prasad, Bongaon, 24 Pgs(N).
4. 2010 Book Fair Exhibition Ashoknagar, 24 Pgs(N).
5. 2009 Book Fair Exhibition Ashoknagar, 24 Pgs(N).
6. 2009 Charukala Parsad, Bongaon, 24 Pgs(N).

Group Exhibition:

1. 2012 All India Annual Painting Exhibition, Ajanta Art Gallery, Kolkata-700124.
2. 2011 Japan, Tokyo-CHUWA GALLERY, Tokyo-104-0061 Japan.
3. 2011 Birla Academy of Art and Culture.
4. 2011 Academy of Fine Arts, Kolkata.
5. 2011 Kala Mela Academy of Fine Arts, Kolkata.



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6. 2011 Bongaon Charukala Parsad, 24 Pgs(N).
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Our effort is to present a good quality journal before the society as a whole and before the intellectual community in particular.

Thank you.

Dr. Barin Kumar Roy,
Editor-in-Chief, IJIRD.



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REVISITING *GHARE BAIRE*: GENDER DYNAMICS AND POWER RELATIONS IN THE PLAY

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Abstract:

"*Ghare Baire*" is a very fascinating piece of literature written by Rabindranath Tagore set in twentieth-century India during the freedom struggle. The nuanced text is replete with several layers. It is relevant even now and can be read and interpreted in the present time as well. In this paper, an exploration is attempted of the role of gender in the workings of the novel and its contribution to the relations of power and its various implications. The characters, plotlines and the progress of the novel are all intricately and tightly connected. It invites a very close and engaged reading of the text.

Keywords : Rabindranath, gender, exploration, power

(Paper published on 1st June, 2024.)

"*Ghare Baire*" is a renowned novel written by Nobel laureate Rabindranath Tagore in Bengali. It was first published in 1916 and later adapted into various forms, including films and stage productions. "*Ghare Baire*," which translates to "The Home and the World" in English, explores complex themes such as love, nationalism, and the struggle for personal and political identity. Set in early 20th-century Bengal, the novel delves into the lives of three central characters—Bimala, Nikhilesh, and Sandip. Bimala, the protagonist, is a young woman torn between her traditional upbringing and the allure of the outside world. The novel follows her journey as she navigates her relationships with her husband, Nikhilesh, and the charismatic revolutionary leader, Sandip. Through their interactions and conflicts, "*Ghare Baire*" delves into themes of gender dynamics, power relations, and the clash between traditional and modern values.

Arpita Ghosh is a prominent Indian theatre director known for her innovative and thought-provoking productions. Born in Kolkata, West Bengal, Ghosh has made significant contributions to the theatre scene in India through her directorial ventures. With a background in acting, she has garnered acclaim for her nuanced understanding of performances and ability to bring out the essence of a text. Arpita Ghosh deeply appreciates Rabindranath Tagore's work and often draws inspiration from his literary pieces. Through her directorial approach, she explores the complexities of human relationships, societal norms, and political ideologies.

Her interpretation of "*Ghare Baire*" explores gender dynamics and power relations within the play. Ghosh's directorial choices, such as staging, performance techniques, and visual aesthetics, contribute to a unique and engaging theatrical experience. Arpita Ghosh's directorial work extends beyond "*Ghare Baire*," she has directed several other acclaimed plays, establishing herself as a respected figure in the Indian theatre community.

The central theme of gender dynamics and power relations is a pervasive and thought-provoking subject that permeates numerous literary works, including theatre. Within the context of "*Ghare Baire*" and other related plays, this theme explores the intricate interplay between gender roles, societal expectations, and power dynamics. Gender dynamics refer to



how gender influences social interactions, power distribution, and the expectations placed upon individuals based on their gender identity. On the other hand, power relations encompass the dynamics of authority, control, and influence within relationships and societal structures. Power can manifest in various forms, including social, economic, political, and emotional power. Exploring power relations delves into who holds power, how power is exercised or challenged, and the consequences of power imbalances. Analysing gender dynamics and power relations in theatre, one examines how these elements intersect and interact. The portrayal of characters and their relationships offers insights into the distribution and negotiation of power based on gender. It explores how societal norms, traditions, and expectations shape power dynamics and the opportunities available to individuals based on gender. By interrogating these themes, the theatre provides a platform to question societal norms, challenge power imbalances, and prompt reflection on the potential for transformation and equality.

One of the notable scenes in Arpita Ghosh's "Ghare Baire" production is the dinner party sequence. Set in the opulent interior of a colonial-era mansion, the scene brings together the main characters—Bimala, Nikhilesh, and Sandip—for an evening of social gathering and conversation. This scene encapsulates the intricate web of gender dynamics and power relations that permeate the play, offering rich material for analysis. The lavish setting of the dinner party, complete with elaborate décor, signifies the opulence and privilege of the characters involved. The visual aesthetics convey a sense of grandeur while highlighting the stark contrast between the luxurious interior and the external socio-political unrest of the time. Through the set design, Ghosh underscores the inherent power imbalance and the disconnect between the privileged elite and the more significant societal struggles.

Paying attention to the actors' body language and physicality during the dinner party scene is an insight into the power dynamics. Observing how characters position themselves, their gestures, and their facial expressions offers clues about their confidence, dominance, or submissiveness. For instance, Sandip, the charismatic revolutionary, displays strong body language, using expansive gestures and occupying more space. At the same time, Bimala exhibits a more reserved demeanour, reflecting her position as a woman constrained by societal norms. The dialogues exchanged during the dinner party show verbal power dynamics. Ghosh's direction and the actors' delivery accentuate the characters' asserting dominance and challenging societal norms. The conversations' content, tone, and nuances reveal the characters' power struggles and ideological clashes. For instance, Sandip's persuasive rhetoric and charisma influence the other guests, highlighting his ability to sway opinions and assert authority.

Delving into the subtext and symbolism within the dinner party scene uncovers deeper layers of meaning. Symbolic elements, such as the food, attire, or objects present in the scene, carry metaphorical significance, reflecting the characters' desires, conflicts, or societal roles. Subtle gestures or exchanges of glances convey unspoken tensions or alliances, providing insight into hidden power dynamics and interpersonal relationships. The tacit interactions between Sandip and Bimala are ominous and set the tone for the future.

The sound design and musical accompaniment during the dinner party scene are vital in setting the mood and enhancing the thematic elements. The choices made by Ghosh in terms of music genre, tempo, and volume reveal the emotional undertones and amplify the power dynamics between characters. The patriotic and revolutionary songs heighten the tension and ideological clashes during the scene.



In Arpita Ghosh's production of "Ghare Baire," the portrayal of male and female characters offers a rich terrain for exploring gender dynamics and power relations. Through their distinct personalities, actions, and interactions, the characters in the play reflect and challenge societal norms and expectations surrounding gender roles. Bimala, the central female character, embodies women's complexities and conflicts in a patriarchal society. Initially, she conforms to traditional gender roles as a dutiful wife. However, as the play progresses, Bimala transforms, questioning and challenging societal expectations. Her increasing agency and desire for personal freedom signify a departure from traditional gender norms, positioning her as a catalyst for change. In the play, Nikhilesh, Bimala's husband, represents a more progressive male character. He respects Bimala and values her opinions, contrasting the dominant male figure. Nikhilesh's support for Bimala's education and engagement with the outside world challenges the traditional gender roles of a husband and underscores his belief in equality. However, his adherence to intellectual ideals sometimes blurs the power dynamics within their relationship. The play effectively brings it to the forefront. Sandip, the charismatic revolutionary leader, embodies a more traditional and assertive masculinity. He exerts power through his rhetoric, persuasive charm, and revolutionary ideologies. Sandip's character serves as a foil to Nikhilesh, representing a contrasting vision of masculinity that aligns with the societal expectations of dominance and authority. His influence over Bimala highlights the vulnerability of women to charismatic figures and the complexities of power dynamics.

The portrayal of supporting male and female characters further contributes to exploring gender dynamics. The contrasting male characters, such as the conservative landlord or the revolutionary followers, highlight different perspectives on masculinity and its relationship with power. The female characters, including Bimala's maid, offer glimpses into women's challenges from various social backgrounds, reflecting the pervasive nature of gendered power dynamics. Nikhilesh's sisters-in-law have lost their agency and vitality with their husbands' deaths. They are surprised at Nikhilesh not continuing the male family tradition of alcohol abuse. Nikhilesh breaks tradition to die for different causes. The play prompts viewers to reflect on the impact of gendered power imbalances, the possibilities for resistance and agency, and the potential for transformation and equality.

The power dynamics within relationships significantly shape the characters' interactions and the overall narrative. The power dynamics offers insights into the complexities of gender roles, societal expectations, and the struggle for power and agency. Initially, a power imbalance exists in Bimala and Nikhilesh's marriage, with Nikhilesh holding more authority due to societal expectations. However, as the play progresses, Bimala starts questioning and challenging this power imbalance, asserting her agency and seeking personal freedom. Similarly, the relationship between Bimala and Sandip is characterised by a power imbalance, with Sandip exerting influence over Bimala through his charisma and revolutionary ideals. Bimala's vulnerability and longing for freedom make her susceptible to Sandip's power, blurring the lines of consent and agency.

Sandip's charismatic and assertive personality challenges Nikhilesh's more moderate and intellectual approach. There is a power struggle between them as they represent different ideological perspectives, with Sandip attempting to influence Nikhilesh and gain support for the revolutionary cause. In Bimala and Sandip's relationship, power dynamics are at play as Sandip uses his revolutionary ideals and persuasive charm to gain influence over Bimala's thoughts and actions. Bimala's internal conflict and desire for agency create tension within this power dynamic.



The power dynamics between the wealthy landlord and the servants highlight class-based power imbalances. The landlord holds authority and control over the socially disenfranchised servants, reinforcing social hierarchies and the oppression inherent in such relationships. Throughout the play, gendered power imbalances are depicted, with men typically holding more power and agency than women. This reflects the societal norms and expectations of the time and raises questions about the struggles faced by women to assert themselves and challenge these power dynamics. "Ghare Baire" explores the consequences of power imbalances, the potential for resistance and transformation, and how power dynamics intersect with larger social and political contexts. Through exploring power dynamics, the production prompts viewers to critically examine the intricacies of relationships and the power structures that shape them.

The play challenges traditional gender roles and societal expectations by portraying its characters and their journeys. Bimala, the central female character, transforms the play, challenging traditional gender roles and expectations. Initially portrayed as a dutiful wife confined to the domestic sphere, Bimala questions her role and desires a more active engagement with the outside world. Her pursuit of education, engagement in intellectual discussions, and eventual involvement in political activities challenge the traditional notion of women's roles solely confined to the home. The play highlights the importance of personal agency in challenging gender roles and expectations. Bimala's increasing agency and pursuit of personal freedom catalyse change as she asserts herself against societal constraints. Her actions demonstrate that individuals, regardless of their gender, can challenge and redefine their roles within society.

"Ghare Baire" critiques patriarchal authority by presenting male characters representing different approaches to power. While Nikhilesh challenges traditional gender norms by treating Bimala as an equal partner, Sandip embodies a more conventional and dominant form of masculinity. The play explores the emotional freedom and agency that individuals, particularly women, strive for in a society that often confines them to predefined roles. Bimala's emotional journey and her search for fulfilment go beyond societal expectations and highlight the need for individuals to embrace their desires and emotions, breaking free from prescribed gender roles.

"Ghare Baire" recognises the intersectionality of gender and class, shedding light on the additional challenges women from lower socio-economic backgrounds face. The play shows how the limitations imposed by class intersect with gender expectations, further emphasising the need to challenge multiple layers of societal norms and expectations. The play challenges gender roles and expectations, encouraging viewers to critically reflect on and question the societal norms that shape individuals' lives. By highlighting the transformative power of agency, emotional freedom, and the critique of patriarchal authority, the play inspires a re-evaluation of gender dynamics and societal expectations, ultimately calling for a more inclusive and egalitarian society.

In the play, Arpita Ghosh delves into the intricate intersections between power relations, gender, and societal norms. The play sheds light on the patriarchal power structures that permeate society, where men hold greater power and agency than women. These power structures reinforce gender norms and expectations, placing women in subordinate positions. By highlighting the influence of patriarchal power, the play prompts viewers to revisit how gendered power dynamics operate within societal norms. "Ghare Baire" explores the power relations intersecting with the economic class, revealing the complex dynamics that emerge from this intersection. The characters' social and economic positions influence their access to power and how much they can challenge or conform to societal norms. The play invites



viewers to reflect on how economic privilege or disadvantage intersects with gender to shape individuals' opportunities and limitations.

The intersection of gender and politics is a central theme in the play. The characters' involvement in political activism provides a platform for exploring how power dynamics intersect with gender, highlighting the complexities of navigating gender roles within the context of more significant social and political movements. "Ghare Baire" reveals that individuals navigate power relations and societal norms through acts of resistance and subversion. Characters like Bimala challenge the established power dynamics by asserting their agency and defying gendered expectations. These acts of resistance disrupt traditional power structures, offering glimpses of alternative narratives and possibilities for change.

The play emphasises the performative nature of gender and power, underscoring the societal norms that shape individuals' behaviour and presentation. Characters conform to and deviate from societal expectations, using performance to negotiate power relations. The intersection of power relations, gender, and societal norms profoundly impacts personal relationships within the play. Power dynamics shape the interactions and dynamics between characters, influencing their choices, desires, and vulnerabilities. By examining these dynamics, the play illuminates how power relations intersect with gender to shape the complexities of personal relationships.

By examining these intersections, "Ghare Baire" offers a nuanced portrayal of how power relations intersect with gender and societal norms. It challenges viewers to reflect on the multifaceted nature of power critically, the impact of gendered power dynamics, and how societal norms uphold and can be subverted. By exploring these intersections, the play encourages a deeper understanding of the complexities of power, gender, and societal expectations, fostering dialogue and reflection on the need for more equitable and inclusive societies.

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POSITIONING 'OTHERS' IN THE HINDU TRADITION OF MUSCULAR NATIONALISM: A CASE STUDY OF BRIHANNALA'S QUEER NATIONALISM

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Abstract

'Muscular nationalism', in context to the Indian political scenario often assumes that 'muscular' resembles only masculinity or male power. This article will scrutinise the trend of 'muscular nationalism' and its relation with 'Hindutva' by contextualizing the notion in the literary background of the Classical Aryan period. The Kurukshetra War of Mahabharata, fought to establish the rightful heir to the throne celebrates the concept of Nationalism. The Kings and warriors fighting for the nation's cause were males. This gives rise and sustenance to the idea that 'manhood' plays a key role in building nations and protecting 'own' land from enemy hands. This paper intends to locate the role of sexual minorities ('Others') within the concept of 'Muscular Nationalism' concerning Brihannala, a transgender from Mahabharata. This study will examine the acceptance of queers in Hindu nationalist projects and interrogate how muscular nationalism is being challenged by Homonationalism or Queer nationalism.

Key Words: Muscular Nationalism, Others /Third Gender, Manhood, Homonationalism/ Queer Nationalism, Hindutva

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1. Introduction: Muscular Nationalism and Hindutva

An emerging and popular trend in India's recent political scenario is undoubtedly 'muscular nationalism'. 'Muscular nationalism', a term coined by the political scientist Sikata Banerjee interrogates and challenges the notion that 'muscular' has only to do with masculinity or male power. Nationalism seeks to preserve the honour and pride of the Nation, its culture, and also, its women from foreign invaders ('other'/enemy) almost always through the violence of warfare. And therefore, the image of an aggressive male warrior decked up with arms and ammunition is engendered through epics, legends, mythologies, stories, and histories. The image exhibits 'muscle power', 'muscular strength', and aggression, often used as synonyms with 'male', 'masculinity', and 'manliness' in masculinist narratives. Nationalism has been closely associated with 'muscular' power and Hindutva since the days of the Classical Aryan period when India was the land of Hindus only. Hindu nationalism was promoted in the long struggles with Muslim invaders. It was only after the British invasion, that Hindus and Muslims fought together against British imperialism. The Indian epics *Mahabharata* and *Ramayana* are not merely manifestations of 'bhakti' among Hindus where Krishna and Rama are incarnations of Lord Vishnu (Hindu God) and therefore presented with loving devotion, but also play a critical role in shaping and characterising



Hindu tradition of 'Muscular Nationalism'. Both epics celebrate nationalism in which men are involved in wars that intend to liberate women from the hands of enemies (rescue of Sita in *Ramayana*) or to retrieve the rights to the throne or kingdom (establish Dharma Rajya by Yudhishthir in *Mahabharata*) and thereby play significant roles. Sikata Banerjee pointed out that in present India "social organizations like Vishwa Hindu Parishad (VHP), Rashtriya Swayamsevak Sangha (RSS) and political parties like Shiv-Sena and Bharatiya Janata Party (BJP), all represent some aspects of militant Hindu nationalism" (Banerjee 2003,168). This paper will examine the role of Brihannala, a transgender in *Mahabharata* in the context of this Hindu trend of 'muscular nationalism'. This paper intends to locate the role of sexual minorities ('Others') or those outside the male-female binary within the concept of 'Muscular Nationalism' regarding Brihannala from the Indian epic *Mahabharata*, based on the retelling of Devdutt Pattanaik's story *Arjuna, who was temporarily castrated for showing restraint* (Pattanaik 2014,109-116).

2. Muscular Nationalism and Femonationalism

Muscular nationalism has been vividly challenged by femonationalism, a concept of Sara R. Farris, advocating the active participation of females in the nation's political issues. Sikata Banerjee used the term muscular nationalism to probe that 'muscular' is not confined or restricted to males only. Women can display equal moral fortitude, martial prowess, and an eagerness to defend their nation. According to her "nationalism is gendered...(as) it draws on socially constructed ideas of masculinity and femininity to shape female and male participation in nation building" (Banerjee 2003,168).

3. Muscular Nationalism and Homonationalism

Not only are females' roles in nation-building advocated, but those who do not fall within the male-female binary also play a significant part in a nation's well-being. They are labelled as 'others' by people who assume themselves to be normal, straight, or regular. They are often seen as threats to society and hence kept outside the fringes of society. Hence, they are kept outside the academic domain surpassing their roles in the nation's welfare, if any. While examining the US stance in the national project to fight against terrorism, Jasbir K. Puar observes a dichotomic approach towards the 'sexual exceptional'. Loaning the term 'homonationalism' from the American social theorist Michael Warner who motivated the 'others' to actively participate in national causes, Puar discerned that despite certain inclusion of homosexual subjects in national projects, often these queer bodies are viewed as terrorists out of homophobia. Incorporating certain 'perverse bodies' in national projects is an astute way of displaying modernity and at the same time establishing heterosexuality as a norm. Puar in *Terrorist Assemblages: Homonationalism in Queer Times*(2018) attempted to showcase the increasing inclusion of sexual 'others' despite the repeated resistance of heteronormativity in state affairs and policies of the nation and national projects.

4. Transgender / Queer

The transgenders fall in the category of sexual others and are referred to as 'others' or 'queers' along with the hijras, eunuchs, homosexuals, and gays. A transgender explicitly identifies oneself as male or female but, not the identity or gender expression to which that had been assigned by birth. A female-born individual who identifies and lives as male is known as a 'transman' or 'FTM' (as in the case of Shikhandi). Similarly, in the case where a male-born individual closely resembles a woman by behaviour and dress is a 'transwoman' or 'MTF' (for instance Arjun/Brihannala). These individuals face many sorts of social torture. Often, they are forced to leave their families and live on the fringes of society. In India, the presence of these identities (castrated or trans) and their experiences (sexually deviant) "come

under threat with the rise of a politics (the present Hindu nationalism which celebrates muscular power) that seeks to homogenize these identities within a more puritanical notion of culture" (Narain,145). These identities (queer) "traditionally existed and continue to exist in the contemporary context" (Narain,145). The close examination of Brihannala from the Indian epic *Mahabharata* will establish the point that rather than being outcasted or a threat to the Nation, such 'perverse bodies' are capable of resisting enemies of the nation, fighting for the cause of their country and being a part of national projects and thereby promote the notion of homonationalism/queer nationalism.

5. Presence of Transgender in Indian culture

Though not vividly accepted or appreciated in society during British rule and even a long-time after independence, Indian culture accepted and celebrated queer presence in mythologies, religion, and architecture. "Hindu mythology makes constant references to queerness" (Pattanaik 2014,12) and referred to Lord Shiva as 'Ardhanarisvara'. There are references to a third type of sexual orientation in *Kamasutra*, which also had sculpted presentations on the walls of Khajuraho and visual presentations on the paintings of Ajanta. Homosexual relations were acknowledged and advised to retain their sexual preference by the ancient Indian medical science (Susruta). Pattanaik referred to the 'tribhangi' posture of Lord Krishna, which resembled femineity and not the upright 'manliness', assigned by society to men only. Much later, in the Moghal period during the 'bhakti' movement, Nimai Gourango spread love and unity among the people by displaying his love and total surrender to Lord Krishna. He had been often equated with Radha, having the same 'Radha-bhab' for Krishna. Though there are no references to change of gender either by Lord Shiva or Krishna or Nimai Gourango, such celebration of queer culture ceased to an end after the British Government had shown complete adversity towards the third gender and same-sex orientation, ruling them out of society and matters related to the nation.

6. Presence of Queers in Politics

With the verdict on 6th September 2018, an attempt has been made by the Indian government to legally accept the queer community and their activities as part of the Nation's culture. However, two hundred years of dependence on British ideology had set the mindset of Hindu nationalism that continues to see the queers as threats to the Nation. The effeminate nature in men is condemned and the muscular physique of men is glorified. Hence, the Rashtriya Swayamsevak Sangha (RSS), a branch of Hindu Nationalism emphasises building up of muscular healthy bodies of Indian youths to rule the nation. Times of India on 12th July 2022 reported more aggressive facial expressions of the Lions in the Ashoka pillar when Prime Minister Narendra Damodar Modi unveiled the pillars on top of the new parliament building. Sikata Banerjee pointed out how the present Hindu nationalists in their projection have transformed the epic character Rama of *Ramayana* from an amenable, gentle, and complaint ruler to a more aggressive muscular person aiming the bow and arrow at all 'others' (enemies) of the Nation. Thus, Hindu nationalism tends to assign the term 'queer' "to all the designated Others of the nation" (Bacchetta 2019,378) and thereby eliminate all who do not conform to Hindu nationalist notion of Hinduism" (Bacchetta 2019,376). Also, since "certain domesticated homosexual bodies provide ammunition to reinforce national projects" (Puar 2018,39), "in Hindu nationalist discourse and practice, queer gender and sexualities have not been positioned exclusively on the 'them' side of Hindu nationalism's 'us vs them' binary" (Bacchetta 2019, 377).



7. The Case of Brihannala

7.1 Source

The case study of the transgender character Brihannala from Virat Parva of *Mahabharata* and from Debdutt Pattanaik's retelling of the same in *Arjuna, who was temporarily castrated for showing restraint* (Pattanaik 2014,109-116) will attempt to decipher the role of the outcasted or those regarded as threats to the nation, in national projects intended to fight for the safety and well-being of a country. Puar identifies their role in national projects as homonationalism. It can also be termed queer nationalism.

7.2 The Curse

Though the original epic does not narrate the pre-history of the reason for which Arjun became Brihannala, different interpolations, and Pattanaik's story refer to an incident where Arjun is being cursed to lose his manhood. Rejecting Urvasi's sexual advances, Arjun infuriated the heavenly nymph who cursed Arjun to be a eunuch for the rest of his life. This, however with divine intervention was reduced to one year. The curse became a blessing for Arjun when he had to stay incognito for one year as per the mandate given by Duryodhan after the Pandavas' defeat in the dice game. But, Arjun's declaration to lead that one year as "'Napumsaka' or sexless being or of neutral gender" (Rao 2015,8) and wear a skirt and display the proverbial bangles that became a symbol of unmanliness and therefore a humiliation, shocked the Pandavas as a thunderbolt. They cannot imagine Arjun, "who is like the Himalayas of Mountains, the great ocean of the water bodies, Indra among Devas... Lion of the animal kingdom and Garud Pakshi among the Kingdom of Sky Birds" (Rao 2015,7) wearing a skirt and displaying plaited hair like a women's braid and wearing typical women's pieces of jewellery and act as a dance teacher. Surprisingly enough women were never cursed to be men or receive manhood. Shikhandini's receiving of manhood to become Shikhandi to fight on the battlefield was a blessing to him and to Pandavas who used him as a pawn to defeat Bhishma.

7.3 The Curse as Humiliation

Being castrated or losing manhood was viewed as extreme humiliation in society. Even men who failed to act so-called manliness have often been referred to as eunuchs or asked to wear bangles as females. To humiliate Bhishma, Sisupal called him a eunuch referring to Bhishma's vow to remain celibate. To instigate her complacent husbands, especially Yudhishthir, who are not active against the enemies, Draupadi taunted them to live like eunuchs. Even the great warrior Arjun was asked not to behave like a 'Kliba', "a non-specific pejorative term referring to all things that are not manly, similar to the Hindi/Urdu word 'namard'" (Pattanaik 2014,115) when he hesitated to fight against the Kuru stalwarts. Thus, possessing a phallus does not ascertain manliness as Bhishma, Arjun, and "seemingly stable categories (are) subverted, challenged and transgressed" (Custodi 2007,211) and justifies Butler's words "that man and masculine might just as easily signify a female body as a male one" (Butler 1990,6). Manliness contributes to certain moral and physical attributes that can be within a feminine fold or could be displayed and exhibited by eunuchs as well.

7.4 The Test of Non-Manhood

Arjun's being Brihannala differed from Bhishma dressing like Draupadi to dupe Kichaka to punish him because Bhishma did not require any test to prove his feminine self. It was just a cross-dressing to disguise himself for a specific intention. Just being a transvestite or a 'drag queen' would not allow Arjun to enter the women's chambers and be the princess's dance teacher. Arjun needed to pass the test of non-manliness which is almost identical to the



test of manliness Shikhandi had to go through by the courtesans sent by King Dasarna (father-in-law). Such a test only ascertains possessing the phallus and does not consider other qualities like moral rigour, manly fortitude, and strength. By making the phallus the sole identifier of masculinity, individuals (females and third gender) not possessing such are being treated as non-manly and given a subjugated status. However, "Arjuna's non-masculinity is nonetheless firm enough for him to be allowed into the princess's quarters" (Custodi 2007,215).

7.5 Brihannalas's Role in Warfare

Arjun as Brihannala, might have been castrated for a year, but his manly desires during this period had not ceased, as he confessed, "I realized, though stripped of manhood, I possessed the heart of a man" (Pattanaik 2008, 248). Being castrated, Arjun would never be devoid of his knowledge of archery, ability to win battles, and retain his moral attributes of remaining calm and dedicated to his elder brother. Thus, being a man and possessing the phallus would not ensure victory on the battlefield. Yet still, people like Brihannalas' participation in the battlefield are questioned. When Virat's kingdom was attacked from all sides, all soldiers along with the four Pandavas were engaged in resisting the attack, Prince Uttara was in charge of Virat's palace and the female inmates. When the situation demanded his participation in the battlefield, Brihannala was chosen to be Uttara's charioteer with much hesitation: "As there were no charioteers around, Brihannala offered to take up the reins of the war chariot. This caused great mirth until the prince realised, he had no other option" (Pattanaik 2014,112). Such amusement continued on the battlefield watching a masculine figure with a feminine exterior with hair blowing and skirt fluttering in the wind running to bring back the retreating Prince, who despite having the phallus feared to face the Kauravas army. It was the transgender Brihannala who single-handedly defeated the Kauravas army and transformed the amusement into awe. Strikingly, with the same knowledge of archery, Arjun who in his castrated self, defeated Kauravas including Karna without hesitation and with much efficiency, hesitated to initiate the fight on the eve of the Kurukshetra war and had to hide behind the transgender Shikhandi to defeat Bhishma. Arjun's killing of the disarmed Karna was rather unmanly than the eunuch self of Brihannala. Still, society/nation does not accredit their contribution to the Nation. "Everyone wanted to believe that the inexperienced young prince had defeated the mighty Kauravas. It seemed more plausible than the idea that a eunuch dancer would wield the bow" (Pattanaik 2014, 112).

8. Conclusion

Transgenders like Brihannalas either amuse the onlookers through their dresses and oddities of behaviour or pose a threat to the nation's heteronormativity. But in moments of national crisis, "some queers are better than others", (Puar 2018, 48), and thus "there is room for absorption and management ...temporally, historically and spatially specific- when advantageous for the nation" (Puar 2018, 50). A. Dutta observed similar sort of approach taken by the Indian political system where 'queer and trans people can be "assimilable within the Hindu fold" as long as they "emulate neoliberal, casteist, Islamophobic and nationalist agendas of the Hindutva project"' (Dutta 2023,16) (Upadhyay 2020,472). Brihannala was accepted to be the charioteer as it was the last resort left for the Matsya prince. However, Brihannala's participation in the war can be seen as the forerunner of homonationalism that challenges not only muscular nationalism but also Lacan's 'phallogentrism'. *Mahabharata* which encompasses everything that is Indian in spirit and culture promoted transgenders' vital roles in the nation's welfare and political issues including active participation in warfare.



But positioning queers/transgenders in supreme positions as leaders or rulers either in fiction or in reality remains still a big and long fight for the queers themselves and society at large.

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ROLE OF EDUCATION IN THE LIVES OF TRANSGENDERS IN INDIA

Pp.13-18.

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Abstract

This paper entitled "Role of education in the lives of transgenders in India" looks at the lives of transgenders and analyses the role of education in bringing fulfilment in their lives. It addresses the following questions- Does education guarantee employment? Does education bring fulfilment? Does education bring acceptance to the lives of this marginalised group? The paper aims to throw light on the lives of a few transwomen who are educated and pioneers in their fields to answer the aforementioned questions. The analysis of three lives is not enough to make a universal statement but it definitely demarcates certain common areas. It dwells on the essential questions of the humanity of transgenders, as society is unwilling to ascribe them anything but their human status. In this context the lives of Sudha, Esther and Grace (all from Tamil Nadu) bring out the sordid reality of families that they belong to, institutions that discriminate against them, the job market that allures them and the unthinkable battles they have to fight for survival with their trans identity.

Key Words: transgender, education, employment, acceptance, humanity.

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1. Introduction:

My paper aims to analyse how education impacts the life of transgenders. The term 'transgender' is not clearly understood, it is a blanket term for people whose gender identity, behaviour and expression differ from the normative. The Constitution of India guarantees 'education' as a fundamental right to children from six to fourteen years. But when it comes to children who exhibit alternative sexual behaviour it is their families that grow hostile and they are either thrown out or run away or suffer emotional distress which naturally affects their education. Melinda Mangin argues that "..., failure to recognize transgender people's identity exacerbates gender dysphoria and can lead to feelings of inadequacy, humiliation, self-hatred, depression, and even self-harm." (Mangin 17)

There are numerous examples of transgenders who are deprived of education and are forced to live miserable lives. But there are also examples of those who have educated themselves against all odds and are making immense contribution to improve the lives of other transgenders. My paper focusses on their lives to foreground that mere education is not sufficient to get a job nor is it enough to live. The categorization of transgenders has like all other reservations made the marginalization deeper. Transgenders are human beings and need all that any man or woman need as human beings, i.e. love, family, friends etc. without which life holds no meaning.

Dr C.K. Gariyali in the capacity of Chairperson of the Women's Development Corporation of Tamil Nadu appointed two transwoman as casual office assistants when they



approached her in their misery following their sex correction surgery. However, when Gariyalivas transferred and her position was taken by a man, these transwomen were driven out of the office by the brutalities and toxic intolerance of the men. Gariyal remained ignorant of the whole affair for two years and deeply regretted the discrimination and insensitive treatment meted out to these transwomen in a government organization. She tried to compensate by writing a book on their lives - *Transgenders in India Achievers and Survivors*. This paper refers to some of the chronicles of transwoman documented in her aforementioned book to foreground the deep-seated discrimination and marginalization of transgenders in Indian society.

2. Case Studies:

Formal education is required to enable individuals to prepare themselves to live in a civilized world and the job market. Children irrespective of their sexual orientation need their families, emotional support, friends and teachers to grow up well, live full lives and contribute to society. However, as puberty sets in hormones start their play, being understood and getting the love and support of family and friends becomes extremely important to ascertain one's identity. When children are undergoing changes in the body and are coming to terms with themselves, the ones who understand that their bodies are not corresponding to their feelings undergo severe stress. There are cases where transgenders are totally rejected by their families, driven out or given support for education by families without any acceptance of their sexuality. It has been seen that merely paying for education without acknowledgement of their true identity has also proved detrimental as the sense of isolation is so strong that they are compelled to seek transgender friends and go away with them i.e. discontinue their education. Man is not mere intellect, so dry nurturing of the mind without the requisite emotional support cannot bring results.

2.1 Sudha

Sudha was born as Sudhakar Reddy in Andhra Pradesh. Even as a five-year-old Sudhakar identified himself with all things feminine and got the love and adoration of his mother and grandmother as he mastered all the work, the women of the house did. But his father who was a body builder and elder brother along with relatives, school mates and teachers taunted and made fun of his feminine ways and choices. Sudhakar was good in his studies and scored well in her 10th standard despite the continuous taunting he received. At 15 when his classmates were sprouting beards and moustaches Sudhakar's skin remained smooth and he felt the full thrust of the woman inside of him. He felt attracted to these boys and wanted to be as the girl around them. Sadly, he was also abused by some of the teachers in junior college which impacted him negatively.

Sudhakar wanted to study B Pharma and got admission in Chennai Institute for a Dental Technician Course. Admission in the course brought a decisive turn in his life as he came across feminine men like him in the Marina beach in his occasional visits. To his surprise they expressed themselves unashamedly and hung around each other like girls. Sudhakar was immediately attracted towards them and befriended them as they seemed to address him as a girl. He was craving acceptance and started neglecting his studies to spend time with them. His negligence was met with beatings by his uncle and he was thrust a job at a Dental Clinic as technical assistant. However, he had found his tribe and kept his ties with them on the sly. Now he started dressing up as a woman by borrowing his sister in law's sarees, growing his hair and nails. His desire to transform into a woman grew with every compliment he received. Satish was attracted by her feminine charms and they entered into a relationship. The pair along with other transgenders went on a trip to the Muttukadu



backwaters where another group of transgenders were also present and one among them attracted the attention of Satish. Torn by jealousy, Sudhakar tried to commit suicide by jumping into the waters. He survived as the waters were not deep but hurt his feet and had to be carried back home in Chennai. The family was shocked and enraged, his uncle again resorted to beatings and he was put under strict vigilance for six months.

He was completely isolated and taken to a psychiatrist to alter his mannerisms but luckily the doctor convinced the family that it was not possible to do so. On the contrary he advised his family to ensure he completed his education so that he could make his own living. So, Sudhakar was sent back to the Dental Clinic to work. However, Sudhakar could not bear the emotional barrenness and in 2004 he left home with all his educational certificates. He was gladly taken by a transgender group who accepted him as "she" and she adopted their ways. But they had no means of earning and indulged in sex work, Sudhakar now known as Sudha said, "No, I want to go take up a job." (Gariyali and Rajkumar 153) However her educational qualifications and work experience proved futile as no one was willing to employ her. Some offered money but refused a job as it would be unacceptable to the other staff. Pushed to the edge she resorted to begging and then sex work. Somehow, she managed a part time job at an NGO named Association for Rural Mass India and become acquainted with social and community work.

She saved money to undergo a sex correction surgery in 2007 in a private hospital in Chennai. Her family arrived to stop the operation but she had all the papers in place from psychiatrists and lawyers confirming her healthy state of mind. So, they could do nothing. She entered into a new relationship with Sridhar who objected to her doing sex work but wouldn't support her financially either. This brought to the fore his irresponsible nature, still Sudha stuck to him as he allowed her to continue with sex work at specific times of the day.

Now Sudha wanted to help others like her. She started working with an NGO founded by Dr Sunil Menon named Sahodaran (Brother) that extended help to the LGBTQ community. Some years later she visited her village Nellore to see her father in his last days along with Sridhar. Her father passed away but she felt the ire of her family and the villagers as they blamed her for his demise. However, she still had the support of her sister-in-law and cousin sisters. Things changed when a news about the good work she was doing with her partner was published in the local magazines. The same family that cursed her now took pride in her.

Sudha now opened her own organization with the aid of Dr Sunil Menon named Thozhi in 2010. "The NGO helps Transgenders dealing with hostile family and other issues with legal advocacy and protection." (Gariyali and Rajkumar 155) Thozhi helped transgenders in developing skills in tailoring, catering etc and training in computer or to develop one's own business. Her NGO also provided shelter to transgenders who had run away from home till they became independent. Sudha is also working with other sections of society such as police, lawyers, doctors to make the life of transgenders easier. She has dedicated her life to the service of her community and also taken up the responsibility of her family after the sudden death of her father. She advocates education for transgender children and appeals to parents not to give up on them as, "The more understanding children receive the more children will work on making themselves educated and independent and will not fall into the sex trade and other negative pitfalls faced by the transgender community." (Gariyali and Rajkumar 157) So, insistence on acquiring educational qualification alone without understanding and support from society is not enough to improve the lot of transgenders as is evinced from the case of Subha.



2.3 Esther:

Esther Bharati was born as a boy and had a trajectory similar to Sudha's. At the age of seven she realised she was different. She was not comfortable showing her body in front of boys just like girls. When her family noted her awkwardness, she was beaten up and abused. She sailed through primary school but high school became difficult as boys made fun of her and she could not play with them. They called her names and some teachers also ridiculed her. Unable to handle the mistreatment she quit school in class 12. During the Pongal festival she came across three transgenders who came to dance in the temple and made friends with them.

She also wanted to undergo sex change like them and become a girl. Her parents resorted to beatings when she made friends with the transgenders as it lowered their social status. She was refused admission in any school. She found peace in spending time in the church led by a nurse who was their tenant. She was admitted in a school with the help of the pastor. However, emotional distress affected her studies and she somehow managed to pass. Desperate she bought hormone tablets suggested by her transgender friends, off the shelf and started popping them without medical guidance. She developed breasts which only added to her abuse and torture. She attempted suicide by popping pills but escaped death. This changed her mother's attitude who didn't want to lose her.

At twenty-two she left home and her parents made no attempt to stop her. She went to a transgender friend in Chennai who begged on the streets for survival. She too tried to beg but found it extremely difficult and disgraceful. Soon she got a job with an NGO run by Dr. Manorama. Her work was to create awareness about HIV /AIDS and got Rs 2000 for it. She underwent sex change surgery in 2008 at a government hospital, free of cost.

Along this time, she met a pastor from ECI (Evangelic Church of India) who was willing to sponsor her studies if she wanted to take up ministry work. She was admitted to the Madras Theological Seminarian College at Kilpauk. A horrendous incident occurred on the very first day on the way to her college but she was miraculously rescued and the college offered her room in the ladies' hostel. A Korean sponsor paid for her boarding and education. Her roommates initially afraid of her, eventually became friends and in this way, she completed her bachelor's degree in four years in Theology. Her family knew about her whereabouts but when her brother visited her and saw her in a women's guise he said, "don't attend my wedding, you will disgrace us." (Gariyali and Rajkumar 105)

After the completion of her education, she was once again homeless and penniless. She starved for ten days. Then she was luckily asked by a pastor to take up ministry in a village in Tiruvannamalai called Kalasapakkam. This saved her and proved to be the stepping stone for her career. After some months she became the pastor in Natrajpuram, a village in Chinglepet District thereby becoming the first transgender pastor in any church.

Her position was opposed by some who also wrote in newspapers against her selection. ECI extended support and her congregation extended love to her. She later completed her Masters in Divinity and now lives happily doing God's work. She works to bring change in the lives of transgenders by bringing them in the mainstream by providing guidance, mentoring and shelter when required. Her family has finally accepted her and she visited them after almost a decade.

So, Esther like Sudha had her education but lack of acceptance of her sexuality brought so many hurdles and so much suffering in her life. Nevertheless, it was their



education, perseverance and selfless service that brought the much-needed honour and prestige into their lives and acceptance from their families. Pp.13-18.

2.4 Grace:

The story of one Grace Banu, first Dalit transgender Engineer in India is yet another tale of grit amongst suffering and discrimination. Son of farmer parents Grace realised she was a girl trapped in the body of a boy when her body started changing at the onset of puberty. "If a man touched me, I felt a different sensation than when a girl touched me. The boys in the school made fun of me and harassed me." (Gariyali and Rajkumar 89) When she confided in her parents, they not only failed to understand her but put her in an asylum as they thought she was insane. She was put on sedatives and administered injections to correct her way of thinking. She says, "Even doctors in our country do not fully understand what we undergo." (Gariyali and Rajkumar 91) So, she strategically escaped the mindless treatment by telling them that she had "become normal" (Gariyali and Rajkumar 92) and would henceforth behave like any other boy. Back home she fled to some of her transgender friends in Tirunelveli where they were busy with 'Tirunelveli Halwa.' In this, transgenders found foster parents, Grace was adopted by one Afra Shina as a daughter. She expressed her urge to study to her adopted mother and she readily supported her studies.

She had dropped class 12 exams so she could only join Diploma in Computer Science at the Kovilpatti Polytechnic. She had applied as a male candidate so getting admission was not a problem. But trouble started when her diary fell into the hands of some boys and her sexual identity became known to all. The same old story of ridicule and harassment began but she ignored everything to complete her studies and passed with 95% marks. She also cleared her campus interview to secure the job of a software programmer in a jewellery company in Chennai with accommodation.

Her body was showing visible changes as she had started taking hormones, so she revealed the facts to the Managing Director of the Company. Though he gave her a patient hearing, the very next day she was posted out of office and asked to report at the customer support department which required a lot of travelling. Travelling added to her woes as she faced a lot of stigma and discrimination practiced by society at large. She reported to her boss of the uncivil treatment meted out to her when a manager tugged at her shirt to see what she wore under it. She was asked to come back to Chennai but only after three days. With no place to stay she went to live with a friend and accompanied her to a TV reality show where she also spoke about her own problems and the workplace harassment she faced. The very next day Grace was asked to resume work sans accommodation as the wife of the company's MD happened to watch the TV show and probably intervened on her behalf.

The company now gave her a loan to undergo sex correction surgery though she was paid less than others and felt deeply discriminated. She continued with the job to pay off her loan after her surgery. The urge to become an engineer remained but it required greater struggle as many battles had to be won. She quit her job and organised a protest in front of the Secretariat, went to see the then Chief Minister but nothing changed till Dr. J Jayalalithaa became the Chief Minister. The government passed an order by which employment exchanges would now register applications by transgenders.

Grace reapplied to Anna University but was denied admission and once again turned towards the court for justice. By her good luck, by then the 2014 judgement of the Supreme Court had come which facilitated her admission in Sri Krishna Engineering College in Arakonam. To her good fortune she received better treatment in the college, however in the second year of her college the health of her foster mother declined as did her financial



condition. Grace was in trouble and she made a Facebook post stating that as she had no one to support her education so she would take up sex work to finance herself. There was remarkable response to her post as many people came forward to help with her fees, boarding, lodging, travel etc. With the support of so many people she finally completed her BE, becoming the first Dalit transgender to become an Engineer.

Success also brought acceptance as her family now contacted her and she visited them after a decade. However, Grace considered Afra as her real mother as she supported her and took care of her. She got a job in Delhi but after three years she returned to Chennai to help others like her and worked as a free-lance programmer. She adopted many trans persons just as she was adopted by Afra, twelve daughters and a son to be specific. To cut it short she is working and fighting court battles to improve the lives of transgenders.

3. Conclusion:

So, like Sudha and Esther, Grace too completed her education by her grit but only after she found emotional support and care from her foster mother. Education and employability are the keys for emancipation and improvement in their social status but transgenders are human beings and fulfilment of human needs of love, friendship and companionship are primary to other achievements. It is their human right. After the 2014 Supreme verdict decriminalizing alternative sexuality, the government has been working on providing better lives to transgenders. The Transgender Person (Protection of Right) Act, 2019 was provided by the Government, "to provide prohibition against discrimination in the matters of employment, education and health Services to the transgender person and Welfare measures have been adopted to protect the rights of the transgender person." (Shaw) Despite the law acceptance by family and society is still not there in most cases. Change is coming but the pace is slow; education and employability despite odds still remain the means to turn the attitude of society.

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KUSHINAGAR: A BUDDHIST PILGRIMAGE AND ITS SIGNIFICANCE THROUGH THE MIRROR OF BUDDHISM

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Abstract:

Kushinagar is a well-known place for all Buddhist followers. Kushinagar is a town that is mainly situated in Uttar Pradesh India. Gautama Buddha attained Parinirvana here. In ancient name of Kushinagar was Kusavati. Gautama Buddha came to this place at the age of eighty. From the Mahāparinibbana sutta, it was found that Buddha attained his Parinirvana after he arrived in Kushinagar. Parinirvāṇa means – nirvana after death. Several Mahāyāna scriptures especially the Mahāyāna Mahāparinirvāṇasutra express the fact that Parinirvana means the realm of the eternal true self of the Buddha. After the Parinirvana of Gautama Buddha the place where the Parinirvana happened was cremated at that location. It is a pilgrimage for all the Buddhists. Buddhists came to this place to see this cremation. Besides that, there are other holy sites in Kushinagar. Buddhists also visit all these sites. Many visitors who are not Buddhist also come to this place and watch the cremation and see other holy places. So, from the tourism aspect, the place is very important. This paper critically examines the place of Kushinagar and its importance from the Pilgrimage point of view and its significance from the grounds of the Buddhist field.

Key Words: Kushinagar, Pilgrimage, Buddha, Parinirvāṇa.

(Paper published on 1st June, 2024.)



Introduction:

Kushinagar is the most religious and pious place for all the Buddhist followers. Kushinagar is a town that is mainly situated in Uttar Pradesh India. It is very near to the Gorakhpur district. At the ancient time, Kushinagar was dominated by the Mallas. So, Kushinagar was the kingdom of the Mallas. The earlier name of Kushinagar was Kusavati. Kusavati name came from the Kushgrass. In those days Kush grass was found in the area of kusavati. That is why the name of the city was Kusavati. It is a very holy place because Gautama Buddha attained Parinirvana here.

Background History of *Parinirvana*:

Siddhartha Gautama who was famous for the worldly level people as the Buddha. He was a monk and religious preceptor. He lived in South Asia (During the 6th or 5th Century BCE).

He visited various places from Rajagrhya through Pataliputra Vesali Bhoganagara and Pava. His final visited place was Kushinagar. The place pava was a resident of one of the Buddha's disciples and his name was Cunda. He invited Buddha along with his disciples to his residence. In his residence, Cunda offered the Buddha and his disciples to eat food. The food was sukara maddara. After eating the food Buddha's stomach got infected by the food. Soon after his evacuation was started, the food was very defeating. Buddha was attacked by diarrhea. Besides all the physical trouble that he felt at that time he completely forgot about his physical trouble and blessed Cunda for his invitation.

After leaving the place of Cunda's house he came to the place of kakkuttha River. Kakkuttha River is now named as Khanua River. Buddha bathed in the river and after that, he remained in the sala garden that name was Upavattana. This sala garden was created by the Malls. The sala garden was situated near the river Hiranyavati. Hiranyavati is a river located in kusinara. Buddha understood that his death was very come he requested Ananda his great disciple to prepare his bed between the two sala trees. Ananda was a very obedient disciple of Buddha. He accepted the request of Buddha and prepared his bed. Soon after later Buddha went to bed. Accepted Buddha's wish Mallas came to see him. They pay their homage to the Buddha. Buddha asked them if they had any questions they asked him. But they are not asked any questions. Then Buddha said his last remarks " Monks! Now I tell you, all things are



perishable. Fulfill (the life's aim) with mindfulness.”¹ After that, the nobleman of this planet attained his Parinirvana. It is clearly stated in the Mahaparinibbana Sutra that when Buddha reached Kushinagar sutra he accomplished his Parinirvana in Kushinagar. Pp.19-30.

Parinirvana :- Parinirvana is a very important term in the context of Buddhism. Parinirvana means – Nirvana after death. It also includes overcoming our karmic desires for rebirth.

In various Buddhist literature we found the sources of Buddha's Parinirvana . The sources are -Pali *Mahaparinirvanasutta* -*Samyutta nikaya* .Sanskrit Buddha carita and *Avadana sataka* and pali Mahavamsa .

From the context of *Mahayana Mahaparinirvana sutra*, also named the *nirvana sutra* depicts the truth that -Through the eye of Buddhism *Parinirvana* is the true state of the everlasting place of bliss. It is the state that is pure.

There are three kayas of Buddha *Dharmakaya* *Nirmankaya* and *Sambhogo kaya* . The chief component of the *Mahayana Mahaparinirvana sutra* is that – The main essence of the Buddha is his eternity. So Buddha is eternal. There are two avenues to find out Buddha's eternity. One is the state of *dharmakaya* as the Buddha appears in the *dharmakaya* that is why eternity is the core of Buddha.

After that from the perspective of the *Mahaparinirvana sutra*, it is also claimed that by the state of Parinirvana Buddha was fully liberated. So Parinirvana is a state of liberation. Four qualities endowed with Buddha *Mahaparinirvana*. These are – Eternity, Happiness, Self, and Purity.

So “ Only in Mahaparinirvana is this true self to be fully discernible and accessible .”²

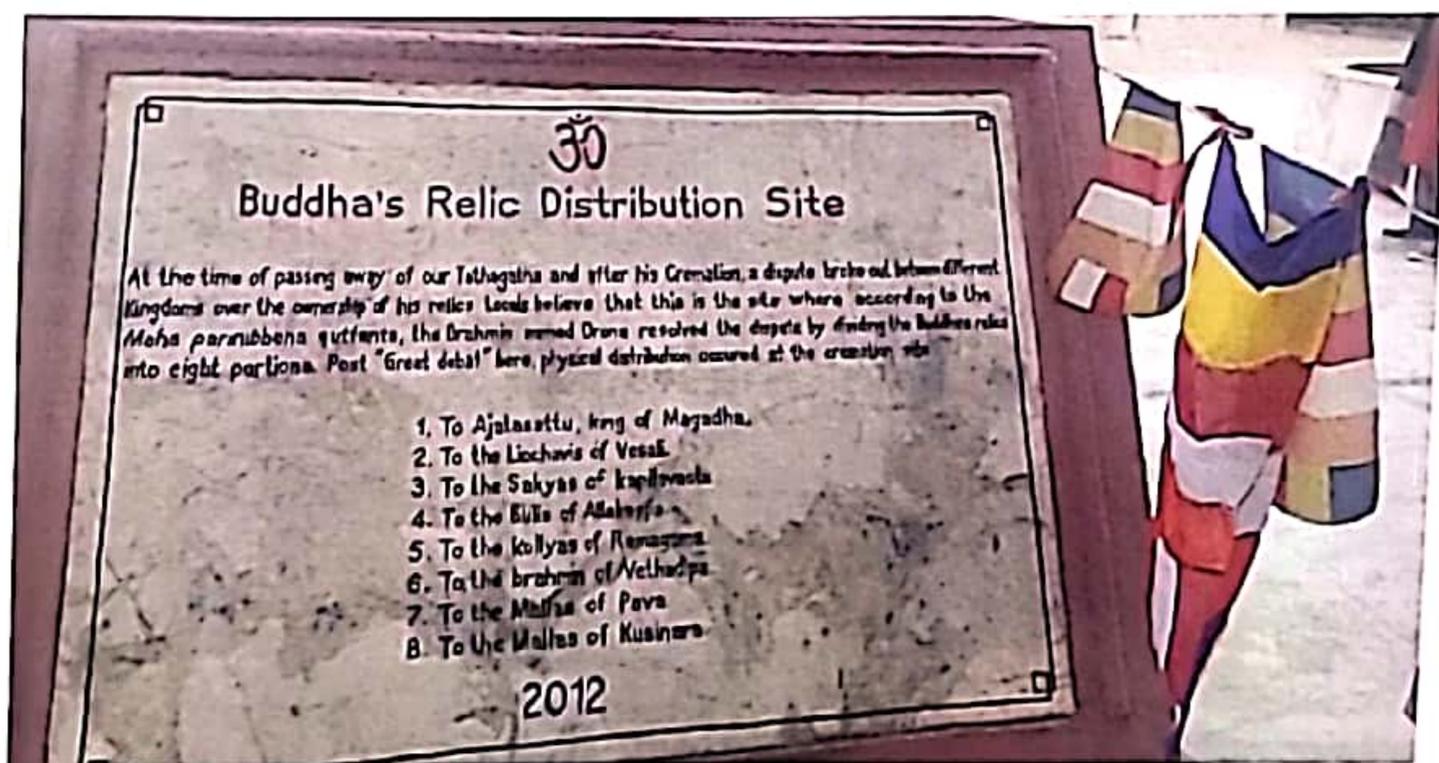
Kosho Yamamoto famous Japanese Buddhist writer expresses his view on Mahaparinirvana. He firmly believed the fact that the Buddha always tip-off to his followers that they must be meditating on the main eremite self not attached to the notion of non-self. ³

¹ In the foot steps of the Buddha by Bauddhacarya Shanti Swaroop Bauddh p-132

² Kosho Yamamoto Mahayanism: A critical Exposition of the Mahayana MahaparinirvanaSutra ,Karin Bunko ,Tokyo ,1975 ,p-62

³ Hence “O you Bhiksus [Monks] Do not abide in the thought of the non-eternal sorrow non-self and the not pureIn every situation constantly meditate upon the idea of the self ,the idea of the eternal , Bliss and the Pure Those who deslrous of attaining reality mediatatively cultivate these ideas namely the idea of the self [atman] the eternal Bliss and the pure will skillfully bring forth the jewel just like the wise person . [Kosho Yamamoto Mahayanism: A critical Exposition of the Mahayana Mahaparinirvana Sutra ,the Karinbunka , Tokyo .1975,p-75

Buddha's body was kept for seven days by the Mallas. General people came and paid their tribute to the holy Buddha. Various things are offered by the people to the Buddha. Like Garland, flowers, perfumes all those things are offered him. Then the place of Parinirvana soon after the remnant of the Buddhawas burned at that locality. After that, there is a big clash appeared for Buddha's relics. There are various claimers especially the kings were present to get the relics. They all have the same aim to build up a stupa in these relics. The Names of the kings were – King Ajatasatru of Magadha, the Licchavis of Vesali, the Sakyas of Kapilavastu, the Bells of Allakappa, the Koliyas of Ramagrama, the Brahmins of Betha - dipa, the Mallas of Pava, and the Mallas of Kusinara . The dispute was resolved by the Drona. Drona was a Brahman . He memorized the king that Buddha was a peace holder man he did not believe in war and conflict which is why the problem was solved through the way of peace. On that ground, the relics were equally distributed among the eight kings. Drona himself took the responsibility to distribute the ashes between all of them. After that Various stupas were built by the kings in their different reigns over the ashes.



Among all the stupas one of the most prominent stupa was Ramabhar stupa. This stupa was also fabricated over a portion of the Buddha's Ashes by the kings of Mallas at the place of Kushinagar.



Archneological Site:- Kushinagar is indeed a famous Buddhist pilgrimage site But it's also equally important from an archaeological point.

From the background of the archaeological evidence and the historical record, both these two things support the fact that the Buddha departed and burned at the place of Kushinagar.

Again Kushinagar came back in the front of the limelight by the hand of the famous archaeologist Alexander Cunningham. Alexander Cunningham accomplished archaeological mining at Matha Kuar Shrine and Ramabhar stupa. This archaeological mining happened in 1861-1862.

It is undoubtedly true that Cunningham was the first archaeologist who proved that Kushinagar was the annihilation spot of the Buddha where his Parinirvana occurred.⁴ In the Year 1876 archaeologist Archibald Carlleye revealed another important stupa and that was Mahaparinirvana Stupa. A 6.1 meters(20 feet) meters long lie down the statue of the Buddha was also brought to light by the hand of Archibald Carlleye. There is Continuous mining by several archaeologists. It was continued in the 20th Century under the guidance of J.Ph. Vogel⁵.

So Kushinagar is one of the important sites. All the evidence that came from the archaeological aspect discovered the truth that Kushinagar was a very ancient pilgrimage site. It was conceived from the 3rd century BCE.⁶

Pilgrimage:- Pilgrimage is very important in the perspective of spiritual and religious context. It means a voyage to a holy place. Most of all Religious groups refer to such places. In the field of Buddhist Religion, there are various pilgrimage sites. Among them, the four most important pilgrimage sites are –

Lumbini – The place where Buddha was born.

Bodhgaya – Where Buddha achieved his enlightenment.

Sarnath – The place where Buddha did his first religious talk.

Kushinagar – The place of Buddha's Parinirvana.

⁴ Cunningham Alexander (1871) . Four reports made during the years 1862-63-64-65 Vol.1 Shimla Himachal Pradesh India Archaeological survey of India p-76-85

⁵Vogel JPH. (1950) " Some Buddhist Monasteries in Ancient India " Journal of the Ceylon Branch of the Royal Asiatic Society 1 27-32.

⁶ Lars Fogelin(2015) An Archaeological History of Indian Buddhism Oxford University Press p-23-24



So, "These Ananda, are the four places that a pious person should visit " Here the Tathagata was born (Lumbini) | Here the Tathagata became fully enlightened in unsurpassed supreme knowledge (Bodhgaya)| Here the Tathagata set rolling the unexcelled wheel of the Dhamma (Sarnath)! Here the Tathagata passed away into the state of Nibbana (Kushinara) ..".....The Buddha (Parinibbana sutta, Dighanikaya)

Kushinagar is one of the pilgrimage sites and there are various temples, stupas, and shrines surrounding the area of Kushinagar.

These are -Parinirvana temple, Parinirvana stupa, Ramabhar stupa, and Matha kuar shrine.

Parinirvana Temple:- There is a big lying-down statue of Buddha situated within the Parinirvana temple. This Buddha statue is made of red sandstone. The statue indicates- The Buddha's Parinirvana position.



Lying Statue of Buddha

Parinirvana Stupa:- Just behind the Parinirvana temple there is the Parinirvana Stupa. Parinirvana stupa is also known to us as Nirvana Chaitya. In the year 1876, this stupa was Drugged by Carleyle. A copper plate was found which held the text of the Nidana Sutra.

At the time of digging, there was a copper plate found. This copper plate holds the text of the Nidana sutra. The plate had been extracted by one Haribala. Haribala also established the lying down Buddha statue in the Parinirvana temple.⁷



Parinirvana Stupa

⁷ Places in Kushinagar Kushinagar .nic.in retrieved 17th July 2015

Ramabhar stupa – In the Cremation Place of Buddha there was another stupa built. It is Ramabhar stupa . Ramabhar stupa is familiar to us as Mukutbandhan Chaitya. There is a pond which is situated near the stupa. The name of the river is Ramabhar .So the place is called Ramabhar . It is a place where the main funeral rites of Buddha were organized. The stupa was very big. Ramabhar stupa is much bigger than the main stupa. It is a very holy place for all Buddhist travelers. Different parts of the country around the world especially from the Buddhists pay their homage to the Ramabhar stupa. Sometimes they chant mantras, offer flowers, practice meditation, and also encompass the stupa. pp.19-30.



Ramabhar Stupa

Matha Kunwara Shrine – In the Matha Kunwara Shrine there is a big statue of Buddha. This Statue mainly represents one of the important postures of Buddha and that is Bhumi – Sparsh Mudra. (Earth-touching attitude). This statue was made of blue stone. The height of the statue is 3.05 meters. This statue was discovered through the excavation. The famous archaeologist Mr. Carlleryle discovered the statue and the monument at the time of excavation.



Bhumi Sparsh Mudra of Buddha

Besides that, various other places are the center of the attraction – Indo-Japan Temple, Bhikkhu Mahavihara Cetiya -Stupa, The Chinese Buddha Vihara, The Tibetan Buddha Vihara, The Buddhist Museum, etc.

So all these reasons Kushinara is a place that might be visited by the people of the world, in future projects that can help to add one wing to Kushinara. Everyone knows about the eight

wonders of the world. In India Tajmahal is one of them. India will get another wonder from Kushinara. That is a 500 ft high statue of Buddha.



This statue will be too high even from the Statue of Liberty. The project is sanctioned between India and Japan. Japan has come forward for help in making the project come true.

After the demolition of a Buddhist statue in Bamiyan by the Taliban, it was very bad for the entire Buddhist community. So because they are peace-loving people they are sorted their problems in their way. That is why they tried to rebuild of Buddha statue in their way. India is the soil of Buddhism where Sakhyamuni Buddha was born and his parinirvana also happened in the place of India so that is why this time India is the perfect choice for the place where the statue of Buddha will rebuilt.

Conclusion:

Hence, Kushinagar is one of the places that is important from both two angles. One is from a Buddhist area and another is a tourism area. In the Buddhist area, it is famous for pilgrimage. On the other hand, it is not only a pilgrim site it is also an important site which has reached culture and Heritage. The great Buddha got his Mahaparinirvana in Kushinagar. At (Ramabhar) which is located in Kushinagar where Buddha's body was burned. On that ground, a big stupa was made by the Mallas. Soon after the great emperor Asoka had reconstructed it. Famous Chinese travelers Fa Hien and Hieun Tsang both these two travelers were narrated Kushinagar as their travel destination.



But it is also true that Kushinagar is not only famous for Buddhist sites but is also a conceived place for Jain, Vaishnav, Shiv, etc. The Place Kushinagar is located on the bank of river Gandoak.

It is also a meditative place where sages and hermits come for their spiritual upliftment. The place is very pious.

Through archeological mining, the place has been enriched with its archeology. The mining finds several Gods and goddesses statues.

This place is a link -route. That connected various highways – Ayodhya- Janakpur, Rajgrih- Vaishali, etc.

So, Kushinagar is a good place for a Travel destination. Anyone Can come and feel the good vibes from there.

Travel makes our minds happy. It also helps to explore a place with a new viewpoint. Kushinagar is a place that is famous for its arena. Travelers come to Kushinagar and visit the place which gives a special attraction not only to travel but also gives spiritual upliftment that helps to make a better human who also rethinks in his mind that a great man Sakhyamuni Buddha who came here, to rest here and also spend his last breath here. Every corner of Kushinagar is a witness that carries a deeper truth that A man devoted his whole life for removal of suffering in the entire world people and tried to make this world the most peaceful where everyone can lead a peaceful life. Peace, compassion, and delightfulness are the great treasures that are inculcated by the Buddha that bring the planet of Earth blissful and beautiful .

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SOME PHILOSOPHICAL NATURE OF PARADOXES IN DIFFERENT STATEMENT

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Abstract:

In using language we often come across some statements that are contrary to common belief or accepted opinion, that is why the statements cannot become acceptable to our common sense, i.e., the statements which seem apparently bizarre or contradictory, such statements can be called paradoxes. However, paradoxical statements are closely related to contradictions, but not all contradictory statements are paradoxes. Because apparently bizarre or contradictory statements seem to be paradoxes, but by the underlying meaning some of those statements carries the hint of another truth, or it can be said that the elements involved in those statements are contradict each other, but they exist simultaneously. However, this paper tries to explain those aspects of paradoxical statement with various suitable examples, and finally based on that a conclusion is drawn stating the relevance of paradox in our quest for knowledge.

Keywords: Opinion, Belief, Contradictory, Puzzle, Paradox.

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Introduction:

Life begins by accepting everything without any judgment whatever is presented to him. At this stage of life man is not sceptic, he accepts everything whatever he feels without any question. When a child is introduced to its father or mother after birth, the child accepts it without any question. However, even if life starts by accepting everything in this way, there comes at a stage and gets jerked. The root cause of this occurrence is something like a dream-experience or an illusion. Although it may seem negative, it does play a leading role in the pursuit of knowledge. Because something like illusion creates a desire for knowledge in our

mind and as a result we start asking questions. The question may be out of curiosity, i.e., to know, or it may arise when a person is faced with a puzzle.

Although both contribute to our knowledge, we are concerned with the second in this paper. However, the satisfaction of curiosity undoubtedly adds to our store of information, but nothing sharpens the mind, nothing enhances the intellectual powers like solving puzzles. This may seem confusing in itself, but a puzzle raises doubts in our minds. The thought comes from such doubts - why did this happen? Again this thought develops gradually through thesis-antithesis and helps people realize the truth. But sometimes people fall into big trap while searching for the solution. These traps play an effective role in creating various paradoxes.

The word "*paradox*" is a combination of the two Greek words "*para*" and "*doxa*", where the word "*para*" means "*contrary to*" and the word "*doxa*" means "*opinion*" or "*belief*". So, the etymological meaning of the word "*paradox*" is "*contrary to (common) opinion or belief*". If a statement is made that is contrary to common belief or accepted opinion, and which is not acceptable by common sense, i.e., in a single word, the statement which seem apparently bizarre or contradictory; Such a statement forms the basis of paradox, or in other words, such statements can be called paradoxes.

For example, let us take a common question that almost arises in our daily life and which was proposed by Greek philosophers even in ancient periods to determine the problem of cause and effect. The question is, which came first in the world — the egg or the chicken? But this question is too complicated to solve by our common sense. Because, if we say that the egg came first, then the question will arise if there is no chicken, how will the egg originate? Again, if we say that the chicken came first, then the question will arise if there is no egg, how is the chicken possible? So, whatever options are put forward as an answer to this question, none of them is satisfactory, because in this case, one of them would negate the other, i.e. it is a paradoxical question. We can refer to this as the "*Egg-Chicken's Paradox*".

However, while this problem appears to us as a folk paradox, many may dismiss it as a stupid question, which they should not. Because, in fact, this type of problem indicates a gap in our knowledge, which if solved can reveal a greater truth. Anaximander resolved this paradox by arguing that — "Egg need to be hatched and chicks need to be reared. Therefore, some nonchicken must have served as a parent. Consequently, there was a chicken egg before there were any adult chickens." Commenting on this argument, Roy Sorensen says — "Since



Anaximander did not know the necessary biology, his solution to the chicken or egg riddle was a lucky guess. But he deserves much credit for creating a rational basis for his conjecture."²

But Aristotle was not in favor of giving any definite solution to this problem. "He believed that each species is infinitely old. Thus, Aristotle believes that the riddle 'Which came first, the chicken or the egg?' rests on a false presupposition. Neither came first because each chicken comes from an egg and each egg comes from a chicken."³Plutarch also gave special importance to this problem, and claiming it as a "great and weighty problem (whether the world had a beginning)."⁴Similarly, in the fifth century, the Roman scholar Macrobius also pondered on this problem and wrote that — "jest about what you suppose to be a triviality, in asking whether the hen came first from the egg or the egg from the hen, but the point should be regarded as one of importance."⁵

It is true that the elements of a paradox usually neglect each other, but it is not correct to generalize from this that a statement will be a paradox if its elements neglect each other. Because there may be many statements that appear paradoxical but their underlying meaning carries the hint of another truth. Let's illustrate this point with an example — I say that "*I am dead*". To our common sense this statement would appear to be a paradox. Because, "*I say*" means that "*I am alive*". So, "*I am alive (since I am saying this) and yet dead*" generally it seems like a paradoxical statement. But if we analyse the purpose, circumstance and underlying meaning of this statement then we may find that it is not paradoxical. Because it may be possible that I use this statement as an example in the classroom to teach grammar to the students.

Perhaps for this reason, the "*Oxford Dictionary of Philosophy*" defines a paradox as — "A paradox arises when a set of apparently incontrovertible premises gives unacceptable or contradictory conclusions. To solve a paradox will involve either showing that there is a hidden flaw in the premises, or that the reasoning is erroneous, or that the apparently unacceptable conclusion can, in fact, be tolerated. Paradoxes are therefore important in philosophy, for until one is solved it shows that there is something about our reasonings and our concepts that we do not understand."⁶

So, it is clear that even though paradoxical statements are apparently bizarre, yet their underlying meaning is that some parts of the statements are true, or it can be said that the elements involved in those statements contradict each other but they exist simultaneously.



As an example, consider a memorable speech given by Franklin Delano Roosevelt in his first inaugural address as President of the USA on 4 March 1933, where he used a famous line — “So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself.”⁷ This line may appear paradoxical, but in fact, through this optimistic statement, Roosevelt wanted to assert the invincibility of the American nation and unite them against a common enemy (fear).

Not only in everyday speech, but also in songs and even in the literature, it can be observed that many writers often use different paradoxical statements to describe real facts and situations. For example, let us consider the Bengali version of Rabindra Sangeet, number 120, mentioned in “*Gitanjali*”. Rabindranath started the first few lines of that song as — “*sīmāra mājhe, asīma, tumi / bājāo āpana sura. / āmāra madhye tomāra prakāśa / tāi eta madhura.*”⁸ The word ‘*sīmā*’ mentioned in this line means ‘*boundary*’, and the word ‘*asīma*’ means ‘*infinite*’. The object which is bounded, cannot be infinite at the same time. But in the first line of this song, such a contradictory statement is made, which seems like a paradox. Although the purpose of such a statement is only to express the non-dual thinking.

Similarly, if we look at the play “*Hamlet*” written by William Shakespeare in English literature, we can find that Hamlet accidentally kills Polonius while interrogating his mother queen Gertrude, and then he explains this violent behaviour to his mother by saying that — “I must be cruel, only to be kind.”⁹ Notice here that the words ‘*cruel*’ and ‘*kind*’ used in this statement contradict each other, and therefore the statement seems to be paradoxical. However, practically it may be possible that, depending on the circumstance, one can be cruel (in some minor way) in order to be kind (in some other major way) for some important changes.

Again, in George Bernard Shaw’s play “*Man and Superman*”, it is seen that Shaw expresses many of his own unconventional ideas about society through the protagonist of this play, John Tanner (sometimes called Jack Tanner), and finally in describing the golden rule in the last section “*Maxims for Revolutionists*” by saying that — “The golden rule is that there are no golden rules.”¹⁰ If this statement is observed per se, it may seem that one part of this statement is trying to describe the golden rule, but the other part is refuting that rule. So, this statement also has a hint of a paradox.

As another example, if we look at George Orwell’s dystopian novel *1984*, we can also see the use of many contradictory slogans in this novel, which seem to be paradoxical. In



this novel, Orwell imagines the ultimate power of a totalitarian government, whose main caption was "BIG BROTHER IS WATCHING YOU."¹¹ And that totalitarian party had three published slogans — "WAR IS PEACE"¹², "FREEDOM IS SLAVERY"¹³, and "IGNORANCE IS STRENGTH"¹⁴. Clearly these political doublethink slogans are expressing two opposing meanings at the same time, and therefore these contradictions also appear to be paradoxes.

However, one may now think that a paradox creates a confusing duality by implying an apparent contradiction in our thinking. "But one must not think ill of the paradox, for the paradox is the passion of thought, and the thinker without the paradox is like the lover without passion: a mediocre fellow. But the ultimate potentiation of every passion is always to will its own downfall, and so it is also the ultimate passion of the understanding [Forstand] to will the collision, although in one way or another the collision must become its downfall. This, then, is the ultimate paradox of thought: to want to discover something that thought itself cannot think."¹⁵ So finally, it can be said that while a paradox highlights the complexity of a particular situation, the puzzle created by its contradictions draws the reader's attention and compels him to think deeper. As a result of that thinking something is revealed, which may establish a larger truth or it may come close to the truth.

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COLONIALISM AND TRANSFORMATION OF AGRARIAN RELATIONS IN SUB-HIMALAYAN DARJEELING

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Abstract

The colonial period in Sub-Himalayan Darjeeling marked significant transformations in agrarian relations, driven by British economic interests and administrative policies. Before colonial rule, the agrarian system in Darjeeling was predominantly subsistence-based, characterized by traditional landholding patterns and local agricultural practices. The advent of colonialism introduced commercial plantation agriculture, particularly tea cultivation, which restructured the agrarian economy. The land was appropriated for tea estates, leading to the displacement of indigenous communities and the influx of labor migrants. This shift fostered a dual agrarian structure: the traditional subsistence agriculture coexisted with the plantation economy, creating socio-economic disparities. Colonial land revenue policies further marginalized the local peasantry, exacerbating landlessness and economic dependency. Additionally, the introduction of new crops and agricultural techniques altered traditional practices, impacting food security and local livelihoods. The transformation of agrarian relations in Darjeeling under colonialism thus reflects a broader pattern of economic exploitation and socio-cultural disruption, with long-term implications for the region's development trajectory and agrarian structure. This study delves into the complex interplay between colonial policies and local agrarian dynamics, highlighting the enduring legacy of colonialism in shaping contemporary agrarian relations in Darjeeling.

Keywords: colonial, land, agriculture, adhiars, jhum.

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In India, a significant portion of the population relies on agriculture, either directly or indirectly, for their subsistence. Consequently, land plays a pivotal role in the rural economy, and the ownership or non-ownership of land creates a fundamental divide within rural society. Therefore, in addition to examining cultivation methods, it is crucial to comprehend the system of land revenue, taxes, measurement, and land productivity. During the pre-



colonial era, the Darjeeling district did not have a prevailing permanent land tenure system. At that time, the tribes residing in the area were granted the right to cultivate the land for a nominal fee. Following the annexation, the British Government implemented a new land policy in the hilly regions of the Darjeeling district. Unlike the districts in West Bengal, the Darjeeling district did not witness the establishment of a permanent settlement or the zamindari system as part of its land tenure arrangements. The entire land in the hill areas of the district is occupied by the government departments, which have either direct possession of land or have granted possession to private persons or public bodies on a variety of conditions. The British rule in India spanned from 1757 to 1947, and during this period, land revenue or land tax played a vital role in government finances. Various systems were adopted for revenue collection in different regions, such as landlord-based systems, individual-based systems, and village-based systems. Around a century ago, the British introduced a relatively modern land tenure system in the hill areas. Unlike the zamindari system that characterized land tenure in other districts of West Bengal, it was never implemented in the hill areas of Darjeeling. In the plains, there was typically a clear distinction between a cultivating peasant and a non-cultivating Zamindar. However, such a system is uncommon in the hill areas, where most farmers are also landowners and pay rent directly to the government. The territory of Darjeeling comprised areas that were previously under the control of Sikkim (including the Darjeeling Sadar and Kurseong hill subdivisions and the Terai region) and Bhutan (including the Kalimpong subdivision and parts of Dooars). Due to the historical influence of a seemingly feudal social order upheld by these independent countries in the Eastern Himalayas before colonization, both regions and their inhabitants had experienced distinct patterns of land ownership, production processes, and taxation policies. It should be mentioned; that all the lands of hill areas were in a primitive condition and were called 'waste land'. In the beginning, these wastelands were settled under The Waste Land Rules of 1839, 1859, and 1862 under very favorable terms and conditions to attract people for settlement and agriculture. Subsequently, the rights and obligations of tenants were governed by the Bengal Rent Act, of 1859 and so were the terms of the leases granted to the tenants. Settlement of Land Revenue used to be made under the Bengal Rent Settlement Act, of 1879. The Bengal Tenancy Act of 1885 did not apply to these areas. 1The rights and obligations of tenants in the Darjeeling district are regulated by Act X of 1859(the Bengal Rent Act,1859), and the settlement of land revenue is made under Act VIII of 1879(the Bengal Rent Settlement Act, 1879). It should be noted here that,the Bengal Tenancy Act does not apply here The distinguishing feature of the land tenure system of the district is that the Government is the proprietor of all estates and there is, theoretically, no private landlord or tenure holder between it and the ryots who are the tillers of the soil. Under Act X of 1859, the tenant gets no heritable right of occupancy in any land held by him for twelve years or more. But he has no right to transfer or sublet his land without the permission of the Deputy Commissioner. Transfer of land or subletting by hillmen to plainsmen is not usually encouraged, nor is it usual to allow Lepchas or Bhutias to transfer or sublet their lands to Nepalis. 2 Although the Government is the proprietor of all lands and no intermediaries are supposed to exist between the State and the cultivators, in actual practice unauthorized subletting, which is prohibited by law, is fairly common. In these hill subdivisions, especially in Kalimpong, three classes of under-tenants are found to exist, namely, *Pakhurias*, who pay cash rent to the tenant of the



land, *Kuthdars*, who pay fixed produce rents, and *Adhdars*, a class of under-ryots who get half the crop. The *pakhurtas* being tenants-at-will, are virtually landless labourers. 3 For a short time after the cession of the Darjeeling territory in 1835, there appeared to have been but little demand for land, and the applications that were made were dealt with by the superintendent at his direction, but by the year 1838 large number of applications for land for building sites led the then British Government to set rules for the grant of land. These rules provided that the condition of any grant made previously by the Superintendent would be binding on the Government but that in the future land would be given only as follows: 4

- a) Land suited for building location for which purpose a space of 200 yards broad on either side of the principal road from Kurseong to Darjeeling was specially reserved.
- b) Cleared spaces of undefined size to be reserved for Bazaars at Pankhabari, Kurseong, Maldhram, and Darjeeling.
- c) Land not required for either of the above purposes, but available for farming leases.

There were also certain small areas held for special purposes since 1866 a strip of land on either side of the Cart road from Siliguri to Darjeeling had been set aside for road purposes, 173 though in common places settlers had been allowed to build houses, a small revenue was derived from these persons who were more tenants-at-will. At Jalapahar, Katapahar, and Lebung certain areas had been made over to the military department, an area of 116 acres below Darjeeling had been set apart for the jail, and 622 acres; originally intended for grazing grounds had been retained by the Darjeeling Municipality. 5 The bulk of the revenue-paying non-tea estates in the district were grouped under the following categories, (i) The Sadar and Kurseong Khasmahal. (ii) The Kalimpong Development area and Kalimpong Government estates and (iii) The Terai Khasmahal. In these Khasmahals, except Darjeeling Town Khasmahal, an area is divided for fiscal purposes into 'blocks' which are approximately equivalent to villages as defined in the Bengal Tenancy Act of 1885. Each of these 'blocks' is under a *mandal* that collects rent from the tenants on a commission basis. The early settlements of revenue were with individual farmers who were made responsible for the revenue fixed in lumps on the block or blocks leased to each of them. The first regular settlement of these Khasmahal appears to have been made in 1884. The system then adopted has come to be known as the joint rayotari system, by which settlement was made jointly with the mandal and tenants of each block. But in 1894 the 'joint rayotari system' was given up. Block was now divided into three classes according to the quality of the soil predominating in each and settlement was made direct with each rayot, who was given a separate lease for his holding. 6 After the annexation of the British, Kalimpong was divided into 48 blocks and each was kept under a Mandal that used to collect rents from raiyats and paid revenue to the British on a tenure basis as fixed by the Government. Out of the total 401 square miles of land, so annexed, 213 square miles were kept occupied by reserved forests and 10 square miles by four tea gardens, while 178 square miles were reserved for native cultivation. 7 In fact five-sixth of the inhabitants were settled on this Khas Mahal or State lands. However, there had been some rent-free lands belonging to Monasteries and a few Mandals. Such arrangements continued even after British annexation. The British reserved a huge forest and cultivable lands both on the western and eastern sides of Tista as Khas Mahals under the management of Kalimpong Government Estates. In the whole tract of the district, there was a bewildering variety of land tenure such as Revenue-paying tenure; Free-hold tenures, and Lands held by the Government. Under Revenue-paying tenures, locations of lands were settled in perpetuity under the Building Location Rules of 1839; locations of lands



were settled for 99 years under the same Rules as amended in 1840; Farming leases were settled under the Rules of 1859; Cultivation leases for thirty years were put in place under the Rules of 1864; Lands granted to Chebu Lama, firstly on tenure and subsequently in perpetuity in the mid-fifties and early sixties of the nineteenth century; Tea-cultivation leases under the Waste Land Rules of 1882 as modified time to time; Other leases of different sorts and Government Khas 0.30Mahals under direct management.

Land Tenure System in Darjeeling District in 1903

Type of Land	Description	Area in m2
Revenue Paying Tenures	Location held in perpetuity under the building location rules of 1839	0.22
	Location for 99 years held under the above rules as modified by the court of Directorate in 1840	0.57
	Farming leases under the rule of 1859	2.42
	Cultivation leases for 30 years under the rules of 1864	81.45
	Chebu Lama's grant was then held by his heirs	49.43
	Tea cultivation leases under the wasteland rules of 1882	9.95
	Other recent leases from 10 to 50 years	16.25
	Government Khas Mahal under direct management	345.39
	Total	505.68
Free Hold Tenures	Location commuted into fee simple under rule 10 the rules of 1859	0.82
	Land brought under rule 1 of the above rules	75.74
	Land commuted under rules 9 of the above rules	47.15
	Total	123.71
	Land held by the forest department for Govt. forest reserves	435.00
	Land held by the	0.63



Government Land	military department	
	Lands held by Government for Cinchona cultivation	58.91
	Lands held by Jail Dept	0.18
	Municipal grazing land	0.97
	Other lands (i.e. waste lands Bazaar lands etc)	21.48
	Total	517.17

Computed from O'Malley District Gazetteer

The agriculture in the hill areas of Darjeeling district, however, began to develop differently from that of the plain areas. This is mainly because of the peculiar physical features of the area. The physical geography of the district makes conditions for agriculture extremely diverse. Many of the slopes are so stony and precipitous that nothing can thrive or them except scrub jungle. Though much of the land in the hill areas is unsuitable for cultivation of any kind, the soil on the gentler slopes has often wonderful fertility. The altitude and aspect have important effects on agriculture. No crops are grown above 9,500 feet of the sea level in the hill areas owing to excessive cold. Potatoes can, however, be grown up to that height but for rice, maize, and millet it is at a much lower level. Again below 2,500 feet much of the ground is steep and unsuitable for cultivation. The temperature here is too high to suit many of the crops grown in the colder altitudes. Thus just above the foot-hills in between 1000 feet and 2,500 feet there is comparatively little cultivation and most of the area is under forest. 8 With these natural constraints, agriculture which developed over more than a century is heavily based on the production of foodstuff only. The major cash crops like jute, cotton, sugarcane, pulses, etc. are not grown due to the adversity of soil and climatic condition of the area. The method of cultivation is as primitive as it was hundred years back. Land which is not too steep is ploughed, otherwise, hoes (*kodali*) are used. Weeding and harvesting are generally done by the cultivator and his family with the assistance of neighbors, to whom help is given in turn. This labour exchange system is called *purrna*. Hired labourers are employed only when it is necessary. 9 Bullocks and tractors are not used for ploughing the soil due to the rugged mountainous terrain of the region. It has been already noticed that agriculture has an important role in the rural economy of the hill areas of the Darjeeling district. Of the total number of workers 34.17 percent are engaged in agriculture in these areas.

It has been noted that land reforms have affected the agrarian class structure in many ways sharecroppers, an increase in the number of owner-cultivators, the decline of feudalistic and customary types of tenancy, and its replacement by more exploitative and increased lease



arrangements. 10 It may be pointed out that the dichotomy of the landowner and the landless and their relations influenced the agrarian structure. Beteille has pointed out that the agrarian class structure is composed of 'landlords, owner-cultivators, tenants, sharecroppers, and agricultural labourers. These categories and their mutual relations constitute the heart of what may be described as agrarian hierarchy.....and their interrelations to the process of agriculture constitute the agrarian class structure of the village. 11 When the district was first taken over by the British administration, the hill portion was almost entirely under forest and agriculture was virtually absent in the hill areas of Darjeeling district before 1835. The growth of agriculture on a commercial basis started with the help of Nepalese immigration after the area had come under British administration. At the time when the district was first taken over by British administration the hill portion was almost entirely under forest. The forests of the hill areas are almost invariably 'reserved' by the Forest Department except for a few square miles in the Kalimpong sub-division, which are controlled by the Deputy Commissioner. There are also large areas under tea and cinchona. The distribution of land between forest, cinchona, tea, and other cultivation varies at different parts of the district, and while the forest area under the Khasmahal administration is supposed to be diminishing since 1907, considerable areas under tealeases are utilized by lease-holders for the cultivation of various non-plantation crops. Formerly, the forest was very dense and wet and, consequently, very unhealthy. Though many of the forests are still preserved, a good portion has been cleared for tea plantations and general cultivation. 12 The only cultivation was of the primitive type called *Jhumming* or burning down forests in the interior of the hills by the Bhutias' and the Lepchas and on the foothills by the Meches and other aboriginal tribes. The Terai was to some extent under plain cultivation but there were then vast uncultivated grass, forests, and riverain areas.

The expansion of cultivation was rapid in the middle of the last century. *Jhum* cultivation began to disappear owing to forest reservation; appropriation of land for tea cultivation and extension of plough cultivation by the relatively more assiduous and skillful Nepalese. The Nepalese immigrants took agriculture just not as a way of life but as a flourishing business and began to cultivate different crops, viz., rice, wheat, millet (*kodo*), maize, mustard, cardamom, and spices, fruits, potatoes, etc. 13 The first settler of that portion of land that ceded to the British in 1835, were not accustomed to settled agricultural practices. They practiced *jhum* (shifting) cultivation without any sophisticated method which resulted in a small amount of production that helped maintain their livelihood. This perhaps explains why the Sikkim government in earlier days had not adopted a regularized system of revenue administration. Interestingly, the entire territory westward to the river Tista (covering an area of 138 sq. mile) at the time of cession during 1835 was entirely under forest and practically uninhabitable, although a reference of a few Lepchas – probably 100 souls in total – who came there perhaps due to their habit of *jhum* cultivation, can be located in early historical documents on the region. 14 Later, in 1850 when a larger area (covering an area of 640 sq. mile, which amounts to be the entire geographical space of the district, except the Kalimpong Subdivision) located westward to the river Tista came under the British the entire tract was also found no better than the earlier 138 sq. mile. Habitations were almost nonexistent as the agricultural potential of the region was yet to be realized. It deserves mentioned here that the realization of the agricultural potentiality of the Darjeeling Hills had been solely an



indigenous affair. If we go through the past of history, even today, we can follow that the people of different tribes lived in the deep jungle, keeping them out of civilized society or culture they subsisted depending on the jungle doing *jhum* cultivation and hunting. It is followed in deserts and mountains also. Actually, there was a political, and imperialism behind the declaration of wasteland to occupy all the lands and natural resources refusing the authority of the community on the jungles, deserts, mountains or any kind of waste land.¹⁵ Unlike the case of tea plantations, agriculture in the initial years had not received any special treatment either from the part of colonial rulers or from the side of the European entrepreneurs who remained busy with setting up tea estates one after another. This is revealed in the very first attempt made by the government to formulate a set of rules for the grant of lands on 4 September 1839. These rules made all the lands of prominent locations, which might have been otherwise suitable for agriculture, reserved either as building locations or as bazaar (market) spaces. Interestingly enough, the Rule of 1839 declared those lands as suitable for farming leases, which remained unsuitable either as building sites or as bazaar locations. Provisions were also made under the same rule to lease out no less than 10 acres of land as farming leases for a term of 30 years. If the land were not cleared, it was also proposed that the land should be held rent-free for the initial five years, and for the remaining period, the payable rate of rent was fixed at Rs. 2 (rupees) per acre. Despite these provisions, the Rule of 1839 failed to attract the native cultivators and during 1839 – 50, not one plot was leased out. Dr. Campbell also pointed out in a report of 1850 that up to 1849 he had not found it practical to appropriate any revenue from the aboriginal inhabitants of the old Darjeeling Territory.¹⁶ Since 1850 he had attempted to settle the native cultivators as leaseholders and become successful only marginally in this regard, although much of the 89 land by that time was brought under tea plantation. However, neither the agricultural potentiality of this entire tract located westward to the river Tista was fully realized nor was the revenue administration for the agrarian sector of this part of the district formalized until the incorporation of Kalimpong Region, a fertile land in the eastern side of the river Tista, in the District. Terai Region. On the other hand, from the time of annexation in 1850, the areas located below Pankhabari ranging from Naxalbari to Siliguri, including Phansidewa, had experienced formal land revenue administrative measures. In the case of seven khasmahal of Kalimpong regions, a substantial amount of village land is owned by outsiders who do not live in this region. These absentee landowners who mainly live in the urban area, control the major amount of land of this region and play a very crucial role in the agrarian system as besides being the landowners, they are also the businessmen and or money lenders of this region. In other parts of West Bengal, the number of these absentee landowners has sharply decreased in the recent past due to the various land reform programs.¹⁷ In this particular region, which has retained its feudal character to a significant extent, a specific group of landowners still maintains control over a considerable portion of village land, unlike in other parts of West Bengal. The division of society is primarily based on the ownership or non-ownership of land, creating two broad classes: landowners and the landless. However, this distinction alone does not adequately explain the intricate class structure within the agrarian system, as some landowners possess a small amount of land while others possess a large amount. Consequently, the landowners have been categorized into three groups based on their



landholdings: marginal farmers who own below 2.5 acres of land, small farmers who own between 2.5 to 5 acres of land, and medium to large-scale farmers who own more than 5 acres of land. Between the landowner and the landless, there exists an intermediate category known as the sharecropper. It is noteworthy that in this region, the sharecroppers, who fall within the category of landowners, still exercise significant control over a considerable amount of village land. This can be attributed to the region's enduring feudal character.

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SISTER NIVEDITA: A CATALYST FOR MODERNIZING WOMEN IN COLONIAL INDIA THROUGH EDUCATION AND EMPOWERMENT

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Abstract:

This essay considers the role of Sister Nivedita (Margaret Elizabeth Noble from Ireland: 1867-1911) in enhancing female education and empowerment in Colonial India. Besides participating actively in the nationalist movement, she made efforts to promote a wide range of activities concerning women's growth. She felt that it was important to educate females for their own progress both economically and socially. According to her, education involved more than just the knowledge contained in books but also developing spirit, reviving culture, and awakening politics. This article argues that through schools, cultural organizations and grassroots movements, she tried to organize a new generation of self-assured and empowered women who would shape India's destiny.

Keywords: Sister Nivedita, Women's Education, Women Empowerment, Colonial India, Nationalism, Social Change.

(Paper published on 1st June, 2024.)

Introduction

Sister Nivedita was one of the active workers of the Indian Nationalist Movement and it is difficult to think of her beyond this political dimension. But, was it only the political dimension that shaped her life? Undoubtedly, she fought against the British rule which had invaded India; but, was that the only fight of her life? The answer is a big No. She was equally concerned about the education of women and worked for it seriously. Today, the educated and working women of India are a symbol of the modernization of Indian society. But, what kind of women's education did Nivedita visualize and work for? Was it only the Western type of education that she stood for or something more? Did she view education as a mere job-oriented training or did she see in it something higher and different? How far was her concept of women's education practical and how did it shape the lives of the women of colonial India? These questions this paper seeks to address. It will be argued that Nivedita visualized and worked for a different type of education for India's women – which would empower them – intellectually, spiritually and culturally – and make them prepared to participate in the great revolution. Her concept of education was not designed to fit into the colonial set up which aimed at producing trained para-military personnel to serve the colonial interest.

Sister Nivedita, the Irish-born disciple of Swami Vivekananda, was a fierce advocate for education as a transformative force. Sister Nivedita's advocacy for education as a transforming power was so fierce. Her framework of ideas which was deeply anchored in her spiritual knowledge and social awareness also perceived education not just as a learning



process but rather as an agent of change for the individual and society. Each individual was considered divine by Nivedita. She saw the purpose of education as being to awaken this divinity. In her holistic approach, every aspect of human growth including physical, mental, emotional and spiritual were put into consideration. In addition to that, she emphasized the need for strong moral sense together with intellectual ability so that people would develop into responsible individuals who can contribute positively to their societies. The main focus she had was women empowerment. It is her perception that educating women is vital because they are future mothers and care-givers, hence, should be given preference in society's developmental quest. Moreover, the schools and other institutions were opened targeting at offering quality education to women thereby giving them skills and knowledge necessary for independent lives full of contentment. Nivedita's framework also emphasized the pivotal role of social responsibility in education. She saw education as a means to combat social injustices and promote unity amongst diverse communities. Her endeavours towards promoting unity between Hindus and Muslims in Bengal, her work with the oppressed and marginalized, and her active participation in the *Swadeshi* Movement all underscored her conviction in education's power to transform society.

However, analysing it critically shows that it has some limitations and contradictions. She is often seen as a snob who concentrates more on spiritual growth rather than ensuring basic needs of the poor in terms of education. For instance, nowadays, it is more important to educate the marginalized people on how to read and write. While her emphasis on spiritual awakening resonated deeply with the Indian context, its applicability in diverse global settings needs careful consideration. We should never forget that there are different cultural backgrounds that have different ways of looking at spiritual development as well as knowledge or skills with highest priority in any society. Turning this Utopian model into a practical one suitable for education can be problematic. This implies that traditional curricula must incorporate both spiritual and social aspects which necessitates innovative pedagogy and trained educators alongside sufficient resources—enablers necessary for their successful implementation.

1. Feminist Criticism

Though she strongly advocates for women's rights and empowerment, a modern day feminist reading of her work would necessitate a critical view of gender discrimination and the dynamics of power. Her celebration and insistence on reverting to essential feminine values may serve to perpetuate patriarchal norms. Despite this limitation, Nivedita's framework is relevant and awe inspiring even today. Her emphasis on education as a powerful agent of social and spiritual revival continues to influence the quality of educators and reformers the world over. Her legacy challenges us to imagine education as an instrument of empowerment, social justice and individual salvation. While the framework needs to be engaged critically in light of contemporary contexts and issues, it offers valuable insights to re-imagine education as an instrument capable of bringing about a more equitable and just society.

Beyond Textbooks: Here, the learning system of education in the 21st century and the future must have the following characteristics:

As such, for Nivedita the process of education is a far cry from the mere 'transmission of knowledge through spoken word and or the modelling of certain skills and knowledge base, but has cultural and political elements as well. They were able to illustrate how important it is for an individual to have the capacity to empower the people to be proud of their country and support the nation by embracing the economic activities of the country.

Spiritual Development: In the light of this, Nivedita opined that the kind of education that can make a difference on the community must also be spiritual. She sent women to perform a choreography to reach the path of duality by means of yoga, and symbolically, because they are endowed with the mind, they remove the processes of socialization. She was attributing spirituality to women as strength, and women being empowered to overcome the predestination of colonialism and engage in the society. We must first understand, towards what the works of Sister Nivedita was aiming, the goal of the works of this woman, who was a stalwart of Indian nationalism and the disciple of Swami Vivekananda. She started actively participating in the endeavour to popularise the cause of Indian history, mythology and arts. So, in her view any woman needed to study Indian culture so that in case she comes under pressure of becoming half English, she can fight back. She founded institutions such as Ramkrishna Mission for the sole purpose of helping women, children, and for the upliftment of the society through education, performing arts, music and dance.

In light of all this, it's clear that the education system needs a broad framework to help both students and teachers grow and develop. And Nivedita, who was all about education, had some wise words: She said that education isn't just about learning facts and skills. It's also about raising your spirit, regenerating culture, and making people more aware of the world around them. She knew that being a good educator meant helping people accept and embrace their own culture, feel proud of their country, and work together to make it better.

Spiritual development was a huge part of Sister Nivedita's vision for Education. She believed that the education system shouldn't leave out spirituality altogether. In fact, she wanted to teach things like meditation, yoga, and prayer to help people find inner peace and self-fulfilment. She thought that if women could achieve this, they'd be better able to break free from societal expectations and fight for their own freedom and equality. She encouraged her students to eat healthy, *sattvic* food and practice spirituality. She thought that if they were well-informed, women could join the fight against colonialism and social injustice, and work towards a more equal opportunity society. She even taught them how to speak up in public, run for political office, and stand up for themselves. But it wasn't all just talk. Nivedita didn't just sit around and theorize about these ideas. She actually put them into practice through her organization, "The Nivedita Foundation". They had a clear mission: to improve education and empower women in India. Through their work, they aimed to create a better future for everyone by educating students and teachers, promoting cultural regeneration, and raising awareness about social and political issues. Their practical approach included setting up schools, training teachers, and offering scholarships to under-privileged students. They also organized workshops and seminars on topics like women's rights, environmental conservation, and peace-building. By doing all of this, they hoped to make a real difference in people's lives and contribute to the overall development of the nation.

1.1. Nivedita's Educational Initiatives: Sister Nivedita's vision of women's education was not theoretical but embodied in a series of practical initiatives. She established educational institutions, cultural societies, and grassroots movements to empower women across various strata of society.

1.2. The Ramakrishna Math and Mission: Nivedita played a crucial role in establishing the Ramakrishna Mission, which became a prominent institution for women's education. The Mission provided educational opportunities for women from diverse backgrounds, emphasizing vocational skills, art, and cultural studies alongside academic learning. This inclusive approach ensured that education was accessible to women, regardless of their social status or financial circumstances.



1.3. The Indian Women's University: Sister Nivedita's dream was to establish a university dedicated to women's education. While she was unable to see this dream fully realized during her lifetime, she laid the groundwork for the Indian Women's University, a pioneering institution that aimed to provide women with specialized training in various fields, including science, technology, and social work.. Nivedita changed how women lived in old India. She helped more girls and women go to school. Her work did more than just teach them things; it gave them a safe place to learn and become better without worry of what people thought. She made sure girls got to learn just like boys. Her efforts meant they could get knowledge and feel good in a place where they were encouraged. This helped them break free from what was normally expected of them.

1.4. Cultural Societies: Nivedita grasped the self-assurance building and community unifying potential of cultural activities among women. She established cultural societies that were venues for women to learn art, music, dance and drama, which promoted their creative expression and also developed their sense of cultural pride.

1.5. Understanding People: Nivedita was convinced that one can truly have power only when they are a part of the big picture actively causing social change. She led women on this path to join grassroots sectors, voice for social justice, run hygiene and sanitation as well as health care courses and combat gender disparity

1.6. The impact of information: Transformed lives of women by spoiling them with a multi-dimensional approach to education. Reportedly, the results of this particular approach are still observable and are felt among the women that lived in colonial India.

1.7. Higher education: Nivedita though tireless was able to light the lamp of learning for girls and women throughout India. Her strategies were not only proliferating but also affording a supportive setting whereby women could develop their potentials without the olden day social norms labyrinth.

Impact of Nivedita: Changing the Women's Lives

Nivedita's multi-modal approach to women's education would create a legacy impossible to obliterate, deeply affecting the lives of her contemporary women. Nivedita through her ceaseless endeavours made it possible for more girls and women to get education in the length and breadth of India. Her schemes were not only instrumental in affording an education to all but they also set up a nurturing milieu where the woman could develop herself without the onset of the societal norms.

Empowerment and Self-Confidence: Nivedita's emphasis on spiritual advancement, cultural revitalization, and political awareness instilled in women a profound sense of self-worth, unwavering resolve, and personal authority. This empowerment enabled them to confront entrenched societal norms and demand their rights. Nivedita's writings fostered a generation of educated, self-reliant women who became the driving force behind social change.

They played a pivotal role in India's nationalist movement, advocating for political equality and societal justice.

Conclusion

Sister Nivedita's approach to women's education was a powerful force for modernization in colonial India. It brought about a transformation in the lives of countless women, enabling them to break-free from societal constraints and become catalysts for change. Through her holistic approach to education, Sister Nivedita empowered women not just academically but also spiritually and politically. By combining education with spiritual growth, cultural revival,



and political consciousness, Sister Nivedita aimed to instil confidence in women and inspire them to embrace their culture, question colonial rule, and work towards a fairer society. In recent years, scholarship has shed light on the intellectual elite of colonial India favouring *Affirmānsā* and *Advalta'edānta*, but more research is needed to fully understand the relationship between these scholarly traditions and popular religious movements. Overall, Sister Nivedita's impact on women's education in colonial India was instrumental in empowering women and pushing for an impactful social transition.

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Online Resources:

- Sister Nivedita: A Profile* (www.nivedita.co.in)
- The Role of Sister Nivedita in the Education of Women in India* (www.indianhistory.com)



EFFECT OF AEROBIC DANCE AND CIRCUIT TRAINING ON BMI OF MIGRATED TRIBAL OVERWEIGHT SCHOOL GIRLS

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Abstract

The rehabilitation effect of Aerobic Dance and circuit training on BMI of migrated tribal overweight school girls remains unclear. Therefore, the researchers intend to investigate to know the weather there was any significant effect of Aerobic Dance and Circuit Training on BMI of migrated tribal overweight school girls. Forty five girls' students of Kalitala Girls School for Aerobic dance Group and another forty five girls students of Mission Girls School for Circuit Training Group mean age ranged from (13+1) years were selected for this study. Result showed that after 12 weeks 4.3077% decreased in BMI of Aerobic Dance Group, 3.2692% decreased in BMI of Circuit Training Group where as 0.2689% increase in BMI of Control Group. This may be due to effective improving the metabolic rate of trained muscle and the strength of skeletal muscle.

Key words: Aerobic – Dance – Circuit – Training – BMI – Tribal.

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Introduction:

Lambert Adolphe Jacques Quetelet, a Belgian-born sociologist, astronomer, and mathematician, is responsible for developing the Body Mass Index. In the mid-19th century, Quetelet was searching for a way to relate an individual's height to their ideal weight as a tool for studying populations. The quotient was first cited in 1972 in the Journal of Chronic Diseases. The article discussed BMI as a valuable tool in population studies, or "social physics," as Quetelet called it, and mentioned that this measurement was not useful for studying an individual; however, due to the simplicity of the equation, it remains the most commonly used anthropometric analysis. Circuit training is a workout that involves rotating through various exercises targeting different parts of the body. Focusing on different muscle groups in a short amount of time is an effective exercise that can be incorporated into a healthy lifestyle. Circuit training is a workout method that involves rotating through several different exercises for a certain amount of time or number of repetitions, with little to no rest. Because circuit training is time-efficient and targets our whole body, it can help build strength, improve heart health, and help you lose weight. Circuit training is customizable, with many combinations of exercises. Incorporate exercises that target our upper and lower body, or use sport-specific drills. Aerobics dance is an exercise that combines the rhythmic steps of aerobics with graceful dance movements. It can be broadly divided into four types - high-impact exercises, low-impact exercises, step aerobics and water aerobics. High impact



exercises involve intense jumping actions that are synchronized with the rhythmic beats of the music being played. Dance aerobic workout strengthens the body including the weight bearing bones and cardiovascular muscles. It helps your lose weight as well as builds your body muscles. It is also suitable for those who want to tone their muscles. It is one of the easiest aerobic exercises, which can be enjoyed by people of all age groups, both men and women. However, elderly people should perform the exercise either for short duration or with precautions. It is not recommended for very small children and pregnant women. The exercise increases blood circulation and lowers blood sugar and cholesterol levels. Aerobic dance workout increases the circulation of oxygen to heart, lungs and blood vessels for smooth functioning of the body. The workout enhances the efficiency of heart and lungs. It is a great stress buster. It is an interesting activity that deviate us from the drudgery of everyday life. It is an effective remedy for depression, anxiety and tension. Thus, it is helpful for the rejuvenation of the mind. It gives you the freedom to personalize your dance steps. You can choose music and the dance steps of your choice, say, jazz, disco, hip hop. Dance aerobics is a good workout to boost up your immune system. Mauro L MaziniFilho et. al. (2018) showed that 12 weeks circuit training can decreased body weight ($\Delta -1.5 \pm 1.8$ kg) and BMI ($\Delta -0.57 \pm 0.74$ kg/m²) in elderly women. AlirezaSafarzade et. al. (2020) established that eight weeks Body Weight ($p = 0.025$, $\Delta - 2.25\%$), Body fat % ($p = 0.011$, $\Delta - 4.45\%$), body mass index (BMI) ($p = 0.018$, $\Delta - 2.25\%$) and Waist Hip Ratio ($p = 0.014$, $\Delta - 3.16\%$) were significantly reduced in the training group. But no study was found on the migrated tribal school girls was found. Most of the study was clinical trial and on sedentary obese women. Therefore, the researcher intended to take an opportunity to investigate whether there was any significant effect on BMI of migrated tribal school girls or not. Method: Forty five girls' students of Kalitala Girls School for Aerobic dance Group and another forty five girls students of Mission Girls School for Circuit Training Group mean age ranged from (13 \pm 1) years were selected for this study ad also another 45 girls from Kalitala Girls School were selected for control group.

Table no. 1A: Aerobic Dance Training Schedule

Week	Duration of warming up	Frequency (no. of sets)	Duration of Aerobic Dance	Density	Total volume
1-2	6 minutes.	1	8 minutes.	0 minutes.	14 minutes.
3-4	6 minutes.	2	16 minutes.	6 minutes.	28 minutes.
5-6	6 minutes.	3	24 minutes.	12 minutes.	42 minutes.
7-8	6 minutes.	4	32 minutes.	18 minutes.	56 minutes.
9-10	6 minutes.	5	40 minutes.	24 minutes.	70 minutes.
11-12	6 minutes.	6	48 minutes.	30 minutes.	84 minutes.
Total =	36 minutes.	21	168 minutes.	90 minutes.	294 minutes.

Table no. 1B: Circuit Training Schedule

Week	Duration of warming up	Frequency (no. of sets)	Duration of Circuit Training	Density	Total volume
1-2	6 minutes.	1	8 minutes.	0 minutes.	14 minutes.
3-4	6 minutes.	2	16 minutes.	6 minutes.	28 minutes.
5-6	6 minutes.	3	24 minutes.	12 minutes.	42 minutes.
7-8	6 minutes.	4	32 minutes.	18 minutes.	56 minutes.
9-10	6 minutes.	5	40 minutes.	24 minutes.	70 minutes.
11-12	6 minutes.	6	48 minutes.	30 minutes.	84 minutes.



Total =	36 minutes.	21	168 minutes.	90 minutes.	294 minutes.
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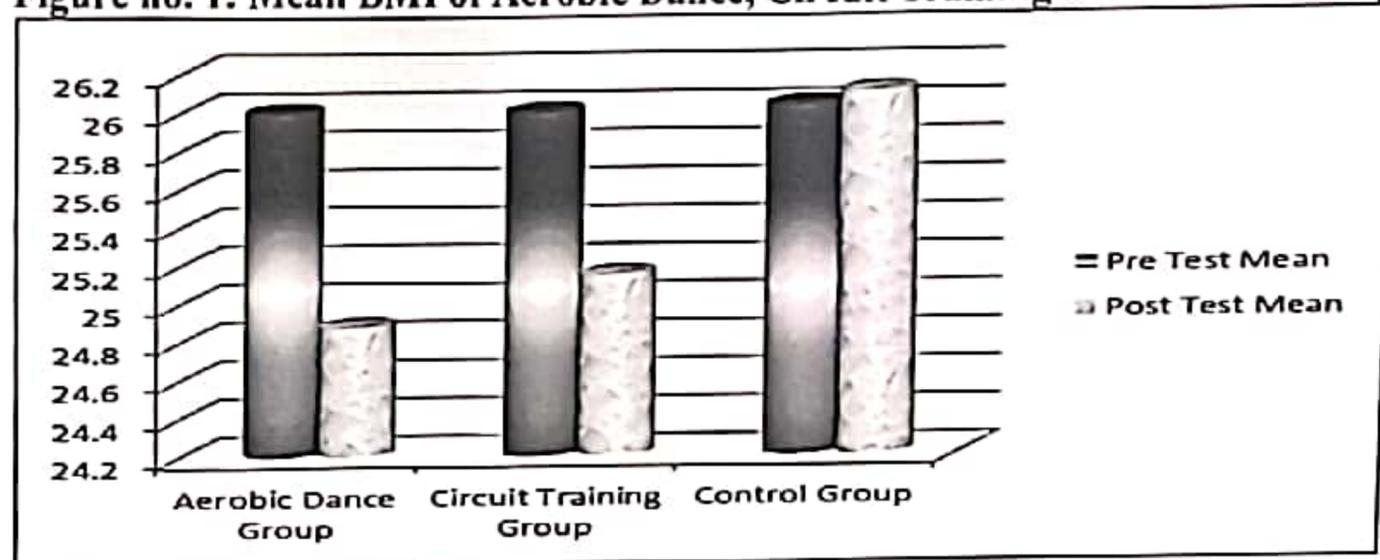
Measurement Criteria: Body mass index is a statistical measurement which is derived by using body weight in Kg. and square of standing height in meters ratio. **Test:** Body Mass Index Calculation. **Purpose:** To derive Body Mass Index. **Facilities and equipment:** Body weight in Kg. and standing height in meter data and a calculator. **Procedure:** Body Mass Index is derived mathematically by using the following formula. (Kansal, 1996) $\text{Body Mass Index} = (\text{Standing height in Mt.})^2 / \text{Body weight in Kg.}$ **Instructions:** 1. Mathematical calculation should be done two or more times for accurate result. 2. After two digit of point approximately may be taken for calculation. **Scoring:** Calculation had done three times and after satisfying it was recorded. **Testing Personnel:** Researcher had done this calculation by using scientific calculator. **Result and Discussion:** It was observed that after 12 weeks 4.3077% decreased in BMI of Aerobic Dance Group, 3.2692% decreased in BMI of Circuit Training Group where as 0.2689% increase in BMI of Control Group. The value of F ratio was 36.24 which imply that it was significant at 0.05 levels but not significant at 0.001 levels.

Table no. 2: Analysis of Covariance (ANCOVA) of Mean BMI of Aerobic Dance, Circuit Training and Control Group

BMI	Mean			Sum of Squares	Df	Mean Sum of Squares	F ratio
	Aerobic Dance Group	Circuit Training Group	Control Group				
Pre Test	26	26	26.03	B 0.022 W 96.467	2 87	B 0.011 W 1.109	0.01
Post Test	24.88	25.15	26.1	B 24.395 W 63.269	2 87	B 12.197 W 0.727	16.77*
Adjusted Post Test	24.89	25.16	26.08	B 23.526 W 27.915	2 86	B 11.763 W 0.325	36.24*

W= Within the Group B= between the group * Level of significance at .05 level

Figure no. 1: Mean BMI of Aerobic Dance, Circuit Training and Control Group



Considering white adipose tissue as a metabolically active endocrine organ, it secretes substances, collectively called adipokines, whose expression and secretion are dysregulated in the expanded white adipose tissue during obesity. It is established that there is an inverse relationship between physical activity and pro-inflammatory adipokine secretion in obesity. One of the mechanisms through which exercise training exerts its anti-inflammatory effects is to decrease the secretion of pro-inflammatory adipokine secretion. Resistance exercise training due to adaptation to training leads to reduced plasma pro-inflammatory adipokines at rest and as a response to exercise. Significantly reduced circulating IL-6 and TNF- α in obese individual may induce weight-loss. Our result also showed that 12 weeks of circuit resistance exercise training significantly decreased BMI levels in obese men. Altogether, these findings



propose that circuit has the potential to alleviate obesity-induced systemic inflammation. The study by Kolahdouzi et al. reported that 8 weeks of resistance training improved body composition by significantly decreasing BW, BMI and WHR in obese men. However, in the study by Franklin et al., it was reported that 8 weeks of CRT had no effect on BW, BMI, WHR and BF% in obese women. In the study by Miller et al., 4 weeks of high-intensity resistance training improved body composition parameters via significant reductions in BF%, fat tissue% and increases in LBM% in sedentary obese men. Several meta-analysis studies represent that circuit training effectively decreases BW and BMI in overweight and obese individuals. The problem with those studies is that different circuit training, including circuit aerobic, interval and combined (aerobic plus resistance) training, had been analyzed in overweight and obese individuals than Circuit Training or Aerobic Dance alone. Our circuit training also showed that 12 weeks of circuit training improve body composition via significantly decreasing BW, BMI, WHR and BF% in obese girls. Due to limited literature in this context, more studies are needed to confirm these findings in obese girls. As physical training has been shown to exert positive effects on body composition (increase in muscle mass and decrease in body fat), it might affect the anti-inflammatory effects of exercise and might contribute to interpretation of the anti-inflammatory effects of circuit training. In this regard, previous studies have reported positive correlations between circulating exercise and BMI. Recently, the study by Kolahdouzi et al. also underlined that resistance training could affect adipokine secretion via improvements in body composition in obese individuals. In our study, we also found significant correlations between changes in exercise and changes in BMI in obese girls. These data may suggest that the exercise training-induced inflammation improvement in obese individuals might be interpreted by exercise training-induced body composition improvements. **Conclusion:** It may be concluded that the Aerobic Dance training and Circuit training for 12 weeks was beneficial for decreasing BMI in migrated tribal girls students and Aerobic Dance was more effective than Circuit Training.

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MARITAL RITUALS AND CUSTOMS OF THE TAMANGS

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Abstract

This paper is a descriptive and analytical work on the marital rituals, the expanding kinship and interlocking notions of marriages associated with the Tamang Community who are one of the major inhabitants of the Darjeeling hills. The paper will discuss the various forms of marriages associated with the Tamang Community and highlight the internal cleavages of the civilization of this community in terms of their social advancement and different sets of symbolic standards representing what to their mind is locally for initiating, sustaining and legitimating social escalation. It is broadly an approach to understand certain cultural codes of the traditional marriages of the Tamangs. More precisely, the Tamang society, despite the influences of modernization, remains deeply rooted in kinship systems known as "Thar" or septs. These kinship groups play a crucial role in social organization and cultural practices, including marriage customs and rituals.

Keywords: Tamang Community, Tamang Society, Marriage, Rituals, Culture and Kinship.

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I. Introduction

The Tamangs, one of the major inhabitants of the Darjeeling Hills, were historically known as Murmis. The term 'Murmi' refers to those who dwell in the border or boundary areas. According to Tibetan sources, 'Mur' stands for hill, and 'mi' signifies people. The Tamangs belong to the confederation of the Mongolian race and speak a Tibeto-Burmese dialect within the Sino-Tibetan language group. They have a mongoloid appearance with slanted almond-shaped eyes, wheat-brown to dark complexion, and a sturdy build with medium height." They are a large, powerful and active race, brave, very plain in features with little hair on the face. According to historical



accounts, the Tamang ethnic group originated in Tibet. The word 'Ta' in the Tibetan language means 'horse' and 'Mang' signifies traders. Consequently, their original way of life revolved around horses and trade. Facing oppressive conditions under the Gorkha king Prithvinarayan Shah during the late nineteenth century, the Tamangs migrated towards Darjeeling and Sikkim. Hunter has described the Murmis, a related group, as a peaceful clan engaged in agriculture in the Darjeeling region. Anyway, the Tamangs have developed their distinct historical and social practices, showcasing a rich tradition and culture. One of the most important aspects of Tamang rites and customs is the marriage ceremony.

II. (a) Key Social Institutions in Tamang Marriage Ceremonies

In Tamang culture, several essential social institutions play pivotal roles in overseeing and preserving the rites and customs of marriage ceremonies. These institutions include: **Tamba (Ancestral Historian)**: The Tamba serves as the custodian of Tamang rituals and traditions, ensuring their continuity across generations. **Ganba (Elder Community Member)**: The Ganba, often an esteemed elder, provides guidance and wisdom during marriage ceremonies, emphasizing community values. **Lama (Buddhist Priest)**: The Lama officiates the religious aspects of the wedding, invoking blessings and spiritual significance. **Aaseng (Maternal Uncle)**: The Aaseng holds a crucial role, representing the maternal lineage and supporting the bride throughout the process. **Jojo (Bride's Brother)**: The Jojo actively participates; symbolizing the bride's family and contributing to the harmonious union. These institutions collectively shape Tamang weddings, reflecting the rich tapestry of their cultural heritage.

II. (b) The Buddhist text "Chi"

The Buddhist text "Chi," also known as the Tibetan Book of Birth and Death Ritual, extensively discusses the nature and character of every human being. It determines the Lho and Kham of a particular person based on the Tibetan calendar. According to this calendar, there are twelve Lho and five Kham categories, which determine compatibility or incompatibility for marriage. The twelve Lho and the five elements play a crucial role in determining compatibility between potential partners. i) Jhiwa (Mouse), ii) Lang (Ox), iii) Taak (Tiger), iv) Hyoui (Rabbit), v) Duk (Dragon), vi) Dul (Serpent), vii) Ta (Horse), viii) Luk (Sheep), ix) Tay (Monkey), x) Jhya (Bird), xi) Khi (Dog) xii) Faag (Pig). The five elements that constitute a human body called



Kham are; i) May (Fire), ii) Shan (Earth), iii) Chya (Iron), iv) Chihu (Water), v) Shi (Wood). These elements play a crucial role in determining a person's characteristics and are used to calculate their age. When considering marriage, these elemental properties must align between the prospective partners. A religious priest typically evaluates these factors, and if there is any contradiction in either the Lho or Kham, the marriage cannot be finalized.

III. Traditional Underpinnings of Tamang Marriage

In Tamang culture, numerous customs and rituals are observed before and during marriage ceremonies. A central attribute of Tamang marital customs is kinship, specifically the thar or sept system. The Tamang social structure is deeply traditional, and one example of this system is the Thar or clan Brotherhood. Within these clans, worshipers of the same kuldevta are regarded as 'Swangey Bhai' (brothers). The Tamang community avoids marrying within the Swangey Bhai, Thars or clan brothers, considering them as brothers from a common ancestor. In **Tamba Kaiten Whai Rimthim**, Santabir Lama explains that the Tamang clan consists of a maximum of seven bone brothers (ancestral relations or Swangey Bhai). Marrying within this group is prohibited. However, other clans are considered marriageable, emphasizing the bond of clan relations based on ancestral divinity. The concept of "Swangey Bhai" in the Tamang community refers to a group of **eighteen** Thars (clans) that share a common kuldevta (ancestral deity) and are considered as brothers from the same ancestor. These Thars maintain social customs and moral values through oral tradition.

List of Swagey Bhai or Fo Hro(Clan Brothers)

1.	Yonzan	Bomzan,Dumjan,Lopchan,Mikchan
2.	Ghising	Lo,Glan,Yeshur
3.	Bal	Goley,Dong,Bajyu,Titung,Grangden,Kalden
4.	Moktan	Pakhrin,Shyangdan,Syangbo,Thokar
5.	Rumba	Zimba,Waiba,Gongba



6.	Lopchan	Nbarten, Galden, Chothen
7.	Thing	Marpa, Toisang, Singar
8.	Nyasur	Singar, Blon
9.	Lo	Ghising, Glan
10.	Marpa	Thing, Toisang
11.	Syangbo	Pakhrin, Moktan, Blon
12.	Blon	Syangbo, Syangdan
13.	Singar	Thing, Toisang, Blon
14.	Bajyu	Kalden, Bal, Titung, Golay
15.	Gyabak	Waiba, Zimba, Rumba
16.	Choden	Galden, Blenden, Gomja
17.	Thokar	Moktan, Syangdan, Pakhrin, Syangbo
18.	Pakhrin	Syangdan, Moktan, Thokar, Syangbo

The Tamang community is traditionally divided into twelve tribes known as “Baara Tamangs” and eighteen sub-tribes referred to as “Atharah Jaat.”

IV. Different Types of Marriages amongst the Tamangs

Tamang marriage customs are rich and diverse, reflecting the cultural evolution of this Himalayan community.

IV. (a) Magi Vivaha (Marriage with Proper Consent): Magi Vivaha refers to arranged marriages. Parents play a significant role in arranging these marriages, and consent is sought from both families.. The bride leaves her natal family to join her husband’s family, adhering to the patrilineal descent system.



IV. (b) Chori Vivaha (Marriage by Stealing, also known as Love Marriage): Chori Vivaha involves elopement and mock capture. While endogamous marriage is the norm, eloping and mock captures are not uncommon traditions. In this type of marriage, the couple may choose each other independently, bypassing parental consent.

IV. (c) Jari Vivaha (Compensatory Marriage): Jari Vivaha occurs when a person remarries while their former spouse is still alive. Society heads (Tamba and Ganba) finalize such marriages, and a compensatory amount is paid to the former spouse.

IV. (d) Vidhwa Vivaha (Widow Remarriage): Widows in Tamang society are not neglected, and their social status is not degraded. A widow can choose to marry outside her former family, with the consent of her in-laws.

IV. (e) Antarjatiya Vivaha (Inter-caste Marriage): In this system, "Dal-Bhat Chalaunu" is a social rite that acknowledges the relationship between Tamang and non-Tamang couples. It emphasizes shared experiences and affinal relationships.

V. CHYOLDAM OR CHARDAM

The central aspect of Tamang marriage is the CHARDAM or CHYOLDAM, a solemn ceremony that holds immense significance. Until this ritual is performed, the bride remains under paternal responsibility. This ceremony takes place in both types of Tamang marriages, at the bride's home. However, a crucial condition is that the groom must belong to the Tamang community. If the groom is not from this community, the CHARDAM or CHYOLDAM is not conducted. The role of the son-in-law during funeral rites is vital, emphasizing the need for him to be from the Tamang community. This requirement underscores the essential nature of Tamang Kinship Marriages. Additionally, on the wedding day or the day before, a Marriage Price (Reet) is paid to the bride's parents and relatives at their residence.

V. (a) Barah Tamang ko Reet: i) Barah kori roti (traditional bread) ii) Meat iii) Saagun (a pair of liquor bottles tied by traditional khada) with the rice & Oroxylum Indicum or koko mhendo (a flower used in most of the ceremony of Tamang community) on the bronze plate. iv) Sweets v) Fruits b) For the Chardam (Bride's Farewell)



V. (b) Maavali Reet – bridegroom's customary, official presents to the bride's parents and relatives at the marriage ceremony; i) Aama ko Reet (For Mother) One bottle milk along with a gift. ii) Mama ko Reet(For Uncle) one hen (cock). Apart from this, there are some more items like chyumi (butter lamp), bumba, dhupauro, kokomhendo(etc used for the accomplishment of this custom.

During the CHARDAM ceremony, the bride stands with her father and brothers on one side, while the groom and his companion stand opposite. In the presence of Tamba, Ganba, Lama, and all the relatives from families, vows and promises are exchanged. Tamba, representing the bride's side, places twelve rupees for Barah Tamang and four rupees for Chardam on a bronze plate. The ritual begins with the recitation of hymns and sacred mantras, invoking the blessings of gods, goddesses, and ancestors. The groom then carries the plate while kneeling down. As part of the Chardam tradition, the groom vows never to let the bride suffer in the future, and the bride reciprocates in a similar manner. The hymns and mantras recited by Tamba during the CHARDAM ceremony emphasize the exchange of body and soul between the bride and the groom. However, the Rhui (bone), a significant symbol of clan identity among the Tamang people is not part of this exchange. Consequently, in the Tamang community, there is no requirement for the bride to change her surname after marriage. Additionally, the son-in-law pledges to return the Rhui (bone) of his wife to her brothers after her passing. The Rhui serves as a powerful emblem of clan connections.

VI. Conclusion:

The Tamang community, nestled in the Himalayas, has preserved rich marriage customs and rituals that continue to shape their society, even as they adapt to modern influences. The intricate blend of tradition, consent, and societal norms makes these marriages unique and significant within the community. The Tamang social norms reflect a liberal and accepting society, making this marriage ritual a sacred and valid beginning for new family and kinship ties.



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THE BEAUTY OF POETRY AND PAINTING IN AN AESTHETIC PERSPECTIVE

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Abstract

Beauty in poetry is a multifaceted and subjective concept encompassing various elements that enhance a poem's aesthetic appeal. Key aspects include vivid imagery, metaphor, and simile, which evoke sensory experiences and new perspectives. The structure and form of a poem, along with the elegance and economy of words, further shape its beauty. Ultimately, the perception of beauty in poetry is deeply personal, reflecting individual tastes and experiences, and resonating with universal themes that connect readers across cultures and generations. Key elements contributing to a painting's beauty include composition, color harmony, brushwork, and technique. Realism, emotional impact, and the interplay of light and shadow enhance the visual appeal, while subject matter and symbolism add depth and meaning. Innovation and timelessness also play significant roles in what makes a painting beautiful. Beauty in paintings is a personal and emotional response, varying widely based on individual tastes and experiences.

Key Words: Poetry, Painting, Mind, Beauty, Aesthetics, Language, Diction, Imagery, Composition etc

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Beauty in Poetry

Beauty in poetry is a complex and subjective concept that has been explored by poets, scholars, and readers for centuries. It encompasses various elements and can be found in different aspects of a poem.

1. **Imagery:** Beautiful poetry often uses vivid and evocative imagery that appeals to the senses. This could involve the use of rich and descriptive language to paint a picture in the reader's mind, creating a sensory experience that enhances the overall aesthetic of the poem.
2. **Metaphor and Simile:** Metaphors and similes can add beauty to poetry by drawing unexpected comparisons and connections, allowing readers to see familiar things in new and imaginative ways.
3. **Language and Diction:** The choice of words and language in a poem plays a crucial role in its beauty. Poets often carefully select words that are sonorous, rhythmic, and emotionally resonant. The sound and rhythm of words can create a musical quality in poetry.



4. **Rhythm and Meter:** The rhythmic patterns and meter in poetry, such as iambic pentameter or haiku's syllable structure, contribute to its beauty by providing a sense of order and musicality.
5. **Emotional Depth:** Beautiful poetry often elicits strong emotions or touches on profound themes. It can convey the human experience in a way that resonates with readers and evokes empathy or introspection.
6. **Symbolism and Allusion:** Poets frequently employ symbolism and allusion to add depth and layers of meaning to their work. These literary devices can create a sense of mystery and intrigue, inviting readers to explore deeper interpretations.
7. **Structure and Form:** The organization and structure of a poem can enhance its beauty. Whether it's a sonnet's strict form or a free verse's flowing structure, the way a poem is crafted can contribute to its aesthetic appeal.
8. **Elegance and Economy:** Some poets create beauty through the economy of words, saying a lot with a few carefully chosen lines. The ability to distill complex emotions or ideas into concise and elegant verse is a hallmark of beautiful poetry.
9. **Universality:** Beautiful poetry often explores universal themes and experiences that resonate with a broad range of readers. It speaks to the human condition and connects people across cultures and generations.
10. **Personal Connection:** Beauty in poetry is also highly subjective. A poem may be beautiful to one person and not to another, depending on individual tastes, experiences, and perspectives.

Ultimately, beauty in poetry is a deeply personal and emotional response. It can be found in the interplay of language, imagery, and emotions that move and captivate the reader. What is considered beautiful in poetry may vary greatly from one person to another, making it a rich and diverse art form.

Beauty in Paintings

Beauty in paintings, like beauty in poetry, is a subjective and multifaceted concept. What is considered beautiful in art varies among individuals and across cultures, but there are certain elements and principles that are commonly associated with beauty in paintings:

1. **Composition:** A well-balanced and thoughtfully composed painting often appears beautiful. Artists use composition to create a pleasing arrangement of elements within the frame. Concepts like the rule of thirds, balance, and symmetry can contribute to the visual beauty of a painting.
2. **Color Harmony:** Artists use color to convey emotion and create visual impact. Beautiful paintings often exhibit harmonious color schemes, where colors work together cohesively. Vibrant or subtle palettes can both be beautiful, depending on the artist's intention.
3. **Brushwork and Technique:** The skill and technique of the artist can greatly influence the beauty of a painting. Fine details, precise brushwork, and a mastery of various painting styles contribute to the overall appeal.



4. **Realism and Accuracy:** For many, realism and accuracy in portraying subjects, whether they are landscapes, portraits, or still life, are essential to the beauty of a painting. A high level of detail and accuracy can be captivating.
5. **Emotional Impact:** Beauty in paintings often comes from the emotional response it evokes in viewers. A painting that conveys a deep emotion or tells a compelling story can be considered beautiful.
6. **Light and Shadow:** The use of light and shadow, known as chiaroscuro, can create a sense of depth and dimension in a painting. The interplay of light and shadow can enhance the beauty of a subject by adding depth and volume.
7. **Subject Matter:** The choice of subject matter can greatly influence the perceived beauty of a painting. Subjects that are aesthetically pleasing, inspiring, or emotionally resonant to the viewer are often considered beautiful.
8. **Symbolism and Meaning:** Paintings with layers of symbolism, allegory, or hidden meanings can be beautiful due to the depth and complexity they offer to viewers.
9. **Innovation and Uniqueness:** Beauty can also be found in paintings that push the boundaries of traditional art, challenge conventions, and offer new perspectives. Innovative techniques or unconventional subject matter can captivate audiences.
10. **Timelessness:** Some paintings are considered beautiful because they have stood the test of time, remaining relevant and captivating across generations.

It's important to note that beauty in art is highly subjective and can vary widely from person to person. What one person finds beautiful in a painting, another may not. Additionally, cultural and historical contexts can influence perceptions of beauty in art.

Beauty in paintings is a personal and emotional response. It can be found in a wide range of artistic styles, from classical to contemporary, and it often lies in the eye of the beholder, shaped by individual tastes, experiences, and perspectives.

Symbolism and Allusion in Poetry

Symbolism and allusion are powerful literary devices frequently used in poetry to convey deeper layers of meaning and to enrich the reader's experience. They enable poets to communicate complex ideas, emotions, or themes by drawing upon well-known symbols, references, or cultural elements.

1. Symbolism:

- **Definition:** Symbolism is the practice of using objects, characters, settings, or actions to represent abstract ideas or concepts. These symbols can be either conventional and widely recognized or unique to the specific poem.
- **Example:** In Robert Frost's poem "The Road Not Taken," the diverging paths in a forest symbolize choices in life. The poem uses the symbol of the two roads to explore the idea of decision-making and the consequences of choices.

2. Allusion:

• **Definition:** Allusion is a literary device in which a poet makes a brief reference to a person, event, place, or piece of literature, often without explicitly mentioning it. Readers are expected to recognize the reference and understand its significance in the context of the poem.

• **Example:** In T.S. Eliot's "The Love Song of J. Alfred Prufrock," the line "I am Lazarus, come from the dead" alludes to the biblical story of Lazarus, who was raised from the dead by Jesus. This allusion adds depth to the poem, suggesting themes of rebirth and transformation.

Here are some key points to consider when analyzing symbolism and allusion in poetry:

• **Layered Meanings:** Both symbolism and allusion allow poets to create layers of meaning in their work. This invites readers to engage with the poem on multiple levels and explore deeper interpretations.

• **Cultural and Historical Context:** Understanding the cultural and historical context is essential when deciphering allusions in poetry. What may be a well-known reference in one era or culture might not be as familiar to readers in another.

• **Emotional Impact:** Symbolism and allusion can evoke emotions and associations that resonate with readers. These devices can be used to convey universal themes and emotions effectively.

• **Interpretation:** The interpretation of symbols and allusions can vary among readers, and poets often leave room for multiple interpretations. The significance of a symbol or allusion can depend on the reader's personal experiences and perspectives.

• **Enhanced Imagery:** Both devices can contribute to the vivid imagery of a poem. They allow poets to paint a picture or create a scene that goes beyond the literal description.

• **Attention to Detail:** To fully appreciate the use of symbolism and allusion in poetry, readers must pay close attention to the specific references and their context within the poem.

In summary, symbolism and allusion are essential tools in a poet's toolkit, allowing them to infuse their work with deeper meaning, cultural references, and emotional resonance. When used effectively, these devices can elevate the richness and complexity of poetry, making it a rewarding and thought-provoking literary form.

Color Harmony in painting

Color harmony in painting refers to the pleasing arrangement and combination of colors within an artwork. Achieving color harmony is essential for creating visually appealing and balanced compositions. Artists use various color schemes, techniques, and principles to achieve harmonious color relationships in their paintings.

1. **Color Wheel:** Artists often begin by understanding the color wheel, which is a circular diagram representing the spectrum of colors. The primary colors (red, blue, and yellow) are at its core, and secondary colors (green, orange, and purple) are



created by mixing the primaries. The color wheel helps artists choose and manipulate colors effectively.

2. **Color Schemes:**
 - **Monochromatic:** This scheme uses variations in lightness and saturation of a single color. It can create a sense of simplicity and unity in a painting.
 - **Analogous:** Analogous color schemes use colors that are adjacent to each other on the color wheel. This scheme often creates a sense of harmony and natural flow.
 - **Complementary:** Complementary colors are opposite each other on the color wheel (e.g., red and green, blue and orange). Using complementary colors can create strong contrast and vibrancy.
 - **Triadic:** A triadic color scheme involves using three colors that are equally spaced on the color wheel. This scheme offers a balance between harmony and contrast.
 - **Split-Complementary:** In this scheme, one base color is paired with the two colors adjacent to its complementary color on the color wheel. It provides both contrast and harmony.
 3. **Value and Saturation:** Along with color choice, artists consider the values (lightness and darkness) and saturation (intensity) of colors. Balancing these aspects helps create depth and interest in a painting.
 4. **Temperature:** Colors can be warm (e.g., red, orange, yellow) or cool (e.g., blue, green, purple). Combining warm and cool colors can add contrast and visual interest to a composition.
 5. **Proportion and Dominance:** Artists consider the proportion of each color used in a painting and may choose one color as dominant to create focal points and guide the viewer's eye.
 6. **Context and Lighting:** The context in which colors are used, including the lighting conditions, can significantly impact how they appear. Artists consider how colors interact within the specific context of their painting.
 7. **Emotional and Symbolic Meaning:** Different colors can evoke specific emotions or convey symbolic meanings. Artists often use this knowledge to reinforce the themes and messages in their artwork.
 8. **Experimentation:** Achieving color harmony often involves experimentation and testing different color combinations to see what works best for a particular painting.
 9. **Personal Style:** Each artist may develop their own unique sense of color harmony that reflects their personal style and artistic vision.
- Color harmony is a fundamental aspect of visual art, not limited to painting alone. It plays a crucial role in creating aesthetically pleasing and visually impactful compositions, whether in painting, graphic design, interior decorating, or other artistic disciplines. Artists use their understanding of color theory and their creative intuition to achieve harmony and balance in their work.

Beauty and Mind

Beauty, that elusive enchantress, weaves her spell not only in the tapestry of the world but also within the recesses of the mind. In the corridors of consciousness, she dances with the ephemeral echoes of perception, transcending the tangible and reaching for the sublime.

The mind, a vast landscape of thoughts, emotions, and reflections, becomes both the artist and the spectator in the theater of beauty. It is here, within the chambers of

cognition, that beauty finds its dwelling—a manifestation of the soul's response to the symphony of aesthetics that unfolds around and within us.

Subjectivity becomes the brush with which the mind paints the canvas of beauty. Every stroke is a unique interpretation, a personal rendering of the world's inherent grace. In the mind, beauty takes on myriad forms, shaped by individual experiences, cultural influences, and the kaleidoscope of emotions. It is a mirror reflecting the inner landscapes of those who behold it.

Yet, beauty is not confined to the mind's internal gallery. It spills over into the external world, where it intertwines with nature's wonders, artistic creations, and the intricate expressions of life. The mind becomes both a receptor and a creator, a vessel through which beauty is absorbed and a forge where it is born anew.

In the dance between beauty and the mind, perception becomes a transformative journey. The ordinary is infused with enchantment, and the mundane takes on hues of the extraordinary. The mind becomes a sanctuary where beauty is not merely observed but embraced, where it becomes a source of inspiration and a catalyst for introspection. As the mind contemplates the delicate balance between subjectivity and objectivity, it unveils the essence of beauty—an ethereal force that bridges the inner and outer realms. Beauty, in its profound connection to the mind, invites us to explore the depths of our perceptions, to celebrate the unique symphony that resonates within each individual, and to appreciate the kaleidoscopic expressions of the world that unfold before us.

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