

WOMEN'S DISCOURSE IN VEDIC AND MEDIEVAL LITERATURE

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Abstract

Discussion and analysis on women's discourse in Hindi literature began with the women's movement. Simone Bauer made women's discourse a burning idea in the world. In modern Hindi literature, Chhayavadi writers wrote a lot on women's discourse. Even today, women's discourse is the center of literature in which many of its changing paradigms have been depicted. Women's discourse has very deep roots in Indian literature. Signs of women's discourse are seen in Vedic literature, after that there has been a lot of women's discourse in medieval literature and this literature depicts women's discourse in modern literature. In the medieval period also, many women poets have presented women's discourse. In this article, an analysis of this literature has been presented.

Key words - women's writing, women's discourse, identity, rebellion, subjugation

Introduction

Women's discourse in Vedic literature is clearly visible from the seventh mantra of the one hundred and twenty-sixth hymn of the Rigveda. The statement of Romesh, the seer of which, to her husband, 'O King! Just as the earth sustains and protects the kingdom, similarly I am the one with praiseworthy hair. Consider all my qualities and do not consider my works small in front of you.' In this, Romesh is explaining the work of a woman. Similarly, in the Rigveda itself, 'Mudgalpatni' and 'Vishpala' register their identity as warrior women. The presence of 'Mamta', 'Aditi', 'Vishwaara', 'Aatreya', 'Shaswati', 'Apala', 'Shikhandini', 'Ghosha', 'Urvashi', 'Indrani' etc. is visible as the seers of the Sukta. The seers of twelve-fifteen verses of the Vedas have been women. This can be called the initial attempt of women's writing.

Vedic literature and women

After the Vedas, probably 'Theri Gatha' is an important example from the point of view of women's writing. Which 'Suman Raje' calls the first Indian renaissance. 'Theri Gatha' is a collection of '522' Gathas under 'Khuddaka Nikaya' in the fifth Nikaya of 'Suttapitaka' of Buddhism. In which the expressions of '73' Theris (initiated Rishis in Buddhism) are divided

into sixteen parts. These Gathas pave the way for 'Nirvana' to overcome the intensity of women's suffering. Theri Gathas are related to womanhood.

The life story of Amrapali (Theri) is a unique example from the point of view of feminist discourse. Amrapali being extremely beautiful, her life was made Sabbesam Hotu i.e. for everyone, which forced her to live the life of a courtesan. In her Gathas, beauty has been described in such a way which is not found anywhere else. Even though a whole period of literature in our country is full of depiction of women's beauty from head to toe. Theri Gatha's tales of Theris like Motika, Aparā, Uttama, Roma, Sankara, Jayanti, Soma, Abhay, Vimāla, Abhangamata etc. are invaluable collections from the point of view of women's writing. 'Gatha Saptashati' (12th century) written by 'Hal' or 'Shaliwahan', which depicts folk life and is said to be the first example of progressive poetry, mentions the compositions of Roha, Chandra Puttika, Prithvi, Gram Kuttika, Rekha, Redda, Andhralakshmi, Shashiprabha, Gunamugdha etc.

Medieval Literature and Women

In the medieval period, among the Nayanmar devotees were Punitavati, Bhedyarbhāshi and Tilakavati; Marathi's Mahadamba whose compositions are 'Dhavale', 'Matriki Rukmini-Swayamvar' and 'Garbhkand Otya'. She has the status of the first poet of Marathi. Maithili's 'Chandrakala', Kashmir's 'Lalladyed', South's Alwar Bhakt 'Andal' are the main ones. Their major works are Tirumoli and Tirupavai-Shri-Vratam. Like Meerabai, the tone of their devotion has also been anti-social.

In the tradition of women devotee poets, there have been Sant Venaswami, Sant Soyraibai, Sant Nirmalabai, Sant Meerabai. Meerabai's poetry not only expresses oppression of women, but also strongly condemns the double standards of powerful institutions like the government, religion and feudal lords. In a society where women are taught to remain silent, a woman's expressing her will in a decisive voice 'Ab koye kuchh kaho dil lagare, jaki preet laln se, kanchan mila suhaaga re' is a symbol of independent consciousness.

In the sixteenth century, the names of women poets 'Gangastri' and 'Yamunastri' are found in Nabhadās's Bhaktmal. In this period, names of Charan poets are found. In which the names of Bikaner's Jhima, Padma, Charini and Champade etc. are prominent. In the late medieval period, names of poets like Sheikh and Alam, Roopmati and Baj Bahadur Sai and Girdhar Kavirai couple are found. The way in which Ghanananda's beloved Sujan is criticized in her works is indicative of her poetic talent.

Conclusion

This study shows that the writing that is present in Hindi literature today in the form of feminist discourse, its sporadic attempts are also found in the Vedas. Which is indicative of the empowered status of women. The woman present as the seer of the Vedic mantras is a direct proof of this. After this, from the point of view of women's writing, names of many female writers and their works are known. Which are mostly found in the form of scattered verses.

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