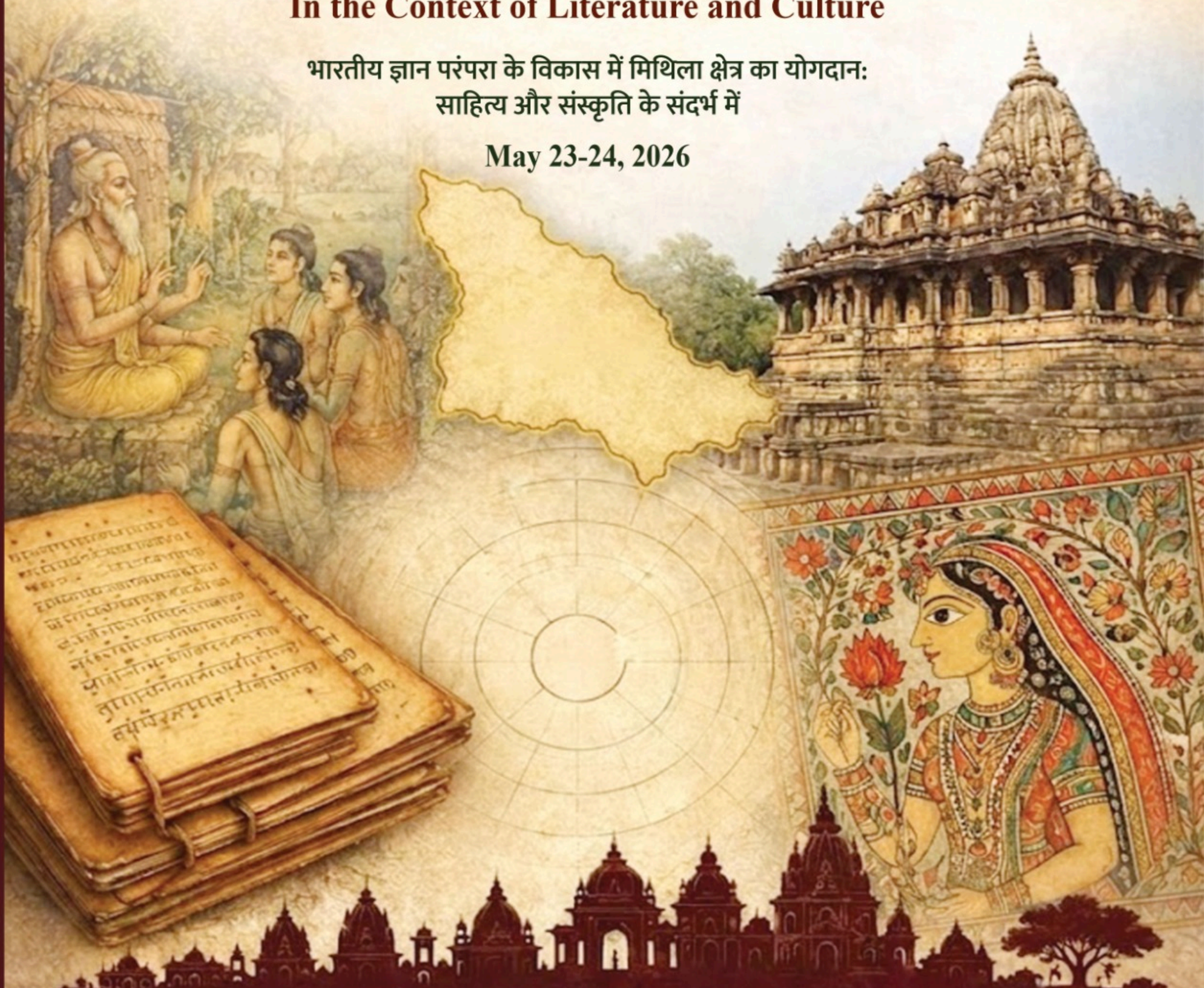
The 1st International Conference of the
World Association of Authors and Researchers (WAAR) on

Contributions of Mithila Region in the Development of Indian Knowledge Tradition

In the Context of Literature and Culture

भारतीय ज्ञान परंपरा के विकास में मिथिला क्षेत्र का योगदान:
साहित्य और संस्कृति के संदर्भ में

May 23-24, 2026



Organised by
PRPS College, Baigani, Darbhanga
(A Constituent Unit of Kameshwar Singh Darbhanga Sanskrit University)
in collaboration with
Janakpur Chapter & Darbhanga Chapter of WAAR

Book of Abstracts

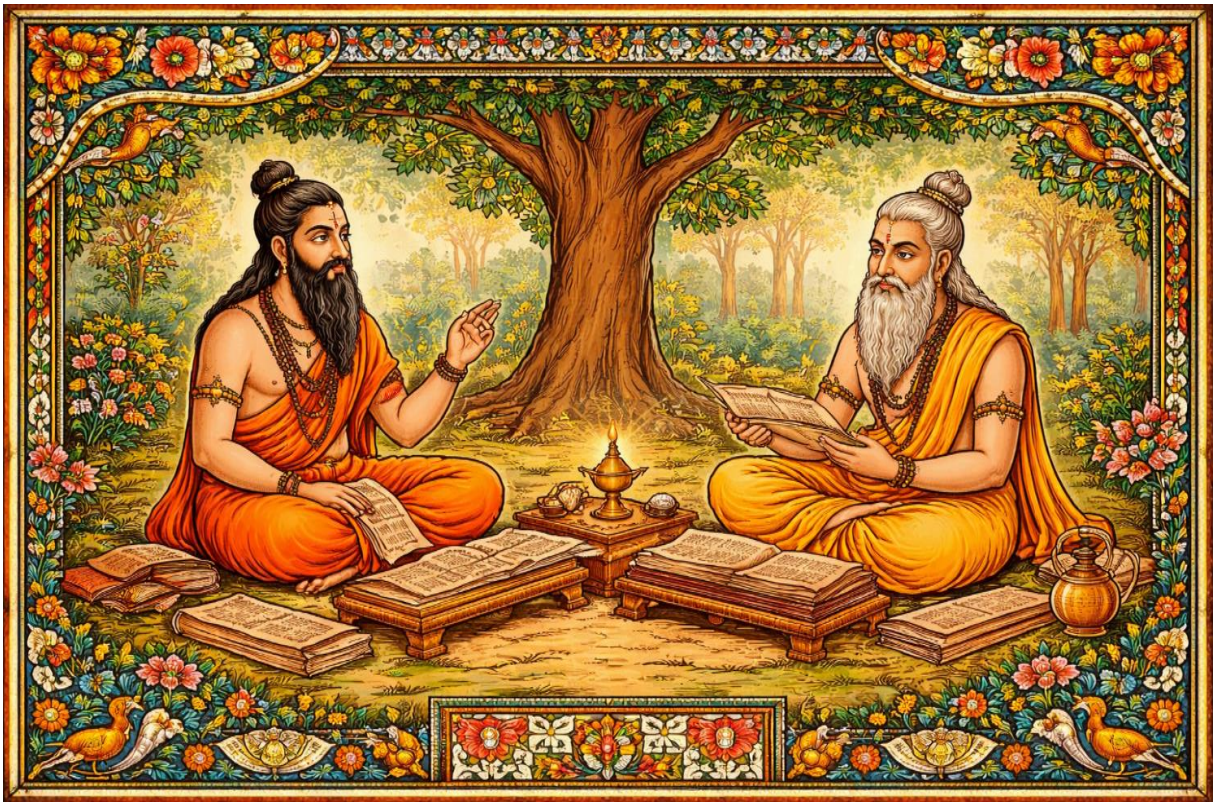
The 1st International Conference of the World Association of Authors and Researchers (WAAR)

on

Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture

भारतीय ज्ञान परंपरा के विकास में मिथिला क्षेत्र का योगदान: साहित्य और संस्कृति के संदर्भ में

May 23-24, 2026



Organised by
PRPS College, Baigani, Darbhanga
(A Constituent Unit of Kameshwar Singh Darbhanga Sanskrit University)
in collaboration with
Janakpur (Nepal) Chapter & Darbhanga Chapter of WAAR

Book of Abstracts

Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture

© Applied Education and Welfare Foundation® and contributors (2026)

Published by
Paragon International Publishers
on behalf of the World Association of Authors and Researchers,
a wing of Applied Education and Welfare Foundation®, a not-for-profit organisation.

5, Ansari Road, Daryaganj, New Delhi-110002

Website: https://www.waoar.org/
Email: authorsandresearchers@gmail.com
Mobile No.: +91-8826632968

ISBN: 978-93-94964-10-5

Disclaimer
The views expressed in the Book of Abstracts are those of the authors only. Authors, members of the editorial board, publishers and printers disclaim all responsibilities for any errors, omissions, liabilities, correctness of facts or whatever may arise in future with respect to the matter published in the book.

Publication of abstract in this book does not certify that the author of the particular abstract has presented paper in the 1st International Conference of the World Association of Authors and Researchers (WAAR) on "Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture".

Copyright
Applied Education and Welfare Foundation® retains copyright of the book.
Contributor retains copyright of their published work under the
Creative Commons Attribution 4.0 International Licence (CC BY 4.0).

Printed in India

BOARD OF EDITORS

Vijay Kumar Roy
University of Allahabad

Ram Sebak Thakur
Tribhuvan University,
RRM Campus, Janakpur, Nepal

Krishna Nand Mishra
PRPS College, Baigani, Benipur, Darbhanga

Yugeshwar Sah
C. M. Science College, Darbhanga

Richa Kumari
C. M. Science College, Darbhanga

Nivedita Chauhan
University of Allahabad

Madhuri Mishra
University of Allahabad

Mansi Priya
University of Allahabad

PATRONS

Prof. Laxmi Niwas Pandey
Vice Chancellor, Kameshwar Singh Darbhanga Sanskrit University

Dr. Ravi Shankar Jha
Principal, PRPS College, Baigani, Darbhanga

Prof. Vijay Kumar Roy
Professor of English, University of Allahabad &
President, World Association of Authors and Researchers

CONFERENCE CHAIR

Prof. Sthaneshwar Timalsina
Nirmal K. and Augustina Mattoo Chair of Classical Indic Humanities,
Department of Asian and Asian American Studies,
Stony Brook University, USA

ORGANISING COMMITTEE

Conveners

Dr. Ram Sebak Thakur
Tribhuvan University, RRM Campus, Janakpur, Nepal &
Director, Janakpur Chapter of WAAR

Dr. Krishna Nand Mishra
PRPS College, Baigani, Darbhanga &
Joint Director, Darbhanga Chapter of WAAR

Organizing Secretaries

Dr. Yugeshwar Sah
C. M. Science College, Darbhanga &
Director, Darbhanga Chapter of WAAR

Dr. Richa Kumari
C. M. Science College, Darbhanga &
Joint Director, Darbhanga Chapter of WAAR

Coordinators

Dr. Subodh Kumar Ray
Coordinator, Darbhanga Chapter of WAAR

Dr. Amarjit Yadav
Coordinator, Darbhanga Chapter of WAAR

Contents

1. Message from the Hon'ble Minister of Education, Government of India 7
2. Message from the Hon'ble Governor of Bihar 8
3. Message from the Hon'ble Vice Chancellor, Kameshwar Singh Darbhanga Sanskrit University 9
4. Message from the President of WAAR 10
5. Message from the Secretary of WAAR 11
6. About the Applied Education and Welfare Foundation® 12
7. About WAAR 13
8. Executive Committee of WAAR 14
9. International Chapters of WAAR 15
10. Chapters of WAAR in India 17
11. Membership of WAAR 27
12. About the Conference 27
13. About the Host Institution 31
14. Invited Speakers 31
15. Programme Schedule 32
16. Abstracts 50
17. Journals of WAAR: *Akshara* & *Ars Artium* 141
18. Events, Gallery, Press Release, YouTube, Facebook Pages 142



धर्मेन्द्र प्रधान
ଧର୍ମେନ୍ଦ୍ର ପ୍ରଧାନ
Dharmendra Pradhan

सत्यमेव जयते

शिक्षा मंत्री
भारत सरकार
Minister of Education
Government of India



MESSAGE

I am happy to know that **PRPS College, Darbhanga**, in collaboration with **World Association of Authors and Researchers, Janakpur (Nepal) Chapter & Darbhanga Chapter**, is going to organise 1st International Conference of the World Association of Authors and Researchers (WAAR) on "Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture" during 23-24 May, 2026 and to mark this occasion, a Souvenir is being brought out.

I am sure, the Conference will present an excellent platform to eminent authors, researchers, scholars and students from different parts of the country and abroad, to exchange their ideas and experience on this theme of profound significance.

I wish the 1st International Conference of the World Association of Authors and Researchers (WAAR) all success.

(Dharmendra Pradhan)

MOE – Room No. 21106, 1st Floor, Kartavya Bhawan-2, New Delhi – 110001, Phone: 91-11- 24015222, 24015290
E-mail: minister.sm@gov.in

ले ज सय्यद अता हसनैन
पी.वी.एस.एम., यू.वाई.एस.एम., ए.वी.एस.एम.,
एस.एम., वी.एस.एम.** (सेवानिवृत्त)
Lt Gen Syed Ata Hasnain
PVSM, UYSM, AVSM, SM, VSM** (Retd)

राज्यपाल, बिहार
GOVERNOR OF BIHAR

बिहार लोक भवन
पटना-800022
BIHAR LOK BHAVAN
PATNA-800022

DO No: 167/GB
30 April 2026

MESSAGE

1. It gives me great pleasure to learn about the organisation of the 1st International Conference of the World Association of Authors and Researchers (WAAR) on the theme "Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture." The initiative to bring together scholars, researchers and students from India and abroad for a meaningful academic dialogue is both timely and commendable.

2. The Mithila region has, over centuries, been a distinguished centre of learning and intellectual inquiry, contributing richly to philosophy, literature, logic and cultural traditions. Its legacy, ranging from classical philosophical schools to vibrant literary and artistic expressions, continues to inspire contemporary scholarship and reinforces India's civilisational depth.

3. Conferences of this nature serve as important platforms for exchange of ideas, fostering research and strengthening academic collaboration across borders. They also play a vital role in reconnecting younger generations with India's knowledge systems while encouraging critical engagement with our intellectual heritage in a modern context.

4. I am confident that the deliberations during this Conference will generate valuable insights and contribute meaningfully to the preservation and advancement of our rich cultural and knowledge traditions.

5. I extend my best wishes to the organisers and participants for the success of the Conference.

With warm regards,

Syed Ata Hasnain
Lt Gen

Phone : 0612-2786100-107, Fax : 0612-2786178
e-mail : governorbihar@nic.in

प्रो॰ लक्ष्मी निवास पाण्डेय
कुलपतिः
कामेश्वरसिंह-दरभङ्गा-संस्कृतविश्वविद्यालयः,
कामेश्वरनगरम्, दरभङ्गा (बिहारः)

Prof. Laxmi Niwas Pandey
Vice-Chancellor
K.S.D.Sanskrit University, Darbhanga
Mob. : +91 9229052361
Email : ksdsuvc@gmail.com

पत्राङ्कः .....

दिनाङ्कः 09/05/2026

Message

It gives me immense pleasure to that PRPS College, Baigani, Darbhanga, a constituent unit of Kameshwar Singh Darbhanga Sanskrit University, is organizing an International Conference on "Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture" on 23–24 May 2026 in collaboration with the World Association of Authors and Researchers (WAAR), Janakpur (Nepal) Chapter and Darbhanga Chapter.

The Mithila region has long been a vibrant center of intellectual, literary and cultural excellence, making invaluable contributions to the Indian Knowledge Tradition. From classical scholarship and philosophical inquiry to rich literary expressions and living cultural practices, Mithila continues to inspire generations of thinkers and researchers. Mithila tradition, from time immemorial, had a mesmerising effect not only on the population of the region but also on passersby or whoever had interacted or encountered with it elsewhere. Entire Indian knowledge system is engulfed by the divinity of the appearance of Goddess Sita, philosophical ethos of Udayanacharya, Vachaspati Mishra etc, social jurisprudence of Yagnyavalkya, sweetness of poetry of Vidyapati, its folklore, musical gharanas, arts and paintings, stringent life skills and what not.

This conference is a commendable initiative that seeks to revisit, reassess and celebrate this profound legacy in a contemporary context. I am confident that this academic gathering will provide a meaningful platform for scholars, researchers and academicians from across the globe to engage in thoughtful dialogue, exchange ideas and contribute to the enrichment of our shared intellectual heritage. Such endeavors are essential for preserving and promoting the depth and diversity of Indian knowledge systems.

I extend my best wishes to the organizers, participants and all those associated with this conference for its grand success.

With warm regards,

Prof. Laxmi Niwas Pandey
(Vice Chancellor)

Vijay Kumar Roy

PhD, LLB, MBA

Professor of English

Department of English & MEL
University of Allahabad
Prayagraj – 211002, UP
https://www.allduniv.ac.in
drvkroy@allduniv.ac.in

Office of the President
World Association of Authors and Researchers
G-64, Govindpuram, Ghaziabad-201013, UP
https://www.waoar.org; president@waoar.org
+91-8826632968

Ghaziabad
14 May 2026

Message

It is a matter of great satisfaction that the World Association of Authors and Researchers (WAAR) is going to organize its 1st International Conference on "Contributions of Mithila Region in the Development of Indian Knowledge Tradition: In the Context of Literature and Culture" on May 23-24, 2026 through Online Mode. It is hosted by PRPS College, Baigani, Darbhanga, a constituent unit of Kameshwar Singh Darbhanga Sanskrit University. About one hundred and fifty participants from India, Nepal, USA, France and Germany are participating in it.

After founding two international journals: *Akshara* and *Ars Artium*, I thought to create opportunities for the teachers and students to disseminate knowledge through conferences too. I am happy to see my dream getting realized. More satisfaction is due to starting it from my native place and on the theme of the contributions of my native land, Mithila, to Indian knowledge traditions. The enthusiasm of some newly recruited teachers in Bihar played a significant role in it.

I was successful in inviting outstanding speakers from reputed higher education institutions in India and abroad and am sure that their presentations as well as that of all paper presenters will prove enlightening, thought-provoking and a significant contribution to the field, offering fresh perspectives that will inspire further research and practical application.

I am grateful to all the speakers and participants for their support in order to make this event a great success. I am thankful to the members of the Executive Committee, the editorial board, chapter directors, joint directors, co-ordinators, the organizing committee, and all those who directly and indirectly extended their support to make this event a memorable experience.

I extend my best wishes to all!



Prof. Vijay Kumar Roy

- Founder of Progressive Students' Association (2002)
- Founder of Applied Education and Welfare Foundation® (2014)
- Founder of the World Association of Authors and Researchers (2014) (https://www.waoar.org/)
- Co-founder and Editor-in-chief of *Akshara* (2007) (https://www.aksharajournal.org/)
- Founder and Editor-in-chief of *Ars Artium* (2012) (https://www.arsartiumjournal.org/)

Dr. Manish Kumar

Assistant Professor and Head
Department of English
Sri Krishna Ramruchi College, Barbigha
(A Constituent Unit of Munger University) &
Secretary, World Association of Authors and Researchers

Sheikhpura
15 May 2026

Message

It is a matter of great pleasure to extend my greetings to all participants, scholars, and organisers associated with the 1st International Conference of the World Association of Authors and Researchers (WAAR) on "Contributions of Mithila Region in the Indian Knowledge Tradition: In the Context of Literature and Culture" organised by PRPS College, Baigani, Darbhanga in collaboration with WAAR Janakpur (Nepal) Chapter and Darbhanga Chapter on 23–24 May 2026 in Online Mode.

The Mithila region has significantly contributed to Indian literature, philosophy, language, art, and cultural traditions. This conference is an important academic initiative to explore and promote the rich intellectual and cultural heritage of Mithila from interdisciplinary perspectives.

I am delighted to note that scholars from different regions and academic disciplines have contributed their research papers and abstracts for this conference. Such scholarly engagements strengthen the spirit of intellectual exchange, cultural understanding, and collaborative research, which are essential for preserving and promoting our indigenous knowledge systems in the global academic scenario.

I appreciate the efforts of the organisers, editorial team, and contributors for making this conference and the Book of Abstracts a meaningful scholarly endeavour. I am confident that the deliberations will encourage further research and academic collaboration in the field of Indian Knowledge Tradition.

I wish the conference a grand success and extend my best wishes to all participants.

With regards,



Dr. Manish Kumar

Mobile:	Emails:	Websites:	Address:
+91-8979033956	secretary@waoar.org manishkumar@skrcollege.ac.in	https://waoar.org/ https://skrcollege.ac.in	SKR College, Barbigha, – 811101 Sheikhpura, Bihar, India

Applied Education and Welfare Foundation® is a not-for-profit organisation, founded by Prof. Vijay Kumar Roy in 2014 for the cause of quality education, advanced research, and social welfare. It was originally conceived by him in 1997 and formed on January 30, 2002, with the name Progressive Students' Association (PSA). The organisation was renamed in 2014 as Applied Education & Welfare Foundation® (shortened as AEW Foundation and AEWF) and is registered in India.

General Objectives

1. To conduct academic study and research in literary, linguistic, scientific, artistic, psychological, social, economic, political, international relations, peace studies, value education, inter-cultural, interdisciplinary, media, medical, religious, moral, spiritual, and all other areas of study.
2. To perform charitable and welfare activities: educational, social, moral and spiritual; and to respond to the needs concerning the welfare, rights, equality, sanctity, and dignity of human life; and affirm values of truth, beauty and goodness in society.
3. To join other institutions, organizations, publishers, and individuals in partnerships and collaborations within India and abroad to meet the objectives of the Trust.
4. To form, run and promote a number of Educational, Literary, Scientific, Philosophical, and Value Education Associations, Societies and Clubs.

Vision

To create an equitable and self-reliant society by bridging educational divides where every individual has universal access to high-quality applied education, essential resources and holistic social support. To empower marginalized communities to achieve their highest potential and contribute meaningfully to the nation and the world at large.

Mission

- To cultivate a global culture of mutual respect and trust to drive the collective well-being of humanity.
- To be a leading centre for global voices in academic research.
- To empower underprivileged and rural communities by providing practical, skill-oriented educational programmes and essential social welfare services.
- To bridge the educational divide and foster holistic growth through sustainable empowerment and community development.
- To transform traditional education into applied and practical learning experience.
- To equip students and youth with critical thinking and life building opportunities, preparing them to seamlessly adapt and thrive in a dynamic, competitive world.

The World Association of Authors and Researchers (WAAR) is a wing of Applied Education and Welfare Foundation®. Founded in 2014 by Prof. Vijay Kumar Roy and envisioned by him in 1997, the Association is dedicated to promoting quality education, advanced research, and social welfare. It actively fosters scholarly knowledge and creativity, primarily through its flagship academic journals, *Akshara* and *Ars Artium*, and various other scholarly initiatives.

The Association also helps members publish written, edited, and translated books across the humanities, sciences, and social sciences. It supports them in organising conferences, seminars, webinars, faculty development programmes, workshops, and invited lectures. Currently, WAAR operates multiple chapters across India and abroad to drive its academic and social initiatives. For more information about WAAR, please log in to **www.waoar.org**.

Vision

The World Association of Authors and Researchers will strengthen exchange of scientific and scholarly knowledge for academic, social and cultural welfare and will work for establishing global peace and harmony.

Mission

The World Association of Authors and Researchers will strive to promote research and creativity and reflect them to the world readers to create a community of intellectuals for global cooperation and goodwill.

Executive Committee of WAAR



President
Prof. Vijay Kumar Roy
University of Allahabad



Secretary
Dr. Manish Kumar
Munger University



Joint Secretary
Dr. Pradeep Kumar
University of Allahabad



Treasurer
Dr. Yugeshwar Sah
L.N. Mithila University

International Chapters

CANADA
Greater Toronto Chapter



Director
Prof. Prabha Jerrybandan
Professor of English and ESL,
Centennial College, Scarborough,
Ontario, Toronto, Canada
Email: Email: prabhajerrybandan@gmail.com

ETHIOPIA
Bahir Dar Chapter



Director
Dr. Dawit Dibekulu Alem
Assistant Professor,
Department of English,
Bahir Dar University, Ethiopia
Email: dawitdibekulu7@gmail.com

IRAN
Tehran Chapter



Director
Dr. Kamran Janfeshan
Associate Professor,
English Language Department,
Kermanshah Branch,
Islamic Azad University, Kermanshah, Iran
Email: dr.kjanfeshan@iau.ac.ir

NEPAL
Janakpur Chapter



Director
Dr. Ram Sebak Thakur
Assistant Professor,
Department of English,
Tribhuvan University,
Ramswarup Ramsagar Multiple Campus,
Janakpur – 12, Madhesh Province, Nepal
Email: thakurrs033@gmail.com

Nigeria
Benin City Chapter



Director
Dr. Clement Eloghosa Odia
Senior Lecturer,
Department of English and Literature,
Faculty of Arts, University of Benin,
Benin City, Ugbowo Campus, Nigeria
Email: clement.odia20@gmail.com

SENEGAL
Senegal Chapter



Director
Dr. Alassane Abdoulaye Dia
Assistant Professor & Chair,
Department of English,
Université Numérique Cheikh Hamidou Kane,
Dakar Senegal, Sénégal
Email: alassaneabdoulaye.dia@unchk.edu.sn

Chapters in India

Andhra Pradesh

Guntur Chapter



Director
Dr. Madhu Sudhan Rao Munagala
Associate Professor,
Department of English,
KL Deemed to be University,
Vaddeswaram, Guntur-522502, Andhra Pradesh
Email: dr.madhumunagala@gmail.com

Visakhapatnam Chapter



Director
Dr. MD. Sabirunnisa Gouse
Assistant Professor,
Department of English,
Anil Neerukonda Institute of Technology & Sciences,
Sanghivalasa (V), Bheemunipatnam,
Visakhapatnam-531162, Andhra Pradesh
Email: sabirunnisa.english@anits.edu.in

Bihar

Darbhanga Chapter



Director
Dr. Yugeshwar Sah
Assistant Professor,
Department of English,
C. M. Science College,
Darbhanga-846001, Bihar
Email: kumaryug2017@gmail.com



Joint Director
Dr. Krishna Nand Mishra
Assistant Professor,
Department of English,
P.R.P.S. College, Baigani,
Darbhanga-847201, Bihar
Email: krishnabhu321@gmail.com

Joint Director

Dr. Richa Kumari
Assistant Professor of English,
C. M. Science College,
Darbhanga- 846001, Bihar
Email: richa.pandey210@gmail.com



Forbesganj Chapter

Director
Dr. Lalan Kumar
Assistant Professor,
Department of English,
Forbesganj College, Forbesganj-854318, Bihar
(A Constituent Unit of Purnea University)
Email: kumarlalan2k9@gmail.com



Gaya Chapter

Director
Dr. Sanjay Kumar
Assistant Professor,
PG Department of English,
Magadh University,
Bodh Gaya-824234, Bihar
Email: skpmubg@gmail.com



Gopalganj Chapter

Director
Dr. Manoj Kumar
Assistant Professor,
Department of English,
Gopeshwar College, Hathwa,
Gopalganj-841436, Bihar
Email: manojliterature@gmail.com



Jamui Chapter



Director
Dr. Anindya Sundar Polley
Assistant Professor,
Department of English,
Kumar Kalika Memorial College,
Jamui-811307, Bihar
(A Constituent Unit of Munger University)
Email: anindyapolley@gmail.com

Madhepura Chapter



Director
Dr. Binay Kumar Vishwakarma
Assistant Professor,
University P. G. Department of English,
North Campus, B. N. Mandal University,
Madhepura-852128, Bihar
Email: drbkv1978@gmail.com



Joint Director
Dr. Mintu Kumar Menan
Assistant Professor,
Department of English,
T. P. College, Madhepura,
(A Constituent Unit of B. N. Mandal University),
Madhepura-852113, Bihar
Email: mintukumarmenan7@gmail.com

Madhubani Chapter



Director
Dr. Kumar Baibhav
Assistant Professor,
Department of English,
B. M. College, Rahika
Madhubani-847238, Bihar
Email: k.baibhav24@gmail.com

Joint Director
Dr. Chhotu Paswan
Assistant Professor,
Department of English,
Vishweshwar Singh Janta College,
Rajnagar, Madhubani-847235, Bihar
Email: vsjc.eng25@gmail.com



Joint Director
Dr. Ram Munnee Paswan
Assistant Professor,
Department of English,
M. L. S. College, Sarisab-Pahi,
Madhubani-847424, Bihar
Email: maniram1590@gmail.com



Munger Chapter

Director
Dr. Mrityunjay Kumar
Assistant Professor,
Department of English,
R. S. College, Tarapur, Munger-813221, Bihar
Email: mrityunjaycalling@gmail.com



Muzaffarpur Chapter

Director
Dr. Upendra Gami
Assistant Professor,
Department of English,
Rameshwar College,
Muzaffarpur-842001, Bihar
Email: upendra.gami@brabu.ac.in



Joint Director
Dr. Soumya Sarkar
Assistant Professor,
Department of English,
L. S. College, Muzaffarpur-842001, Bihar
Email: sarkar@brabu.ac.in



Joint Director
Dr. Tarun Kumar Yadav
Assistant Professor,
Department of English,
SRPS College, Jaintpur,
Muzaffarpur- 843123, Bihar
Email: drtarunkumaryadav3@gmail.com



Saharsa Chapter

Director
Dr. Rabindra Kumar Sahu
Assistant Professor,
Department of English,
S. N. S. R. K. S. College,
Saharsa-852202, Bihar
Email: rabindrakumarsahu050@gmail.com



Samastipur Chapter

Director
Dr. Laxman Yadav
Assistant Professor,
Department of English,
G. M. R. D. College, Mohanpur,
Samastipur – 848506, Bihar
Email: laxman.psgc12@gmail.com



Sheikhpura Chapter

Director
Dr. Manish Kumar
Assistant Professor,
Department of English,
S. K. R. College, Barbigha,
Sheikhpura – 811101, Bihar
Email: man1982ish@gmail.com



Chandigarh (UT)

Chandigarh Chapter



Director
Dr. Sumati
Associate Professor,
Department of English,
PG Govt. College for Girls,
Sector 11, Chandigarh-160011
Email: sumati05@gmail.com

Madhya Pradesh

Jabalpur Chapter



Dr. Vimal Kumar Vishwakarma
Assistant Professor of English,
Dharmashastra National Law University,
BRBRAITT Campus, South Civil Lines,
Ridge Road, Jabalpur-482001, MP
Email: vimalciefl@gmail.com

Joint Director



Dr. Ruchira Chaturvedi
Assistant Professor,
Dharmashastra National Law University,
BRBRAITT Campus, South Civil Lines,
Ridge Road, Jabalpur- 482001, MP
Email: ruchira@mpdnlu.ac.in

Rewa Chapter



Director
Dr. Shivnath Kumar Sharma
Assistant Professor,
Department of English,
Govt. Model Science College,
Rewa- 486001, MP
Email: shivnathyorku@gmail.com

Puducherry (UT)

Mahe Chapter



Director
Dr. Arijit Ghosh
Assistant Professor,
Department of English,
Mahatma Gandhi Government Arts College,
Mount Vera, Chalakkara, New Mahe – 673311, Puducherry
Email: arijit2net@gmail.com

Telangana

Medchal-Malkajgiri (Hyderabad) Chapter



Director
Prof. Vemula Murali
Professor of English & Head,
Department of Humanities & Sciences,
St. Peter's Engineering College,
Secunderabad- 500100, Telangana
Email: drmuraliku@gmail.com

Uttar Pradesh

Agra Chapter



Director
Dr. Abdul Majeed
Assistant Professor,
Department of English,
R.B.S. College, Agra-282002, UP
Email: khanabdulmajeed5@gmail.com

Firozabad Chapter



Director
Dr. Sarita Rani
Assistant Professor,
Department of English,
Dau Dayal Mahila P. G. College,
Firozabad-283203, UP
Email: saritagzb26@gmail.com

Ghaziabad Chapter



Director
Dr. Arvind Kumar Sharma
Assistant Professor,
Department of Applied Sciences & Humanities,
Ajay Kumar Garg Engineering College,
Ghaziabad- 201015, UP
Email: arvind.8872@gmail.com

Greater Noida Chapter



Director
Dr. Krishna Kumar
Assistant Professor,
Department of English,
Noida Institute of Engineering and Technology,
Greater Noida-201310, UP
Email: krishna.mgcu@gmail.com



Joint Director
Dr. Meeraz Hoque
Assistant Professor,
Department of English,
Noida Institute of Engineering & Technology,
Greater Noida-201310, UP
Email: meerazhoque@gmail.com

Kanpur Chapter



Director
Dr. Mohd Shamim
Professor, Department of English,
Halim Muslim PG College,
Kanpur- 208001, UP
Email: shamimmohd2009@gmail.com

Lucknow Chapter



Director
Dr. Akhilesh Kumar Sharma
Assistant Professor of English,
Department of Humanities & Social Sciences,
Shri Ramswaroop Memorial University,
Deva Road, Lucknow-225003, UP
Email: akhileshsharmakone1985@gmail.com

Prayagraj Chapter



Director
Dr. Ram Prakash Gupt
Assistant Professor of English
CMP College, George Town,
Prayagraj-211002, UP
Email: ramprakashgupt@gmail.com



Joint Director
Dr. Ashish Kumar Gupta
Assistant Professor of English,
ADC College, Kydganj,
Prayagraj- 211003, UP
Email: keyts2020@gmail.com



Joint Director
Dr. Janardan
Assistant Professor,
Department of Hindi and Modern Indian Languages,
University of Allahabad,
Prayagraj- 211002, UP
Email: janardan@allduniv.ac.in



Joint Director (Technical)
Dr. Sudhanshu Kumar Jha
Assistant Professor of Computer Science & Engineering,
Department of Electronics and Communication,
Faculty of Science, University of Allahabad,
Prayagraj – 211002, UP
Email: skjha@allduniv.ac.in

West Bengal

Bankura Chapter



Director
Dr. Nikhilesh Dhar
Assistant Professor,
Department of English,
Onda Thana Mahavidyalaya,
PO: Murakata, District: Bankura -722144, West Bengal
Email: dharnikhilesh2012@gmail.com

Cooch Behar Chapter



Director
Dr. Pinak Sankar Bhattacharya
Assistant Professor,
Department of English,
Baneswar Sarathibala Mahavidyalaya,
Baneswar, Cooch Behar-736133, West Bengal
Email: pinaksankar@gmail.com

Membership of WAAR

All teachers, writers, poets, editors, critics, translators, reviewers, research scholars and students of all nationalities interested in disseminating creative, critical, scholarly and scientific knowledge through their writing, research and innovation with professional integrity are welcome to become members of the World Association of Authors and Researchers. For information about membership, please visit the membership page: https://www.waoar.org/become-a-member/, and for details regarding the membership fee, please visit https://www.waoar.org/become-a-member/membership-fee/.

About the Conference

The Mithila region has made a profound and lasting contribution to the development of the Indian knowledge tradition, particularly in philosophy, literature, and culture. Historically regarded as a major centre of learning, Mithila nurtured intellectual traditions in Nyāya, Vaiśeṣika, Mīmāṃsā, and Vedānta, and played a decisive role in the evolution of Indian logic. One of its greatest achievements was the development of the Navya-Nyāya (Neo-Logic), established by the philosopher Gangesha Upadhyaya through his seminal work *Tattvacintamani* in the 13th century. This intellectual tradition later spread to other centres such as Nabadwip in Bengal. Mithila was also associated with influential philosophers including Gautama, the author of the *Nyaya Sutras*, Udayanacharya, Vachaspati Mishra, and Mandana Mishra, who significantly shaped Indian philosophical thought. Even earlier, the court of King Janaka hosted profound philosophical dialogues among thinkers such as Yajnavalkya, Gargi, and Maitreyi, recorded in the *Brihadaranyaka Upanishad*, which laid important foundations for Vedānta philosophy.

Beyond philosophy, Mithila has also made remarkable contributions to literature, culture, and scientific inquiry. Its rich traditions include folk songs, Mithila Painting, and medieval literary works by scholars such as Jyotirishwar Thakur and the renowned poet Vidyapati. Vidyapati's writings not only reflected the social and cultural life of his time but also addressed diverse subjects such as law, ethics, geography, environment, and science. According to historian Radhakrishna Choudhary, Mithila also fostered studies in Tantric traditions, time calculation, and even early ideas related to atoms and motion explored by scholars like Shankara Mishra. Through literature and scholarship, Mithila influenced cultural regions such as Bengal, Odisha, and Assam and inspired the development of Brajabuli literature. There are also other fields that need our attention. Recognizing the rich intellectual heritage, this conference aims to reconnect younger generations with India's cultural and spiritual traditions while critically examining Mithila's role in shaping the Indian Knowledge Tradition.

Objectives

- To foreground Mithila's intellectual heritage within Indian Knowledge Systems.
- To promote research in Maithili language and literature.
- To promote comparative study of the works of Maithili and Sanskrit languages and literatures with the works of other languages and literatures of the world.
- To document oral, folk, and performative traditions.
- To create academic collaboration across borders.
- To encourage young scholars working in regional knowledge traditions.

Suggested Conference Tracks

Track A: Philosophy and Logic (Nyaya/Mimamsa)
दर्शन और तर्क (न्याय एवं मीमांसा)

Track B: Literature: Sanskrit and Maithili (Classical/Folk/Bhakti/Comparative Literature)
साहित्य: संस्कृत व मैथिली (शास्त्रीय/लोक साहित्य/भक्ति/तुलनात्मक साहित्य)

Track C: Culture and Art (Paintings/Rituals/Social Structure)
संस्कृति और कला (चित्रकला/अनुष्ठान/सामाजिक संरचना)

Track D: Mithila's Linguistic and Artistic Heritage
मिथिला की भाषिक और कलात्मक विरासत

Track E: Contemporary Relevance and Digital Preservation
समकालीन प्रासंगिकता और डिजिटल संरक्षण

Sub-themes/areas (though not limited to)

A. Philosophical and Intellectual Foundations (Nyaya & Mimamsa)
दार्शनिक और बौद्धिक आधार (न्याय और मीमांसा)

- The School of Navya-Nyaya: Contributions of Gangesha Upadhyaya, Pakshadhara Mishra, and the development of Navya-Nyaya in Mithila.
- Mithila and Vedic Hermeneutics: Contributions to Purva-Mimamsa (Mandana Mishra, Prabhakara) and the tradition of Shastrartha (intellectual debate).
- Upanishadic Wisdom: The Janaka-Yajnavalkya dialogues as foundations of metaphysical thought.
- The Philosophy of Time and Law: Works of Maithil Nibandhakaras (Chandeshvara Thakur) on Polity, Justice, and Law (*Rajnītiratnākāra*).

- नव्य-न्याय परंपरा: गंगेश उपाध्याय और पक्षधर मिश्र का योगदान तथा मिथिला में नव्य-न्याय का विकास।
- मिथिला और वैदिक व्याख्याशास्त्र: पूर्व-मीमांसा में मिथिला का योगदान (मण्डन मिश्र, प्रभाकर) तथा शास्त्रार्थ (बौद्धिक वाद-विवाद) की परंपरा।
- उपनिषदों का ज्ञान: जनक–याज्ञवल्क्य संवाद को आध्यात्मिक एवं आध्यात्मिक-तत्वमीमांसीय चिंतन की आधारशिला के रूप में।

- काल और न्याय का दर्शन: मैथिल निबंधकारों (चंडेश्वर ठाकुर) की कृतियाँ— (*राजनीतिरत्नाकर*) के संदर्भ में राज्य, न्याय और विधि पर विचार।

B. Literature: Sanskrit and Maithili (Classical/Folk/Bhakti/Comparative Literature)
साहित्य: संस्कृत व मैथिली (शास्त्रीय/लोक साहित्य/भक्ति/तुलनात्मक साहित्य)

- Vidyapati and Maithili Literature: The impact of Vidyapati's Padavali on Indian Bhakti movement and literature.
- Sanskrit Literature in Medieval Mithila: Contributions of Jyotirishwar Thakur (*Varnaratnakara*), Vidyapati (*Purushapariksha*, *Kirtilata*), and Shankar Mishra.
- Folk Literature and Oral Traditions: The role of Sohar, Samdaun, and Vivaah Geet in preserving social, cultural, and spiritual narratives of Mithila.
- Sanskrit Grammatical Traditions and Commentaries: The continuity of grammatical study in Mithila.
- Comparative study of the works of Maithili and Sanskrit with other languages and literatures of the world.

- विद्यापति और मैथिली साहित्य: भारतीय भक्ति आंदोलन और साहित्य पर विद्यापति की पदावली का प्रभाव।
- मध्यकालीन मिथिला में संस्कृत साहित्य: ज्योतिरिश्वर ठाकुर (वर्णरत्नाकर), विद्यापति (पुरुषपरीक्षा, कीर्तिलता) और शंकर मिश्र का योगदान।
- लोक साहित्य और मौखिक परंपराएँ: सामाजिक, सांस्कृतिक और आध्यात्मिक आख्यानों के संरक्षण में सोहर, समदाउन और विवाहगीत की भूमिका।
- संस्कृत व्याकरणिक परंपराएँ और टिप्पणियाँ: मिथिला में व्याकरणिक अध्ययन की निरंतरता।
- मैथिली और संस्कृत रचनाओं का विश्व की अन्य भाषाओं और साहित्यों के साथ तुलनात्मक अध्ययन।

C. Culture and Art (Paintings/Rituals/Social Structure)
संस्कृति और कला (चित्रकला/अनुष्ठान/सामाजिक संरचना)

- Mithila (Madhubani) Painting: The spiritual, ritual, and symbolic dimensions of Bharni, Kachni, and Tantrik art styles.
- Ritualistic Art and Women's Empowerment: The role of women in sustaining the cultural memory of Mithila through Aripan and Kohbar.
- Social Structure and Knowledge Maintenance: The Panji Prabandh (genealogical records) as a tool for preserving purity of lineage and social history.
- Festivals and Folklore: The cultural significance of Chhath, Sama Chakeva, and Chaurchan in shaping regional identity.

- मिथिला (मधुबनी) चित्रकला: भरनी, कचनी और तांत्रिक शैली की आध्यात्मिक, अनुष्ठानिक और प्रतीकात्मक आयाम।
- अनुष्ठानिक कला और महिला सशक्तिकरण: अरिपन और कोहबर के माध्यम से मिथिला की सांस्कृतिक स्मृति को संरक्षित करने में महिलाओं की भूमिका।

- सामाजिक संरचना और ज्ञान संरक्षण: पंजी प्रबंध (वंशावली अभिलेख) के माध्यम से वंश-शुद्धता और सामाजिक इतिहास का संरक्षण।
- त्योहार और लोक परंपराएँ: छठ, सामा-चकेवा और चौरचन का क्षेत्रीय पहचान के निर्माण में सांस्कृतिक महत्व।

D. Mithila's Linguistic and Artistic Heritage
मिथिला की भाषिक और कलात्मक विरासत

- The Evolution of Maithili Language: The development of Tirhuta (Mithilakshar) script and its role in literature.
- Music and Performing Arts: The Maithil tradition of Kirtaniya Naach and classical music in medieval Mithila courts.
- Geographical and Spiritual Landscape: Mithila as a seat of Shaktism and the intersection of Shaiva-Vaishnava traditions.

- मैथिली भाषा का विकास: तिरहुता (मिथिलाक्षर) लिपि का विकास और साहित्य में उसकी भूमिका।
- संगीत और प्रदर्शन कला: मध्यकालीन मिथिला के राजदरबारों में कीर्तनिया नाच और शास्त्रीय संगीत की परंपरा।
- भौगोलिक और आध्यात्मिक परिदृश्य: शक्तिवाद के केंद्र के रूप में मिथिला तथा शैव–वैष्णव परंपराओं का संगम।

E. Contemporary Relevance and Digital Preservation
समकालीन प्रासंगिकता और डिजिटल संरक्षण

- Revival of Ancient Knowledge Traditions: Reassessing Mithila's contribution to the Indian Knowledge System (IKS).
- Digital Transformation of Mithilakshar: The role of modern technology in preserving the script.
- Commodification vs. Preservation of Mithila Art: The changing landscape of Mithila (Madhubani) painting in global markets.
- Environmental Consciousness in Mithila Culture: Traditional knowledge regarding water bodies and nature (e.g., in Chhath rituals).

- प्राचीन ज्ञान परंपराओं का पुनरुत्थान: भारतीय ज्ञान प्रणाली (IKS) में मिथिला के योगदान का पुनर्मूल्यांकन।
- मिथिलाक्षर का डिजिटल रूपांतरण: आधुनिक तकनीक के माध्यम से लिपि के संरक्षण की भूमिका।
- व्यावसायीकरण बनाम संरक्षण: वैश्विक बाजार में मिथिला (मधुबनी) चित्रकला का बदलता स्वरूप।
- मिथिला संस्कृति में पर्यावरण चेतना: पारंपरिक ज्ञान और जल-संरक्षण की परंपराएँ (जैसे छठ अनुष्ठान में प्रकृति के प्रति श्रद्धा)।

About the Host Institution

Purnima Rampratap Sanskrit College was established on 22 December 1960 and is located at Baigani in the Darbhanga district of Bihar. The college is a constituent unit of Kameshwar Singh Darbhanga Sanskrit University (KSDSU), Darbhanga. Since its inception, the institution has been widely recognized for its steadfast commitment to academic excellence and its dedication to the holistic development of students.

The college offers higher education primarily in Sanskrit studies. It has a team of well-qualified and dedicated faculty members, supported by sincere and efficient non-teaching staff, all of whom contribute to maintaining a conducive academic environment.

The institution is equipped with essential academic and infrastructural facilities. These include a well-stocked library with a rare collection of books, a computer centre, Wi-Fi connectivity, a health centre, hostel accommodation, a canteen, and residential facilities for faculty and staff. For security and safety, the entire campus is under CCTV surveillance. In addition, a post office and a bank are conveniently located near the college campus.

The faculty members strive to make the teaching–learning process interactive, engaging, and intellectually stimulating. They ensure that students remain updated with developments in their respective subjects. In response to the evolving landscape of higher education, the college also emphasizes making education more employment-oriented.

To achieve this objective, several skill-oriented and supplementary courses have been introduced and implemented, including Spoken Sanskrit Classes, Remedial Coaching, Computer Courses, Spoken English Classes, and Grammar Classes in Sanskrit, English, and Hindi.

The college remains committed to realizing the vision of its founder, Shri Shivji Jha, who aspired to extend the reach of education to the most marginalized sections of society and to those who had long been deprived of educational opportunities.

Invited Speakers

Prof. Sthaneshwar Timalsina
Stony Brook University, USA

Prof. Girish Nath Jha
JNU, New Delhi

Prof. Sushant Kumar Mishra
JNU, New Delhi

Prof. Deo Shankar Navin
JNU, New Delhi

Prof. Pankaj Kumar Mishra
St. Stephen's College, New Delhi

Dr. Chandan Jha
Le Moyne College, USA

Prof. Vidyanand Jha
IIM Calcutta

Prof. Ram Nath Jha
JNU, New Delhi

Dr. Satyan Jha
Sorbonne University, France

Mr. Divyaraj Amiya
Tuebingen University, Germany

PROGRAMME SCHEDULE

Inaugural Session **Day 1, 23 May 2026, Saturday, Time: 09:30 a.m. – 11:40 a.m.** **Moderator: Dr. Richa Kumari**, Assistant Professor of English, C. M. Science College, Darbhanga & Joint Director, Darbhanga Chapter of WAAR		
Time (IST)	**Event**	**Speakers**
09:30 a.m. – 09:45 a.m.	Invocation	**Mr. Rupesh Kumar**
09:45 a.m. – 09:50 a.m.	Welcome address	**Dr. Krishna Nand Mishra**, Convenor, Assistant Professor, Department of English, PRPS College, Baigani, Benipur, Darbhanga & Joint Director, Darbhanga Chapter of WAAR
09:50 a.m. – 09:55 a.m.	Introduction to the World Association of Authors and Researchers (WAAR)	**Dr. Manish Kumar**, Secretary of WAAR, Assistant Professor & Head, Department of English, SKR College Barbigha & Director, Sheikhpura Chapter of WAAR
09:55 a.m. – 10:00 a.m.	Vision and Mission of WAAR	**Prof. Vijay Kumar Roy**, President of WAAR, Professor of English, University of Allahabad
10:00 a.m. – 10:15 a.m.	Inaugural address by the Guest of Honour	**Prof. Punita Jha**, Professor and Head, University Department of English, LN Mithila University
10:15 a.m. – 10:45 a.m.	Inaugural address by the Chief Guest	**Prof. Laxmi Niwas Pandey** Vice Chancellor, Kameshwar Singh Darbhanga Sanskrit University
10:45 a.m. – 11:30 a.m.	Keynote address	**Prof. Girish Nath Jha** Professor of Computational Linguistics, School for Sanskrit & Indic Studies, Jawaharlal Nehru University
11:30 a.m. – 11:40 a.m.	Vote of thanks	**Dr. Ram Sebak Thakur**, Convenor, Assistant Professor, Department of English, Tribhuvan University, RRM Campus, Janakpur, Nepal & Director, Janakpur Chapter of WAAR
11:40 a.m. – 12:00 noon	**Tea Break**	

Day 1, PLENARY SESSION 1 **23 May 2026, Saturday, Time: 12:00 noon – 02:00 p.m.** **Session Chair: Prof. Sushant Kumar Mishra Moderator: Dr. Richa Kumari**		
Time (IST)	**Names of Speakers**	**Topics**
12:00 noon – 12:40 p.m.	**Prof. Deo Shankar Navin** Professor of Hindi, Jawaharlal Nehru University	"भारतीय ज्ञान परम्परा के मैथिल सम्पोषक"
12: 40 p.m. – 01:20 p.m.	**Mr. Divyaraj Amiya** Lecturer, Tuebingen University, Germany	*Loḍhnā* (लोढ़ना), Other Anti-Anthropocentric Practices, and *Sirchan 2.0*: Towards New Pedagogies for Indology/South Asian Studies
01:20 p.m. – 02:00 p.m.	**Prof. Sushant Kumar Mishra** Professor of French, Jawaharlal Nehru University, New Delhi	"The Geotic Divine Progenesis: The Tradition, The Modernity, The Amnesia"
02:00 p.m. – 02:30 p.m.	**Lunch Break**	

Day 1, PARALLEL SESSIONS 1 to 7
23 May 2026, Saturday, Time: 02:30 p.m. – 05:00 p.m.
Lists are available at the end.

Day 2, PLENARY SESSION 2 **24 May 2026, Sunday, Time: 10:00 a.m. – 12:00 noon.** **Session Chair: Prof. Vidyanand Jha Moderator: Dr. Richa Kumari**		
Time (IST)	**Names of Speakers**	**Topics**
10:00 a.m. – 10:40 a.m.	**Prof. Pankaj Kumar Mishra** Professor of Sanskrit, St. Stephen's College (University of Delhi)	"मण्डनशास्त्रार्थ का मिथ"
10:40 a.m. – 11:20 a.m.	**Dr. Phanikanta Mishra** Archaeologist, Former Regional Director, Archaeological Survey of India, Eastern Zone, Kolkata	"Archaeological Findings in Mithila"
11:20 a.m. – 12:00 noon	**Prof. Vidyanand Jha** Professor of Management, IIM Calcutta	"Meditations on Being a Maithili Poet"
12:00 noon – 01:00 p.m.	**Lunch Break**	

Day 2, PARALLEL SESSIONS 8 to 14
24 May 2026, Sunday, Time: 01:00 p.m. – 03:30 p.m.
03:30 p.m. – 04:00 p.m. Tea Break

Day 2, PLENARY SESSION 3 **24 May 2026, Sunday, Time: 04:00 p.m. – 05:30 p.m.** **Session Chair: Prof. Sthaneshwar Timalsina Moderator: Dr. Richa Kumari**		
Time (IST)	**Names of Speakers**	**Topics**
04:00 p.m. – 04:30 p.m.	**Dr. Satyan Jha** Clinical Psychologist and Psychoanalyst, Minkowska Centre, Paris & Member of the Centre for Research on 20th Century French Literature, Sorbonne University, Paris, France	"Mithila Art in Malraux's Extra-Occidental Framework"
04:30 p.m. – 05:00 p.m.	**Dr. Chandan Jha** Associate Professor of Finance, Department of Accounting, Finance, and Economics, Le Moyne College, Syracuse, NY, USA	"Navya-Nyaya and the Foundations of Legal Logic: An Institutional Economics Perspective"
05:00 p.m. – 05:30 p.m.	**Prof. Sthaneshwar Timalsina** Professor of Sanskrit, Stony Brook University, USA	"In Search for the Philosophy of Mithila"
05:30 p.m. – 06:00 pm	**Tea Break**	

Day 2, Valedictory Session **24 May 2026, Sunday, Time: 06:00 p.m. – 06:45 p.m.** **Moderator: Dr. Richa Kumari**		
Time (IST)	**Names of Speakers**	
06:00 p.m. – 06:30 p.m.	**Prof. Ram Nath Jha** Professor of Sanskrit, Jawaharlal Nehru University	Valedictory address
06:30 p.m. 06:45 p.m.	**Dr. Yugeshwar Sah,** Organizing Secretary; Assistant Professor of English, C. M. Science College, Darbhanga; & Director, Darbhanga Chapter of WAAR	Vote of thanks

PARALLEL SESSIONS

(Indian Standard Time)

May 23-24, 2026

Day 1, 23 May 2026, Session 1, Time: 02:30 p.m. – 05:00 p.m.

Session Chair: Dr. Manish Kumar | Moderator: Dr. Subodh Kumar

S. No.	Name	Designation	Affiliation	Title of the Paper
1	Dr. Anuradha Pathak	Assistant Professor	Ram Dayalu Singh College, Muzaffarpur, Bihar	जनक-याज्ञवल्क्य संवाद: भारतीय आध्यात्मिक चिंतन एवं गुरु-शिष्य परंपरा की आधारशिला
2	Alok Raj	Research Scholar	BRA Bihar University, Muzaffarpur, Bihar	Moral Guidance and Disciplined Control: Re-reading Mithila's Traditions Beyond Reverence
3	Neha Kumari	Research Scholar	Patliputra University, Patna, Bihar	मिथिला की शैक्षिक धारणाएं एवं संस्थाएं
4	Dr. Hari Narayan	Assistant Professor	Bali Ram Bhagat College, Samastipur, Bihar	नव्य न्याय के विकास में मिथिला का योगदान: एक समीक्षात्मक अध्ययन
5	Dr. Arpita Singh	Assistant Professor	Allahabad Degree College, Prayagraj, UP	मृत्यु के पश्चात् का शेष: *बृहदारण्यक उपनिषद्* के आलोक में
6	Dr. Chitra Jha	Assistant Professor	MRM College, Darbhanga, Bihar	Knowledge and Power in Mithila's Intellectual Traditions: A Foucauldian Reading
7	Dr. Priya Nandan	Assistant Professor	Marwari College, Darbhanga, Bihar	जनक याज्ञवल्क्य संवाद: एक दार्शनिक विश्लेषण
8	Dr. Kumar Baibhav	Assistant Professor	B.M. College, Rahika, Madhubani, Bihar	Folk Literature and Oral Traditions of Mithila: Preserving Cultural Memory and Spiritual Narratives through Sohar, Samdaun, and Vivaah Geet
9	Arpana Kumari	Assistant Professor	St. Paul Tearchers' Training College Birsinghpur, Samastipur, Bihar	बृहदारण्यक उपनिषद में जनक–याज्ञवल्क्य संवाद का तत्वमीमांसीय विश्लेषण

Day 1, 23 May 2026, Session 2, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Krishna Nand Mishra | Moderator: Dr Amarjeet Kumar

S. No.	Name	Designation	Affiliation	Title of the Paper
10	Priyanka Sarkar	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	Understanding Paramarsha (Consideration) as the Operative Cause of Inference in Navya-Nyaya Logic
11	Dr. Pooja Singh	Assistant Professor	Department of Sanskrit, Dau Dayal Mahila PG College, Firozabad, UP	नव्य न्याय दर्शन के विकास में मैथिली परम्परा का योगदान
12	Dr. Amar Nath Kumar	Assistant Professor	Department of English and MEL, University of Allahabad, Prayagraj, UP	Vidyapati's Contribution to Maithili and Sanskrit Literature: A Comparative Study
13	Aarti Kumari	Postgraduate Student	Banaras Hindu University, Varanasi, UP	Socio-cultural and Gendered Spaces in Mithila Vivah Geet: A Critical Study
14	Dr. Rabindra Das	Assistant Professor	Akhil Bhartiya Sanskrit Hindi Vidyapith, Begusarai, Bihar	Dimensions of Love in the Poetry of Vidyapati
15	Saurabh Jha	Research Scholar	University Department of Philosophy, Lalit Narayan Mithila University, Darbhanga, Bihar	Development of Nyāya Philosophy in Mithila in the 20th Century
16	Dr. Krishna Kumar	Assistant Professor	Noida Institute of Engineering and Technology, Greater Noida, UP	A Socio-cultural Study of Nalin Verma's Select Folk Tales
17	Shruti Rupam	Research Scholar	Department of English, Jai Prakash University, Chapra, Bihar	Lines of Life: Reading Feminine Symbols in Mithila Art
18	Dr. Rajesh Thakur	Assistant Professor	D. B. College, Jayanagar, Madhubani, Bihar	Significance of Love Songs of Mithila Region

Day 1, 23 May 2026, Session 3, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Yugeshwar Sah | Moderator: Rashmi Kumari

S. No.	Name	Designation	Affiliation	Title of the Paper
19	Dr. Ashok Kumar Priyadarshi	Assistant Professor	G.D.M. College, Harnaut, Nalanda, Bihar	Architecture of Manners in Jane Austen's Fiction and the Social Hierarchies of Mithila's Panji Prabandh
20	Rakesh Chandra Mahato	Research Scholar	Department of English and MEL, University of Allahabad, Prayagraj, UP	Between Mithila and Bengal: Cultural Synthesis in Vidyapati's Brajabuli Lyrics
21	Janvi Kumari	Postgraduate Student	B.R.A. Bihar University, Muzaffarpur, Bihar	An Eco-critical Study of Folk Tales of Mithila
22	Smiti	Postgraduate Student	Jamia Millia Islamia, Okhla, New Delhi	Revisiting Mithila's Intellectual Legacy: The Interplay of Maithili Literature and Cultural Traditions in Shaping Indian Knowledge Systems
23	Rajnath Pandit	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	भारतीय ज्ञान परंपरा के संवर्धन में मिथिला की लोक नाट्य परंपरा का योगदान
24	Neha Jha	Research Scholar	Tilak Manjhi Bhagalpur University, Bhagalpur, Bihar	मैथिली साहित्य पर विद्यापति की पदावली का प्रभाव
25	Dr. Ram Munnee Paswan	Assistant Professor	M.L.S. College, Sarisab-Pahi, Madhubani, Bihar	The Historic-Culture Study of Mithila Region: A Study of Contemporary Maithili Short Stories
26	Dr. Sweety Kumari	Assistant Professor	Bali Ram Bhagat College, Samastipur, Bihar	मिथिला के लोकसंगीत
27	Dr. Mithilesh Kumar Manjhi	Assistant Professor	Sri Radha Krishna Goenka College, Sitamarhi, Bihar	The Role of Sanskrit in Western Literature
28	Rajnandani Kumari	Research Scholar	Central University of South Bihar, Gaya, Bihar	Negotiating Autonomy and Agency in Rural Patriarchy: An Existential Feminist Study of *Prithviputra: Son of the Soil*

Day 1, 23 May 2026, Session 4, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Ram Sebak Thakur | Moderator: Rakesh Kumar

S. No.	Name	Designation	Affiliation	Title of the Paper
29	Bhanita Majumdar	Research Scholar	Kumar Bhaskar Varma Sanskrit & Ancient Studies University, Nakbari, Assam	A Critical Study of the Religious Philosophy Reflected in Padmanath Gohain Barua's "Srikrishna"
30	Kajal Kumari	Research Scholar	University Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar	Rituals, Symbols and Cultural Continuity: A Critical Study of Madhushravani in Maithili Narratives and Living Traditions
31	Mr. Maligram Yadav	Research Scholar	B.R.A. Bihar University Muzaffarpur, Bihar	Mithila's Cultural Texts: Folk Tales and Their Role in Indian Knowledge Formation
32	Anand Kumar	Independent Researcher	Mahatma Gandhi Central University, Motihari, Bihar	Mithila's Living Heritage: Linguistic and Cultural Challenges in Translating the Laherin Experience in Hasina Manzil
33	Dr. Shailja	Assistant Professor	Marwari College, Darbhanga, Bihar	Nature, Emotion and Sensuality: A Comparative Study of Vidyapati's Radha and Keats' Endymion
34	Pratiksha Kumari	Independent Researcher	Central University of Jharkhand, Manatu, Ranchi, Jharkhand	Travelling Vernaculars: Maithili Drama, Cultural Contact and Theatrical Transformation
35	Dr. Mrityunjay Kumar	Assistant Professor	R. S. College, Tarapur, Munger, Bihar	The Significance of Maithili Literature in the Development of Indian Knowledge Tradition
36	Dinanath Kumar	Research Scholar	University Department of English, BRA Bihar University, Muzaffarpur, Bihar	Epic Tradition in Indian Poetry
37	Dr. Ranjana	Assistant Professor	Ganga Devi Mahila Mahavidyalaya, Patna, Bihar	Vernacular Aesthetics and Sacred Expression: Vidyapati's Padawali as a Catalyst in Indian Devotional Literature

Day 1, 23 May 2026, Session 5, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Richa Kumari | Moderator: Akshara

S. No.	Name	Designation	Affiliation	Title of the Paper
38	Sunil Kumar Jha	Research Scholar	Bhupendra Narayan Mandal University, Madhepura, Bihar	मध्यकालीन मिथिला मे पुनर्जागरण
39	Priya Kumari	Research Scholar	Department of History, Pataliputra University, Patna, Bihar	*वर्णरत्नाकर*: मिथिला के समाज और संस्कृति का दर्पण
40	Shibani Jha	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	Devotional Poems of Vidyapati and George Herbert: A Comparative Study
41	Dr. Ayesha Kamal	Assistant Professor	Jamia Hamdard University, New Delhi	Translated Voices, Gendered Margins: Representation of Women in Contemporary Maithili Poetry
42	Rajesh Kumar Singh	Research Scholar	B.R.A. Bihar University, Muzaffarpur, Bihar	Spiritual Ecology: Kalidasa's Nature Philosophy and Mithila's Ritual Culture
43	Aradhna Kumari	Research Scholar	BRA Bihar University, Muzaffarpur, Bihar	Maithili's Sanskara: A Study of Harimohan Jha's Kanyadan
44	Deepak Kumar	Research Scholar	Tilka Manjhi Bhagalpur University, Bhagalpur, Bihar	मिथिला का लोक साहित्य और मौखिक परम्परा
45	Dr. Anamika Yadav	Assistant Professor	Department of English, B.S.S. College, Supaul, Bihar	Mithila in the Indian English Novels: A Close Reading of Amish's Sita: *Warrior of Mithila*, Devdutt Pattanaik's *Sita: An Illustrated Retelling of the Ramayana*, and Kavita Kane's *Sita's Sister*
46	Nidhi Kumari	Postgraduate Student	R.D.S. College, Muzaffarpur, Bihar	Nature and Divinity in the Folk Songs of Mithila: A Critical Study

Day 1, 23 May 2026, Session 6, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Upendra Gami | Moderator: Pooja Kumari

S. No.	Name	Designation	Affiliation	Title of the Paper
47	Chaity Chandra Shree	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	A Multimodal Semiotic Analysis of Digital Mithila
48	Sudhir Kumar Sah	Assistant Professor	K. P. College, Murliganj, Bihar	Environmental Consciousness in Mithila Culture: A Study of Traditional Water Reservoirs and the Chhath Ritual
49	Dr. Pradeep Kumar	Assistant Professor	Department of English and MEL, University of Allahabad, Prayagraj, UP	Shaping the Indian Knowledge System through Maithili Poetry: An Analysis of Vidyapati's Poetry
50	Dr. Sarita Rani	Assistant Professor	Dau Dayal Mahila PG College, Firozabad, UP	Eco-Theological Dimension in the Poetry of Vidyapati
51	Mudassir Jahan	Assistant Professor	Dau Dayal Mahila PG College, Firozabad, UP	Eco-Theological Dimension in the Poetry of Vidyapati
52	Dr. Ghanshyam Kumar	Assistant Professor	Department of English MKS College, Fatuha Patna, Bihar	Resonance of Dalit's Assertion in the First Maithili Dalit Novel *Prithviputra: Son of the Soil*
53	Dr. Niharika Prajapati	Assistant Professor	Lalit Narayan Mishra Smarak College, Birpur, Supaul, Bihar	Women, Marriage and Reform: Reading Harimohan Jha's *Kanyadaan* in Translation
54	Ankita Raj	Postgraduate Student	Department of English and MEL, University of Allahabad, Prayagraj, UP	Jur Sital in Mithila Region
55	Dr. Abrity Thakur	Assistant Professor	ABES Engineering College, Ghaziabaad, UP	Inscribing Marriage on Nature: Palm Leaves, Lineage, and Indigenous Ecological Knowledge in Mithila
56	Puja Kumari	Research Scholar	Department of English, The Assam Royal Global University, Guwahati, Assam	Negotiating Empowerment: A Sociolinguistic Study of Women's Changing Roles in Mithilanchal with Reference to Jagdish Prasad Mandal's *Jeevan Sangharsh*

Day 1, 23 May 2026, Session 7, Time: 02:30 p.m. – 05:00 p.m.
Session Chair: Dr. Bindunath Jha | Moderator: Rakesh Manoj Pratihast

S. N	Name	Designation	Affiliation	Title of the Paper
57	Aakriti Choudhary	Research Scholar	Amity Institute of English Studies and Research, Amity University, Noida, UP	Ethnoecological Study of Ritualistic Landscape of Ghat Puja in Mithila
58	Dr. Shanta Surejya	Assistant Professor	Udit Narayan P.G. College, Kushinagar, UP	Gender, Ritual, and Performance: A Study of Sama Chakeva as Women's Folk Drama
59	Dr. Archana Gupta	Assistant Professor	Amity School of Languages, Amity University, Lucknow, UP	Portrayal of Women and Gender Dynamics in Rural Society of Phanishwar Nath Renu's Maila Anchal: A Critique
60	Dr. A. B. R. Prasad	Associate Professor	Amity School of Languages, Amity University, Lucknow, UP	Portrayal of Women and Gender Dynamics in Rural Society of Phanishwar Nath Renu's Maila Anchal: A Critique
61	Dr. Laxman Yadav	Assistant Professor	G.M.R.D College, Mohanpur, Samastipur, Bihar	Art and Cultural Traditions of Mithila Region
62	Dr. Mintu Kumar Menan	Assistant Professor	Department of English, T. P. College, Madhepura, Bihar	Cultural Significance of the Festivals in Mithila
63	Sandeep Kumar	Postgraduate Student	University of Allahabad, Prayagraj, UP	Women of Mithila: The Axis of Culture
64	Shilpi Surejya	Research Scholar	Dr. Ram Manohar Lohiya National Law University, Lucknow, UP	The Female Agency of Mithila: A Tempo-textual Review
65	Dr. Guriya Kumari	Independent Researcher	Lalit Narayan Mithila University, Darbhanga, Bihar	From Local to Global: Analysing the Rise of Mithila Painting
66	Pooja Kumari	Research Scholar	University Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar	From Narrative to Tradition: An Ecosophical Reading of Sheela Tomy in Dialogue with Culture and Ecology of Mithila

Day 2, 24 May 2026, Session 8, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Laxman Yadav | Moderator: Krishna

S. No.	Name	Designation	Affiliation	Title of the Paper
67	Dr. Richa Rani	Independent Researcher	Magadh University, Bodh Gaya, Bihar	Empowering Traditions: Women's Role in Preserving Mithila's Ritual Art of Aripan and Kohbar
68	Neeraj Mishra	Research Scholar	Department of Sociology, Career Point University, Kota, Rajasthan	Ritualistic Art and Women's Empowerment: The Role of Women in Sustaining the Cultural Memory of Mithila through Aripan and Kohbar
69	Neha Sharma	Research Scholar	Pataliputra University, Patna, Bihar	कोहबर चित्रकला: परिवर्तन और संरक्षण
70	Dr. Urvashi Gautam	Assistant Professor	Ganga Devi Mahila Mahavidyalaya, Pataliputra University, Patna, Bihar	कोहबर चित्रकला: परिवर्तन और संरक्षण
71	Mansi Priya	Research Scholar	Department of English & MEL, University of Allahabad, Prayagraj, UP	Bearing Tradition, Creating Space: Women, Ecology, and Autonomy in Madhushravani, a Maithili Folk Festival
72	Akshara	Postgraduate Student	Banaras Hindu University, Varanasi, UP	From Ritual to Nutrition: The Scientific Value of Maithili Festival-Based Cuisine
73	Nikita Kumari	Postgraduate Student	Department of English & MEL, University of Allahabad, Prayagraj, UP	Bali Pratha in Mithila Region
74	Jinka A. Varsha	Research Scholar	Performing Arts Department, Karnataka Bharathagama Prathishtana, Bengaluru, Karnataka	Indian Dance: From Regional Diversity to Karnataka's Classical Lineages

Day 2, 24 May 2026, Session 9, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Chitra Jha | Moderator: Soni Kumari

S. No.	Name	Designation	Affiliation	Title of the Paper
75	Dr. Kaushalya Kumari	Assistant Professor	Department of History, S. N. S. R. K. S. College, Saharsa, Madhepura, Bihar	The Matriarchs of Memory: Identity Through the Brushes of Mithila
76	Jyotsana Jha	Research Scholar	Banaras Hindu University, Varanasi, UP	When Silence Speaks: The Ethical Aspects of Retelling and Listening in Sama Chakeva
77	Dr. Amarjit Yadav	Post Graduate Teacher	U.M.V. Sahaspur, Jale, Darbhanga, Bihar	Folk Traditions of Mithila: A Cultural Study of Sohar, Samdaun, and Vivaah Geet
78	Lalit Kumar Sah	Research Scholar	Banaras Hindu University, Varanasi, UP	Socio-cultural and Religious Aspects in Mithila Folk Songs and Dances: Navigating Between Tradition vs Modernity, Gender, and Identity
79	Dr. Subodh Kumar Ray	Post Graduate Teacher	+2 U.H.S Shahbazpur, Darbhanga, Bihar	Festivals and Traditions of Mithilanchal: Cultural Significance and the Construction of Regional Identity.
80	Rinki Kumari	Research Scholar	Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar	Ecosophy and Indigenous Wisdom: A Comparative Study of the Tribal Narratives of Mamang Dai and the Cultures of Mithila
81	Dr. Binay Kumar Vishwakarma	Assistant Professor	University Department of English, BNMU, Madhepura, Bihar	The Role of Women in Sustaining the Cultural Memory of Mithila
82	Dr. Pragya Dharendra	Assistant Professor	Kalindi College, University of Delhi, Delhi	Revisiting Indian Culture: A Study of Sita and Indian Knowledge System in Amish Tripathi's *Sita: Warrior of Mithila*
83	Ms. Ajita Singh	Research Scholar	Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar	Celebrating Belonging: Chhath and Sama-Chakeva as Markers of Mithila Identity

Day 2, 24 May 2026, Session 10, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Ajit Kumar Mishra | Moderator: Arti Kumari

S. No.	Name	Designation	Affiliation	Title of the Paper
84	Shalini Kumari	Assistant Professor	S. N. S. R. K. S. College, Saharsa, Madhepura, Bihar	मिथिला की संस्कृति: कला, अनुष्ठान और सामाजिक संरचना
85	Reena Dutta	Post Graduate Teacher	U.M.S Dhamiyapatti, Rajauli, Jaynagar, Madhubani, Bihar	मिथिला के गीतों में ज्ञान की परम्परा
86	Dr. Gopal Kumar	Hindi Officer	Vishwabharti, Santiniketan, West Bengal	अरिपन के माध्यम से मिथिला की संस्कृति में महिलाओं की भूमिका
87	Diksha Pandey	Research Scholar	C.M.P. Degree College (University of Allahabad), Prayagraj, UP	भारतीय ज्ञान परम्परा में मिथिला का साहित्यिक एवं सांस्कृतिक विहंगावलोकन
88	डॉ0 मीरा कुमारी	Assistant Professor	एस.एन.एस.आर.के.एस कॉलेज, सहरसा (बी.एन.मंडल विश्वविद्यालय, मधेपुरा), बिहार	मिथिला चित्रकला: भरनी, कचनी और तांत्रिक शैली की आध्यात्मिक, अनुष्ठानिक और प्रतीकात्मक आयाम
89	Nidhi Nandan	Research Scholar	B. N. M. University, Madhepura, Bihar	मैथिली भाषा का विकास : तिरहुता (मिथिलाक्षर) लिपि का विकास और साहित्य में उसकी भूमिका
90	Bhumika Sharma	Research Scholar	Anjaneya University, Raipur, Chhattisgarh	लोक परंपरा, आस्था और क्षेत्रीय अस्मिता: छठ पर्व का समाजशास्त्रीय अध्ययन
91	Shalini Mishra	Assistant Professor	Dau Dayal Mahila Mahavidyalaya, Firozabad, Uttar Pradesh	मिथिला(मधुबनी) चित्रकला: भरनी, कचनी और तांत्रिक शैली की आध्यात्मिक, अनुष्ठानिकर प्रतीकात्मक आयाम
92	उमा कुमारी	शोधार्थी	विश्वविद्यालय मैथिली विभाग, (बी.एन.मंडल विश्वविद्यालय, मधेपुरा), बिहार	मैथिली'लोक-गीत'क परम्परा आ विद्यापति
93	Dr. Bindu Chauhan	Assistant Professor	Lalit Narayan Mithila University, Darbhanga, Bihar	राजप्रशस्ति काव्यों की परंपरा और विद्यापति

Day 2, 24 May 2026, Session 11, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Krishna Kumar | Moderator: Kajal Kumari

S. No.	Name	Designation	Affiliation	Title of the Paper
94	Bhanita Majumdar	Research Scholar	Kumar Bhaskar Varma Sanskrit & Ancient Studies University, Nakbari, Assam	A Critical Study of the Religious Philosophy Reflected in Padmanath Gohain Barua's "Srikrishna"
95	Keshav Kumar Mishra	Research Scholar	Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar	Voices from the Margins: The Politics of Representation in Naxal Narratives in Patakshep by Lily Ray
96	Dr. Jyotsna Kumari	Assistant Professor	Laxmi Narayan Dubey College, Motihari, Bihar	The Role of Sohar Samdaun and Vivah Geet in Preserving Social, Cultural and Spiritual Narratives of Mithila
97	Piyush Narnoli	Independent Researcher	University of Delhi, Delhi	Ephemeral Archives: Orality, Ritual Temporality, and Knowledge Production in Sama Chakeva and Chaurchan of Mithila
98	Prince Kumar	Research Scholar	Bhupendra Narayan Mandal University, Madhepura, Bihar	Contributions of Mithila Region in the Development of Indian Knowledge Tradition in the Prose Works of Maya Angelou
99	Dr. Deepa Rastogi	PGDTE Trainee	R.K.S. Bhopal, School Education Department, Madhya Pradesh	Mithila's Enduring Legacy: Literature, Philosophy, and Culture in Indian Knowledge Systems
100	Dr. Manish Kumar	Assistant Professor	S.K.R. College, Barbigha, Bihar	Grammatical Variation in Maithili: A Comparative Study of Verb Forms and Case Marking
101	Dr. Upendra Gami	Assistant Professor	Rameshwar Mahavidyalaya, Muzaffarpur, Bihar	Daka Vachan of Mithila in the Indian Knowledge Tradition: An Assessment
102	Dr. Bindunath Jha	Assistant Professor	J. K. College, Biraul, Darbhanga, Bihar	Explorations of Ecological and Cultural Practices in Vidyapati's Songs

Day 2, 24 May 2026, Session 12, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Shivnath Kumar Sharma | Moderator: Sudhir Kumar Sah

S. No.	Name	Designation	Affiliation	Title of the Paper
103	Balendu Singh	Research Scholar	R.B.S. College, Agra, UP	Intellectual Heritage of Mithila: The Contribution of Maithili Literature to the Indian Knowledge Tradition
104	Muskan Thakur	Assistant Professor	Government Engineering College, Jamui, Bihar	Folk Culture of Mithila: An Ecocritical Perspective on Nature and Tradition
105	Dr. Manoj Kumar	Assistant Professor	Gopeshwar College, Hathua, Gopalganj, Bihar	Mithila's Contribution to Indian Knowledge Tradition: A Study of Literature, Philosophy, and Cultural Practices
106	Rashmi Kumari	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	The Historical Development of Tirhuta (Mithilakshar) and Its Contribution to Maithili Literature
107	Niharika Kumari	Research Scholar	Dr. Harisingh Gour Central University, Sagar, Madhya Pradesh	The Linguistic Heritage of Mithila: History, Script, and Contemporary Challenges
108	Dr. Amit Kumar Chandrana (Second Author)	Assistant Professor	Sub-Divisional Government Degree College, Benipur, Darbhanga, Bihar	The Linguistic Heritage of Mithila: History, Script, and Contemporary Challenges
109	Dr. Chhotu Paswan	Assistant Professor	V.S.J. College, Rajnagar, Madhubani, Bihar	From Oral Tradition to Script: The Evolution of Maithili and the Literary Significance of the Tirhuta Script.
110	Jagriti	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	Tirhuta's Enduring Legacy: Shaping Maithili's Script in Global Literary Discourse.
111	Pooja Kumari	Postgraduate Student	Banaras Hindu University, Varanasi, UP	Ecofeminism and Ritual Ecology in Mithila: Women as Custodians of Nature in Chhath Puja

Day 2, 24 May 2026, Session 13, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Shridharam | Moderator: Maligram Yadav

S. No.	Name	Designation	Affiliation	Title of the Paper
112	Dr. Gautam Kumar	Research Scholar	Bhupendra Narayan Mandal University, Madhepura, Bihar	मिथिला की दार्शनिक परंपरा और भारतीय ज्ञान प्रणाली: मंडन मिश्र, आदि शंकराचार्य एवं विदुषी भारती के मध्य शास्त्रार्थ का विश्लेषणात्मक अध्ययन
113	Dr. Ragini Ranjan	Assistant Professor	Department of Maithili, C.M. College, Darbhanga, Bihar	विद्यापतिक रचनामे श्रृंगार
114	Dr. Abhilasha Kumari	Assistant Professor	University Department of Maithili L. N. Mithila University Darbhanga	मिथिला चित्रकला शैली : अनुष्ठानिक व प्रतीकात्मक आयाम
115	Dr. Kumari Amrita	Assistant Professor	Department of Maithili, M.R.M. College, Darbhanga, Bihar	भारतीय भाषाओं पर महाकवि विद्यापति का प्रभाव
116	डॉ. गजेन्द्र भारद्वाज	Assistant Professor	मारवाड़ी महाविद्यालय, दरभंगा, बिहार	मिथिलांचल की पंजी परंपरा के गौरवशाली इतिहास, वर्त्तमान अवस्था एवं भावी चुनौतियों का विश्लेषणात्मक अध्ययन
117	Rahul Raj Gupta	Research Scholar	Lalit Narayan Mithila University, Darbhanga, Bihar	तिरहुता लिपि का विकास
118	Dr. Mamta Kumari	Assistant Professor	J.M.D.P.L. Mahila College, Madhubani, Bihar	मिथिला का लोक साहित्य
119	Hari Shankar Kumar	Assistant Professor	M. L. Arya College Kasba, Purnea, Bihar	विद्यापति और मैथिली साहित्य: भारतीय भक्ति आंदोलन और साहित्य पर विद्यापति की पदावाली का प्रभाव
120	ममता देवड़ा	शोधार्थी	मोहनलाल सुखाड़िया विश्वविद्यालय, उदयपुर, राजस्थान	मिथिला चित्रकला और अमूर्तता: एक समकालीन अध्ययन
121	डॉ॰ सुरेन्द्र भारद्वाज	सहायक प्राध्यापक	मैथिली विभाग, चन्द्रधारी मिथिला महाविद्यालय, दरभंगा, बिहार	जयदेव आ' विद्यापतिक गीति रचनाक तुलनात्मक अध्ययन
122	रौशन कुमार झा	शोधार्थी	बाबासाहेब भीमराव अम्बेदकर बिहार विश्वविद्यालय, मुज़फ़्फ़रपुर, बिहार	साहित्य अकादेमीसँ पुरस्कृत मैथिली बालकथा-संग्रहक आलोचनात्मक अध्ययन

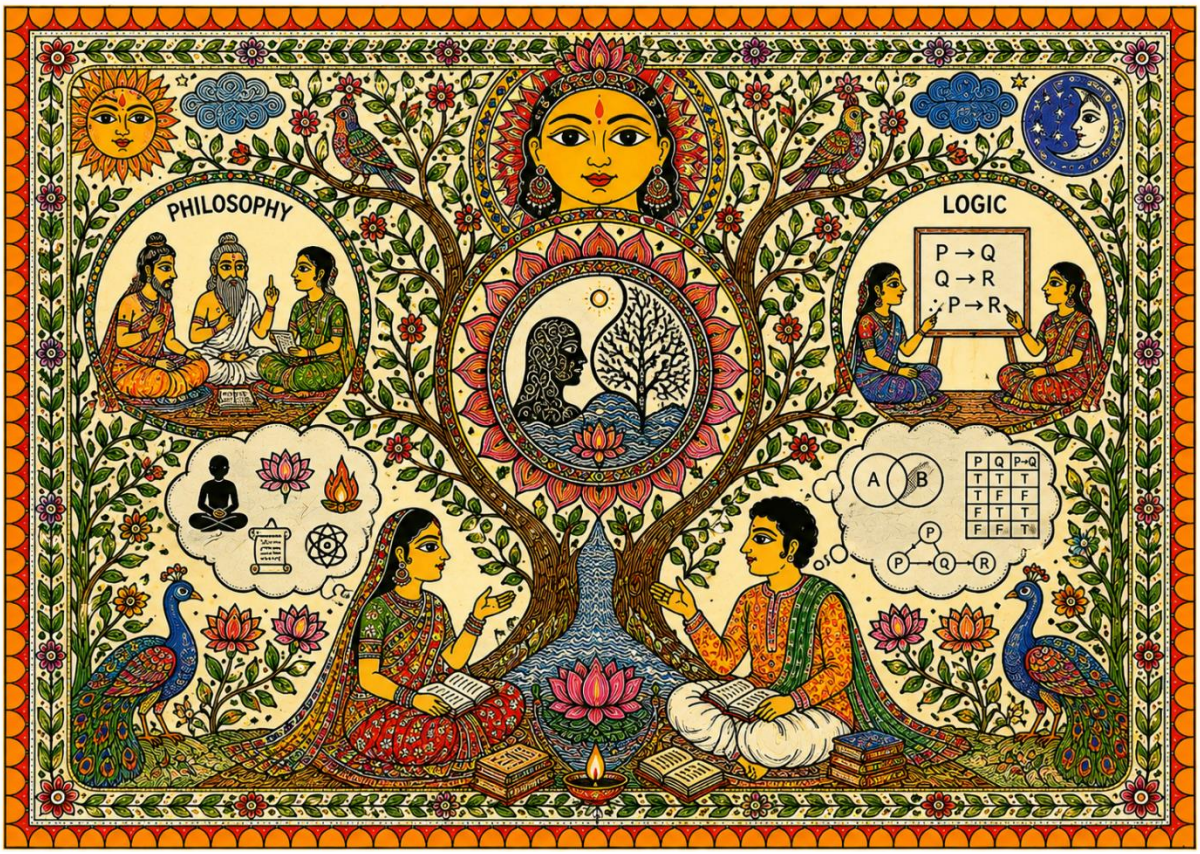
Day 2, 24 May 2026, Session 14, Time: 01:00 p.m. – 03:30 p.m.
Session Chair: Dr. Kumar Baibhav | Moderator: Jagriti

S. No.	Name	Designation	Affiliation	Title of the Paper
123	Dr. Deepesh Kumar Thakur	Associate Professor	Mangalmay Institute of Management & Technology, Greater Noida, UP	AI in Creative and Cultural Communication with Maithili Language
124	Ambuj Kumar Tiwari	Research Scholar	BRA Bihar University, Muzaffarpur, Bihar	From Kalidasa to Classroom: Reframing English Language Teaching through Mithila's Knowledge Traditions
125	Km. Madhuri Mishra	Research Scholar	Department of English & MEL, University of Allahabad, Prayagraj, UP	Preservation of Literature and Culture of Mithila through Graphic Narratives
126	Rakesh Manoj Pratihast	Research Scholar	Sardar Vallabhbhai National Institute of Technology, Surat, Gujarat	Dichotomy Between Commodification and Cultural Preservation in Mithila Art: A Critical Study
127	Dr. Vaidurya Jain	Assistant Professor	Sardar Vallabhbhai National Institute of Technology, Surat, Gujarat	Dichotomy between Commodification and Cultural Preservation in Mithila Art: A Critical Study
128	Saurav Suman	Research Scholar	University of Delhi, Delhi	Ritual as Ecological Practice: Rethinking Sustainability through Chhath Puja in Mithila
129	Dr. Anshu Kumari	Assistant Teacher (PGT)	U.H.S. Khopa, Runni Saidpur, Sitamarhi, Bihar	Reimagining Sita: Poetics and Politics of Representation in Select Indian English Narratives
130	Dr. Bharti Kumari	Assistant Professor	Department of English, T.P. College, Madhepupra, Bihar	Linguistic and Artistic Heritage of Mithila
131	Shruti Jha, Urmila Jha and Shivani Priya	Independent Researchers	Jawaharlal Nehru University, New Delhi	Language, Linguistics and Technology Resource for Maithili

Abstracts

Track A

Philosophy and Logic (Nyaya/Mimamsa)
दर्शन और तर्क (न्याय एवं मीमांसा)



In Search for the Philosophy of Mithila

Prof. Sthaneshwar Timalsina
Nirmal K. and Augustina Mattoo Chair of Classical Indic Humanities,
Department of Asian and Asian American Studies,
Stony Brook University, USA

The land of Mithilā occupies a significant place in classical Indian literature, appearing across a range of philosophical and cultural contexts. Of particular interest is the figure of Janaka, a mythico-historical king of Mithilā, whose thought offers an important perspective on pre-Buddhist philosophy—one that stands in contrast to later renunciatory models. Janaka is portrayed as an enlightened philosopher who remains fully engaged in the responsibilities of kingship. This model is crucial for understanding the concept of *jīvanmukti* (liberation while living), where "living" implies not merely bodily existence but active participation in life through governance, teaching, and other worldly responsibilities.

This vision contrasts sharply with later renunciatory traditions, especially those systematized by Adi Shankaracharya. A philosophical position more aligned with Janaka's model may be attributed to Bhartṛprapañca, who sought to integrate action (*karma*) with knowledge (*jñāna*), viewing them not as opposing categories but as part of a continuous and unified process. Both Śaṅkara and Suresvara explicitly critique Bhartṛprapañca in order to establish the primacy of a renunciatory ideal.

If we take Janaka's teachings—especially as presented in the *Bṛhadāraṇyaka Upaniṣad*—as foundational, and regard them as representative of the intellectual milieu of Mithilā, we may interpret this tradition as articulating an early philosophy of action. Historians generally date the *Bṛhadāraṇyaka Upaniṣad* to a period prior to the Gautama Buddha, roughly between the 7th and 5th centuries BCE. Read in this light, even sections such as the "Jyotirbrāhmaṇa" can be reinterpreted to suggest a dynamic and active conception of consciousness.

From this perspective, the philosophy associated with Mithilā emerges not only as central to early Hindu thought but also as a significant counterpart to the Śramaṇa movements, which emphasize renunciation. Rather than advocating withdrawal from the world, it presents a model in which knowledge and action coexist in a productive and philosophically rich tension.

Keywords: Philosophy of Mithila, Janaka, liberation, renunciation, consciousness

Navya-Nyaya and the Foundations of Legal Logic: An Institutional Economics Perspective

Dr. Chandan Jha
Associate Professor of Finance,
Department of Accounting, Finance, and Economics,
Le Moyne College, Syracuse, NY, USA

This paper explores the intellectual intersection between the Navya-Nyaya (Neo-Logic) school, established in 13th-century Mithila, and the evolution of legal and institutional frameworks in regional Indian governance. While Navya-Nyaya is often studied as a purely linguistic advancement, its rigorous methodology provided a foundational "logical grammar" that influenced medieval legal thought. By examining the works of Maithil Nibandhakaras, specifically Chandeshvara Thakur's *Rajnītiratnākāra*, this research investigates how Mithila's logical tradition translated into a systematic approach to justice and polity. The study argues that the precision inherent in the Neo-Logic tradition facilitated a more structured administrative environment, mirroring modern principles of institutional quality in development economics.

Keywords: Navya-Nyaya, linguistic advancement, development economics

Moral Guidance and Disciplined Control: Re-reading Mithila's Traditions beyond Reverence

Alok Raj
Research Scholar,
Department of English, B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

Traditions in Mithila are frequently invoked as enduring sources of moral guidance, shaping ethical conduct and cultural continuity. This paper re-examines that assumption by interrogating how such traditions simultaneously function as mechanisms of discipline and control. Drawing on philosophical frameworks from Nyāya and Mīmāṃsā, literary articulations in the works of Vidyapati, and selected ritual practices, the study explores how moral authority is constructed, internalized, and sustained. Central to this inquiry is the concept of "consensual discipline", a process through which individuals come to desire and reproduce the very norms that regulate them, mistaking structure for moral truth. Rather than positioning tradition as either emancipatory or restrictive, the paper argues that its durability lies in this capacity to align ethical aspiration with social regulation. Practices that appear to guide often simultaneously govern, embedding hierarchies within normalized cultural forms. By situating Mithila's intellectual and cultural heritage within broader debates on discourse, authority, and subject formation, this paper moves beyond reverence to reveal tradition as a dynamic site where moral instruction and disciplined control converge.

Keywords: Mithila, tradition, discipline, control, subjectivity, Indian Knowledge Systems

Knowledge and Power in Mithila's Intellectual Traditions: A Foucauldian Reading

Dr. Chitra Jha
Assistant Professor
Department of English, MRM College, Darbhanga, Bihar

The paper reinvents Mithila's intellectual tradition as a centre of knowledge production/distribution in the theoretical framework of the concept of power or knowledge by Michel Foucault. The article goes beyond region-based historiography by arguing that Mithila was more of a moving epistemic centre that produced discursive regimes that influenced more widespread traditions of Indian intellectual work. Evolution of Navya-Nyaya by Gangesha Upadhyaya is discussed as an academic linguistic and logical system by which intellectual power was organized and knowledge was made limited. Later on, the system spread to places like *Nabadwip* which illustrates the geographical movement and institutionalization of epistemic structures of Mithila. At the same time, the performative tradition of *shastrartha* is considered a discursive mechanism that controlled the truth production with the help of organized debate. By contrast, the vernacular poetics of Vidyapati are interpreted as an anti-discursive practice that decentralized knowledge by the agency of affect and accessibility and had impact on devotional traditions in Mithila.

The intellectual tradition of Mithila, and Madhubani painting, as a world-renowned visual culture based on rituality and social knowledge, prove that authority, discourse, and resistance are mutually enforced through complicated negotiations, as the paper argues. It ends up suggesting Mithila as a crucial location of reconsidering Indian Knowledge Systems in terms of power, circulation and epistemic change.

Keywords: Mithila, Navya- Nyaya, knowledge, power, *shastrartha*, logic

Development of Nyāya Philosophy in Mithila in the 20th Century

Saurabh Jha
Research Scholar,
University Department of Philosophy,
Lalit Narayan Mithila University, Darbhanga, Bihar

The aim of this article is to examine the significance of some authentic works in Nyāya by the contemporary philosophers. Any knowledge system becomes much more relevant when it can prove its significance in the contemporary age, and it can be possible only with new insights and updates. The main reason behind this development is nothing but the contributions of the 20th-century Naiyāyika. Whether with a precise commentary and translations, or editing of the works with explanatory notes, it has been developing over time. In the middle of the 20th century, a complete translation of *Nyāya Sutra Bhāsya* and *Vārtika* was done by M.M. Sir Ganganath Jha, which ensured the availability of this Nyāya text for the scholars, especially those proficient in English. Similarly, the Hindi translation of *Nyāya Mañjari*, *Nyāya Tattvachintamani*, and *Tarksamgraha Deepika* by Pandit Aanand Jha enriched this system with explicit explanation.

There are enormous examples in the same pattern that ensure the development of Nyāya Philosophy in Mithila in the 20th century. A brief exposition and discussion on these works through this paper can help scholars explore new perspectives for Nyāya with new works.

Keywords: Nyaya, Nyaya Philosophy in Mithila, contemporary philosophers, 20th-century Naiyāyika

Understanding *Parāmarśa* (Consideration) as the Operative Cause of Inference in Navya-Nyāya Logic

Priyanka Sarkar
Research Scholar,
University Department of Philosophy,
Lalit Narayan Mithila University, Darbhanga

The purpose of this paper is to examine nature and function of *parāmarśa* within Navya-Nyāya framework, and highlighting its role as the operative cause of inference. Parāmarśa occupies a central position in Nyāya logic as the immediate cognitive condition leading to inferential knowledge (*anumiti*). Viśvanātha in his *Bhāṣāpariccheda* and *Siddhāntamuktāvalī* says that consideration (*parāmarśa*) is the operation (*vyāpāra*) of an inference, and invariable concomitance (*vyāpti*) is an instrument (*karaṇa*) of an inference. He defines consideration as the knowledge that the concomitant (*vyāpya*) exists in the subject of an inference. It is a crucial reflective cognitive process of the reason (*hetu*) which is invariably concomitant to the thing-to-be-inferred (*sādhya*) exists in the subject (*pakṣa*). For example, 'The hill has smoke which is invariably concomitant with fire' ('vahṇivyāpyadhūmavānayaṁ parvataḥ'). It plays a decisive role in generating inferential knowledge (*anumiti*). This study explores the modern definition of consideration (*parāmarśa*) and arguments regarding its necessity in forming inferential knowledge, and also opponent's arguments and the counter-arguments of Naiyāyika to prove its significance. Thus, this study proves that *parāmarśa* is not merely a psychological process but an epistemologically indispensable condition for inference which strengthens the logical structure of Nyāya.

Keywords: *Parāmarśa* (Consideration), *vyāpāra* (Operation), *vyāpti* (invariable concomitance), *anumiti* (inferential knowledge), *Pakṣadharmatājñāna* (the knowledge of the reason in the subject), *vyāpyatāvacchedaka* (the determinant of concomitant-hood)

जनक-याज्ञवल्क्य संवाद: भारतीय आध्यात्मिक चिंतन एवं गुरु-शिष्य परंपरा की आधारशिला

डॉ0 अनुराधा पाठक
सहायक प्राध्यापक, दर्शनशास्त्र विभाग,
राम दयालु सिंह महाविद्यालय, मुजफ्फरपुर, बिहार

आध्यात्मिक ज्ञान मनुष्य को अभय प्रदान करता है क्योंकि आध्यात्मिक एवं तत्वमीमांसीय चिंतन की आधारशिला के रूप में तीन प्रमुख बिंदु हैं, जिन्हें जानकर मनुष्य अपने समस्त भय और दुख से मुक्त हो सकता है। प्रथम, जीवात्मा का स्वरूप, द्वितीय परमतत्व का स्वरूप और तृतीय दोनों का एकात्म भाव। बृहदारण्यक उपनिषद् के जनक और याज्ञवल्क्य संवाद से हमें जीवात्मा और परमतत्त्व के स्वरूप एवं उनके एकात्म भाव का ज्ञान प्राप्त होता है।

जनक द्वारा पूछे गए प्रश्न, 'महर्षि किं ज्योतिरयं पुरुष इति'? एवं 'कतं आत्मा इति'? के उत्तर में याज्ञवल्क्य जिस आध्यात्मिक और तत्वमीमांसीय ज्ञान का प्रकटीकरण करते हैं, वह न केवल संपूर्ण भारतीय दर्शन की आधारशिला बनता है अपितु मनुष्य को अभय भी प्रदान करता है क्योंकि उपनिषदों में ब्रह्म को अभयज्योति भी कहा गया है।

इस सवांद में एक और ध्यातव्य पक्ष है। गुरु के धैर्य एवं जनक ने जिनसे पूर्व में शिक्षा ली, उन सबके प्रति गुरु की सहृदयता तथा शिष्य जनक की जिज्ञासा जो आधुनिक गुरु-शिष्य के लिए अनुकरणीय है। इस दृष्टि से मिथिला न केवल औपनिषदिक ज्ञान की उर्वर भूमि है अपितु वह भारतीय ज्ञान परंपरा का अजस्र स्रोत सिद्ध होती है। यह भूमि गुरु-शिष्य परंपरा की भी बहुमूल्य थाती है । यह अध्ययन जनक-याज्ञवल्क्य संवाद का एक अन्वेषण करता है।

मुख्य शब्द: भारतीय आध्यात्मिक चिंतन, गुरु- शिष्य परंपरा, जीवन-दर्शन, भारतीय ज्ञान प्रणाली

नव्य न्याय के विकास में मिथिला का योगदान: एक समीक्षात्मक अध्ययन

डॉ0 हरि नारायण
सहायक प्राध्यापक, दर्शनशास्त्र विभाग,
बलि राम भगत कॉलेज, समस्तीपुर, बिहार

नव्य न्याय के विकास में मिथिला का योगदान भारतीय दार्शनिक परंपरा में अत्यंत महत्वपूर्ण माना जाता है। नव्य न्याय, जो कि प्राचीन न्याय दर्शन का परिष्कृत एवं विश्लेषणात्मक रूप है, 13वीं शताब्दी के आसपास विकसित हुआ और इसकी प्रमुख विशेषता तार्किक सूक्ष्मता, भाषा की परिशुद्धता तथा ज्ञानमीमांसा की गहनता है। इस परंपरा के विकास में मिथिला क्षेत्र ने केंद्रीय भूमिका निभाई। मिथिला, जो आज के बिहार और नेपाल के कुछ भागों में स्थित है, प्राचीन काल से ही विद्या और तर्कशास्त्र का प्रमुख केंद्र रहा है। यहाँ के विद्वानों ने न्याय दर्शन को न केवल संरक्षित किया, बल्कि उसे एक नई ऊँचाई तक पहुँचाया। नव्य न्याय की औपचारिक शुरुआत गंगेश उपाध्याय के ग्रंथ *तत्त्वचिंतामणि* से मानी जाती है। उन्होंने न्याय दर्शन की प्राचीन प्रचलित धारा को नया मोड़ दिया और पदार्थ विवेचन की जगह प्रमाण विवेचन पर बल दिया। गंगेश उपाध्याय मिथिला के ही निवासी थे। उन्होंने प्रत्यक्ष, अनुमान, उपमान और शब्द प्रमाण पर अत्यंत सूक्ष्म और व्यवस्थित विश्लेषण प्रस्तुत किया। उनके कार्य ने न्याय दर्शन को एक नई दिशा दी, जिसे आगे चलकर "नव्य न्याय" के नाम से जाना गया।

यह शोध भारतीय तर्कशास्त्र की समृद्ध परंपरा में मिथिला की महत्वपूर्ण भूमिका का अध्ययन करता है। इस शोध का मुख्य उद्देश्य यह विश्लेषण करना है कि किस प्रकार गंगेश उपाध्याय ने तत्त्वचिंतामणि की रचना के माध्यम से न्याय दर्शन को एक नवीन और सूक्ष्म तार्किक आधार प्रदान किया। उनके द्वारा स्थापित नव्य न्याय परंपरा को आगे बढ़ाने में मिथिला के अनेक विद्वानों का महत्वपूर्ण योगदान रहा। शोध में वर्धमान उपाध्याय, जयदेव मिश्र (पक्षधर मिश्र), शंकर मिश्र, भवनाथ मिश्र (अयाची मिश्र) तथा अन्य न्यायाचार्यों के योगदान का समीक्षात्मक अध्ययन किया गया है। विशेष रूप से पक्षधर मिश्र के आलोक ग्रंथ तथा तत्त्वचिंतामणि पर लिखी गई विभिन्न टीकाओं ने नव्य न्याय की परंपरा को अधिक समृद्ध और व्यवस्थित बनाया। यह अध्ययन स्पष्ट करता है कि मिथिला नव्य न्याय के उद्भव, संरक्षण और विकास का प्रमुख केंद्र रही है। यहाँ के विद्वानों ने भारतीय दर्शन को नई तार्किक दृष्टि प्रदान की, जिसका प्रभाव आज भी दार्शनिक और बौद्धिक विमर्शों में देखा जा सकता है। निष्कर्षतः नव्य न्याय के विकास में मिथिला का योगदान भारतीय दार्शनिक परंपरा में अत्यंत महत्वपूर्ण और आधारभूत सिद्ध होता है।

मुख्य शब्द: नव्य न्याय, प्रमाण, अनुमान, उपमान, ज्ञानमीमांसा

मृत्यु के पश्चात् का शेष: बृहदारण्यक उपनिषद् के आलोक में

डॉ0 अर्पिता सिंह
सहायक प्राध्यापक, दर्शनशास्त्र विभाग,
एडीसी, इलाहाबाद विश्वविद्यालय, प्रयागराज

प्रस्तुत शोध पत्र बृहदारण्यक उपनिषद् के चतुर्थ अध्याय में जनक और याज्ञवल्क्य के मध्य मृत्यु के संबंध में हुए संवाद का एक दार्शनिक विश्लेषण है । यह शोध पत्र मृत्यु के स्वरूप, आत्मा और शरीर का संबंध एवं मृत्यु के पश्चात आत्मा की स्थिति आदि विचारों का अध्ययन करता है। यह शोध निम्नवत् प्रश्नों की मीमांसा करता है: आत्मा का शरीर से क्या संबंध है? शरीर के नष्ट हो जाने के बाद क्या शेष रह जाता है? मृत्यु के समय एवं पश्चात् आत्मा की क्या स्थिति होती है? मृत्यु का स्वरूप क्या है- यह एक अंत है अथवा मात्र परिवर्तन? मृत्यु की समझ आत्मज्ञान के लिए किस प्रकार सहायक होती है? आदि। इस प्रकार मृत्यु के स्वरूप एवं आत्मा की स्थिति का उपनिषदीय वर्णन इस प्रपत्र की मुख्य शोध समस्या है। शोध के लिए विश्लेषणात्मक एवं व्याख्यात्मक विधि का प्रयोग किया गया है। जिसमें मूल बृहदारण्यक उपनिषद के अध्ययन के साथ ही इस पर विविध टीकाकारों एवं व्याख्याकारों की कृतियों का अध्ययन भी सम्मिलित है। निष्कर्षतः यह शोध मृत्यु के माध्यम से आत्मा की दार्शनिक व्याख्या करने का एक प्रयास है|

मुख्य शब्द: आत्मा, आत्मज्ञान, उपनिषद, मोक्ष, मृत्यु

बृहदारण्यक उपनिषद में जनक–याज्ञवल्क्य संवाद का तत्वमीमांसीय विश्लेषण

अर्पणा कुमारी
सहायक प्राध्यापक, बीएड विभाग,
संत पाल टीचर्स ट्रेनिंग कॉलेज, बीरसिंहपुर, समस्तीपुर, बिहार

बृहदारण्यक उपनिषद में वर्णित जनक–याज्ञवल्क्य संवाद भारतीय दर्शन की तत्वमीमांसीय परंपरा का एक सशक्त आधार प्रस्तुत करता है। राजा जनक और याज्ञवल्क्य के मध्य यह संवाद आत्मा (आत्मन्) और ब्रह्म (परम सत्य) के स्वरूप पर केंद्रित एक गहन दार्शनिक विमर्श है। इस शोध का उद्देश्य इस संवाद में निहित प्रमुख तत्वमीमांसीय अवधारणाओं—जैसे आत्मा की स्वायत्तता, ब्रह्म की निरपेक्षता तथा जगत की अस्थिरता — का विश्लेषण करना है।

याज्ञवल्क्य 'नेति–नेति' सिद्धांत के माध्यम से ब्रह्म को समस्त गुणों और सीमाओं से परे, अनिर्वचनीय एवं अनंत सत्ता के रूप में स्थापित करते हैं। यह दृष्टिकोण अद्वैत वेदांत की उस मूल धारणा को पुष्ट करता है, जिसमें आत्मा और ब्रह्म की अभिन्नता को स्वीकार किया गया है। राजा जनक का जिज्ञासु एवं विवेकी व्यक्तित्व इस संवाद को व्यावहारिक धरातल प्रदान करता है, जहाँ ज्ञान केवल सैद्धांतिक न होकर अनुभवजन्य बन जाता है। अध्ययन से स्पष्ट होता है कि यह संवाद आत्मबोध की एक सशक्त प्रक्रिया को अभिव्यक्त करता है, जो व्यक्ति को अज्ञान से ज्ञान की ओर अग्रसर करती है। इस प्रकार, जनक याज्ञवल्क्य संवाद न केवल उपनिषदिक चिंतन की आधारशिला है, बल्कि भारतीय तत्वमीमांसा के विकास में एक महत्वपूर्ण स्तंभ के रूप में भी प्रतिष्ठित है।

मुख्य शब्द: बृहदारण्यक उपनिषद, आत्मा (आत्मन्), ब्रह्म (परम सत्य), नेति–नेति सिद्धांत

मण्डनशास्त्रार्थ का मिथ

डॉ0 पंकज कुमार मिश्र
प्रोफेसर, संस्कृत विभाग,
सेण्ट स्टीफ़ेन्स कॉलेज, दिल्ली

इतिहास की अपनी गति होती है। जिस कालखण्ड में किसी इतिहास का निर्माण होता है उस युग की अपनी आवश्यकता और अपनी माँग होती है। उसके पीछे उसका सामाजिक, आर्थिक, धार्मिक, राजनीतिक प्रभृति कतिपय कारण सक्रिय रहा करते हैं। जो मिथिला एक युग में याज्ञवलक्य, मण्डन और वाचस्पति जैसे महान् चिन्तकों की प्रादुर्भाव स्थली थी उसी मिथिला ने कभी भी क्यों नहीं किसी महान् अद्वैत वेदान्ती को उत्पन्न किया, जबकि बुद्ध एवं महावीर के साथ आर्यावर्त के सर्वश्रेष्ठ नैयायिक, मीमांसक को जन्म देने की परम्परा इस मिथिला में बनी रही। इन सब बिन्दुओं पर विचार करना चाहिए, इसके जड़ तक पहुँचना चाहिए। किसी विषय का सरलीकरण विधेय नहीं होता है। लोकातिक्रान्तप्रतिभामण्डित मैथिल मण्डन युगस्रष्टा थे, युगद्रष्टा थे, युगनियामक थे, युगजेता थे और थे इस भू की अस्मिता, स्वत्व, अस्तित्व एवं वर्चस्विता को अपनी स्वरसंजीवनी से पुष्पित एवं पल्लवित करने वाले कुशल मालाकार। एक सहज, सरल, सुबोध एवं स्वाभाविक व्यक्तित्व जिन्होंने अपने विषय में मौन रहना अपने ज्ञान के प्रसारण से कहीं अधिक श्रेयस्कर समझा।

किन्तु, चिरकालिक अवसाद यह है, समकालिक आधि यह है कि अन्वर्थनामा इस महैश्वर्य मण्डन का यथार्थबोध या तो हम मैथिलों को नहीं है और यदि है भी तो उस बोध में/से अपने को व्यवस्थित नहीं करना चाहते। यह दुर्भाग्य है कि तेरह सौ वर्षों से अपने चिन्तन से विश्व को मोहित करने वाले तथा ज्ञानार्थियों को अपने ज्ञान से अभिभूत करने वाले मण्डन को हमने बारहवीं-तेरहवीं शताब्दी की क्षुद्र मानसिकता से लिखी गयी दो-चार पुस्तकों को प्रमाण मान कर अज्ञान के आवरण में डाल दिया। यदि किसी ने इन्हें इस आवरण से निकालने का प्रयास किया भी तो हमने उनको भी अनर्गल प्रलाप समझ लिया। इस प्रकार शास्त्रार्थ विषयक भ्रान्ति बनी ही रही, उनके पराजय का मिथक, मिथक ही बना रहा, शंकर से पराजित मण्डन से सम्बद्ध असत्य ध्रुवसत्य बना रहा। इतिहास मौन है, अनर्गल और अतार्किक प्रलाप मुखर है।

प्रश्न उठता है कि किस आधार पर इस पारम्परिक दन्तकथा का निषेध हो, तो, इसका समाधान इस प्रकार दिया जा सकता है कि हम मण्डन के चिन्तन पर चर्चा करें, मण्डन के शास्त्रीय ज्ञान का प्रसारण करें, उठने वाली भ्रामक कथ्यों का परिहार करें। सर्वत्र व्याप्त मण्डन के लिये रचे गये महाषड्यन्त्र की उपेक्षा करें अथवा इस षड्यन्त्र पर प्रहार करें। प्रस्तुत शोधालेख मण्डन से होने वाले शास्त्रार्थ के मिथ का एक अन्वेषण है।

मुख्य शब्द: मिथक, शास्त्रार्थ, प्रत्याख्यान, शास्त्रीय ज्ञान, भ्रामक कथ्य

नव्य-न्याय दर्शन के विकास में मैथिली परम्परा का योगदान

डॉ0 पूजा सिंह
सहायक आचार्या, संस्कृत विभाग,
दाऊ दयाल महिला पी. जी. कॉलेज, फिरोज़ाबाद, उत्तर प्रदेश

नव्य न्याय की मैथिली परम्परा भारतीय दर्शन के बौद्धिक इतिहास में तर्कशास्त्र और ज्ञानमीमांसा के विकास की एक अत्यंत परिष्कृत धारा रही है। यह परम्परा मुख्यतः मिथिला क्षेत्र में विकसित हुई, जहाँ विद्वानों ने प्राचीन न्याय-वैशेषिक चिंतन को एक नई विश्लेषणात्मक पद्धति का विस्तार किया। इसका उद्देश्य ज्ञान के स्वरूप, उसके प्रमाण और तार्किक संरचना को अधिक सटीक एवं सूक्ष्म बनाना था। इस परम्परा के प्रमुख प्रवर्तक गंगेश उपाध्याय माने जाते हैं, जिनकी रचना तत्त्वचिंतामणि ने भारतीय तर्कशास्त्र में एक नए युग की शुरुआत की। उनके द्वारा विकसित पद्धति में ज्ञान के चार प्रमुख प्रमाणों- प्रत्यक्ष, अनुमान, उपमान और शब्द का अत्यंत सूक्ष्म विश्लेषण किया गया तथा तर्क की संरचना को औपचारिक रूप दिया गया। नव्य न्याय परम्परा की एक विशिष्ट उपलब्धि "नव्य न्याय भाषा" का विकास है, जो अत्यधिक तकनीकी, प्रतीकात्मक और विश्लेषणात्मक है। इस भाषा ने जटिल दार्शनिक अवधारणाओं को सूक्ष्म तार्किक घटकों में विभाजित कर उनके बीच संबंधों को स्पष्ट रूप से निरूपित करने की क्षमता प्रदान की। इसके अतिरिक्त, इस परम्परा ने न्याय और वैशेषिक दर्शन के समन्वय को सुदृढ़ किया, जिससे पदार्थ, गुण, संबंध, अभाव एवं कारणता जैसे विषयों का गहन तार्किक विश्लेषण संभव हुआ। इसका प्रभाव केवल दर्शन तक सीमित न रहकर व्याकरण, धर्मशास्त्र और भारतीय बौद्धिक परम्पराओं के अन्य क्षेत्रों तक भी विस्तारित हुआ। नव्य न्याय की मैथिली परम्परा ने भारतीय दर्शन को एक अत्यंत परिष्कृत विश्लेषणात्मक प्रणाली प्रदान की, जिसने तर्कशास्त्र को वैज्ञानिकता, स्पष्टता और औपचारिकता के उच्च स्तर तक पहुँचाया।

मुख्य शब्द: परम्परा, तर्क, प्रमाण, विश्लेषण, पद्धति

मिथिला की दार्शनिक परंपरा और भारतीय ज्ञान प्रणाली: मंडन मिश्र, आदि शंकराचार्य एवं विदुषी भारती के मध्य शास्त्रार्थ का विश्लेषणात्मक अध्ययन

गौतम कुमार
शोधार्थी, विश्वविद्यालय इतिहास विभाग,
भूपेन्द्र नारायण मंडल विश्वविद्यालय, मधेपुरा, बिहार

भारतीय ज्ञान परंपरा (IKS) दुनिया की उन विरल विरासतों में से एक है, जहाँ सत्य की खोज किसी बंद कमरे में नहीं, बल्कि खुले आसमान के नीचे वैचारिक विमर्श के जरिए की गई। हमारी इस ज्ञान यात्रा की सबसे मजबूत कड़ी 'शास्त्रार्थ' की परंपरा रही है। मिथिला की पावन भूमि तो सदियों से ऐसे ही बौद्धिक संघर्षों और चिंतन का केंद्र रही है। इसे अगर विद्वानों का 'वैचारिक अखाड़ा' कहा जाए, तो अतिशयोक्ति नहीं होगी, क्योंकि यहाँ किसी भी विचार या दर्शन को तब तक मान्यता नहीं मिलती थी, जब तक वह तर्क, प्रमाण और विमर्श की अग्नि-परीक्षा में खरा न उतर जाए। प्रस्तुत शोध पत्र इसी महान परंपरा के एक स्वर्णिम अध्याय—आचार्य मंडन मिश्र, आदि शंकराचार्य और महान विदुषी भारती के बीच हुए ऐतिहासिक संवाद का गहराई से विश्लेषण करता है।

मंडन मिश्र, आदि शंकराचार्य शास्त्रार्थ के केंद्र में भारतीय दर्शन की दो महान धाराएँ थीं। एक तरफ मिथिला के प्रकांड विद्वान मंडन मिश्र थे, जो 'कर्म' और वैदिक नियमों को ही जीवन का परम उद्देश्य मानते थे। दूसरी तरफ संन्यास परंपरा के ध्वजवाहक आदि शंकराचार्य थे, जिनका मानना था कि केवल 'ज्ञान' और अद्वैत भाव से ही मनुष्य मुक्ति पा सकता है। इन दोनों विभूतियों के बीच हुआ यह मिलन महज एक वाद-विवाद नहीं था, बल्कि यह उस संस्कृति का जीता-जागता उदाहरण था जहाँ घोर वैचारिक मतभेद होने के बावजूद एक-दूसरे के प्रति अगाध सम्मान और सत्य को स्वीकार करने का साहस था ।

मिथिला की दार्शनिक परंपरा और भारतीय ज्ञान प्रणाली अध्ययन का एक अत्यंत गौरवशाली और महत्वपूर्ण पक्ष विदुषी भारती का व्यक्तित्व है। उस दौर में, जहाँ दुनिया के कई हिस्सों में स्त्री-विमर्श का नामोनिशान नहीं था, वहाँ मिथिला की एक महिला न केवल दो महान दार्शनिकों के बीच निर्णायक (judge) बनती हैं, बल्कि अपनी विद्वत्ता के बल पर स्वयं शंकराचार्य जैसे संन्यासी को भी निरुत्तर करने की क्षमता रखती हैं। विदुषी भारती का यह चरित्र प्राचीन भारत में महिलाओं की ऊँची बौद्धिक स्थिति और उनकी वैचारिक स्वतंत्रता का डंका बजाता है। आज के आधुनिक युग में, जब हम आलोचनात्मक सोच और तार्किक संवाद की जरूरत पर जोर देते हैं, तब मिथिला की यह गौरवशाली परंपरा हमें रास्ता दिखाती है। भारतीय ज्ञान प्रणाली की सार्थकता केवल प्राचीनता में नहीं, बल्कि उसकी उस 'खुली सोच' में है, जो हर युग में संवाद के जरिए वैचारिक स्पष्टता लाने का माद्दा रखती है।

मुख्य शब्द: भारतीय ज्ञान प्रणाली, मिथिला की विरासत, मीमांसा दर्शन, अद्वैत वेदांत, शास्त्रार्थ परंपरा, मंडन मिश्र, आदि शंकराचार्य, विदुषी भारती, तर्कशास्त्र

Track B

Literature: Sanskrit and Maithili (Classical/Folk/Bhakti/Comparative Literature)

साहित्य: संस्कृत व मैथिली (शास्त्रीय/लोक साहित्य/भक्ति/तुलनात्मक साहित्य)



Loḍhnā (लोढ़ना) (Gathering without Plucking Flowers and Fruits), Other Anti-Anthropocentric Practices, and *Sirchan 2.0*: Towards New Pedagogies for Indology/South Asian Studies

Divyaraj Amiya
Lektor, University of Tübingen, Germany / University of Zürich, Switzerland

The presentation begins with *Loḍhnā*, an underexplored infinitive verb referring to the practice of gathering without plucking flowers and fruits, as a culturally specific term absent in many mainstream languages. This everyday cultural and ritual practice, together with some *Madhu Shrāvani pūjā* songs and rituals, will be interpreted through Daniel Quinn's distinction between "Leavers" and "Takers" (*Ishmael*, 1992).

Applying the *Sirchan 2.0* method, which has been developed for Indology/South Asian Studies, this talk seeks to construct multiple past and future lifeworlds/"bubbles" in order to propose a solution-oriented pedagogy in the age of artificial intelligence and ecological collapse. It engages with anti-anthropocentric possibilities for non-domesticated relationships among human beings and with nature. Can we imagine a shared multispecies future for all of us? Can we learn from many similar practices and the rich traditions of Adivasi communities in India and South Asia? The method is named after *Sirchan*, the protagonist of Phanishwar Nath Renu's short story *ठेस (Ṭhes)*.

Keywords: *Loḍhnā,* Sirchan 2.0, Indology, *Madhu Shrāvani,* solution-oriented pedagogy

Vidyapati's Contributions to Maithili and Sanskrit Literature: A Comparative Study

Dr. Amar Nath Kumar
Assistant Professor,
Department of English & Modern European Languages,
University of Allahabad, Prayagraj, UP

Sanskrit and Maithili share a close parent-daughter relationship, where it is found that Maithili maintains deep structural and thematic ties to Sanskrit. Sanskrit literature represents a pan-Indian, classical, and largely formal tradition, whereas Maithili historically developed as a regional, lyrical vernacular language in the medieval period. A close study also reveals that the two languages have always existed in a fluid, multilingual, and inter textual community. Despite the differences, there is "shared system of scholarship in Sanskrit," with many Maithili writers historically proficient in many languages. This study takes up this aspect through the study of the works of noted poet Vidyapati, wherein it is found that there is a unique synthesis of a high-classical tradition and the emerging vernacular. One can easily conclude that Vidyapati bridged the gap between Sanskrit and Maithili. The Sanskrit works of the poet demonstrate profound scholarly knowledge, while his Maithili Padavali introduced a new lyrical sensibility, setting a precedent for literature in North- Eastern India. Vidyapati's portrayal of love is heavily influenced by classical Sanskrit literature, particularly the *Gita Govinda* of Jayadeva, adopting the Vaishnavite Radha- Krishna themes. An important point of consideration is that the Sanskrit works of the author functioned within the scholarly elite, while the Maithili songs were popularly sung at homes, and thus it presents a unique blend of high culture with the popular tradition. The study validates the relationship of one language with the other, and interestingly and marvelously done by a single author in his works.

Keywords: Classical, vernacular, lyric tradition, folk literature, Bhakti movement, fluid interaction

Socio-cultural and Gendered Spaces in Mithila Vivah Geet: A Critical Study

Aarti Kumari
M.A. Student,
Department of English, Banaras Hindu University, Varanasi, UP

Mithila is a cultural and geographic region that spans northern Bihar in India and the eastern Terai of Nepal. It is renowned for its ancient heritage, Madhubani art, and the legacy of Goddess Sita. Mithila wedding songs are traditional folk songs sung exclusively by women during wedding rituals. These songs serve as the musical heart of the ceremony, blending devotion with daily life by portraying the bride and groom as Sita and Rama.

This paper explores how Mithila wedding songs function as more than just musical accompaniment. They act as vital socio-cultural archives that both define and challenge gender boundaries. In the culturally rich landscape of Mithila, these folk songs—traditionally composed and performed solely by women—transform the domestic wedding canopy into a powerful space for feminine expression.

The study critically examines how the lyrics navigate the complexities of patriarchy, kinship, and caste. While the songs celebrate the union of the bride and groom, they also provide a sanctioned outlet for women to express the pain of displacement experienced during the *Vidai* (the farewell). Additionally, the songs allow women to subtly critique social hierarchies through wit and satire, known as *Gaali*. By invoking deities like Sita and Rama as archetypes, these songs bridge the gap between the divine and everyday life, grounding the bride's personal experiences within a shared cultural history. Ultimately, this research paper highlights how Mithila *Vivah Geet* serves as a medium of agency, enabling women to negotiate their identities and preserve collective memory within a rigid social structure.

Keywords: Mithila *Vivah Geet*, Maithil culture, gendered spaces, folk orality, feminine agency, socio-cultural identity, ritual songs

Significance of Love Songs of Mithila Region

Dr. Rajesh Thakur
Assistant professor,
Department of English, D. B. College, Jaynagar, Madhubani, Bihar

The love songs of Mithila (*Mithilanchal*) in Bihar represent a rich and vibrant tradition of folk expression deeply rooted in the cultural and social life of the region. Sung primarily in the Maithili language, these songs beautifully convey the emotions of love, longing (*virah*), union, (*milan)* and devotion through symbolic and nature-based imagery. Various forms such as *Lagni Geet, Kajri, Chaita, Barahmasa, vivah geet*, and *vidai* songs reflect different aspects of romantic and familial love, often linked with seasons, rituals, and daily activities. Influenced by lyrical compositions of the mediaeval poet Vidyapati, these songs also embody elements of divine love particularly through the portrayal of relationships between Radha-Krishna and Ram-Sita. Beyond their emotional appeal, Mithila's love songs play a significant role in presenting cultural identity, strengthening community bonds, and transmitting traditional values across generations. Thus, they stand as an important component of the folk heritage of Bihar, combining aesthetic with social significance. Whether expressing the joy of union or the pain of separation, these songs continue to keep the cultural soul of Mithilanchal alive. This paper examines the significance of these songs in contemporary age.

Keywords: Love songs, folk heritage, cultural soul, romantic and familial love

Dimensions of Love in the Poetry of Vidyapati

Dr. Rabindra Das
Assistant Professor of English,
Akhil Bhartiya Sanskrit Hindi Vidyapith, Begusarai, Bihar

Vidyapati is a great poet of Maithili literature. He writes in both Mathili and Sanskrit. He is known as the "Maithil kavi kokil" (the cuckoo poet of Mithila) because of the sweetness of his poetry. His works are based on love and devotion, religious and philosophical study, social and cultural life, simplicity and emotional depth. The present paper examines the importance of relationship between man and woman, God and devotee, lover and beloved, classical and vernacular, custom and tradition, social and culture to lead a peaceful life. The love of Radha-Krishna, Ganga Stuti and Shiva Bhakti are famous in Maithili literary tradition. The poet plays significant role to make affluent Indian knowledge tradition through his creations. Indian mythology and literature are strongly connected to Mithila region that need to be explored in order to preserve culture and civilization and national heritage.

Keywords: Love, devotion, religion, culture, civilization

Folk Literature and Oral Traditions of Mithila: Preserving Cultural Memory and Spiritual Narratives through Sohar, Samdaun, and Vivaah Geet

Dr. Kumar Baibhav
Assistant Professor
Department of English, B.M. College, Rahika, Madhubani, Bihar

India's oral folk traditions, including Mithila's, are a rich tapestry of regional stories and customs. They reflect local histories and cultures, demonstrating the vibrancy of India's diverse cultural heritage. Folk literature and oral traditions constitute a vital repository of collective memory, identity, and cultural continuity in the Mithila region of India and Nepal. Among these, *Sohar*, *Samdaun*, and *Vivaah Geet* occupy a central place as performative expressions that accompany key life-cycle rituals— birth, separation, and marriage. *Sohar* songs, sung during childbirth celebrations, not only express joy but also embed spiritual beliefs, invoking divine blessings and reinforcing notions of fertility and prosperity. *Samdaun*, traditionally performed during moments of departure, especially in marriage contexts, articulate the emotional landscapes of separation, gendered experiences, and familial bonds, thereby preserving the socio-psychological dimensions of Mithila society. *Vivaah Geet*, an extensive corpus of wedding songs, encapsulate ritualistic practices, kinship structures, moral values, and community norms, often blending sacred invocations with playful and satirical elements. These oral forms function as living texts, transmitted across generations through memory and performance rather than written documentation. In the face of modernization and cultural homogenization, these traditions play a crucial role in sustaining linguistic heritage and regional identity. Thus, *Sohar, Samdaun,* and *Vivaah Geet* are not merely artistic expressions but dynamic cultural archives that preserve and perpetuate the social, cultural, and spiritual narratives of Mithila. This paper explores their significance in shaping cultural identity, transmitting collective memory, and influencing literary discourse. By exploring the role of oral traditions through a cultural approach, this paper underscores their importance in preserving cultural voices.

Keywords: Folk Literature, oral traditions, Mithila culture, cultural preservation, ritual songs, social narratives

Between Mithila and Bengal: Cultural Synthesis in Vidyapati's *Brajabuli* Lyrics

Rakesh Chandra Mahato
Research Scholar,
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, Uttar Pradesh

The paper sheds light on the remarkable meeting of the linguistic and cultural traditions of Mithila and Bengal. The study has taken five popular *Brajabuli Padas* (lyrics) by Vidyapati and analyzed them from a linguistic perspective, focusing on the meaning and appeal of the lyrics. The research highlights the source of two languages: Maithili and Bengali. In medieval times, the earlier forms of these two languages were quite similar, with some differences due to geographical location. Here, Vidyapati, through the *Brajabuli* langusage, wipes away the slight difference, and his *Padavali* becomes a part of the literature of both Maithili and Bengali. A qualitative textual analysis is conducted by interpreting selected lyrics to identify thematic patterns, linguistic hybridity, and devotional symbolism. The study aims to establish the cultural relation of two different geographical areas through the interpretation of the *Vaishnava Bhakti* movement in Bengal and Bihar. It has successfully ventured through the medieval Bengali literature, where Vidyapati is an important name.

Keywords: Vidyapati, Bhakti Movement, Brajabuli Language, Linguistic Hybridity, Vaishnava Padavali

A Socio-cultural Study of Nalin Verma's Select Folk Tales

Dr. Krishna Kumar
Assistant Professor,
Department of Languages,
Noida Institute of Engineering and Technology, Greater Noida, UP

This study explores the socio-cultural dimensions present in the select folk tales of Nalin Verma, examining how traditions, beliefs, and social structures are reflected through narrative. Folk literature often functions as a cultural archive, preserving the values, customs, and collective experiences of a community. Through a critical reading of Verma's tales, this research investigates how his narratives portray the cultural ethos and social realities of the society from which they emerge. The study adopts a qualitative research approach and employs thematic analysis to identify and interpret socio-cultural elements embedded in the selected stories: *The Stork and Her New Husband*, *The Lioness and the Cow*, *The Fear of Tiptipwa*, *The Gossiper*, *The Young Boy and Hanumanji*, and *The Malpua Tale*. Each tale reflects distinct aspects of social life, including marriage expectations and adaptation, power relations and survival, superstition and communal fear, social behavior and gossip, faith and devotion, and moral lessons rooted in everyday practices. Key themes such as caste dynamics, gender roles, mythological influences, and community traditions are examined to understand the complexities of the social fabric represented in these narratives. The analysis reveals that Verma's folk tales not only preserve cultural heritage but also subtly comment on social hierarchies, moral values, and the human condition. The findings suggest that these tales function as both cultural documents and narrative reflections of societal norms and transformations over time. Furthermore, Verma's use of symbolism, characterisation, and simple yet evocative storytelling techniques strengthens the socio-cultural messages embedded in the narratives. This study contributes to the broader field of folk literature and socio-cultural studies by offering a deeper understanding of Nalin Verma's role in sustaining and interpreting Indian folk narrative traditions.

Keywords: Folk literature, socio-cultural analysis, Indian folk tales, cultural traditions

Daka Vachan of Mithila in the Indian Knowledge Tradition: An Assessment

Dr. Upendra Gami
Assistant Professor,
Department of English, Rameshwar Mahavidyalaya, Muzaffarpur, Bihar

The contribution of Mithila to the Indian Knowledge Tradition has been of immense importance. Mithila is indeed a region which has been popular since time immemorial. Many great scholars of Mithila have enriched the knowledge in different fields. Daka has been very popular among the people of Mithila whose formulaic statements and verses have been quoted at various occasions among people of Mithila. *Daka Vachan* has contributed to the knowledge tradition of India in various fields of everyday life of people who by nature have remained a part of the agrarian society. For the people of Mithila in particular the quotes and verses of Daka remained a great source of knowledge practically applicable in various fields ranging from farming and weather condition to the management of home and family and so on. Daka's words of wisdom have really been useful since the time when people had less or no technology of the modern generation. The present research has sought to examine the contribution of *Daka Vachan* of Mithila to the Knowledge Tradition of India in general and that of Mithilanchal in particular and show its relevance and applicability in the modern era of science and technology. It also makes an attempt to explore the ancient knowledge of the common man in the present time

Keywords: *Daka Vachan*, Mithila, tradition, society, knowledge, wisdom

The Historic-Culture Study of Mithila Region: A Study of Selected Contemporary Maithili Short Stories

Dr. Ram Munnee Paswan
Assistant Professor,
Department of English, M.L.S. College, Sarisab-Pahi, Madhubani, Bihar

It is acknowledged that History says lies but Literature says truth. Every historical detail is historic by manipulating truth but it's literature by manipulating history says truth. In this line the present paper is a fruitful discovery of historical and cultural aspects of Mithila region. Any literary page establishes the truth lying under hidden. Thus, the ongoing research is a trial to explore the truth imbibed in the form of stories. The research is a study of selected contemporary Maithili short stories edited by Murari Madhusudan Thakur. This paper studies the stories select from the cultural perspective to explore the life style and traditions imbibed in the work. Any historical work does not say as much history as possible but any literary work says more and more history provided that the curtain is raised from the characters, setting and story. The paper examines the stories in search of the culture and history of Mithila region.

Keywords: History, culture, Mithila, Maithili, short story

Revisiting Mithila's Intellectual Legacy: The Interplay of Maithili Literature and Cultural Traditions in Shaping Indian Knowledge Systems

Smiti
Postgraduate Student,
Jamia Millia Islamia, New Delhi

This study investigates the epistemological and cultural contributions of the Mithila region — spanning ancient Videha through medieval and colonial periods — to the broader framework of Indian knowledge systems. Addressing a critical gap in existing scholarship, which has largely examined Mithila's Sanskritic learning and vernacular literary heritage in isolation, the study demonstrates how Maithili literature and cultural traditions collectively shaped and transmitted knowledge across South Asia, moving decisively beyond a Sanskrit-centric historiography.

Mithila's intellectual legacy, however, operated not through Sanskrit alone but through a bilingual Sanskrit-Maithili continuum in which philosophical sophistication coexisted with, and was actively complemented by, vernacular expressive traditions. The polymath Vidyapati Thakura (c. 1352–1448), composing across Sanskrit, Prakrit, Apabhramsha, and Maithili in genres spanning philosophy, law, biography, drama, and devotional poetry, exemplifies this synthesis most vividly. His influence on Maithili has been compared to that of Dante in Italy and Chaucer in England: he transformed a spoken vernacular into a sophisticated literary medium capable of transmitting philosophical and devotional thought to wider audiences. Beyond literary production, Mithila's cultural traditions themselves functioned as embedded knowledge systems. The 14th-century *Varna-Ratnakara* thesaurus — organizing knowledge across eight chapters and ninety-six major subject groups covering philosophy, social science, military science, arts, music, and literature — predates modern information science frameworks by centuries. Similarly, the corpus of *Dāk Vachan* (proverbial wisdom) constitutes a field of non-elite knowledge production addressing agrarian life, gender relations, caste dynamics, and historical memory, revealing the contested interface between modern and non-modern epistemologies. Employing a multidisciplinary qualitative methodology that integrates historical analysis, textual criticism, and cultural studies, the research draws on Vedic and classical texts, medieval Nyaya treatises, the multilingual corpus of Vidyapati, the *Varna-Ratnakara*, and folk traditions to advance three theoretical propositions. First, Indian knowledge systems are fundamentally multilingual and polycentric, requiring a revision of the Sanskrit-cosmopolis/vernacular-reaction binary that has long structured the field. Second, regional intellectual traditions like Mithila's operated as integrated 'knowledge ecologies' — where logic, literature, ethics, and aesthetics were mutually constitutive rather than compartmentalized — as exemplified by Vidyapati's simultaneous production of legal treatises, devotional hymns, and love poetry. Third, the concept of a 'lateral vernacular shift' more accurately describes pre-colonial knowledge circulation than conventional center-periphery models, as evidenced by Maithili's influence on Bengali and Odia literary traditions and its adoption as a court language in Nepal.

Taken together, these findings reposition Mithila not as a peripheral contributor but as a generative centre of epistemological innovation in Indian intellectual history. The Navya-Nyaya school's contributions to logic, epistemology, and philosophy of language — including nuanced analyses of negation, universals, and cognitive criteria — represent a distinctive and underexplored Indian philosophical achievement that merits sustained comparative engagement with global traditions of thought.

Keywords: Mithila, Maithili literature, Indian knowledge systems, Navya-Nyaya, Vidyapati, vernacular knowledge, Sanskrit cosmopolis, epistemology

Explorations of Ecological and Cultural Practices in Vidyapati's Songs

Dr. Bindunath Jha
Assistant Professor,
Department of English, J. K. College, Biraul, Darbhanga, Bihar

This paper is an attempt to understand the ecological consciousness and the cultural and social psychological fabric of the Mithilanchal as they have been reflected upon in the Vidyapati Literature. The ecological consciousness, culture and socio-psychological dimensions of human life are found embedded in his works. Vidyapati is an exalted polymath who made Maithili a literary language and brought poetry, prose, and drama together in Maithili and Sanskrit. Renowned as the Maithil Kavi Kokil, Vidyapati's contribution to Mithila, Maithili, Maithil psyche, literature, society, and culture is unfathomable in its immensity. A profound sense of cultural bonding and ecological consciousness, along with an infusion of love, beauty, bhakti (devotion) and eroticism, can be found in the literary works of the poet. This paper uses ecocritical theories to his works and examines how and why they are ever-relevant across time and space.

Keywords: Vidyapati, ecocriticism, Mithila culture, deep ecology, feminist ecology.

An Eco-critical Study of Folk Tales of Mithila

Janvi Kumari
Postgraduate Student,
B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

The theory of eco-criticism provides an analytical tool for the study of art and literature in order to find a relationship between literature and nature. Spirituality adds a new dimension to eco-criticism. The present research aims at studying the selected folk tales of Mithila through the lens of eco-spirituality. The stories presented in the anthology of *Folk Tales of Mithila* are rich in the presentation of Nature and its elements as divine forces. When read or listened properly, these short stories provide an insight to the reader or listener to be conscious towards the Nature and its elements. The tales offer enjoyments to them and simultaneously lessons for sustainable developments and make them humane and friendly to Nature. In the light of the interpretive method of eco-criticism, the selected tales are analysed to find out why since time immemorial the people of this region have been so much devoted to the Earth and Nature and in place of causing any harm to any biotic or abiotic elements, they have tried to safeguard them. The study seeks to explicate how such ecological narratives play important roles in the life of people who view the divine manifestations in the flora and fauna of the earth.

Keywords: Folk tales, eco-spirituality, Mithila, nature, lesson

Mithila's Cultural Texts: Folk Tales and their Role in Indian Knowledge Formation

Maligram Yadav
Research Scholar,
University Department of English,
B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

Mithila is a culturally rich region of Bihar and Nepal that is well known for its deep traditions, art forms, and oral literature. Among its many cultural expressions, folk tales hold a very important place. These folk tales are not just stories for entertainment; they are valuable cultural texts that carry knowledge, values, and life lessons from one generation to another. This paper examines Mithila's folk tales as how they contribute to the formation and development of Indian knowledge systems in a simple and meaningful way.

Folk tales of Mithila reflect the everyday life, beliefs, customs, and wisdom of the local people. They are closely connected with nature, social relationships, religion, and moral values. Through simple narratives, these stories teach people about honesty, kindness, courage, respect for elders, and harmony with nature. In this way, they act as informal sources of education, especially in rural communities where oral tradition is still strong. These tales also preserve indigenous knowledge. They include information about agriculture, seasons, animals, plants, and local practices. This kind of ecological knowledge is very important in today's world, where environmental issues are increasing. Thus, Mithila folk tales help us understand traditional ways of living in balance with nature. Another important aspect is that these folk tales help in shaping cultural identity. They create a sense of belonging among people of Mithila and connect them to their roots. At the same time, they contribute to the larger Indian knowledge tradition by adding regional voices and experiences. Indian knowledge is not limited to written texts; it also includes oral traditions like folk tales, songs, and rituals. Mithila's folk tales are a strong example of this living knowledge system.

In addition, these stories often carry symbolic meanings and deeper philosophical ideas. They talk about good and evil, truth and falsehood, and human relationships in a simple but powerful way. Even without formal education, listeners can understand complex ideas through these stories. This shows how folk literature plays an important role in spreading knowledge in an easy and accessible form. Mithila's folk tales are not just cultural heritage but also important sources of knowledge. They help in preserving traditions, teaching moral values, sharing practical wisdom, and building cultural identity. By studying these folk tales, we can better understand the richness of Indian knowledge systems and the importance of oral traditions in shaping society.

Keywords: Mithila, folk tales, oral tradition, cultural identity, indigenous knowledge

Mithila's Living Heritage: Linguistic and Cultural Challenges in Translating the Laherin Experience in *Hasina Manzil*

Anand Kumar
Independent Researcher,
Sundarnagar, Professor's Colony, Ward No. 23, Madhubani, Bihar

The Mithila 'Knowledge Tradition' is preserved in the skilled labour and lived experiences of its craft communities, as seen in Dr. Ushakiran Khan's Maithili novel *Hasina Manzil*. This paper examines the linguistic and cultural challenges of translating the world of the *Laherin*—the Muslim women community of *Laheriasarai* – into English. They embody specialized socio-material knowledge centered on the production and sale of *Lahthi* (lac bangles). A key challenge is preserving technical and cultural terminology; bangle types such as *Tisiphool*, *Katari*, and *Sahana* must be retained to avoid cultural erasure and loss of regional knowledge. The novel is also rooted in *Tirhut* traditions like *Duragman*, whose ritual significance resists Western equivalence. Dialogues embedded in Mithila's cultural context risk losing tone and emotional depth in translation. Through comparison of the original text and translation attempts, the paper analyzes how elements such as the lacquer trade, the gendered epistemology of the *Aangan*, and the 'grammar of respect' (*Baba, Bucchi*) struggle to survive in a global language. It also highlights the difficulty of conveying the weary tone of women facing poverty and male migration to *Arba* (Arab). The paper argues that 'Thick Translation' is essential to preserve this syncretic heritage for a global audience.

Keywords: Maithili-English Translation, Mithila Knowledge Tradition, Gendered Knowledge Systems, thick translation, cultural untranslatability

Nature, Emotion and Sensuality: A Comparative Study of Vidyapati's Radha and Keats' Endymion

Dr. Shailja
Assistant Professor,
Department of English, Marwari College, Darbhanga, Bihar

This paper aims to investigate the interplay of nature, emotion and sensuality in Vidyapati's portrayal of Radha and Keats' Endymion. These two quintessential works are noted for carrying forward two different literary traditions. Both Vidyapati's Padmavati, a mainspring of medieval Maithili literature and Keats' Endymion, an apex of English Romantic Literature embody natural landscape as a channel for sensual urge and emotional transcendence.

The study explores how Vidyapati's Radha expresses a fully embodied yet spiritually tinted longing through evocative environmental imagery, such as moonlit nights enhancing her *viraha* (agony of separation) and swelling rivers echoing her wants. Keats' Endymion, on the other hand, travels through verdant, surreal settings where nature serves as a catalyst for both a spiritual search and an erotic awakening.

This study reveals culturally diverse expressions of sensuality by closely examining a few verses to emphasize the poets' use of natural components as metaphors for human emotions. While Keats' Endymion uses Hellenic ideals of sexual experience to seek beauty and truth, Vidyapati's Radha exemplifies a bhakti-infused sensuality that blends spiritual devotion with worldly need.

Keywords: Spiritual devotion, sensuality, Nature, Vidyapati, Keats

The Significance of Maithili Literature in the Development of Indian Knowledge Tradition

Dr. Mrityunjay Kumar
Assistant Professor,
Department of English, R. S. College, Tarapur, Munger, Bihar

Maithili, a language deeply rooted in the Mithila region of Bihar, India and parts of Nepal, holds immense social, historical, cultural, intellectual and linguistic significance. Its literary heritage, dating back to the 7th century AD, encapsulates the spiritual, philosophical, and cultural ethos of the region. The richness of Maithili language lies not only in its linguistic diversity but also in its profound ability to reflect the evolving societal narratives of Mithila through the centuries. This study aims to examine the significance of Maithili literature in the development of Indian knowledge tradition. Maithili literature represents a vital cultural and linguistic tradition that has evolved through centuries of socio-political and cultural transformations. It is a cornerstone of the Indian knowledge tradition, offering a rich repository of cultural consciousness, combining academic tradition with a strong, distinct, and vibrant, artistic, vernacular tradition, fostering philosophical thought, influencing regional literature, and preserving the unique heritage of the Mithila region.

Keywords: Maithili, Mithila, Evolution, Socio-political, Cultural, Linguistic

Travelling Vernaculars: Maithili Drama, Cultural Contact and Theatrical Transformation

Pratiksha Kumari
Independent Researcher,
Department of English Studies,
Central University of Jharkhand, Ranchi

This paper offers a comparative reading of three key Maithili dramatic texts Umapati Upadhyaya's *Parijataharana-nataka* (Mithila, 14th–15th c.), Srimanta Sankardeva's *Parijata Harana* (Assam, 16th c.), and Bhupatindra Malla's *Paruramopakhyana-nataka* (Bhaktapur, 1713) to show how the Vaishnava *harana* tradition moved across regions as a dynamic vernacular force.

Drawing primarily on Sheldon Pollock's idea of 'vernacularization', the paper argues that each playwright uses Maithili to make a different kind of cultural claim: Umapati establishes it as a literary language alongside Sanskrit, Sankardeva reshapes its dramatic conventions through Brajavali to build a new Assamese theatrical identity, and Bhupatindra Malla uses it as a prestige language to strengthen royal authority in Nepal.

Using Mary Louise Pratt's concept of the 'contact zone', the paper also traces how Maithili changes as it travels adapting to new cultural settings in Mithila, Assam, and Nepal, and producing hybrid dramatic forms in each case. By placing these three figures in conversation, the paper repositions Maithili not as a marginal regional language, but as a mobile and influential literary force that shaped theatrical cultures across eastern India.

Keywords: Maithili drama, vernacularization, contact zone, Vaishnava theatre

Epic Tradition in Indian Poetry

Dinanath Kumar
Research Scholar,
University Department of English,
B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

The Indian epic tradition, rooted in the foundational narratives of the *Ramayana* and the *Mahabharata*, has exercised a profound and enduring influence on the development of Indian poetry across centuries. This study examines how epic consciousness—comprising mythic imagination, ethical dilemmas, heroic archetypes, and cosmological vision—has been continuously reinterpreted within Indian poetic traditions from classical to modern periods. The study explores the ways in which poets have engaged with epic narratives not merely as inherited texts but as living traditions that invite reinterpretation in response to changing socio-cultural and historical contexts.

Drawing upon examples from classical Sanskrit poetry, medieval Bhakti literature, and modern Indian English poetry, the article argues that the epic tradition functions as a dynamic repository of cultural memory, shaping poetic imagination and aesthetic expression. The reinterpretation of epic characters such as Rama, Sita, Draupadi, and Karna in modern poetry reveals a shift from divine idealization to humanization, thereby enabling poets to interrogate issues of gender, morality, power, and identity. The article further examines how epic motifs and narrative structures have been adapted to address contemporary concerns, including nationalism, social justice, and existential inquiry.

By integrating theoretical perspectives from myth criticism, cultural studies, and postcolonial theory, the study highlights the role of epic tradition in mediating between the past and the present, the sacred and the secular, and the individual and the collective. It demonstrates that Indian poetry, in its engagement with epic traditions, not only preserves cultural continuity but also fosters creative innovation, transforming inherited narratives into sites of critical reflection and artistic exploration.

Keywords: Indian epic tradition, Indian poetry, Bhakti poetry; cultural identity, reinterpretation

Vernacular Aesthetics and Sacred Expression: Vidyapati's *Padawali* as a Catalyst in Indian Devotional Literature

Dr. Ranjana
Assistant Professor,
Department of Maithili, Ganga Devi Mahila Mahavidyalaya, Patna, Bihar

This paper examines the *Padawali* as a locus classicus to understand the surfacing of vernacular aesthetics in Indian devotional literature. Vidyapati, a late medieval Indian poet, made his Maithili compositions mediate between courtly poetics and sacred expression to contribute to the formation of early Bhakti discourse. The *Padawali*, revolving around the divine love of Radha and Krishna, transforms classical Sanskritic idioms into an accessible and emotionally resonant vernacular and, thus, becomes a broader participant in devotional practice. The paper, through a close textual analysis, argues that Vidyapati's lyrical strategies of using sensuous imagery, musicality, and an intimate voice make a bridge between elite literary traditions and popular religious experience. It further traces the transregional reception of his work and its shaping of the later poetic and performative practices, particularly within Vaishnava traditions of eastern India. The paper, by emphasising vernacular expression as both an aesthetic and a spiritual medium, positions the *Padawali* as a catalytic force in the evolution of Indian devotional literature.

Keywords: Lyrical tradition, Radha-Krishna poetics, sacred eroticism, Vaishnavism, Vidyapati

Translated Voices, Gendered Margins: Representation of Women in Contemporary Maithili Poetry

Dr. Ayesha Kamal
Assistant Professor,
Jamia Hamdard University, Tughlakabad Extension, New Delhi

This paper examines the issues of gender, vernacular voice, and translational politics portrayed in *Varied Verses: An Anthology of Modern Maithili Poetry* translated into English by Ayodhyanath Chaudhary. This anthology have sixty-five modern Maithili poets of both India and Nepal, of which fourteen are women poets. Based on the poems like "Woman: Stepping Forward", "The Working Lady", "A Mad Woman", "I Demand Guarantee" and "Woman: The Supreme", the researcher argues that the women poets in the collection have to negotiate a dual marginality, subordinated to the patriarchal society of Maithili, and mediated through the politics of English translation. The paper discusses the theorisation of the subaltern by Gayatri Chakravorty Spivak and the invisibility of the translator by Lawrence Venuti, arguing that Chaudhary in his translations is both restoring the voices of women to an international audience and endangering to make the opposing cultural particularity of the protest visible. The paper, therefore, proposes a feminist translational ethics sensitive to epistemic interests of translating the experience of Maithili women in English, and presents *Varied Verses* as a significant, yet under-studied, addition to the literary tradition of Mithila.

Keywords: Mithila, Maithili poetry, women's voices, translation, subaltern, feminist criticism

Spiritual Ecology: Kalidasa's Nature Philosophy and Mithila's Ritual Culture

Rajesh Kumar Singh
Research Scholar,
Department of English, R.S. College (B.R.A. Bihar University), Muzaffarpur, Bihar

This paper examines the idea of spiritual ecology through the literary vision of Kalidasa and its reflection in the ritual practices of the Mithila region. It argues that Kalidasa presents nature not merely as a poetic backdrop but as a living, sacred presence closely connected with human emotions and ethical life. In works like *Abhijñānaśākuntalam* and *Meghadūtam*, forests, rivers, and seasons actively participate in human experiences, suggesting a deep ecological sensitivity rooted in Indian thought.
This vision finds continuity in Mithila's cultural traditions, where nature is integrated into daily rituals and beliefs. Practices such as reverence for rivers, seasonal observances, and artistic expressions like Mithila/Madhubani painting reflect a worldview that respects and preserves ecological balance. These traditions demonstrate that environmental awareness is not a modern concept but part of a long-standing knowledge system. By placing Kalidasa at the centre, the study highlights how his literary insights help us understand regional practices as part of a broader spiritual and ecological framework. It concludes that such perspectives remain relevant today, encouraging a balanced and respectful relationship between humans and nature.

Keywords: Mithila, spiritual ecology, literary vision, ritual practices, ethical life,

Maithili's Sanskar: A Study of Harimohan Jha's *Kanyadan*

Aradhna Kumari
Research Scholar,
University Department of English,
B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

This study seeks to examine the depiction of Maithili's *sanskar* in *Kanyadan* (1933) by Harimohan Jha, translated as *The Bride* by Lalit Kumar. This important work in Maithili literature provides a clear picture of early twentieth century life in the Mithila region. It offers detailed insights into traditional practices like arranged marriages, dowry negotiations, caste hierarchies, and gender roles. Through Buchia's story and her unsuitable marriage, Jha highlights the entrenched patriarchal norms that shape women's lives, often reducing them to passive roles within strict social systems. At the same time, the text portrays the richness of Mithila's cultural life, including rituals, language variety, and artistic traditions. *Kanyadan* by Harimohan Jha stands out as a significant work that offers a rich portrayal of Maithili's *sanskar*. Written in Maithili during the early twentieth century, the novel plays a vital role in documenting the experiences, traditions, and social realities of specific communities.

Keywords: Maithili *sanskara*, marriage practices, patriarchy, gender roles, social system

Women, Marriage and Reform: Reading Harimohan Jha's *Kanyadaan* in Translation

Dr. Niharika Prajapati
Assistant Professor,
Lalit Narayan Mishra Smarak College, Birpur, Supaul, Bihar

Maithili literature constitutes an important body of regional Indian writing, yet much of it remains inaccessible to non-Maithili readers due to the obvious linguistic barriers. Translation, therefore, plays a crucial role in introducing these texts to non-Maithili readers. *Kanyadaan* (1933) translated as *The Bride* by Lalit Kumar is one such significant text. Considered a classic of Maithili literature, the novel foregrounds issues of women's education, and ill-matched marriages within the socio-cultural milieu of rural Mithila in the early twentieth century. This paper examines how the novel critiques orthodox social practices and advocates reform through its representation of female subjectivity and patriarchal structures vis-à-vis Indian society. By situating the text within the wider discourse of social reform and gender studies, the novel remarkably explores the tensions between tradition and modernity and challenges the notions of gender binary.

Keywords: Gender, society, colonial, education, female

Mithila in the Indian English Novels: A Close Reading of Amish's *Sita: Warrior of Mithila*, Devdutt Pattanaik's *Sita: An Illustrated Retelling of the Ramayana*, and Kavita Kane's *Sita's Sister*

Dr. Anamika Yadav
Assistant Professor,
Department of English, B.S.S. College, Supaul, Bihar

Mithila in the Indian classical tradition holds a remarkable place. As the birthplace of Sita, it has a rich cultural and historical records. Indian English writing is not devoid of it. This paper examines the historiography of the Mithila region through a close reading of Amish's *Sita: Warrior of Mithila*, Devdutt Pattanaik's *Sita: An Illustrated Retelling of the Ramayana*, and Kavita Kane's *Sita's Sister*. It also examines the folklore of Mithila and its connection to contemporary retellings. Pattanaik's work explores the historiography of these narratives in the light of available literature, monumental history, mythical assumptions and puranic references. Amish Tripathi work has tried to explore the political atmosphere of the epic era in the light of the present feminist characterisation of Sita. Sita is not any ordinary woman; she is a fighter and heir to the throne of Mithila after Janak, and making her political alliance strong by marrying Rama so that together they can fight the enemy of Aryavrata – Ravana. Kane's retelling has explored the sisterhood of four sisters, and Urmila has the capacity to rule a state, and in the absence of male members, she runs the political affairs of Ayodhaya. Kaekeyi is not an ordinary woman, but helps Rama to fulfil the political demands of Ayodhya and protect the throne by fighting Ravana. Textual analysis and a comparative study have been used as methods of research in this paper.

Keywords: Historiography, retelling, Mithila region, folklore, feminist retellings

Nature and Divinity in the Folk Songs of Mithila: A Critical Study

Nidhi Kumari
PG Student of English,
R.D.S. College, Muzaffarpur, Bihar

Mithila has remained a well-known region since the time of the *Ramayana*. The folk songs of Mithila are really superb in melody and message. Such songs entertain the listeners, give them calmness and peace of mind and at the same time impart the lessons of life to them. The songs are worth-analysing to find out how they humanize people by giving message to see the representations of the divine in all the things of nature. They are really marvellous in inspiring and teaching the people of Mithila how to be good human beings and live life in complete harmony with nature. The folk songs prove to be the cultural artefacts of the region and have been continuous from the past time. They delineate nature in a beautiful way and also talk about different gods and goddesses for making people virtuous and righteous. The songs sung on different occasions present the pictures of gods and goddesses in an enlightening way. This research examines the selected folk songs of Mithila sung on auspicious occasions and find how nature and divine elements are portrayed in them for achieving a didactic aim.

Keywords: Folk songs, nature, divinity, occasion, lesson

Shaping the Indian Knowledge System through Maithili Poetry: An Analysis of Vidyapati's Poetry

Dr. Pradeep Kumar
Assistant Professor of English,
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, UP

Mithila has been a historic and cultural centre of learning in Northern Bihar where Indian intellectual traditions, since the Vedic period, shaped the Indian Knowledge System. This paper investigates the profound contribution of the Maithili poet Vidyapati through his poetry which revolutionized Indian epistemology. The study highlights how Vidyapati pioneered the use of vernacular language (Maithili) for literature, blending aesthetic sensuality with deep spiritual devotion, and established enduring cultural paradigms in Eastern India. His famous works, such as *Padavali*, served as a bridge between classical Sanskrit traditions and regional devotional expressions, shaping the emotional and religious landscape of North-East India. This paper investigates how the devotional poetry of Vidyapati contributed to cultural sustainability and societal structuring. Through a critical analysis of these literary forms, this paper argues that Maithili literature did not merely produce artistic expression but was instrumental in refining the philosophical, legal, and social frameworks of the Indian subcontinent.

Keywords: Maithili literature, Indian Knowledge Systems, Vidyapati, cultural sustainability, ethics

Eco-Theological Dimension in the Poetry of Vidyapati

Dr. Sarita Rani and Ms. Mudassir Jahan
Assistant Professors,
Department of English, Dau Dayal Mahila, PG College, Firozabad, UP

Vidyapati stars in his creation. His voice straddles the personal and universal. Writing in Maithili, Sanskrit and Avahatta, a transitional Vernacular, he transformed the poetic space of eastern India. His *Padavali*, *Bhu- Prikramanam*, *Purusha-Priksha* and *Likhanavali*, unfold ecology, ethics, and governance that are never separate from life. He was not just a poet who merely adored nature. He documented it with journalistic precision. He proves in his ecological dimension that when one degrades water, one degrades one's life; when one ignores the grove, one ignores memory; when one treats wind as a commodity, one loses breath of the world. The paper examines the sacred representation of nature in the poetry of Vidyapati. It also analyses the link between *bhakti* and ecological consciousness and eco-theological elements within the framework of ecocriticism.

Keywords: Sacred, *bhakti*, nature, ecology, ecocriticism

Resonance of Dalit's Assertion in the First Maithili Dalit Novel *Prithviputra: Son of the Soil*

Dr. Ghanshyam Kumar
Assistant Professor,
Department of English, MKS College, Fatuha Patna, Bihar

The first Dalit novel in Maithili owes to Lalit, nom de plume of Lalitesh Mishra, a noted Maithili author. Written about 80 years back in 1965, the novel turned out to be an epochal venture particularly in Mathili literature. Till the novel remained confined in the language of its origin, it succeeded in drawing the attention of merely the Maithili readers. But with its publication in English translation by Dr. Yugeshwar Sah, the book gained wider access to readability, transcending the linguistic barrier. The translator has justifiably achieved success in achieving his goal, keeping intact the spirit of the novel. Like Mulk Raj Anand and Premchand, Lalit deals with social realism with his dexterous penmanship and acumen to portray the social milieu.

Written with Marxist perspective, not Ambedkarite approach, the novel created ripples among the mainstream literary circles of the Mithila region in the mid-1960s. This paper makes an attempt to bring into light the Dalit consciousness and assertion working actively in the 1960s in Mithilanchal against the iron hold of the landlord. The paper also highlights the perennial connivance of the feudal insensitivity with khakiclad atrocities against the worst sufferers of casteism and capitalism.

Keywords: Dalit assertion, casteism, capitalism, social realism, feudalism, Marxism

Negotiating Autonomy and Agency in Rural Patriarchy:
An Existential Feminist Study of *Prithviputra: Son of the Soil*

Rajnandani Kumari
Research Scholar,
Department of English,
Central University of South Bihar, Gaya, Bihar

Prithviputra: Son of the Soil translated by Dr. Yugeshwar Sah is a significant contribution to regional Indian literature that presents the harsh realities of caste oppression, feudal exploitation, and gender discrimination in the Mithila region of Bihar. While the central narrative revolves around Sarup, a Dalit agricultural labourer struggling against social injustice, the subplot of Bijali emerges as one of the most radical portrayals of female consciousness in rural Indian fiction of the 1960s. This paper critically examines Bijali as a bold and existentially aware woman who challenges patriarchal marriage, social morality, and collective control over female sexuality. Through her rejection of domestic violence, refusal to surrender before Panchayat authority, and eventual rejection of both husband and lover, Bijali transcends conventional representations of women in rural literature. Using existential feminism, particularly the ideas of Simone de Beauvoir, along with insights from Radical and Marxist Feminism, this paper argues that Bijali represents a new female subjectivity within the deeply patriarchal and caste-based society of Mithila. Her character becomes a site of resistance where questions of gender, caste, desire, dignity, and autonomy intersect.

Keywords: Feminist existentialism, female agency, gender resistance, women autonomy, radical feminism, Marxist feminism, rural womanhood

Devotional poems of Vidyapati and George Herbert: A Comparative Study

Shibani Jha
Research Scholar,
University Department of English, Lalit Narayan Mithila University, Darbhanga, Bihar

This paper is a comparative study of the devotional poetry of Vidyapati from Mithila and the English poet George Herbert. Although they lived in different times and cultures—Vidyapati in 14th-century India and Herbert in 17th-century England—both poets focus on the deep connection between the human soul and God. Vidyapati expresses divine love through the relationship of Radha and Krishna, using the emotions of love (Sringara Rasa) in a simple Maithili language. His poetry makes spiritual experience feel personal and emotional. On the other hand, Herbert presents devotion in a more structured and reflective way, using clear and meaningful metaphors in his collection *The Temple* to show the soul's journey towards God. Vidyapati moved from Sanskrit to Maithili, and Herbert used simple English instead of complex literary language. This helped them connect with common people and make devotion more accessible. By comparing their poems, this paper shows that spiritual feelings and the search for God are universal. It also highlights how Mithila's literary tradition can be understood in a broader, global context.

Keywords: Vidyapati, George Herbert, Metaphysical poetry, Bhakti movement, devotional poetry, comparative literature

Reimagining *Sita*: Poetics and Politics of Representation in Select Indian English Narratives

Dr. Anshu Kumari
Assistant Teacher (PGT),
U.H.S. Khopa, Runni Saidpur, Sitamarhi, Bihar

This study examines the reimagining of Sita in select Indian English narratives with special reference to the poetics and politics of representation. Traditionally portrayed in the epic *Ramayana* as the embodiment of ideal womanhood, sacrifice, chastity, and obedience, Sita has been reinterpreted by contemporary Indian English writers who challenge patriarchal constructions and recover her silenced voice. The research examines how modern retellings transform Sita from a passive mythological figure into an active subject with agency, desire, resistance, and individuality.

The study focuses on selected texts such as *The Forest of Enchantments* by Chitra Banerjee Divakaruni, *Sita's Sister* by Kavita Kane, and some other contemporary reinterpretations of the *Ramayana*. Through feminist literary criticism, myth criticism, and postmodern theories of representation, the research analyses how these narratives reconstruct Sita's identity in response to changing socio-cultural realities. The study investigates narrative strategies, symbolism, voice, and intertextuality employed by the authors to reinterpret mythology from a gender-sensitive perspective.

The "poetics" of representation refers to the literary techniques and aesthetic modes through which Sita's character is recreated, while the "politics" concerns the ideological implications of these reinterpretations, particularly in relation to gender, power, patriarchy, and cultural nationalism. By revisiting mythology, these writers interrogate dominant cultural narratives and expose the marginalization of women within epic traditions. The study argues that contemporary retellings not only humanize Sita but also position her as a symbol of female autonomy and resistance against oppressive structures.

Ultimately, this research demonstrates that the reimagining of Sita in Indian English narratives serves as a powerful literary and political act that reshapes cultural memory and opens new possibilities for understanding womanhood, identity, and myth in contemporary India.

Keywords: Poetics, politics, patriarchal, myth, identity

राजप्रशस्ति काव्यों की परंपरा और विद्यापति

बिन्दु चौहान
सहायक प्राध्यापक, हिंदी विभाग,
चंद्रधारी मिथिला महाविद्यालय, दरभंगा, बिहार

भारतीय ज्ञान परंपरा में राजप्रशस्ति काव्यों की अविछिन्न परंपरा रही है। ऐतिहासिक राज्याश्रित प्रशस्तिपरक काव्यों के परिरक्षण में राजाश्रय सबसे प्रबल और प्रमुख साधन रहा है। ये काव्य संस्कृत शास्त्र-परंपरा से जुड़ते हुए काव्यशास्त्रीय लक्षणों की परंपरा और शिष्ट व श्रेण्य साहित्य (classical literature) के अभिलक्षणों को समेटे हुए हैं। क्षत्रप रुद्रदमन के गिरनार शिलालेख, हरिषेण कृत वत्सभट्टि मंदसौर की प्रशस्तिपरक लेख इनकी प्राचीनता की ओर संकेत करती है।

संस्कृत साहित्य में पाणिनी कृत पातालविजय, जंबावतीविजय, उद्भट कृत अलंकार-संग्रह, धनंजय कृत दशरूपक, अप्पय दीक्षित कृत कुवलयानन्द कारिकास, पंडित जगन्नाथ कृत रसगंगाधर की परंपरा में कवि रत्नाकर कृत हरविजय, बिल्हण कृत विक्रमांकदेवचरित, कल्हण कृत राजतरंगिणी और श्रीहर्ष कृत नैषधचरित सरीखे शास्त्र उपलब्ध हैं। प्राकृतकाव्यों - गउडवहो, तरंगवइकहा, वसुदेवहिंडी, तिलोयपण्णति, नेमिनाथचरित और पउमचरिय एवं अपभ्रंश काव्यों-णयकुमार चरिउ, जसहरचरिउ, जम्बूस्वामीचरिउ, बाहुबलिचरित और सनतकुमारचरिउ प्रमुख प्रशस्तिपरक काव्यों की परंपरा मिलती है। इसी परंपरा का अनुगमन करते हुए बारहवीं शताब्दी में जल्हण-सोमपालविजय, सोमेश्वरदत्त-कीर्तिकौमुदी की रचना हुई। चौदहवीं शताब्दी में महाकवि विद्यापति ठाकुर कृत कीर्तिलता और कीर्तिपताका राजप्रशस्ति चरित-काव्यों की परंपरा कड़ी में महत्वपूर्ण रचनाएँ हैं।

इस पत्र में इस तथ्य पर विचार करने का प्रयास किया किया गया है कि आखिर कीर्तिलता अपने पूर्व के ऐतिहासिक प्रशस्ति काव्यों से किन मायनों में विशिष्ट है। क्या यह ओइनवार वंशी राजा कीर्तिसिंह की प्रशस्तिकाव्य मात्र है? अथवा क्या इसमें दो संस्कृतियों (भारतीय और तुर्की संस्कृति) के संक्रमण से निकली अनुगूँज के तत्व मौजूद हैं? क्या शिष्टभाषा संस्कृत से देसिल बानी अवहट्ट के करवट बदलने की आहट इसमें सुनाई पड़ती है? कीर्तिलता के चार पल्लवों में मध्यकालीन भारतीय इतिहास में तुर्की संस्कृति के आगमन से उपजे नए बाज़ार, स्थापत्य-कला, इस्लाम की असहिष्णुता, हिंदुओं की दयनीय स्थिति, सैन्य-संचरण, शासन-प्रणाली के साथ-साथ तुर्की-भोज्य संस्कृति की छाप किस प्रकार बिखरी पड़ी है, यह शोध का दिलचस्प विषय है।

मुख्य शब्द: राजप्रशस्ति, संक्रमण, स्थापत्य, बाज़ार, भोज्य-संस्कृति, सैन्य-प्रणाली, लोक परंपरा

भारतीय ज्ञान परंपरा के संवर्धन में मिथिला की लोक नाट्य परंपरा का योगदान

राजनाथ पंडित
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
ललित नारायण मिथिला विश्वविद्यालय, दरभंगा, बिहार

मिथिला की लोक नाट्य परंपरा, जिसे स्थानीय स्तर पर 'नाच' कहा जाता है, ज्ञान के हस्तांतरण का एक अनूठा माध्यम रही है। ये नाटक ऐतिहासिक स्मृतियों, नैतिक मूल्यों और सामाजिक दर्शन के कोश हैं। आल्हा-रुदल और कुँवर बृजभान जैसे नाटकों के माध्यम से मिथिला के समाज में शौर्य, त्याग और वीरता के आदर्शों को जीवित रखा गया है। वहीं राजा सलहेस, जया विसहरि और गोपीचंद जैसे लोक नाट्य न केवल दलित और वंचित समाज के नायकत्व को प्रतिष्ठित करते हैं, बल्कि त्याग और वैराग्य के गूढ़ दार्शनिक पक्षों को भी जन-सामान्य तक पहुँचाते हैं। सीत-बसंत, राम कलेवा, और कउआ हकनी जैसी विधाओं में पारिवारिक संबंधों की मर्यादा और मानवीय संवेदनाओं का जो चित्रण मिलता है, वह भारतीय समाज के नैतिक ढांचे को मजबूती प्रदान करता है। इसके अतिरिक्त सुंदरबन के सुंदर फूल जैसे लोक नाट्य प्रकृति के प्रति प्रेम और सौंदर्यपरक चेतना को जागृत करते हैं। मिथिला का यह 'लोक नाट्य' संसार लिखित साहित्य का एक सशक्त विकल्प बनकर उभरा है। जहाँ शास्त्रीय ज्ञान संस्कृत के माध्यम से विद्वानों तक सीमित था, वहीं इन नाचों ने मैथिली लोक भाषा में ज्ञान को सर्वसुलभ बनाया। इनमें छिपे हुए संवाद, गीत और नृत्य भंगिमाएँ 'लोक-तंत्र' और जीवन जीने की कला का गहरा अन्वेषण मिलता है।
यहाँ का लोक साहित्य, विशेषकर ये विविध 'नाच' और लोक गाथाएँ, मिथिला की ज्ञान-संपदा को एक नई व्यापकता प्रदान करती हैं। इन लोक विधाओं के भीतर छिपे हुए ऐतिहासिक तथ्यों और सांस्कृतिक प्रतीकों का अवलोकन करना भारतीय ज्ञान परंपरा की निरंतरता को समझने के लिए अनिवार्य है। यह शोध मौखिक और लिखित, दोनों परंपराओं के सामंजस्य से मिथिला की मेधा को विश्व पटल पर स्थापित करने का एक प्रयास है।

मुख्य शब्द: लोक नाट्य, भारतीय ज्ञान परंपरा, लोक भाषा, लोक नृत्य, भारतीय समाज

मैथिली साहित्य पर विद्यापति की पदावली का प्रभाव

नेहा झा
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
तिलका मांझी भागलपुर विश्वविद्यालय, भागलपुर, बिहार

महाकवि विद्यापति भारतीय साहित्य परंपरा के एक ऐसे महान कवि थे जिनकी काव्यधारा मैथिली भाषा को समृद्ध किया है और साथ ही संस्कृत एवं हिन्दी साहित्य में भक्ति काव्य को भी गंभीर रूप से प्रभावित किया है। विद्यापति की पदावली मुख्यतः राधा-कृष्ण की प्रेम, विरह, मिलन तथा भक्ति भाव पर आधारित है। इनके पदों में श्रृंगारित और भक्ति का अद्‌भुत समन्वय देखने को मिलता है, जिसे बाद के हिन्दी भक्त कवियों ने भी अपनाया। सूरदास, मीरा बाई एवं तुलसीदास जैसे कवियों के काव्य में विद्यापति की भावधारा की स्पष्ट छाप दिखाई देती है। विशेष रूप से राधा-कृष्ण के मान-अपमान, विरह-वेदना और प्रेमानुभूति का जो सूक्ष्म चित्रण विद्यापति ने किया, वही आगे चलकर ब्रजभाषा काव्य की प्रमुख विशेषता बन गयी। भाषा की दृष्टि से भी विद्यापति का योगदान अत्यंत महत्वपूर्ण है। उनकी पदावली में मैथिली की मधुरता, सहजता और लोकजीवन की जीवतंता अभिव्यक्ति मिलती है। यह शैली बाद में हिन्दी की ब्रजभाषा और अवधी काव्यधारा में समाहित हो गई। उनके काव्य की संगीतात्मकता और लयात्मकता ने भक्ति आंदोलन को जन-जन तक पहुँचाने में महत्वपूर्ण भूमिका रही हैं। पदों की गेयता के कारण वे लोकपरंपरा में आज भी जीवित हैं, विशेषकर मिथिला क्षेत्र में स्त्रियों द्वारा गाए जाने वाले गीतों में इसका प्रभाव स्पष्ट देखा जा सकता है। विषयवस्तु के स्तर पर विद्यापति वैष्णव भक्ति और शैव शक्तिपरक भावों को भी अपने काव्य में स्थान दिया। इस समन्वयवादी दृष्टिकोण ने संस्कृत एवं हिन्दी साहित्य को व्यापक धार्मिक सहिष्णुता और विविधता प्रदान की। उनके शिव-गीत (नचारी) तथा देवी-स्तुति भी उतने ही प्रभावशाली हैं, जितने उनके राधा-कृष्ण पद।

सामाजिक दृष्टि से विद्यापति की पदावली में लोकजीवन, स्त्री-मन, पारिवारिक संबंध और सामाजिक बंधनों का वास्तविक चित्रण मिलता है। यही कारण है कि उनका काव्य आध्यात्मिक होने के साथ- साथ मानवीय संवेदनाओं का भी सशक्त चित्रित किया गया है। संस्कृत एवं हिन्दी साहित्य में नायिका-भेद, विरह-चित्रण एवं भावात्मक अभिव्यक्ति की जो व्यापकता विकसित हुई, उसकी जड़ें विद्यापति की पदावली में निहित हैं।

मुख्य शब्द: भारतीय साहित्य, भाषिक माधुर्य, विद्यापति पदावली, नायिका-भेद, विरह, नचारी

भारतीय भाषाओं पर महाकवि विद्यापति का प्रभाव

डॉ0 कुमारी अमृता चौधरी
सहायक प्राध्यापक एवं विभागाध्यक्ष,
मैथिली विभाग, एम.आर.एम. कॉलेज, दरभंगा, बिहार

महाकवि विद्यापति भारतीय साहित्य के एक ऐसे युगांतकारी रचनाकार हैं, जिनकी काव्य-चेतना ने मध्यकालीन भारत की भाषाई और सांस्कृतिक सीमाओं को लांघकर एक अखंड चेतना का निर्माण किया। उनका सबसे महत्वपूर्ण ऐतिहासिक योगदान 'देसिल बयना' (लोकभाषा) को गरिमा प्रदान करना था, जिसने संस्कृत के वर्चस्व के बीच क्षेत्रीय भाषाओं के अंकुरण के लिए मार्ग प्रशस्त किया। आर.एम. पणिक्कर के अनुसार, विद्यापति केवल मिथिला के 'कवि-कोकिल' नहीं, बल्कि संपूर्ण भारत के महानतम कवियों में से एक हैं।

विद्यापति के काव्य ने बंगाल में 'ब्रजबुलि' नामक एक विशिष्ट साहित्यिक भाषा को जन्म दिया, जिससे चैतन्य महाप्रभु और कालांतर में रवींद्रनाथ टैगोर जैसे मनीषी गहराई से प्रभावित हुए। टैगोर की 'भानुसिंह ठाकुकेर पदावली' विद्यापति की ही काव्य-परंपरा का आधुनिक विस्तार है। असम में महापुरुष शंकरदेव के 'बोर-गीत' और ओड़िशा के वैष्णव पदों पर उनकी पदावली की अमिट छाप स्पष्ट दिखाई देती है ।ओड़िशा के प्रसिद्ध कवि रामानंद राय द्वारा रचित पदावली में विद्यापति की शैली का गहरा प्रभाव परिलक्षित होता है। नेपाल के मल्लकालीन राजदरबारों में भी उनकी मैथिली रचनाओं को न केवल संरक्षण मिला, बल्कि वहां के पारंपरिक नाटकों में विद्यापति की शैली को ही आधार बनाया गया। हिंदी साहित्य में उन्हें आदिकाल और भक्तिकाल के संधि-स्थल का प्रतिनिधि कवि माना जाता है।

अपनी अद्वितीय भावुकता, सूक्ष्म मनोवैज्ञानिक विश्लेषण और भक्ति-श्रृंगार के अपूर्व समन्वय के कारण वे भारतीय गीति-काव्य के 'सर्वभौम' नक्षत्र सिद्ध होते हैं। वस्तुतः विद्यापति ने उत्तर और पूर्वी भारत की भाषाई विविधता को अपनी पदावली के माध्यम से एक साझा सांस्कृतिक धरातल प्रदान किया। डॉ0 सुनीति कुमार चटर्जी के अनुसार, राधा और कृष्ण के अलौकिक प्रेम पर आधारित उनके पद भारतीय साहित्य के अनमोल रत्न हैं, जो आज भी भारतीय जनमानस की लोक-संवेदना में पूरी प्रखरता के साथ जीवंत हैं।

मुख्य शब्द: विद्यापति, देसिल बयना, मैथिली, ब्रजबुलि, वैष्णव पदावली, भारतीय साहित्य, भाषाई प्रभाव

साहित्य अकादेमीसँ पुरस्कृत मैथिली बालकथा-संग्रहक आलोचनात्मक अध्ययन

रौशन कुमार झा
शोधार्थी, मैथिली विभाग,
बाबासाहेब भीमराव अम्बेदकर बिहार विश्वविद्यालय, मुज़फ़्फरपुर, बिहार

मैथिली बाल साहित्य मिथिलाक सामाजिक आ सांस्कृतिक जीवनक महत्वपूर्ण अंग रहल अछि। बालकथा-संग्रह सभक माध्यमसँ बालकसभकेँ केवल मनोरंजन नहि, बल्कि नैतिक शिक्षा, लोकसंस्कार, पारिवारिक मूल्य आ समाजक प्रति उत्तरदायित्वक भावना सेहो देल जाइत अछि। साहित्य अकादेमीसँ पुरस्कृत मैथिली बालकथा-संग्रह सभ एहि दृष्टिसँ विशेष महत्व रखैत अछि, कारण एहि रचना सभमे मिथिलाक लोकजीवन, परम्परा, भाषा, संस्कार आ सांस्कृतिक चेतनाक सजीव चित्रण भेटैत अछि।

प्रस्तुत शोधपत्र में साहित्य अकादेमीसँ सम्मानित मैथिली बालकथा-संग्रह सभक आलोचनात्मक अध्ययन कएल जाएत। अध्ययनक मुख्य उद्देश्य एहि कथा-संग्रह सभमे निहित सांस्कृतिक तत्व, बाल-मनोविज्ञान, लोकपरम्परा, नैतिक चेतना आ भाषिक विशेषताक विश्लेषण करब अछि। संगहि ई देखबाक प्रयास कएल जाएत जे एहि रचना सभक माध्यमसँ बालकसभमे मिथिलाक सांस्कृतिक पहचान आ मानवीय मूल्यक विकास कोना होइत अछि।

एहि अध्ययन में विश्लेषणात्मक आ व्याख्यात्मक पद्धतिक प्रयोग कएल गेल अछि। अध्ययनसँ स्पष्ट होइत अछि जे साहित्य अकादेमीसँ पुरस्कृत मैथिली बालकथा-संग्रह सभ मैथिली बाल साहित्यकेँ समृद्ध बनेबामे महत्वपूर्ण योगदान देने अछि। एहि रचना सभमे परम्परा आ समकालीन चेतनाक सुन्दर समन्वय सेहो दृष्टिगत होइत अछि।

मुख्य शब्द: मैथिली बाल साहित्य, बालकथा, साहित्य अकादेमी, मिथिला संस्कृति, लोकपरम्परा, आलोचनात्मक अध्ययन

Track C

Culture and Art (Paintings/Rituals/Social Structure)
संस्कृति और कला (चित्रकला/अनुष्ठान/सामाजिक संरचना)



Mithila Art in Malraux's Extra-Occidental Framework

Dr. Satyan Jha
Sorbonne University, France

Indian knowledge system contributed in a very significant way to the shaping of André Malraux's thoughts and his writings on Art. The notion of the *extra-occidental art* occupies a central place in the thought of André Malraux, especially in *Le Musée Imaginaire*. It doesn't simply refer to "non-Western" art, but to a radical reconfiguration of how artistic value is perceived once works are detached from their original cultural, ritual, or functional contexts and reinserted into a global, comparative visual field. Malraux's extra-occidental framework does not merely "include" non-Western art; it reorders the hierarchy of artistic value. In this sense, Mithila art enters a space where it is no longer judged as "folk" or "primitive," it participates in a universal dialogue of forms where stylistic features gain formal autonomy. This resonates with Malraux's broader rehabilitation of non-Western forms, which he sees not as precursors to Western art but as parallel inventions of form.

The entry of Mithila paintings into galleries, collections, and publications marks their transition into the *musée imaginaire*. Once photographed, collected, and exhibited, they become comparable to Renaissance frescoes or African masks, readable through form**,** line**,** colour and composition, detached from their original ritual efficacy. This is precisely the transformation Malraux describes as the metamorphosis of the image into art.

Keywords: Mithila art, extra-occidental art, André Malraux, Indian thought, metamorphosis in art, timelessness in art, *Musée Imaginaire*

Ecosophy and Indigenous Wisdom: A Comparative Study of the Tribal Narratives of Mamang Dai and the Cultures of Mithila

Rinki Kumari
Research Scholar,
University Department of English,
Lalit Narayan Mithila University, Darbhanga, Bihar

The term 'ecosophy' refers to living in harmony with nature, understanding the close relationship between human life and environment. This study compares the idea of ecosophy or ecological wisdom in the tribal stories of Mamang Dai. In her narratives, nature is not just a background setting but it is shown as an important part of life and culture. Her stories reflect the deep respect that tribal communities have for nature and their beliefs that humans and nature are closely connected. Culture of Mithila also shows strong ties with nature. Its folk songs, festivals, rituals, and traditional art, especially Madhubani painting often include natural elements such as trees, birds, sun, moon and rivers. These cultural practices reflect indigenous wisdom and a balanced way of life.

This comparative study explores that both Mamang Dai's narratives and cultures of Mithila teach the importance of protecting nature and preserving traditional knowledge. In today's world where environmental idea can offer valuable preservation, the present research also aims to understand how nature is seen not only as a resource but also as a spritual and cultural part of life in both traditions. It further tries to evaluate how these traditional ideas can help in solving modern environmental problems and promote sustainable living.

Keywords: Ecosophy, tribal narratives, cultures of Mithila, environmental challenge, indigenous knowledge tradion

Inscribing Marriage on Nature:
Palm Leaves, Lineage, and Indigenous Ecological Knowledge in Mithila

Dr. Abrity Thakur
Assistant Professor,
ABES Engineering College, Ghaziabaad, UP

The contemporary discourse of eco-criticism deals with the cultural practices and indigenous knowledge systems that (re)visits ecological consciousness beyond the realm of literary and cultural texts. Within this framework, the eco-cultural significance of the *Siddhant* ritual in Mithila's marriage ceremony forms the central focus of this paper. Traditionally, in this ritual, the social and genealogical information of bride and groom are inscribed on palm leaves (taad patra), demonstrating a sustainable and non-extractive method of record keeping rooted in regional ecology. The aim of this paper is to examine how indigenous ecological knowledge is expressed through palm-leaf recording in the *Siddhant* ceremony. The study perceives the palm leaf as a sustainable material medium that simultaneously serves as an archive, a witness, and also a bearer of intergenerational memory, drawing on eco-critical theory and Indigenous Knowledge Systems of Mithila region. The study also highlights how this ritual practice offers an alternative to contemporary resource-intensive forms of documenting by reflecting on the ideas of sustainability, minimalism, continuity of cultural practices, and harmony with nature. Moreover, the paper suggests that by highlighting the ecological intelligence ingrained in Mithila's ritual traditions, these practices widen the scope of eco-criticism by acknowledging these rituals as the living embodiment of ecological texts and challenging anthropocentric paradigms by foregrounding the symbiosis of culture and environment.

Keywords: Eco-criticism, Indigenous Knowledge Systems, palm leaf manuscripts, marriage rituals, Siddhant process, Mithilanchal

Negotiating Empowerment: A Sociolinguistic Study of Women's Changing Roles in Mithilanchal with Reference to Jagdish Prasad Mandal's *Jeevan Sangharsh*

Puja Kumari
Research Scholar,
Department of English, Royal School of Languages,
The Assam Royal Global University, Guwahati, Assam

This paper examines women's empowerment in Mithilanchal society through a sociolinguistic lens, with reference to Jagdish Prasad Mandal's *Jeevan Sangharsh*. Situating within a traditionally patriarchal context, the study explores how language reflects and shapes the changing roles of women in contemporary society. The primary objective is to analyze how women negotiate agency, identity and social position through linguistic practices particularly in relation to marriage, family and social positions. Adopting a qualitative textual analysis, the study focuses on dialogues, narrative voice and culturally embedded expressions to identify patterns of obligation, compliance, and resistance. It highlights how women's linguistic choices both reinforce and subtly challenge dominant social norms. Drawing on sociolinguistic theories of language and power, the paper argues that language operates as a crucial site of negotiation where women assert agency within structural constraints. The findings contribute to broader discussions on gender, language and social transformation, offering insights into the evolving roles of women in Mithila's socio-cultural context.

Keywords: Women's empowerment, sociolinguistics, Mithilanchal, language and power, gender and agency

Ethnoecological Study of Ritualistic Landscape of *Ghat Puja* in Mithila

Aakriti Choudhary
Research Scholar,
Amity Institute of English Studies and Research,
Amity University, Noida, UP

This study examines the ritualistic landscapes of *Ghat Puja* in Mithila as dynamic sites where ecological consciousness and cultural practices intersect, revealing a deeply embedded ethnoecological worldview. By situating *Ghat Puja* within the framework of ethnoecology, the paper highlights how local communities negotiate relationships with riverine environments through ritual acts, seasonal rhythms, and inherited ecological knowledge. Mithila, located in the floodplains of North Bihar and parts of Nepal, is characterized by a dense network of rivers such as the Kosi, Kamla, and Bagmati, which are not merely geographical entities but deeply embedded in the socio-cultural and spiritual consciousness of the people. By analysing ritual practices, and local belief systems, this study reasons that *Ghat Puja* in Mithila functions as a culturally sustained ecological ethic that reflects a profound interdependence between humans and their natural environment. In Mithila, rivers are personified as divine mothers and are revered through rituals such as *Chhath Puja*, *Sama-Chakeva*, and other festivals that mark seasonal and agricultural cycles. These rituals encode ecological knowledge, reinforcing sustainable practices such as water conservation, seasonal harmony, and respect for natural forces. The performative aspects of these rituals' offerings, fasting, songs, and communal gatherings transform riverbanks into ritual landscapes where ecological and spiritual meanings converge. This paper employs an interdisciplinary approach, drawing from cultural studies and eco-criticism, to interpret how these ritual landscapes function as sites of cultural articulation and by foregrounding cultural readings in context with *Ghat Puja* in Mithila, this paper contributes to broader discussions on sacred ecology and environmental humanities.

Keywords: Mithila, *Ghat Puja*, *Chhath Puja, Sama Chakeva*, cultural ecology, ethnoecological study

Portrayal of Women and Gender Dynamics in Rural Society of Phanishwar Nath Renu's *Maila Anchal*: A Critique

Dr. Archana Gupta
Assistant Professor
Amity School of Languages, Amity University, Lucknow, UP
&
Dr. A. B. R. Prasad
Associate Professor
Amity School of Languages, Amity University, Lucknow, UP

This paper examines the portrayal of women and the complex gender dynamics in *Maila Anchal* by Phanishwar Nath Renu, situating the narrative within the socio-cultural framework of rural India. The novel offers a vivid representation of village life, where women occupy a paradoxical position—central to the social fabric yet marginalized within patriarchal structures. Through a close textual analysis, this study explores how Renu presents women as both victims of socio-economic and cultural oppression and as agents of resilience and subtle resistance.

The paper investigates the intersection of gender with caste, class, and tradition, highlighting how these factors shape women's lived experiences in the rural milieu. It further analyses the roles assigned to women in domestic, economic, and social spheres, revealing the constraints imposed by entrenched customs and power hierarchies. At the same time, the study underscores instances where women negotiate their identities and assert their agency within these limitations.

By employing a feminist and sociological framework, the paper critiques the representation of gender relations, and questions the extent to which the narrative reinforces or challenges patriarchal norms. It argues that *Maila Anchal* not only documents the realities of rural women's lives but also foregrounds the need to reassess gender roles in the context of social transformation. Ultimately, the study contributes to a deeper understanding of gender discourse in regional literature and its relevance to contemporary debates on women's empowerment and social justice.

Keywords: Gender dynamics, rural society, patriarchy, women's agency, anchalikta

Cultural Significance of the Festivals in Mithila

Dr. Mintu Kumar Menan
Assistant Professor
Department of English,
T. P. College, Madhepura, Bihar

Mithila region is known for its festivals and folk songs. The festivals and folk songs of Mithila are not merely entertainment or rituals but are pillars of the Mithila's rich cultural heritage, social fabric and regional identity. Festivals, such as Chhath Puja, Chaurchan, Sama Chakeva, Bhagait, Jitiya and Jur-Sital and their associated folk songs play a significant role in shaping Maithil identity. These festivals convey the message of respect for nature (sun, water, flowers, animals), sacred brotherly love and community harmony which make the regional culture vibrant and unique.

Chhath Puja is dedicated to the Sun God and Chhathi Maiya. Chhath Puja symbolizes respect for nature and a shared heritage. It is a four-day festival celebrated primarily in Bihar. Sama-Chakeva is celebrated in the month of Kartik. This festival symbolizes the sacred relationship between brother and sister. Chaurchan is a major folk festival of the Mithila region. This festival is celebrated in the fourth day of the bright fortnight of the Bhadrapada month. On this day fasting women worship the moon. Bhagait is a traditional Maithili folk performance associated with worshipping local deities like Bhuiyan Baba, Baba Dihbar, Baba Thakur, and Maa Gahil featuring story telling through song and dance. Jitiya, a rigorous three-day festival in which mother fasts for the well-being, health and longevity of their children. Jur-Sital is celebrated on the first day of the Maithili month of Baisakh, (mid-April). It marks the New Year and is known as the festival of cooling, peace and prosperity. It is deeply connected to agriculture and nature.

This paper examines Mithila festivals and folk songs that are rooted in the ancient Mithila region of Bihar and Nepal, and analyses how they play a significant role in the development and preservation of Indian culture by blending deep spiritual devotion, environmental awareness and vibrant artistic traditions.

Keywords: Mithila festivals, culture, heritage, preservation, nature

Celebrating Belonging: Chhath and Sama Chakeva as Markers of Mithila Identity

Ajita Singh
Research Scholar,
University Department of English,
Lalit Narayan Mithila University, Darbhanga, Bihar

In contemporary cultural studies, identity is viewed and studied as dynamic and constructed phenomenon. In this context, festivals emerge as very powerful and influential cultural sites where identity is formed, performed and negotiated. In Mithila region that covers the southern part of Nepal and northern part of India, Chhtha and Sama Chakeva are performed and practised with great devotion and enthusiasm not only as mere rituals, but as cultural expressions of belonging that shape and sustain regional identity of Mithila also. This paper scans and scrutinises the meaning and magnitude of worthy celebration of Chhatha and Sama Chakeva in fostering unity in diversity, a sense of belonging among the people of Mithila region, and sustaining regional identity in an increasingly homogenised world. It also attempts to foreground the symbolic dimension of the festivals interpreting their ecological and cultural significance. Analysing these festivals as cultural texts, the study adopts qualitative and interpretive approach applying Hall's principle of identity as a process of becoming, Geertz's idea of culture as a system of symbols, and Anderson's concept of imagined communities to contend that festivals like Chhath and Sama Chakeva operate as arenas of collective memory and markers of Mithila identity.

Keywords: Mithila, Chhatha, Sama Chakeva, culture, identity

Art and Cultural Traditions of Mithila Region

Dr. Laxman Yadav
Assistant Professor,
Department of English,
G.M.R.D College, Mohanpur, Samastipur, Bihar

Art is the mirror of society. It is the shared tapestry of human experience, encompassing beliefs, arts, rituals and social habits. It is not static: it is a dynamic system of shared values, beliefs, customs and behaviours passed down through generations. It is a strong tool for communication that sustains cultural heritage and community identity. It fosters innovation, and challenges social norms. Mithila art (Madhubani Painting) is a unique, vibrant, ancient folk-art tradition from Bihar. This paper examines Mithila art, culture and tradition.

Keywords: Art, culture, tradition, value, custom

Gender, Ritual, and Performance: A Study of Sama Chakeva as Women's Folk Drama

Dr. Shanta Surejya
Assistant Professor,
Department of English,
Udit Narayan P.G. College, Kushinagar, UP

This paper examines Sama Chakeva as a distinctive form of women's folk drama in the Mithila region, highlighting its intersection with gender, ritual, and performance. Celebrated during the post-harvest season, Sama Chakeva is a ritualistic festival primarily observed by women, who engage in singing, storytelling, and symbolic enactments centred on the bond between brothers and sisters. The study argues that Sama Chakeva transcends its status as a seasonal ritual to function as a performative cultural text through which women articulate collective memory, social values, and gendered experiences. Drawing on frameworks from performance studies and gender theory, the paper explores how the festival incorporates dramatic elements such as role-playing, dialogue, music, and symbolic objects, thereby positioning it within the domain of folk drama. The performances, though informal and community-based, exhibit a structured narrative rooted in mythological and local traditions. Through these enactments, women become active agents of cultural transmission, preserving oral narratives and ritual practices across generations. At the same time, the paper critically interrogates the gendered dimensions of the festival. While Sama Chakeva provides a space for female expression, creativity, and communal bonding, it also reinforces traditional gender roles and familial expectations, particularly the emphasis on sibling relationships and domestic responsibilities. Thus, the performance operates within a complex framework of empowerment and constraint. Furthermore, the study highlights the role of orality in sustaining the tradition, as songs and narratives are transmitted through memory and participation rather than written texts. In the context of modernization and changing social dynamics, the paper reflects on the evolving nature of Sama Chakeva and its continued relevance as a living cultural practice. Ultimately, it positions the festival as a significant example of how women's performative traditions serve as dynamic archives of cultural identity and heritage.

Keywords: Mithila, Sama Chakeva, folk drama, performance

When Silence Speaks:
The Ethical Aspects of Retelling and Listening in Sama Chakeva

Jyotsana Jha
Research Scholar,
Department of English,
Banaras Hindu University, Varanasi, UP

In many parts of India, folklore does not survive merely through archives but through what people keep practising in the form of culture and traditions. Sama Chakeva, in the Mithila region of Bihar, is one such festival. For those who take part in it, it is a way of returning to familiar stories, relationships, and shared experiences that continue simply because they are repeatedly practised by common people. This festival gestures toward Mithila's place within the Indian Knowledge Tradition, where knowledge is not always formalised but carried in shared cultural habits. This paper examines the processes of retelling and listening within the folklore of Sama Chakeva. It emphasises the ethical concerns of listening, just as much as speaking, since they determine how the story is taken in and carried forward. The paper also discusses the role of women in keeping this folklore alive through tradition and a collective way of thinking. Combining literary analysis, ethics, and subaltern studies, this research situates Sama Chakeva within broader discussions of orality and cultural continuity, while also examining storytelling as an ethical practice in the Indian Knowledge System.

Keywords: Sama Cchakeva, folklore, retelling, listening, cultural memory

From Local to Global: Analysing the Rise of Mithila Painting

Dr. Guriya Kumari
Independent Researcher,
Darbhanga, Bihar

The region of Mithila has a rich cultural heritage. From its tradition to cuisine, everything has a significance that is not only limited to the pages of customs but has a big impact on the livelihood of people. One of such significant roles is played by the art form of the region, Mithila painting. It is the marker of the art form which once adorned the walls and courtyard of the traditional houses of the region that has reached the global stage.

This paper examines the journey of Mithila painting from local households to the international platforms. It also aims to discuss the significance of various intricate designs of the painting, and with this, it discusses the role of important figures that play a great role in bringing it to the international platform.

Keywords: Mithila painting, cultural heritage, global, local

Ritualistic Art and Women's Empowerment: The Role of Women in Sustaining the Cultural Memory of Mithila through Aripan and Kohbar

Neeraj Mishra
Research Scholar,
Department of Sociology,
Career Point University, Kota, Rajasthan

This paper investigates the social status of women and the process of cultural preservation through the traditional ritual arts of Mithila — Aripan (land marking) and Kohbar (wall painting). These arts are not only part of religious rituals, but also serve as a powerful medium for preserving women's collective subconscious and cultural memory.

Through the distinctive symbols of Aripan and Kohbar (such as the lotus, bamboo, fish, and tortoise), women transmit centuries-old folktales, myths, and family history from one generation to the next without any written documentation. Despite the pressures of modernity, women have saved these ritual-arts from extinction by adapting them to contemporary mediums (paper, canvas, and textiles). Thus thay have made art as a method of preservation of cultural memory.

This research highlights how these arts have taken women out of the 'domestic sphere' and into the global art market (such as Mithila/Madhubani painting). Economic independence has increased their decision-making and social respect. In this context art provides dimensions of women-empowerment. Arts like Kohbar embody women's reproductive rights, auspiciousness, and security. This art provides women with a platform to freely express their emotions and identities.

The findings of the paper suggest that Aripan and Kohbar arts are a 'silent but vocal' medium of women's empowerment. This research proves that women are not only the creators of these arts, but also the true guardians of society's cultural heritage.

Keywords: Aripan, Kohbar, Mithila art, ritualistic art, women's empowerment, cultural memory, folk tradition

Empowering Traditions:
Women's Role in Preserving Mithila's Ritual Art of Aripan and Kohbar

Dr. Richa Rani
Independent Researcher, Bodh-Gaya, Bihar

Ritualistic art often preserves culture in ways that feel natural and deeply personal. In the Mithila region of Bihar and Nepal, practices like Aripan and Kohbar are not just decorative arts but meaningful expressions of tradition, belief, and everyday life, largely carried forward by women. This paper investigates how these art forms, gently passed from one generation to the next, help keep cultural memory alive within homes and ritual spaces. Using ethnographic method, the study focuses on the lived experiences of women who continue these traditions, often without formal recognition. Their involvement reflects not only a sense of responsibility toward preserving heritage but also a quiet form of empowerment. Through their creativity and participation, women find a voice and a space of their own within the cultural framework. The paper reflects how these simple yet profound practices connect art, memory, and women's evolving roles in society.

Keywords: Aripan, Kohbar, Mithila tradition, ritualistic art, women's empowerment, cultural memory, indigenous knowledge

Bearing Tradition, Creating Space:
Women, Ecology, and Autonomy in Madhushravani, a Maithili Folk Festival

Mansi Priya
Research Scholar,
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, UP

Madhushravani is a colourful and sound festival in the Mithila region. Traditionally celebrated by newlywed women of Mithilanchal, the festival is deeply embedded in performative rituals, folk narratives, and the symbolic interactions of people of Mithilanchal with the natural environment. This paper studies the festival of Madhushravani as a site of female agency and autonomy, challenging reductive interpretations that confine such practices to patriarchal structures. By using empirical studies as a methodology, the paper reinterprets the dynamic interrelation between women and folk tradition. It argues that not only do traditions shape women, but females also shape customs, and they do so by actively participating in, interpreting, and sustaining the folk rituals. These rituals help them to create female space and autonomy within the Maithil community. Further, the article investigates the ecological characteristics of Madhudhravani, highlighting their fundamental relationship with nature and its elements. This folk festival incorporates elements such as snakes, sacred plants, and seasonal cycles, which dispel the binary between culture and nature. By including non-human entities, it blurs the distinction between nature and man as separate entities. The findings indicate that Madhushravani functions as a dynamic cultural practice, co-constituting gendered agency, autonomy, and ecological consciousness.

Keywords: Madhushravani, Mithila folk festival, female agency, nature, culture

Women of Mithila: The Axis of Culture

Sandeep Kumar
MA English (Pursuing),
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, UP

The Mithila region is considered a land where women occupy a central place in sustaining culture and tradition. Here women are not merely caretakers of the household; they are the primary carriers of customs, rituals, and folk traditions. They preserve and transmit cultural values from one generation to another, which is why they are rightly called the "axis of culture." One of the most significant contributions of women of Mithila lies in the preservation of folk art and traditions. A prominent example is Mithila/Madhubani painting, a traditional art form primarily created by women. These paintings are made on walls during marriages, festivals, and religious occasions, keeping cultural memory alive within the community. Scholars often view this art as an expression of women's experiences, beliefs, and creativity, thereby highlighting their cultural agency.

In addition, women play a vital role in religious and social rituals. During Chhath Puja, one of the most important festivals of Mithila, women observe a rigorous 36-hour fast and offer prayers to the Sun God. This practice reflects their dedication to the well-being of their families and society. Similarly, in marriage ceremonies, women lead rituals such as Kohbar painting and the singing of traditional songs.

Women of Mithila are also central to the preservation of oral traditions and fsolk songs. Through songs performed during childbirth (sohar), weddings, and other occasions, they pass down social values and collective memory to future generations. Even the poetic compositions of Vidyapati continue to live through the voices of women, demonstrating the continuity of cultural heritage. This paper examines how women in Mithila are not just members of society but the very foundation of its cultural identity. Without their role, the traditions and heritage of Mithila would remain incomplete.

Keywords: Mithila, women, culture, customs, rituals, folk songs

Lines of Life: Reading Feminine Symbols in Mithila Art

Shruti Rupam
Research Scholar,
Department of English, Jai Prakash University, Chapra, Bihar

Aripan art stands as a powerful visual language through which women articulate feminine symbolism and preserve cultural knowledge within Mithila's ritual traditions. Traditionally created during auspicious occasions such as marriages, births, and religious ceremonies, Aripan transcends its decorative function and operates as a symbolic system embedded in everyday cultural practice. The study examines key motifs such as the lotus, mandala, fish, and sacred footprints, interpreting their associations with fertility, prosperity, continuity, and divine feminine energy.

In the absence of formal written documentation, these designs serve as a medium through which women encode and transmit social, spiritual, and cultural meanings across generations. Aripan thus emerges as a form of embodied knowledge, where artistic practice becomes a site of memory, identity, and continuity. Rather than viewing women as mere participants in ritual practices, this paper positions them as active creators and custodians of cultural meaning in Mithila.

By foregrounding the symbolic dimensions of Aripan, the study highlights it as a visual archive of feminine experience and offers an alternative framework for understanding women's contributions within the broader discourse of Indian knowledge traditions.

Keywords: Mithila Culture, Aripan art, feminine symbolism, ritual art, oral tradition, cultural identity

The Role of Sohar Samdaun and Vivah Geet in Preserving Social, Cultural and Spiritual Narratives of Mithila

Dr. Jyotsna Kumari
Assistant Professor
Laxmi Narayan Dubey College, Motihari, Bihar

In Mithila, Sohar and Samdaun are traditional folk songs that play a vital role in preserving social, cultural and spiritual narratives. These songs are typically sung during weddings and other ceremonies, passing down stories, myths and legends from one generation to the next. These traditional songs continue to play a significant role in Mithila's cultural landscape. They are often sung during festivals like Sama Chekeva and Chhath Puja, keeping the traditions alive. Many artists and organisations are working to document and promote these folk songs, recognising their importance in preserving Mithila's heritage. Through folk songs in Maithili language the communities maintain their cultural heritage. This paper examines how oral traditions not only shape individual character but also forms collective character in community.

Keywords: Exploring, significantly, generation, traditions, narratives

Rituals, Symbols and Cultural Continuity: A Critical Studyof Madhushravani in Maithili Narratives and Living Traditions

Kajal Kumari
Research Scholar,
University Department of English,
Lalit Narayan Mithila University, Darbhanga, Bihar

Madhushravani is a festival which celebrates the sweetness of *Shravan* among newlywed couples and brings happiness in their life. This festival is performed in the Mithila region of Bihar, Jharkhand, and some parts of Nepal in the month of *Shravan*. It starts from the *panchami tithi* of this month and continues for fifteen days and on the last fifteenth day *Madhushravani* ritual is performed with devotion.

This paper offers a critical exploration of *Madhushravani*, a distinctive Maithili ritual observed by newly married women as a site where ritual practices, symbolic expressions and cultural continuity intersect. Focusing on Maithili narratives, oral stories, songs and ritual performances, the paper foregrounds the human dimension embedded within these traditions. The study analyses how symbolic motifs such as serpents, fertility, marital fidelity and seasonal regeneration are rooted within the ritual framework. Methodologically, the study combines careful textual analysis of Maithili folk narratives with a sensitivity to show how the ritual is practised and experienced in lived contexts. It examines how *Madhushravani* preserves cultural continuity not merely through repetition, but through ongoing adaptation, particularly in response to forces such as modernization, migration, and evolving gender roles.

Keywords: Madhushravani, Mithila, symbolic motifs, cultural continuity, literary narrative, ritual tradition and folk tales

From Ritual to Nutrition: The Scientific Value of Maithili Festival-Based Cuisine

Akshara
M.A in English,
Department of English,
Banaras Hindu University, Varanasi, UP

This paper examines Maithili cuisine as not merely a cultural practice but as a scientifically informed dietary system shaped by seasonal cycles, environmental conditions, and indigenous knowledge. While existing studies on regional cuisines largely focus on identity and ritual significance, very little attention has been given to the scientific and nutritional logic embedded within traditional food practices. This paper seeks to address this gap by analyzing how Mithila's festival-based cuisine reflects a practical understanding of health, climate, and sustainability.

The study focuses on festival-specific foods associated with Makar Sankranti, Jur Sital, Chauth Chandra, Jitiya, and Chhath. For instance, the consumption of til (sesame) and gud (jaggery) during Makar Sankranti helps generate body warmth in winter, while sattu consumed during Jur Sital aids hydration and provides protein during the onset of summer. Such practices demonstrate that Maithili cuisine is systematically aligned with seasonal bodily requirements.
The paper adopts qualitative method and interdisciplinary approach, combining cultural studies with nutritional analysis. It draws on textual references, oral traditions, and secondary sources to interpret food practices in relation to climate and health benefits. Furthermore, the study addresses the impact of modernization and globalization, which lead to the decline of these nutritionally rich traditions. Thus, the paper argues that Maithili cuisine is not only a marker of identity but also a sustainable and scientifically grounded system of living.

Keywords: Maithili Cuisine, Indigenous Knowledge System, nutritional ecology, seasonal dietary patterns, scientific food traditions, cultural identity, sustainable food practices, festival-centric nutrition

Bali Pratha in Mithila Region

Nikita Kumari
MA English (Pursuing),
Department of English and MEL,
University of Allahabad, Prayagraj, UP

Bali Pratha is an old cultural and ritualistic practice deeply rooted in the Mithila region of India and Nepal. It reflects the traditional belief system, agrarian lifestyle and religious outlook of the people. The term "Bali" refers to offering or sacrifice made to deities, while "Pratha" signifies its significance as a primary ritual in certain festivals and community practices. This tradition is often associated with local deities, nature worship, and seasonal cycles, highlighting the close relationship between humans and the environment in Mithila culture.

In Mithila, Bali Pratha is not merely a religious act but also a social and cultural expression. It reinforces community bonding, as rituals are performed collectively with active participation of villagers. The practice often involves symbolic offerings rather than actual sacrifice in modern times, reflecting a shift toward more ethical and symbolic interpretations of tradition.

It plays a crucial role in preserving the intangible cultural heritage of Mithila. It is closely linked with folk art, songs, and oral traditions, including the famous Mithila/Madhubani paintings that sometimes depict ritual scenes. Thus, Bali Pratha stands as a living tradition that connects the past with the present while maintaining the cultural identity of the Mithila region. This paper uses qualitative research method to study this sensitive cultural and religious practice.

Keywords: Mithila, Bali Pratha in Mithila Region

From Narrative to Tradition:
An Ecosophical Reading of Sheela Tomy in Dialogue with Culture and Ecology of Mithila

Pooja Kumari
Research Scholar,
University Department of English,
L. N. Mithila University, Darbhanga, Bihar

This paper explores an ecosophical reading of Sheela Tomy's narrative in dialogue with the culture and ecology of Mithila, with special focus on the depiction of cultural practices in her novel *Valli*. The term "Ecosophical" was first used by the Norwegian post–structuralist philosopher Arne Naess and French philosopher Felix Guattari within the framework of deep ecology. Ecosophy accounts for the personal "philosophy of ecological harmony or equilibrium" (Naess, 1989). Guattari adds a new dimension to ecosophy, or ecophilosophy, by asserting that it should account for the intersection of the environment, social structure, and human subjectivity. Thus, it examines how both literary narratives and cultural traditions reflect a deep connection between human life and nature. Sheela Tomy's *Valli* represents the word, which itself carries multiple meanings: climbing plants, earth, young women and even a feudal-age measure of paddy issued as wages. In *Valli*, nature is presented as sensitive and affected by human action, showing the problem of ecological imbalance in the modern world. In this novel, Tomy beautifully explains her feelings and emotions filtered through her sensory organs – sense of touch, smell, etc. In contrast, the cultural practices of Mithila, such as Chhath Puja and Sama Chakeva, express respect, harmony, and a sacred relationship with natural elements like the sun, water, river, and birds. From an ecosophical perspective, the paper argues that while Sheela Tomy's novel presents a grim picture of environmental and ecological degradation, Mithila culture offers a model of balance, coexistence and symbiotic relationship of human beings with nature; thus, the study brings together narrative and tradition to show the importance of restoring a meaningful relationship between humans and the natural world.

Keywords: Mithila, ecology, culture, ecophilosophy, social structure, human subjectivity

The Matriarchs of Memory: Identity through the Brushes of Mithila

Dr. Kaushalya Kumari
Assistant Professor
Department of History,
SNSRKS College, Saharsa, Bihar

This paper investigates the role of women as the primary custodians of cultural heritage in the Mithila region. Traditionally passed down from mothers to daughters, the ritualistic art of Mithila commonly known as Madhubani painting which serves as more than a decorative practice; it is a sophisticated visual language that encodes the region's collective memory, mythology, and social history.

This paper examines how women have utilized the domestic "canvas" of mud walls and floors to negotiate their social identities and exercise agency within a patriarchal framework. By transforming ancient ritualistic symbols into a globally recognized art form, the women of Mithila have transitioned from silent practitioners of domestic tradition to vocal entrepreneurs and cultural ambassadors. Through an interdisciplinary lens combining sociology, art history, and gender studies, the study analyzes the shift from the private to the public sphere, highlighting how this artistic evolution has facilitated economic independence and political visibility. Ultimately, the research argues that the survival of Mithila's cultural identity is intrinsically linked to the resilience of its women, who continue to redefine their empowerment through every stroke of the brush, ensuring that the region's history is not just remembered, but vibrantly lived.

Keywords: Mithila art, ritualistic art, women's empowerment, cultural memory, agency, matriarchy, social identity

Indian Dance: From Regional Diversity to Karnataka's Classical Lineages

Jinka A. Varsha
Research Scholar,
Performing Arts Department,
Karnataka Bharathagama Prathishtana, Bangalore, Karnataka

India's choreographic landscape is a profound synthesis of spirituality, history, and regional identity, broadly categorized into Classical and Folk traditions. While folk dances celebrate the raw, communal vitality of rural life and harvests, classical forms are governed by the rigorous aesthetics of the *Natya Shastra*. Across the subcontinent, every region has cultivated specialized forms that serve as a living repository of local myths and social narratives. Regardless of style, Indian dance is intrinsically tethered to melodic (*Raga*) and rhythmic (*Tala*) structures, where the dancer's footwork and expressions act as a visual extension of the musical score.

A significant microcosm of this diversity is found in the state of Karnataka. While often viewed through a singular lens, the state's contribution to the classical idiom of Bharathanatyam is remarkably nuanced. Karnataka preserves four distinct traditional styles or *banis*: Mysore, Nanjangudu, Kolara, and Muguru. Each style offers a unique interpretation of movement vocabulary and *Abhinaya* (expression), reflecting the courtly elegance and temple traditions of their respective locales. This paper explores these regional intricacies, highlighting how Karnataka's specialized lineages enrich the broader discourse of Indian classical performing arts.

Keywords: *Natya Shastra,* choreographic landscape, classical and folk traditions, performing arts

Festivals and Traditions of Mithilanchal: Cultural Significance and the Construction of Regional Identity

Dr. Subodh Kumar Ray
Post Graduate Teacher,
+2 U.H.S, Shahbazpur, Darbhanga, Bihar

Festivals and traditions are essential modes of cultural expression. These are the means of expressing communal beliefs, customs, and identity. Some festivals and customs celebrated in the Mithila region, such as Chaurchan, Jur Seetal, Sama Chakeba, Madhushravani, Kojagara, and Chhath, are key creators of regional identity and familial bonds in Mithila region. These celebrations are firmly based in nature worship, mythology, and social solidarity. They frequently underscore the importance of rural life. Chaurchan symbolizes emotional healing, purity, and the removal of false stigmas, all of which stem from King Hemangad Thakur's historical pledge. Jur Sital values harmony with nature and teaches ecology. It is the first day of the Maithili New Year. Sama Chakeva is a cultural expression that emphasizes the brother's protective duty through traditional songs and dances. Madhushravani honours a couple's union through nature worship and oral storytelling that highlights a wife's devotion. In order to desire for enduring prosperity and love, offerings like makhan and paan are shared at the Kojagara ceremony, which honours the goddess of wealth, (Lakshmi). Chhath represents appreciation for life and reverence for the natural world. This study examines the festivals and explores the ways in which their celebrations serve as cultural markers for upholding customs, fostering interpersonal connections, and fostering a feeling of shared identity. Through qualitative analysis and a review of recent literature, it also explores their ecological, social, and symbolic components. The results show that these celebrations are dynamic cultural systems that support identity formation and continuity in the face of industrialization and globalization, rather than merely ritualistic practices.

Keywords: Customs, mythology, social solidarity, cultural markers, ecology, globalization

Folk Traditions of Mithila:
A Study of Sohar, Samdaun, and Vivaah Geet

Dr. Amarjit Yadav
Post Graduate Teacher,
U.M.V. Sahaspur, Jale, Darbhanga, Bihar

Sohar, Samadaun, and wedding songs contain a special significance in the Mithila region, which has been well-known for the considerable number of folklores. These folk songs serve as a potent medium for social life, customs, and emotional expression and cultural significance for whole society as well as a source of amusement. On the occasion of a birth, Sohar songs are sung to convey the happiness of the family and neighbours of a newborn's arrival. These songs contain prayers for the new mother and her family's success, well wishes, and invocations to gods and goddesses. This custom represents the continuity of the bloodline and the acceptance of a new generation into society. Samadaun songs are sung when bride is departed from parent's house (Naihar) to in-law's place (saasur) after completion of wedding ceremony. They portray the anguish of a daughter leaving her parents' house and the depth of her bond with her parents and family. These are intensely sentimental and full of melancholy. Samadaun songs express the societal reality and inner feelings of a woman. Sung during numerous procedures, marriage songs are an essential component of Mithila's wedding ceremonies. Humour, sarcasm, blessings, and cultural values are all incorporated into these songs. Traditions are passed down from generation to generation and help relationships strengthen. This study examines the cultural, social and emotional value of Sohar, Samadaun and wedding songs of Mithila, and to understand how these folk songs help to the preservation of traditions, building of social interactions and cultural continuity.

Keywords: Mithila, emotional expression, amusement, custom, wedding songs, folklores

The Female Agency of Mithila: A Tempo-textual Review

Shilpi Surejya
Research Scholar (History),
Dr. Ram Manohar Lohiya National Law University, Lucknow, UP

The cultural landscape of Mithila spans across modern region of north Bihar and the terai area of Nepal. The womanhood of Maithili region has been generally defined in terms of the cultural figure of Sita, the female protagonist of *Valmiki Ramayana*. She embodies in herself an obedient, disciplined, self-sacrificing and nurturing woman towards her parents, husband, in-laws and sons. In this way Sita or Janaki (other name she is popular with in the region) epitomises the normative archetype of Maithili womanhood. This article, however, challenges this singular narrative by investigating other kinds of female agencies by reviewing the region through the lens of its Buddhist heritage. Mithila has been a sacred geography for Buddhism across centuries. Drawing upon diverse range of sources viz. Pali Jatakas, Canonical literatures, the Therigatha, Vajrayana hagiographies, etc., this article presents a multiple and often subversive form of female agency. The article argues that women in Mithila were an active participants of the religio-cultural life of this geography. The first of Bhikkhuni Sangha was established in this cultural zone which created a legitimate public space for women outside of their domestic milieu. Women like Mahapajapati Gotami emerged as a crucial figure of Buddhism. Therigatha, which records the earliest literary evidence by the women in any language in the world, is the testimony of this newly constructed legitimate public space for women. Here, their role has evolved from motherhood to arhat. The female symbol was further elevated in Vajrayanism where women created their own space as tantric practitioners. The article interestingly traces the survival of these traditions in the famous Mithila/Madhubani painting where the fusion of Hindu and Buddhist iconography are the testimony of the multitudes of female agency in Mithila. The paper attempts to create a methodologically plural and gender sensitive historiographical space for Mithila hence preserving its feminine heritage as a corollary.

Keywords: Mithila, Mithila/Madhubani art, Buddhism, cultural history, female agency

Ephemeral Archives:
Orality, Ritual Temporality, and Knowledge Production in Sama Chakeva and Chaurchan of Mithila

Piyush Narnoli
Independent Researcher, New Delhi

This paper examines the intellectual heritage of the Mithila region by interrogating the epistemic status of its ritual and oral traditions, focusing on the festivals of Sama Chakeva and Chaurchan. Moving beyond ethnographic description, it argues that these festivals constitute epistemic formations in their own right—functioning simultaneously as counter-archives and as modes of knowledge grounded in ephemerality. In contrast to the privileging of textual permanence within dominant frameworks of Indian knowledge traditions, Mithila's ritual practices foreground transience, repetition, and performativity as conditions of cultural continuity. Drawing in theories of orality and cultural memory, particularly Walter J. Ong and Jan Assmann, the paper conceptualizes the songs of Sama Chakeva not as mere carriers of tradition but as dynamic, performative archives that resist closure and fixity. Their iterative, collective enactment produces a living archive in which memory is continually reconstituted rather than preserved. Similarly, Chaurchan, through its cyclical observance and embodied engagement with lunar temporality, exemplifies an epistemology in which knowledge is not stored but enacted through rhythmic participation in cosmic and social time. The analysis further develops the notion of "ephemeral archives" to argue that the transient materiality of these festivals—the dissolution of clay forms, the disappearance of song after performance, and the temporariness of ritual spaces—is not indicative of fragility or loss, but rather constitutes a distinct mode of knowledge production. Here, ephemerality operates as a generative principle: knowledge persists not despite disappearance, but through it. By foregrounding disappearance, repetition, and performative renewal, these traditions challenge the archive's conventional association with durability and accumulation. In situating Sama Chakeva and Chaurchan within broader debates on orality, temporality, and knowledge systems, the paper proposes that Mithila's cultural practices offer a critical alternative to text-centric and permanence-oriented epistemologies. They reveal a mode of knowing in which memory is embodied, archives are lived, and knowledge is continuously produced in the very act of its vanishing.

Keywords: Mithila festivals, Sama Chakeva, Chaurchan, ephemeral archives, orality and performance, ritual temporality, cultural memory, performative epistemology

Socio-cultural and Religious Aspects in Mithila Folk Songs and Dances: Navigating Between Tradition, Modernity, Gender, and Identity

Lalit Kumar Sah
Research Scholar,
Department of English,
Banaras Hindu University, Varanasi, UP

Mithila is a historic cultural and geographical region located in northern Bihar, India, and the Terai region of Nepal, where the Maithili language is spoken. The folk songs and dances of Mithila serve as dynamic repositories of socio-cultural, religious, gender, and identity narratives. These art forms, which include Mithila/Madhubani paintings, songs, and performances like Jhijhiya, Pamariya, Sama Chakeva, Jat-Jatin, Godna, Domkachh, Vivah Geet, etc., traditionally embody devotion to deities such as Krishna and Rama while reinforcing community bonds through rituals of marriage, harvest, and festivals. Songs like Sohar (birth songs) and Vivah Geet (wedding songs) articulate gender roles, with women's voices often expressing longing, resilience, and subtle agency within patriarchal structures. These expressions navigate the interplay of tradition and identity. In the contemporary era, globalization and digital media are transforming these traditions. This shift presents both advantages and challenges. While devotion remains a central theme, gender dynamics are evolving, with women-led troupes asserting empowerment. This paper examines how Mithila artists navigate these changes, preserving their devotional practices while embracing the pluralism of modernity. Through ethnographic analysis and performative examples, this paper reveals folk arts as living bridges that sustain cultural heritage, redefine gender roles, and express spiritual fervour in a rapidly changing socio-cultural landscape.

Keywords: Folk songs and dances, gender, identity, tradition vs modernity, socio-cultural, and devotion

Folk Culture of Mithila:
An Ecocritical Perspective of Nature and Tradition

Muskan Thakur
Assistant Professor,
Department of Science & Humanities,
Government Engineering College, Jamui, Bihar

Mithila culture is rich in rituals, festivals, and oral traditions, deeply rooted in the everyday lives of its people. These cultural practices are closely connected with nature and the environment, reflecting a harmonious relationship between human beings and the natural world. Festivals such as Chhath, Sama Chakeva, and Chaurchan Puja not only present the tradition and culture of Mithila but also reflect a deep connection between human life and the natural environment. From ecocriticism and ecosophy perspectives, the study examines how these rituals promote ecological awareness and sustainable living practices. The Mahaparva of Mithila, Chhath Puja, emphasizes the worship of natural elements such as the sun, water, and earth, encouraging cleanliness of rivers and environmental responsibility. Another important folk tradition of Mithila, Sama Chakeva, is celebrated in the whole Mithila region. This beautiful festival celebrates the bond between humans and birds, symbolizing harmony with nature, while in Chaurchan Puja, people worship the moon. However, a significant change can be seen in modern times that changes the meaning and practice of these festivals. During these festivals, a large amount of ritual materials, plastic decorations and wastes are thrown into rivers that badly affect the environment and contradict the very principle of worship embedded in these practices. Though these traditions reflect the importance of nature and the environment in human life and also embody an eco-spiritual philosophy. However, their contemporary practices raise critical questions about sustainability, cultural authenticity, and environmental responsibility. This paper examines and re-evaluates these traditions in order to restore their ecological and ethical essence.

Keywords: Mithila's festivals, Chhath, Sama Chakeva, Chaurchan, ecocriticism, ecosophy, enviromental ethics, human-nature relationship

Voices from the Margins:
The Politics of Representation in Naxal Narratives in Lily Ray's *Patakshep*

Keshav Kumar Mishra
Research Scholar,
University Department of English,
Lalit Narayan Mithila University, Darbhanga, Bihar

This paper examines manipulated portrayal of representation of marginalized groups and the Naxals in Lily Ray's *Patakshep*. This is an award-winning Maithili novel which serves as a significant literary intervention in the discourse of political violence in India, specifically examining the Naxalite movement through the marginalized voices. This paper explores the narrative that unsettles the two basic contraries state versus insurgent and diverts it to reveal the complex unstable nature of representation. The text uncovers the fragile, contested terrain of representation situated within socio – political landscape of Naxalite movement. The text becomes a space where silenced histories, fractured identities and unheard voices attempt to find articulation.

The paper critically tests the comparative analysis of what is portrayed and what actually is the ground reality as *Patakshep* does, rather than depicting Naxalism as uniform or fixed reality. It presents it as an experience deeply rooted in dispossession, inequalities and enduring marginalization people the other time, it may also control or shape their stories.

Ultimately, the paper touches the unexplored sensitivity of perspective and raw representation. It examines the resistance of novel *Patakshep* of a definite perspective. It creates an open-ended narrative approach and dialogical space where competing truth collides. It compels to rethink literature's role in shaping, distorting and sometimes reclaiming marginal voice foregrounding the policies of representation. The marginalized are not silent, they are rendered silent and every act of narration is also act of power.

Keywords: Maithili literature, Naxalite, marginalization, culture, challenges, negotitation

Jur Sital in Mithila Region

Ankita Raj
MA English (Pursuing)
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, UP

Jur Sital is a traditional festival celebrated in the Mithila region, primarily in Bihar and parts of Nepal, marking the beginning of the Maithili New Year. Observed on the first day of the month of Vaishakh, it symbolizes renewal, harmony with nature, and the importance of water in sustaining life. The term 'Jur Sital' literally means 'cooling the body,' reflecting the central ritual of sprinkling cool water on family members, elders, and even animals to provide relief from the summer heat and to invoke blessings for health and prosperity.

The festival emphasizes agricultural life, as farmers pray for a good harvest and favourable climatic conditions. Traditional foods such as stale rice, curd, and seasonal vegetables are consumed, representing simplicity and ecological balance. Socially, Jur Sital strengthens family bonds and community ties through shared rituals and respect for elders. It also promotes environmental awareness by highlighting the value of water conservation. This paper examines Jur Sital as not merely a seasonal celebration but a cultural expression of gratitude, sustainability and collective well-being in Mithila society.

Keywords: Jur Sital, Maithili New Year, Vaishakh, health and prosperity

A Critical Study of the Religious Philosophy Reflected in Padmanath Gohain Barua's *Srikrishna*

Bhanita Majumdar
Research Scholar,
Kumar Bhaskar Varma Sanskrit and Ancient Studies University, Nakbari, Assam

The book *Srikrishna* presents the life, deeds, and religious ideals of Lord Krishna in a simple and accessible language. It beautifully narrates various phases of Krishna's life, including his birth, childhood, the stories of Gokul and Vrindavan, the slaying of Kansa, his journey to Mathura, and later events connected with the *Mahabharata*. Through these narratives, the book effectively conveys deep spiritual and philosophical insights.

The author portrays Krishna not only as a divine being but also as an ideal leader, a true friend, and a profound philosopher. Emphasis is placed on his sense of justice, righteousness and duty. In particular, his teachings during the Kurukshetra war (the philosophy of the *Gita*) are presented as a guiding light for human life.

Through this work, the author attempts to inspire readers with values of morality, religion, and an ideal way of living. Krishna's life is depicted as both exemplary and educational, motivating individuals to follow the path of truth and righteousness. Mithila art also depicts the similar narratives, epics, and teachings of Lord Krishna that this paper examines through a comparative study.

Keywords: *Mahabharata*, religious ideals, philosophy, morality

मिथिला चित्रकला और अमूर्तता: एक समकालीन अध्ययन

ममता देवड़ा
शोधार्थी,
मोहनलाल सुखाड़िया विश्वविद्यालय, उदयपुर, राजस्थान

मिथिला चित्रकला भारतीय लोक कला की एक वैभवशाली और जीवंत परंपरा है, जिसमें रेखाओं, प्रतीकों और रंगों के माध्यम से सांस्कृतिक चेतना की सशक्त अभिव्यक्ति दृष्टिगत होती है। समय के साथ इस कला में पारंपरिक कलात्मक प्रतिमान के साथ अमूर्तता के नवीन प्रयोग भी सम्मिलित हुए हैं। प्रस्तुत अध्ययन में मिथिला चित्रकला में अमूर्तता के सौंदर्यात्मक एवं सांस्कृतिक पक्षों का विश्लेषण किया गया है। इसमें मछली, कमल, सूर्य, वृक्ष तथा स्त्री आकृतियों जैसे पारंपरिक प्रतीकों के आधुनिक परिप्रेक्ष्य में नवीन व्याख्या का विश्लेषण किया गया है। इस शोध के अंतर्गत ज्यामितीय संरचनाएँ, सजावटी रेखाएँ तथा रंगों की स्वतंत्र योजना इस कला को नई अभिव्यंजना प्रदान करती हैं। मिथिला चित्रकला की विशेषता यह है कि यह परंपरा और आधुनिकता के मध्य एक सशक्त कलात्मक सेतु का कार्य करती है। समकालीन कलाकारों ने इसके माध्यम से सांस्कृतिक मौलिकता को बनाए रखते हुए इसे अंतर्राष्ट्रीय कला क्षेत्र में विशिष्ट पहचान प्रदान की है।

मुख्य शब्द: मिथिला चित्रकला, अमूर्तता, लोक कला, प्रतीकात्मकता, समकालीन कला, सांस्कृतिक परंपरा

मिथिला के लोकसंगीत

डॉ0 स्वीटी कुमारी
सहायक प्राध्यापक, मैथिली विभाग,
बलिराम भगत महाविद्यालय, समस्तीपुर, बिहार

भारतीय सांस्कृतिक परंपरा का एक अत्यंत समृद्ध और जीवंत अंग है – मिथिला का लोकसंगीत। मनुष्य के जीवन में संगीत का विशेष महत्व रहा है, और मिथिला क्षेत्र में लोकजीवन के सभी पक्षों से जुड़ा हुआ है। प्राचीन ग्रंथों से लेकर लोकपरंपरा तक संगीत को आत्मिक अनुभूति, भावाभिव्यक्ति और सामाजिक समन्वय का माध्यम माना गया है। मिथिला के महान कवि विद्यापति ने लोकभाषा में गीतों की रचना कर लोकसंगीत को व्यापक पहचान बनायी और यह सिद्ध किया कि जनभाषा में व्यक्त भाव ही अधिक प्रभावशाली होते हैं।

मिथिला का लोकसंगीत स्वाभाविक, सरल और जनसुलभ है। इसमें किसी प्रकार के कठोर शास्त्रीय नियमों का बंधन नहीं होता है। यह तो लोकजीवन के अनुभवों से स्वतः विकसित होता है। इसकी परंपरा मौखिक रूप से पीढ़ी दर पीढ़ी हस्तांतरित होती रही है। इसकी भाषा, शैली और भाव-संरचना ऐसी होती है कि सामान्य जन भी इसे सहज रूप से समझ सकते हैं। विषयवस्तु के आधार पर मिथिला के लोकगीतों को विभिन्न वर्गों में विभाजित किया जा सकता है – ईश्वर विषयक गीत, संस्कार गीत, ऋतुगीत, व्यवहार गीत, श्रम-संबंधी गीत तथा विविध गीत। जन्म, उपनयन, विवाह आदि संस्कारों के अवसर पर गाये जाने वाले गीत सामाजिक जीवन की परंपराओं को जीवित रखती हैं। ऋतुगीतों में प्रकृति का जीवन्त चित्रण मिलता है, जबकि श्रमगीत से कार्य करते समय उत्साह और सामूहिकता को बढ़ावा मिलती है। इन लोकगीतों में देवी-देवताओं की भक्ति, प्रकृति-सौंदर्य, पारिवारिक संबंधों की मधुरता तथा मानवीय संवेदनाओं का मार्मिक चित्रण मिलता है। यह शोध अध्ययन करता है कि कैसे मिथिला का लोकसंगीत संस्कृति, परंपरा, सामाजिक संरचना और सामूहिक चेतना का सशक्त प्रतीक है, जो आज भी अपनी मौलिकता के साथ जीवित है।

मुख्य शब्द: मिथिला का लोक संगीत, लोकजीवन, लोकनृत्य, सामाजिक समरसता, सांस्कृतिक परंपरा

'वर्णरत्नाकर': मिथिला के समाज और संस्कृति का दर्पण

प्रिया कुमारी
शोधार्थी,
इतिहास विभाग,
पाटलिपुत्र विश्वविद्यालय, पटना, बिहार

मध्यकालीन मिथिला भारतीय सांस्कृतिक और साहित्यिक परंपरा का एक अत्यंत महत्वपूर्ण केंद्र रहा है। इस काल में अनेक विद्वानों और साहित्यकारों ने अपने लेखन के माध्यम से भाषा, समाज और संस्कृति को समृद्ध किया। इन्हीं महान साहित्यकारों में ज्योतिश्वर ठाकुर का नाम अत्यंत सम्मान के साथ लिया जाता है। उनकी प्रमुख कृति 'वर्णरत्नाकर' न केवल मैथिली साहित्य की अमूल्य धरोहर है, बल्कि भारतीय भाषाई और सांस्कृतिक इतिहास में भी इसका विशेष स्थान है। 'वर्णरत्नाकर' का सांस्कृतिक महत्व इस बात में निहित है कि यह ग्रंथ मध्यकालीन मिथिला की सामाजिक संरचना, परंपराओं, कला और लोकजीवन का विश्वकोशीय दस्तावेज है। इसमें विवाह, त्योहार, लोकनाट्य, संगीत, कलाओं और नगर-ग्राम जीवन का इतना सजीव चित्रण है कि यह मिथिला की सांस्कृतिक पहचान का आधारभूत स्रोत बन जाता है। 'वर्णरत्नाकर' को मैथिली गद्य साहित्य की प्रारंभिक और महत्वपूर्ण कृतियों में गिना जाता है। इसमें समाज, प्रकृति, नगर, स्त्री-पुरुष, व्यवसाय, आचार-विचार आदि अनेक पहलुओं का सजीव चित्रण किया गया है। यह ग्रंथ मुख्यतः वर्णनात्मक शैली में लिखा गया है, जिसमें विभिन्न वस्तुओं, व्यक्तियों और परिस्थितियों का विस्तार से चित्रण किया गया है। यह कृति मैथिली भाषा में गद्य लेखन की प्रारंभिक और महत्वपूर्ण रचना मानी जाती है। उस समय अधिकांश साहित्य पद्य (कविता) में लिखा जाता था, लेकिन ज्योतिश्वर ठाकुर ने गद्य को अपनाकर एक नई परंपरा की शुरुआत की। इसमें किसी भी विषय का इतना विस्तृत और सजीव चित्रण मिलता है कि पाठक के सामने वह दृश्य स्पष्ट रूप से उभर आता है। यह शैली आगे चलकर साहित्य के विकास में अत्यंत सहायक सिद्ध हुई। इस ग्रंथ में समाज के विभिन्न वर्गों— ब्राह्मण, क्षत्रिय, वैश्य, शूद्र आदि — का वर्णन मिलता है। साथ ही, उनके कार्य, जीवनशैली और सामाजिक स्थिति विवाह, त्योहार, धार्मिक अनुष्ठान आदि का भी उल्लेख मिलता है, जिससे उस समय की सांस्कृतिक परंपराओं की जानकारी मिलती है। यह ग्रंथ उस समय के समाज, संस्कृति और जीवनशैली का प्रत्यक्ष प्रमाण प्रस्तुत करता है। 'वर्णरत्नाकर' में प्रयुक्त मैथिली भाषा सरल, सहज और प्रभावी है। इस कृति ने मैथिली भाषा के विकास और प्रसार में महत्वपूर्ण भूमिका निभाई। यह अध्ययन विश्लेषण करता है कि कैसे यह कृति न केवल मैथिली गद्य साहित्य की आधारशिला है, बल्कि यह मध्यकालीन मिथिला के सामाजिक, सांस्कृतिक और ऐतिहासिक जीवन का भी सजीव चित्र प्रस्तुत करती है।

मुख्य शब्द: संस्कृति, मिथिला, वर्णरत्नाकर, ज्योतिश्वर, समाज, साहित्य ।

मिथिला का लोक साहित्य और मौखिक परंपरा

दीपक कुमार
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
तिलका मांझी भागलपुर विश्वविद्यालय, भागलपुर, बिहार

मिथिला का लोक साहित्य मनोरंजन नहीं, यह उस माटी की सुगंध है जिसमें सदियों के संस्कार, अटूट आस्था और कोमल भावनाएँ बसी है। यह मिथिला की धरती की वह परम्परा है, जो आज भी पीढ़ी-दर-पीढ़ी जीवंत है जिसमें लोकगीत, लोककथाएँ, कहावतें, मुहावरें, लोकनाट्य और धार्मिक कथाएँ शामिल है। मिथिला की लोक साहित्य का महत्व और भी बढ़ जाता है क्योंकि इसमें सामाजिक मान्यता, नैतिक मूल्य और ऐतिहासिक अनुभव के संरक्षक का इतिहास सामने आता है। मिथिला की मौखिक परंपरा के रूप में विवाह गीत, ऋतु गीत और देवी- देवताओं से संबंधित कथा जो सदियों से बिना किसी लिखित लिपि के धार्मिक और सांस्कृतिक परंपराओं को उजागर करता आ रहा है। आधुनिकता के इस दौर में जहाँ लिखित साहित्य का प्रभुत्व बढ़ रहा है, वही मौखिक परम्पराएँ अभी भी ग्रामीण समाज में सामंजस बनाए रखने में मुख्य भूमिका निभा रही है।

इस शोध का मुख्य उद्देश्य मिथिला के लोक साहित्य एवं मौखिक परंपराओं का समग्र अध्ययन करना है। इसके अंतर्गत लोकगीत, लोककथाएँ, लोकगाथाएँ, कहावतें, पहेलियाँ तथा लोकनाट्य जैसी लोक साहित्य की विभिन्न विधाओं का विश्लेषण किया जाएगा। शोध का उद्देश्य यह समझना भी है कि मिथिला की मौखिक परंपराएँ किस प्रकार वहाँ की सांस्कृतिक पहचान, सामाजिक संरचना, लोक-चेतना और जीवन-मूल्यों को अभिव्यक्त करती हैं। साथ ही, लोक साहित्य में निहित पारंपरिक ज्ञान, लोकविश्वास, रीति-रिवाज एवं जीवन-दर्शन का अध्ययन किया जाएगा। यह शोध आधुनिकता, वैश्वीकरण और तकनीकी विकास के कारण लोक साहित्य एवं मौखिक परंपराओं में आए परिवर्तनों का भी मूल्यांकन करेगा। इसके अतिरिक्त नई पीढ़ी में लोक साहित्य के संरक्षण एवं संवर्धन की संभावनाओं तथा डिजिटल माध्यमों एवं शैक्षणिक संस्थानों की भूमिका का भी अध्ययन किया जाएगा ताकि मिथिला की समृद्ध लोक-सांस्कृतिक विरासत को संरक्षित रखने की दिशा में सार्थक सुझाव प्रस्तुत किए जा सकें।

मुख्य शब्द: मिथिला का लोक साहित्य, लोक परंपरा, मौखिक परंपरा, संस्कृति, संवर्धन, संरक्षण

लोक परंपरा, आस्था और क्षेत्रीय अस्मिता: छठ पर्व का समाजशास्त्रीय अध्ययन

भूमिका शर्मा
शोधार्थी, अंजनेय विश्वविद्यालय, रायपुर, छत्तीसगढ़

यह शोध पत्र छठ पर्व को एक बहुआयामी सामाजिक-सांस्कृतिक घटना के रूप में विश्लेषित करता है। अध्ययन का मुख्य उद्देश्य यह समझना है कि किस प्रकार छठ पर्व भारतीय लोक परंपराओं की निरंतरता, सामूहिक आस्था की अभिव्यक्ति और क्षेत्रीय पहचान के निर्माण में महत्वपूर्ण भूमिका निभाता है। छठ पर्व, जो मुख्यतः बिहार, झारखंड और पूर्वी उत्तर प्रदेश में मनाया जाता है, लोकजीवन में गहराई से निहित है और इसमें वैदिक तथा लोक-तत्वों का अद्‌भुत समन्वय देखने को मिलता है। यह पर्व सूर्य उपासना, कठोर व्रत और प्रकृति के प्रति श्रद्धा के माध्यम से मानव-प्रकृति संबंध को सुदृढ़ करता है। समाजशास्त्रीय दृष्टि से, यह पर्व सामाजिक एकता, सामुदायिक सहभागिता और सांस्कृतिक पुनरुत्पादन (cultural reproduction) का सशक्त माध्यम है। अध्ययन यह भी दर्शाता है कि छठ पर्व क्षेत्रीय अस्मिता, विशेषकर "बिहारी पहचान", को सुदृढ़ करता है और प्रवासी समुदायों में सांस्कृतिक जुड़ाव बनाए रखने में महत्वपूर्ण भूमिका निभाता है। साथ ही, आधुनिकता और शहरीकरण के प्रभाव के बावजूद, यह पर्व अपनी मूल लोक-परंपराओं को संरक्षित रखते हुए परिवर्तनों के साथ अनुकूलन कर रहा है। इस प्रकार, छठ पर्व केवल एक धार्मिक अनुष्ठान नहीं, बल्कि सामाजिक संरचना, सांस्कृतिक निरंतरता और क्षेत्रीय पहचान का एक जीवंत प्रतीक है, जो भारतीय समाज के बहुलतावादी स्वरूप को समझने में महत्वपूर्ण अंतर्दृष्टि प्रदान करता है।

मुख्य शब्द: छठ पर्व, लोक परंपरा, आस्था, क्षेत्रीय अस्मिता, सांस्कृतिक निरंतरता, सामुदायिक सहभागिता, प्रवासी समुदाय, पर्यावरण चेतना

अरिपन के माध्यम से मिथिला की संस्कृति में महिलाओं की भूमिका

डॉ० गोपाल कुमार
हिंदी अधिकारी,
विश्वभारती, शांतिनिकेतन, पश्चिम बंगाल

अरिपन मिथिला क्षेत्र की एक महत्वपूर्ण प्राचीन लोकचित्रकला परंपरा है। यह मिथिला की संस्कृति, धार्मिक आस्था तथा सामाजिक जीवन को दर्शाती है। इसमें स्थानीय जीवन-दर्शन और आध्यात्मिक चेतना को ज्यामितीय संरचनाएँ, पौराणिक प्रतीक, प्राकृतिक तत्व तथा देवी-देवताओं से संबंधित चिह्नों के माध्यम से व्यक्त किया जाता है। अरिपन सौंदर्यीकरण के साथ-साथ सांस्कृतिक संप्रेषण का माध्यम भी है, जिसके द्वारा परंपराएँ और पौराणिक अवधारणाएँ पीढ़ी-दर-पीढ़ी आगे बढ़ते हैं। पर्व, व्रत आदि विभिन्न शुभ अवसरों एवं संस्कारों के दौरान अंकित सामाजिक संरचना, दांपत्य जीवन की अवधारणा या सामुदायिक मान्यताओं की पुष्टि करते हैं। साथ ही इसमें मिथिला की पारंपरिक जीवनशैली के अभिन्न अंग के रूप में प्रकृति के प्रति सम्मान और पर्यावरणीय संतुलन की भावना भी दृष्टिगोचर होती है। पहले केवल जमीन पर बनने वाला यह कला अब कागजों पर भी उपलब्ध है। अरिपन एक जीवंत सांस्कृतिक विरासत को संरक्षित रखने, अपनी जड़ों से जोड़ने एवं पर्यावरण संरक्षण में बढ़ावा देती है। यह प्राचीन कला मिथिला क्षेत्र की महिलाओं द्वारा संरक्षित है। यह सजावट के साथ-साथ प्रतीकात्मक एवं पीढ़ियों से चली आ रही अनुष्ठानिक अभिव्यक्ति की भाषा है। अत: नई पीढ़ी को इस पारंपरिक कला की और अधिक जानकारी देने की आवश्यकता है। इस शोध-पत्र के माध्यम से पीढ़ी-दर-पीढ़ी चली आ रही पारंपरिक ज्ञान पद्धति को अरिपन के माध्यम से प्रकाश में लाने का प्रयास किया गया है। उनके सौंदर्य, जीवन दर्शन एवं पौराणिक परिप्रेक्ष्य का विवेचन करने का प्रयास किया गया है। यह एक अनुष्ठानिक कला है जिसका निर्माण मुख्य रूप से महिलाओं द्वारा किया जाता है। इस कला के माध्यम से मिथिला की महिलाओं की रचनात्मकता, सांस्कृतिक भूमिका और ज्ञान-परंपरा की जानकारी मिलती है। अरिपन मिथिला की सांस्कृतिक निरंतरता और सामुदायिक चेतना का सशक्त माध्यम है।

मुख्य शब्द: अरिपन, मिथिला संस्कृति, लोकचित्रकला, नारी सृजनशीलता, पर्यावरणीय चेतना, सांस्कृतिक विरासत

मिथिला के गीतों में ज्ञान की परम्परा

रीना दत्ता
स्कूल शिक्षिका (पी.जी.टी.),
शिक्षा विभाग, यू.एम.एस. धनियापट्टी, राजौली, जयनगर, मधुबनी, बिहार

मिथिला सदा से अपनी सुसमृद्ध संस्कृति, परंपरा, साहित्य, संगीत, ज्योतिष, दर्शन, कला एवं शास्त्रीय विद्वता के लिए सुप्रसिद्ध रहा है। जब हम मैथिली गीतों पर दृष्टिपात करते हैं तो पाते हैं कि ये गीत मनोरंजन के साथ-साथ सामाजिक, धार्मिक एवं दार्शनिक चेतना का भी संवहन करते हैं। यहां लोकभाषा मैथिली में वेद, उपनिषद, पुराण, रामायाण, गीता, महाभारत इत्यादि की कथाओं, ऋचाओं, श्लोको, सूत्रों इत्यादि का प्रभाव सहज ही दृष्टगत होता है। अतः यहां के गीत-संगीत में भी इनकी दार्शनिकता द्रष्टव्य है। इस समस्त भू-भाग में लोक और शास्त्र का गूढ़ संबंध गीतों के माध्यम से भी अभिव्यक्ति पाता है। यहाँ व्याकरण और ज्योतिष आदि की शिक्षा दी जाती थी, फिर यहां का लोकजीवन इससे अछूत भला कैसे रहता! परिणामस्वरूप मिथिला के लोकगीतों में भी संस्कृतनिष्ठ शब्दावली, शास्त्रीय भाव-विचार, गाथाएं, विद्वता और परंपरागत शिक्षा का प्रभाव सहज ही दृष्टिगोचर होता है। यहां लोक और शास्त्र का अटूट संबंध देखा जा सकता है तथा भावों की अभिव्यक्ति में दार्शनिक विचारों की अनूठी झलक मिलती है। इस शोध पत्र में प्रस्तुत है मैथिली लोकगीतों में निहित भारतीय ज्ञान की परंपरा का संक्षिप्त विवरण।

मुख्य शब्द: मिथिला, ज्ञान परंपरा, लोकगीत, संस्कृति, शास्त्रीय परंपरा

मिथिला चित्रकला शैली: अनुष्ठानिक एवं प्रतीकात्मक आयाम

डॉ० अभिलाषा कुमारी
सहायक प्राध्यापक,
विश्वविद्यालय मैथिली विभाग, ललित नारायण मिथिला विश्वविद्यालय, दरभंगा, बिहार

चित्रकला मैथिल सांस्कृतिक जीवन का एक अविभाज्य अंग है। "मिथिला चित्रकला शैली" उस उन्नत संस्कृति का एक जीवंत प्रमाण है, जो हजारों वर्षों से यहाँ के लोक-जीवन में प्रवाहमान है। ज्योतिरीश्वर ठाकुर के 'वर्णरत्नाकर' में भी चित्रलेखन कला का उल्लेख मिलता है। इस चित्रकला शैली को विश्व पटल तक लाने का सफल प्रयास सर्वप्रथम डब्ल्यू. जी. आर्चर ने किया था। मिथिला चित्रकला का सृजन सामान्यतः तीन रूपों में किया जाता है: भिति-चित्र, पट-चित्र तथा भूमि-शोभा अथवा अरिपन। इन तीनों में भिति-चित्र तथा अरिपन मिथिला में अधिक प्रचलित है, जो विशेष शैली से बनाए जाते हैं। इस चित्रकला में सामाजिक-सांस्कृतिक परिप्रेक्ष्य में मानव की गूढ़ भावना तथा अंतर्दृष्टि का समन्वित रूप चित्रित होकर समक्ष आता है। इस कारण इसे परंपरागत चौंसठ कलाओं में से एक प्रमुख कला माना गया है। वास्तव में यह गंभीर दार्शनिक चिंतनधारा पर आधारित होती है। इसके चित्रण-कार्य पूर्णतः पारिवारिक स्त्री वर्ग द्वारा सामान्य गृहकला के रूप में किया जाता रहा है। महिलाएँ पीढ़ी-दर-पीढ़ी व्रत, त्योहार, संस्कार तथा धार्मिक उत्सव के अवसर पर इसे प्रदर्शित करते हुए सुरक्षित रखती आई हैं। यह उनके शास्त्रज्ञान तथा अध्यात्म-दर्शन का एक सशक्त माध्यम रहा है। इस चित्रकला में प्रयुक्त आकृतियों, रंगों तथा प्राकृतिक प्रतीकों का विशेष प्रतीकात्मक अर्थ होता है। इस शोध आलेख में मिथिला चित्रकला के विविध आयामों पर विस्तृत विमर्श करते हुए इसकी विशिष्टताओं को उद्घाटित किया गया है।

मुख्य शब्द: मिथिला चित्रकला, सामाजिक- सांस्कृतिक परिप्रेक्ष्य, दार्शनिक चिंतन, लोक संस्कृति, प्राकृतिक प्रतीक

कोहबर चित्रकला: परिवर्तन और संरक्षण

नेहा शर्मा
शोधार्थी, इतिहास विभाग, पाटलिपुत्र विश्वविद्यालय, पटना, बिहार

&

डॉ० उर्वशी गौतम
सहायक प्राध्यापक, इतिहास विभाग,
गंगा देवी महिला महाविद्यालय, कंकड़बाग, पटना, बिहार

कोहबर चित्रकला मिथिला क्षेत्र की एक महत्वपूर्ण पारंपरिक अनुष्ठानिक कला है, जो विवाह संस्कार से गहराई से जुड़ी हुई है। यह चित्रकला मुख्यतः नवविवाहित दंपति के कक्ष की दीवारों पर महिलाओं द्वारा बनाई जाती है। इसमें उर्वरता, समृद्धि तथा दांपत्य जीवन की मंगलकामना के प्रतीकात्मक चित्रण होते हैं। कमल, बांस, मछली, सूर्य और चंद्रमा जैसे प्रतीक स्थानीय सांस्कृतिक विश्वासों और लोक-परंपराओं को व्यक्त करते हैं। परंतु बदलते सामाजिक परिदृश्य, विशेषकर अंतर-क्षेत्रीय विवाहों की बढ़ती प्रवृत्ति के कारण, कोहबर जैसी स्थानीय परंपराएं धीरे-धीरे अपनी मूल सांस्कृतिक प्रासंगिकता खोती जा रही हैं। विभिन्न क्षेत्रों की परंपराओं के सम्मिलन से विवाह संस्कार अधिक समन्वित हो रहे हैं, लेकिन इसके परिणामस्वरूप विशेष स्थानीय कलाएं और अनुष्ठान हाशिए पर चले जा रहे हैं। साथ ही, मिथिला/मधुबनी चित्रकला के रूप में इसके व्यावसायीकरण ने भी इसके अनुष्ठानिक और सांस्कृतिक पक्ष को कमजोर किया है। यह अध्ययन कोहबर चित्रकला को एक सांस्कृतिक पाठ के रूप में विश्लेषित करता है, जो न केवल परंपरागत मूल्यों और लैंगिक भूमिकाओं को दर्शाता है, बल्कि आधुनिक सामाजिक परिवर्तन—विशेषकर अंतर-क्षेत्रीय विवाह और वैश्वीकरण के प्रभावों को भी उजागर करता है। इस दृष्टि से यह शोध दो प्रमुख प्रश्नों पर केंद्रित है; पहला, कोहबर चित्रकला मिथिला क्षेत्र में बदलते सांस्कृतिक मूल्यों, लैंगिक भूमिकाओं और अनुष्ठानिक परम्पराओं को किस प्रकार प्रतिबिंबित करती है; और दूसरा, अंतर-क्षेत्रीय विवाहों तथा आधुनिकीकरण के प्रभाव के बीच स्थानीय परंपराओं, विशेषकर कोहबर चित्रकला को कैसे संरक्षित और पुनर्जीवित किया जा सकता है।

मुख्य शब्द: कोहबर, मिथिला, चित्रकला, विवाह, सामाजिक, संरक्षण, परिवर्तन

मिथिलांचल की पंजी परंपरा के गौरवशाली इतिहास, वर्त्तमान अवस्था एवं भावी चुनौतियों का विश्लेषणात्मक अध्ययन

डॉ० गजेन्द्र भारद्वाज
सहायक प्राचार्य, हिंदी विभाग,
मारवाड़ी महाविद्यालय, दरभंगा, बिहार

मिथिलांचल की पंजी परंपरा मिथिला की सामाजिक व्यवस्था का वह महत्त्वपूर्ण अंग मानी जाती है जिसने मिथिला की सामाजिक संरचना को न केवल सामाजिक दृष्टि से व्यवस्थित बनाए रखा बल्कि वैज्ञानिक दृष्टि से कालाजार जैसी अनुवांशिक बीमारियों से यहाँ की कई पीढ़ियों को बचाए रखते हुए अपनी वैज्ञानिक महत्ता भी सिद्ध की है। पंजी रूपी सामाजिक अभिलेख मिथिला की वंश परंपरा या वंशावली की ऐसी विवरणिका बन गई है जिससे संबंधित समाज के कुल, गोत्र, वंश, अनुवांशिक लक्षण, उपलब्धियाँ, व्यक्तित्व के गुण-दोष आदि को संरक्षित रखा गया है। इस विवरणिका में संरक्षित ऐतिहासिक तथ्यों के आधार पर वर्तमान में हो रहे वैवाहिक संबंधों की प्रामाणिकता सुनिश्चित की जाती है जिससे यहाँ की भावी पीढ़ियों के स्वास्थ्य, मनोविज्ञान तथा सामाजिक संरचना को सुरक्षित और संरक्षित किया जा सके। ऐतिहासिक रूप से लगभग चौदहवीं शताब्दी के आसपास मिथिला के महाराजा हरसिंहदेव के शासनकाल में उत्तरी बिहार के मिथिलांचल में पंजीप्रबंध की परंपरा का प्रारंभ हुआ जिसका संदर्भ मैथिल कोकिल विद्यापति के ग्रंथों में भी मिलता है। समाज की व्यवस्था तथा संचालन में लगभग सात सौ वर्षों से उपयोगी यह व्यवस्था आज के भौतिकवादी युग से जनित चुनौतियों से प्रभावित हो रह है। एक ओर अंतर-जातीय विवाह, प्रेम विवाह, रोजगार के लिए पलायन, आधुनिक जीवन-शैली के चलते सांस्कृतिक उपेक्षा आदि के चलते पंजी व्यवस्था प्रभावित हो रही है, तो दूसरी ओर ताड़पत्रों पर लिखे पंजी-प्रबंध संरक्षण के खतरे उठा रहे हैं। स्वयं पंजीकारों की नई पीढ़ी इस परंपरा की औपचारिक शिक्षा व्यवस्था के संकट से जूझ रही है। हालाँकि डिजिटलीकरण जैसे उपाय पंजी-प्रबंध के संरक्षण के उपाय हो सकते हैं, लेकिन इस व्यवस्था की भावी चुनौतियों के समाधान के लिए कई और कदम उठाए जाने आवश्यक हैं। प्रस्तुत शोधपत्र मिथिलांचली की पंजी परंपरा के इतिहास, वर्तमान और भावी चुनौतियों के विश्लेषणात्मक अध्ययन पर केंद्रित है।

मुख्य शब्द: पंजीकार, पंजी-प्रबंध, सौराठ, मिथिलांचल, वंशावली

मिथिला की संस्कृति: कला, अनुष्ठान और सामाजिक संरचना

डॉ० शालिनी कुमारी
सहायक प्राध्यापक (अतिथि), इतिहास विभाग,
एस.एन.एस.आर.के.एस. कॉलेज, सहरसा, बिहार

मिथिला भारत का एक ऐतिहासिक-सांस्कृतिक क्षेत्र है जो बिहार तथा नेपाल के कुछ भागों में विस्तृत है। इसकी सांस्कृतिक पहचान लोककला, धार्मिक अनुष्ठानों, सामाजिक नियमों तथा पर्व-त्योहारों के माध्यम से विकसित हुई है। मिथिला चित्रकला की भरनी, कचनी और तांत्रिक शैलियाँ इस क्षेत्र की आध्यात्मिक चेतना और प्रतीकात्मक दृष्टि को अभिव्यक्त करती है। अरिपन और कोहबर जैसी अनुष्ठानिक कलाएँ केवल सजावट नहीं बल्कि धार्मिक विश्वास, सामाजिक मर्यादा और उर्वरता की अवधारणा से जुड़ी हुई है। इन परंपराओं को जीवित रखने में मिथिला की महिलाओं की भूमिका अत्यंत महत्वपूर्ण रही है। साथ ही मिथिला में सामाजिक संरचना को व्यवस्थित रखने के लिए पंजी प्रबंध (वंशावली अभिलेख प्रणाली) का विशेष महत्व रहा है, जिसने विवाह संबंधों, वंश-शुद्धता और सामाजिक इतिहास को संरक्षित किया। छठ पूजा, सामा चकेवा और चौरचन जैसे पर्व मिथिला की लोक-संस्कृति, पर्यावरणीय चेतना तथा सामूहिक पहचान को मजबूत करते हैं। यह शोध-लेख मिथिला संस्कृति के इन प्रमुख आयामों का विश्लेषण प्रस्तुत करता है और यह दर्शाता है कि मिथिला की संस्कृति कला, अनुष्ठान और सामाजिक व्यवस्था का एक समग्र रूप है।

मुख्य शब्द: सामाजिक संरचना, आध्यात्मिक चेतना, लोक संस्कृति, महिलाओं की भूमिका धार्मिक अनुष्ठान

मिथिला चित्रकला:
भरनी, कचनी और तांत्रिक शैली की आध्यात्मिक, अनुष्ठानिक और प्रतीकात्मक आयाम

डॉ० मीरा कुमारी
सहायक प्राध्यापक (अतिथि), इतिहास विभाग,
एस.एन.एस.आर.के.एस कॉलेज, सहरसा, बिहार

मिथिला/मधुबनी चित्रकला विश्वभर में अपनी अलग पहचान तथा विशिष्टता लिए हुए है। यह एक लोककला ही नहीं बल्कि मिथिला क्षेत्र की आध्यात्मिक, सामाजिक और अनुष्ठानिक आस्थाओं का एक जीवंत दस्तावेज है। भरनी, कचनी और तांत्रिक शैलियां इस कला के तीन प्रमुख स्तंभ हैं जो विभिन्न आयामों को प्रकट करती हैं।

इसमें भरनी (भरी हुई) शैली में रेखाओं के भीतर रंगों को भरा जाता है। इस शैली में मुख्य रूप से देवताओं (कृष्ण, राम, शिव या पार्वती) और पौराणिक दृश्यों को चित्रित किया जाता है। इसमें रंग की प्रचुरता और जीवंतता होती है। इसका चित्रण पूजा, उत्सव, या विवाह के अवसर पर किया जाता है। अतः यह इसका आध्यात्मिक महत्व है।

इसकी कचनी शैली में बारीक और समानांतर रेखाओं का उपयोग होता है। इसमें रंगों का प्रयोग कम या न के बराबर होता है। इसमें काली स्याही का प्रयोग करके मछली, कमल और पक्षियों को आध्यात्मिक सन्दर्भ में दर्शाया जाता है जो प्रजनन और जीवन का प्रतीक है।

इसकी तांत्रिक शैली में यंत्रों, चक्रों और ज्यामितीय पैटर्न बनाया जाता है। इसमें सीधे तौर पर देवताओं की आकृति के बजाय उर्जा के केन्द्रों को दिखाया जाता है। इस कला के प्रतीकात्मक और अनुष्ठानिक आयाम में कोहबर अरिपन प्रकृति प्रेम से सम्बंधित चित्र बनाए जाते हैं। इस प्रकार भरनी, कचनी तथा तांत्रिक शैली मिलकर मिथिला चित्रकला को एक पूर्ण आध्यात्मिक और सांस्कृतिक आधार प्रदान करती हैं जो कलात्मक ही नहीं बल्कि दार्शनिक रूप से भी समृद्ध है। यह शोध मिथिला चित्रकला के उपरोक्त आयामों का समग्र अध्ययन प्रस्तुत करता है।

मुख्य शब्द: मिथिला चित्रकला, भरनी, कचनी और तांत्रिक शैली, लोककला

प्राचीन मिथिला में साहित्य एवम् संस्कृति के क्षेत्र में नारियों का योगदान

डॉ0 शारदा कुमारी
सहायक प्राचार्य (इतिहास)
महारानी महेश्वर लता संस्कृत विद्यापीठ, लोहना, मधुबनी, बिहार

प्राचीन मिथिला में नारी पुरूषों की तरह समान रूप से समाज के अभ्युत्थान, उत्थान एवं परिष्कार में सहायक थी। धर्म, दर्शन से लेकर राजनैतिक एवं लोक परंपरा व्यवहार सभी क्षेत्रों में मिथिला समाज अर्थात् मिथिला में नारियों की सहभागिता दृष्टिगोचर होती है। राजा जनक का दरबार जहाँ ऋषि याज्ञवल्क्य को शास्त्रार्थ में बराबर का टक्कर देती हुई गार्गी का नाम उल्लेखित है तो वृहदारण्यक उपनिषद् में याज्ञवल्क्य मैत्रेयी संवाद है जिससे मैत्रेयी के मानसिक एवं आध्यात्मिक विकास की उच्चावस्था का ज्ञान होता है।

जनकनंदिनी सीता ने जो आदर्श स्थापित किया था वो आज भी संपूर्ण भारतीय समाज के लिए अनुकरणीय है। मंडन मिश्र की पत्नी भारती द्वारा जगदगुरू शंकराचार्य को पराजित करना अपने आप में अविस्मरणीय है। ओईनवार वंश की रानी लखिमा देवी ने शासन भार को संभाल कर प्रशासनिक क्षमता का उदाहरण पेश किया था। वह न्याय और धर्मशास्त्र का संचालन करने की भी क्षमता रखती थी।

मधुबनी चित्रकला जो आज विश्व प्रसिद्ध हो चुका है उसे प्राचीन काल में संरक्षित रखने का कार्य निश्चित रूप से ग्रामीण एवं समाज के हाशिए पर की नारियों के द्वारा ही किया गया था। लोक परंपराओं को संरक्षित रखने में नारियों का योगदान अनादि काल से ही रहा है। उदाहरणार्थ शिशु जन्मोत्सव हो या विवाह या अन्य संस्कार नारियों ने गीतों एवं व्यवहारिक रूपरेखाओं का तानाबाना बुनकर उसे संरक्षित रखने का कार्य किया है। 21वीं सदी जिसे "The Era of Women" के रूप में चिन्हित किया गया है, उसमें निश्चित रूप से प्राचीन काल की मिथिला क्षेत्र की नारियों का योगदान सर्वश्रेष्ठ एवं अतुलनीय है। यह शोध पत्र प्राचीन मिथिला में साहित्य एवं संस्कृति के क्षेत्र में नारियों के योगदान का एक अध्ययन है।

मुख्य शब्द: प्राचीन मिथिला, चित्रकला, नारी, लोक परंपरा, साहित्य एवं संस्कृति, योगदान

मिथिला (मधुबनी) चित्रकला: भरनी, कचनी और तांत्रिक शैली की आध्यात्मिक, अनुष्ठानिक और प्रतीकात्मक आयाम

शालिनी मिश्रा
सहायक प्राचार्य, चित्रकला विभाग,
दाऊ दयाल महिला महाविद्यालय, फिरोजाबाद, उ ०प्र०

यह शोध मिथिला अथवा मधुबनी चित्रकला की प्रमुख शैलियों—भरनी, कचनी तथा तांत्रिक—के आध्यात्मिक, आनुष्ठानिक एवं प्रतीकात्मक आयामों का समग्र अध्ययन प्रस्तुत करता है। मिथिला चित्रकला भारतीय लोकसंस्कृति की एक महत्वपूर्ण अभिव्यक्ति है, जिसमें धार्मिक आस्था, सामाजिक परंपराएं और सांस्कृतिक पहचान का गहरा संबंध दिखाई देता है। मिथिला चित्रकला की विशिष्टता किसी एक तकनीक से नहीं बल्कि रचना के एक दर्शन से उत्पन्न होती है। पूर्ण सघनता, प्रतीकात्मक परिपूर्णता और यह दृढ़ विश्वास इस चित्रकला में आध्यात्मिक गहराई होती है। भरनी मिथिला शैली की सबसे जीवंत और प्रभावशाली शैली है जिसमें रंगों की प्रचुरता के माध्यम से देवी-देवताओं, पौराणिक कथाओं एवं धार्मिक प्रसंगों का चित्रण आध्यात्मिक चेतना को अभिव्यक्त करता है। कचनी शैली सूक्ष्म रेखांकन एवं सीमित रंगों के प्रयोग से प्रतीकात्मकता को उभारती है, जिससे चित्रों में अर्थगर्भित संदेश निहित होते हैं। तांत्रिक शैली विशेष रूप से देवी साधना, यंत्रों एवं तांत्रिक प्रतीकों के माध्यम से गूढ़ आध्यात्मिक अनुभव और अनुष्ठानिक महत्व को दर्शाती है। इन सभी शैलियों में प्रयुक्त प्रतीक—जैसे कमल, मछली, सूर्य एवं वृक्ष—जीवन, उर्वरता, समृद्धि तथा ब्रह्मांडीय संतुलन के संकेतक हैं। यह अध्ययन दर्शाता है कि मिथिला चित्रकला केवल सजावटी कला नहीं, बल्कि एक जीवंत आध्यात्मिक और सांस्कृतिक अभिव्यक्ति है, जो लोकजीवन और धार्मिक विश्वासों को संरक्षित करती है।

मुख्य शब्द: मिथिला चित्रकला, मधुबनी पेंटिंग, भरनी शैली, कचनी शैली, तांत्रिक कला, आध्यात्मिकता, अनुष्ठान, प्रतीकात्मकता, लोककला, भारतीय संस्कृति

मध्यकालीन मिथिला मे पुनर्जागरण

सुनिल कुमार झा
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
भूपेन्द्र नारायण मंडल विश्वविद्यालय, मधेपुरा, बिहार

मिथिला प्राचीने कालसँ भारतीय ज्ञान, दर्शन आ सांस्कृतिक चेतनाक एकगोट प्रमुख केंद्र रहल अछि। मध्यकालीन कालखंड मे, जखन भारतक अनेको क्षेत्र मे राजनीतिक अस्थिरता आ सांस्कृतिक परिवर्तनक प्रक्रिया चलि रहल छल, वैह कालखंड मे मिथिला मे बौद्धिक, दार्शनिक आ साहित्यिक गतिविधिक एकटा नब उत्कर्ष देखार पड़ैत अछि। एहि काल मे ज्ञान, साहित्य, दर्शन आ सामाजिक-सांस्कृतिक जीवनमे जे नवचेतना उत्पन्न भेल, तकरे 'मध्यकालीन मिथिलाक पुनर्जागरण' कहल जा सकैत अछि।

मध्यकालीन काल, भारतीय इतिहासमे राजनीतिक आ सामाजिक परिवर्तनक समय रहल अछि, मुदा एहि कालखंडमेकैकटा क्षेत्रीय बौद्धिक केंद्र सभमे ज्ञान, दर्शन आ साहित्यक नब चेतनाक विकास सेहो भेल अछि। मिथिला एहने एकटामहत्वपूर्ण केंद्र छल जतय मध्यकालीन समयमे दार्शनिक, साहित्यिक आ शैक्षिक गतिविधिक उल्लेखनी उत्कर्ष देखबा लेल भेटैत अछि। एहि शोध-आलेखक उद्देश्य मध्यकालीन मिथिलामे उत्पन्न एहि बौद्धिक जागरण वा पुनर्जागरणक प्रकृति, स्वरूप आ प्रभावक विश्लेषण केनाइ अछि।

एहि अध्ययनमे न्याय-दर्शनक नव्य-न्याय परंपरा, विद्यापतिक साहित्यिक परंपरा, टोल-शिक्षा व्यवस्था आ शास्त्रार्थक विद्वत परंपराक विशेष रूपसँ विवेचन कयल गेल अछि। गंगेश उपाध्याय द्वारा प्रतिपादित तत्त्वचिन्तामणि भारतीय तर्कशास्त्रकेँ नब दिशा देलक, जखनकि विद्यापतिक काव्यधारा मिथिलाकेँ भारतीय भक्ति साहित्यक मुख्य धारा सँ जोड़लाह। ऐतिहासिक आ विश्लेषणात्मक पद्धतिक आधार पर ई शोध यैह प्रतिपादित करैत अछि जेमध्यकालीन मिथिलाक पुनर्जागरण भारतीय ज्ञान परंपराक संरक्षण आ विकासक एकगोट महत्वपूर्ण प्रक्रिया छल।

मुख्य शब्द: मिथिला, पुनर्जागरण, नव्य-न्याय, विद्यापति, मध्यकालीन भारत

Track D

Mithila's Linguistic and Artistic Heritage
मिथिला की भाषिक और कलात्मक विरासत



Language, Linguistics and Technology Resource for Maithili

Dr. Girish Nath Jha
Professor of Computational Linguistics,
School for Sanskrit & Indic Studies, Jawaharlal Nehru University, New Delhi

Shruti Jha, Urmila Jha & Shivani Priya
Independent Researchers,
Jawaharlal Nehru University, New Delhi

Maithili - an Indic language descended from Magadhi Apabhramsha and recognised in India's Eighth Schedule, occupies a paradoxical position as a historically rich yet digitally low-resourced language. In this paper, a culture-based survey along four dimensions is proposed, a historical and literary development of the language since the early inscriptions and works of Vidyapati to the modern movement of language, a scholarly tradition, shaped by Grierson and subsequent linguists including Dinabandhu Jha, Jayakant Mishra, Subhadra Jha, and Ramavatar Yadav, and the controversial issues of script and standardisation, particularly the replacement of the Tirhuta (Mithilakshar) script by Devanagari script, and the current landscape of language technology. It discusses initiatives such as Bhashini (NLTM) tools, alongside contributions from AI4Bharat and CIIL, and highlights persistent gaps, such as the lack of corpora and the absence of powerful computational tools. The cultural practices of Mithila, like Mithila or Madhubani Painting, Sama-Chakeva songs, and the Saurath Sabha traditions are treated as living language authorities in this paper. It argues for a participatory and integrated approach that brings together linguistic scholarship, technology, and community knowledge to ensure Maithili's meaningful presence in the digital age.

Keywords: Maithili, script, linguistic tradition, Bhashini, culture, Vidyapati, digital, computational, corpora, technology, language, survey

The Geotic Divine Progenesis: The Tradition, the Modernity, the Amnesia

Dr. Sushant Kumar Mishra
Professor of French, CFFS, SLL&CS,
Jawaharlal Nehru University, New Delhi

Mithila is understood traditionally as a 'land from Himalaya to Ganga endowed with fifteen rivers' – this geographical understanding clearly indicates the possibilities of life and a level of prosperity that sustains the intellectual enquiries across times and epochs as defined by the Indian psyche. The land is fertile not only because it gives us all the wealth but also because it brought 'Sita' to life. Mithila is 'vasundharā' and also 'arthakarī' (as explained in the forty-ninth verse of *Mithilā Māhātmya*). The tradition from Aṣṭāvakra to modern times have all exhibited the grandeur that was bestowed to the land identified with the identity-defining epic of India (*Rāmāyaṇa*). This paper aims to understand this tradition juxtaposing it with the present-day amnesia of its sublime ethical and thought legacies.

Keywords: Mithila, intellectual traditions, present-day metaphors

Archaeological Findings in Mithila

Dr. Phanikanta Mishra
Regional Director (Retd.),
Archaeological Survey of India, Kolkata

This paper highlights the archaeological wealth of Mithila from the Vedic age. This paper examines Mithila's role as a key Vedic centre and the kingdom of the Janakas. It discusses the cultural sequence of key sites including Balirajgadh (Madhubani, Bihar), Simraungadh (Nepal), Saurath (Madhubani), Paithan (near Jhanjharpur Buddhist site), and some other potential sites of Archaeological importance. It also discusses various mounds and historical sites, such as those in the Darbhanga and Champaran regions and insights into the region's ancient history. This paper also explores Mithila as mentioned in *Rigveda, Ramayana* and Puranas as the kingdom of the Janakas, associated with immense spiritual and intellectual advancements, such as the Upanishads and the schools of Nyaya philosophy. Pre-Mauryan and Budhist era findings are also discussed as the Mithila area was part of Videha kingdom, which later became part of the Vajjika League, a 6th Century BCE democratic confederation.

This paper also discusses epigraphical sources to know the chronological evidence. Copper plates and image inscriptions are also the part of discussion including the Panchobh copper plate of Samudragupta that has documented the medieval Karnata and Oinvara dynasties. The review includes ancient travellers, cultural sequence of other excavations carried out by archaeologists in recent period.

Keywords: Archaeological wealth of Mithila, Vedic age, Videha, Balirajgadh, Simraungadh, Sauraths, epigraphical sources, excavation

Grammatical Variation in Maithili: A Comparative Study of Verb Forms and Case Marking

Dr. Manish Kumar
Assistant Professor & Head,
Department of English,
SKR College Barbigha, Sheikhpura, Bihar

This paper examines grammatical variation within the Maithili language, focusing specifically on differences in verb forms and case marking across selected districts of the Mithila region, including Darbhanga, Samastipur, and Begusarai. While Maithili is often treated as a relatively uniform linguistic system, this study argues that significant micro-level grammatical variations exist, particularly between the core Mithila region and its peripheral zones. Through a comparative analysis based on field data and native speaker interactions, the paper highlights variations in tense-aspect markers, agreement patterns, and the use of postpositions and case endings. The findings suggest that contact with neighbouring languages and dialects, along with socio-cultural factors, has led to noticeable divergences in grammatical structures. By documenting and analyzing these variations, the study contributes to a deeper understanding of Maithili as a dynamic and evolving language, and raises important questions regarding its standardization and representation in academic and pedagogical contexts.

Keywords: Maithili language, grammatical variation, verb forms, case marking, dialectal diversity, sociolinguistics

Mithila's Contributions to Indian Knowledge Tradition: A Study of Literature, Philosophy, and Cultural Practices

Dr. Manoj Kumar
Assistant Professor,
Department of English,
Gopeshwar College, Hathua, Gopalganj, Bihar

The Mithila region, located in the eastern part of the Indian subcontinent, has played a significant role in shaping the Indian knowledge tradition through its rich contributions to literature, philosophy, and cultural practices. This study examines the multidimensional intellectual heritage of Mithila, highlighting its prominence as a centre of learning and creativity since ancient times. Renowned scholars such as Vidyapati enriched Maithili and Sanskrit literature with devotional and lyrical compositions that influenced the Bhakti movement and regional literary traditions. Philosophically, Mithila emerged as a vital hub for the development of the Nyaya School of logic, fostering rigorous intellectual debates and analytical thought. The legacy of learned figures like Gargi reflects the region's inclusive and profound engagement with metaphysical inquiry. In addition to textual traditions, Mithila's vibrant cultural practices—particularly Mithila/Madhubani painting, folk songs, and ritual customs—serve as living repositories of indigenous knowledge systems. These practices embody symbolic, ecological, and spiritual wisdom passed down through generations. By integrating literary excellence, philosophical depth, and cultural continuity, Mithila has made enduring contributions to the broader Indian knowledge tradition, underscoring its relevance in understanding India's intellectual and cultural history.

Keywords: Mithila, Nyaya School of logic, intellectual and cultural history, Mithila painting

Mithila's Linguistic and Artistic Heritage

Dr. Bharti Kumari
Asstistant Professor,
Department of English,
T. P. College, Madhepura, Bihar

Mithila, a cultural region spanning northern Bihar, India and parts of Nepal, holds a profound and ancient heritage, most famous for its "distinctive visual arts and the Maithili language". Deeply rooted in Hindu – mythology – specifically the *Ramayan* as the birthplace of Sita – the region is a vibrant center of artistic and literary traditions. This paper examines Mithila's linguistic and literary heritage (Maithili language, literature, script, folklore), artistic heritage (Mithila painting, its themes and styles), and festivals and life style.

Keywords: Mithila, Maithili, Mithila painting, script, folklore, heritage, festivals, life style

Mithila's Enduring Legacy: Literature, Philosophy, and Culture in Indian Knowledge Systems

Dr. Deepa Rastogi
PGDTE Trainee,
RKS, Bhopal, School Education Department, MP

The Mithila region, historically known as Videha, serves as a cornerstone of Indian intellectual and spiritual history. From the ancient philosophical debates in King Janaka's court to the medieval synthesis of *Navya-Nyaya* and *Bhakti* poetry, Mithila has consistently integrated Sanskrit scholarly rigor with vernacular emotional depth. This paper examines the linguistic evolution of Maithili and reframes the region's contributions as a "bhakti-logic nexus". By analyzing the transition from the *Mithilāksar* script to Devanagari, the patronage of the Karnata dynasty (also known as the Karnats of Mithila), and the global impact of figures like Vidyapati and Gangesha Upadhyaya, this study argues that Mithila provided the epistemic tools ranging from formal logic to tantric art that shaped pan-Indian knowledge traditions.

The research highlights Mithila's historical dominance in four of the six orthodox *darshanas*, including the revolutionary *Navya-Nyaya* school, which established a mandatory standard for scholarly debate across the subcontinent. It further explores how medieval patronage fostered a "Golden Age," bridging Sanskrit excellence with the developing vernacular through monumental works like the *Varna Ratnakara*. Culturally, the paper illustrates how Maithili literature and visual arts, such as Mithila/Madhubani painting, serve as vital repositories for this dual intellectual and devotional heritage. Finally, the study addresses the modern challenges of Maithili as a low-resource language in the digital age. It suggests that the language's survival depends on computational revitalization, advocating for interdisciplinary digital humanities to ensure that this rich literary and philosophical corpus remains functional and accessible for all.

Keywords: Maithili linguistics, Bhakti-Logic Nexus, Mithilāksar, Vidyapati, low-resource language

Intellectual Heritage of Mithila: The Contribution of Maithili Literature to the Indian Knowledge Tradition

Balendu Singh
Research Scholar,
R. B. S. College (Dr. Bhimrao Ambedkar University), Agra

The intellectual history of India reveals a persistent truth: knowledge survives most effectively when it finds expression in culture and language. This study examines the intellectual heritage of Mithila by exploring the contribution of Maithili literature to the wider Indian Knowledge Tradition. The paper proceeds from the premise that regional literary traditions often serve as living vessels of philosophical reflection, ethical instruction, and cultural memory. Mithila, long recognised as a centre of scholastic discipline and classical learning, cultivated an environment in which vernacular literature could transmit inherited wisdom to the broader community. Within this milieu Maithili literature emerged as more than an artistic practice; it became a subtle instrument of knowledge preservation. The study, therefore, analyses how Maithili literary traditions embody multiple knowledge systems. Particular attention is given to the philosophical sensibilities articulated in devotional and lyrical compositions, the social and ethical values reflected in narrative and folk traditions, the cultural knowledge preserved through ritual and collective memory, and the ecological awareness expressed through nature-centred imagery. The poetry of Vidyapati receives special consideration as an example of the synthesis between metaphysical insight and aesthetic expression. By situating these literary manifestations within the broader framework of the Indian Knowledge Tradition, the paper argues that Maithili literature functions as both custodian and transmitter of intellectual heritage. The study finally suggests that the enduring relevance of this tradition lies in its capacity to harmonise philosophy with lived experience, thereby demonstrating that literature remains one of the most resilient mediums through which civilisational knowledge continues to endure.

Keywords: Mithila, Maithili literature, Indian Knowledge Tradition, intellectual heritage

From Oral Tradition to Script: The Evolution of Maithili and the Literary Significance of the Tirhuta Script

Dr. Chhotu Paswan
Assistant Professor and Head,
Department of English,
V. S. J. College, Rajnagar, Madhubani, Bihar

The Maithili language, one of the major Indo-Aryan languages of eastern India and Nepal, represents a rich linguistic and literary tradition shaped by centuries of cultural evolution. Originating from the Magadhan Prakrit, Maithili developed through oral traditions before acquiring a written form through the Tirhuta script. The beginning of the Maithili language and literature can be traced back to the "Charyapadas" a form of the Buddhist mystical verses, composed during the period of 700-1300 AD. Mithila also known as Tirhut or Tirabhakti is a geographical and region of the Indian subcontinent bounded by the Mahananda River in the east, the Ganges River in the south, the Gandaki River in the west, and by foothills of the Himalayas in the north. Tirhuta or Mithilakshar was formerly the primary script for written Maithili, less commonly, it was also written in the local variant of the Kaithi, but today it is written in the Devnagari script.

This paper examines the historical evolution of Maithili form, its oral roots to its written form, focusing particularly on the development and significance of the Tirhuta script in shaping literary culture. The study examines early inscriptions, medieval literary achievements, and the decline and revival of the script in modern times. It argues that the Tirhuta or Mithilakshar script is not merely a writing of a system but a cultural architect that embodies the identity, intellectual history, and literary continuity of the Mithila region. By analyzing the role in script in preserving literary traditions, this article highlights the importance of revival of the script in safeguarding linguistic heritage.

Keywords: Indo-Aryan language, Tirhuta script, literary tradition, cultural evolution, oral and written tradition

The Linguistic Heritage of Mithila: History, Script, and Contemporary Challenges

Niharika Kumari
Research Scholar,
Department of Linguistics,
Dr. Harisingh Gour Central University, Sagar, MP

&

Dr. Amit Kumar Chandrana
Assistant Professor,
Department of English,
Sub-Divisional Government Degree College, Benipur, Darbhanga, Bihar

Mithila, a cultural region spanning parts of India and Nepal, possesses a distinct linguistic heritage centered on the Maithili language and its indigenous Tirhuta (Mithilakshar) script. This paper traces the evolution of Maithili from its origins as Magadhi Apabhramsha through its classical literary flowering under poets like Vidyapati to its contemporary status as a scheduled language of India. Particular attention is paid to the Tirhuta script, which emerged by the 7th century CE but has been largely supplanted by Devanagari.

The paper also argues that the decline of Tirhuta reflects broader patterns of linguistic marginalization influenced by colonial administrative policies, post-independence educational frameworks, and the absence of regional state support. While Maithili has achieved constitutional recognition in 2004, the preservation of its full linguistic heritage including script revitalization remains incomplete without institutional commitment to multilingualism that values indigenous writing systems alongside spoken languages.

Keywords: Maithili, Mithila, Indo-Aryan language, Tirhut, script

The Historical Development of Tirhuta (Mithilakshar) and Its Contribution to Maithili Literature

Rashmi Kumari
Research Scholar, University Department of English,
L.N. Mithila University, Darbhanga, Bihar

This paper investigates the historical evolution of the Tirhuta (Mithilakshar) script and its significance in the growth of Maithili literature. Tirhuta, one of eastern India's oldest scripts, has long been the major medium for chronicling Maithili literature and culture. The study examines its beginnings, structural characteristics, and evolution through several historical periods, focusing on its employment in religious texts, legal documents, and classical literature. Special emphasis is placed on the mediaeval period, when Maithili literature thrived via devotional and poetic pieces.

The paper also examines how sociopolitical, educational, and technological developments led to the shift from the widespread usage of Tirhuta to the growing supremacy of the Devanagari script. Tirhuta continues to be a significant representation of local identity and cultural legacy in spite of this change. Contemporary revival efforts, including digitization and academic interest, are also discussed. The study ultimately underlines the enduring role of Tirhuta in preserving the literary tradition and cultural continuity of the Maithili language.

Keywords: Tirhuta script, Devanagari, Maithili, cultural heritage, linguistic identity

From Kalidasa to Classroom: Reframing English Language Teaching through Mithila's Knowledge Traditions

Ambuj Kumar Tiwari
Research Scholar, University Department of English,
B.R. Ambedkar Bihar University, Muzaffarpur, Bihar

This paper examines how insights from classical Sanskrit literature, particularly the works of Kalidasa, can inform a culturally grounded approach to English Language Teaching (ELT) in the context of the Mithila region. It argues that Kalidasa's literary method—marked by contextual expression, emotional depth (rasa), and close engagement with nature and human experience—offers a model for language learning that goes beyond mechanical grammar to meaningful communication. Drawing on Mithila's long-standing traditions of oral learning, debate, and integration of language with everyday cultural practices, the study proposes a pedagogical shift in ESL classrooms. Instead of treating English as a detached, foreign system, it can be taught through familiar cultural narratives, local art forms, and experiential learning methods. This approach aligns with contemporary communicative and constructivist theories of language teaching while remaining rooted in indigenous knowledge systems. By linking Kalidasa's literary vision with Mithila's educational practices, the paper develops a framework that emphasizes contextual understanding, learner engagement, and cultural relevance. It concludes that such a model can make English learning more accessible, intellectually rich, and meaningful for the new generation, bridging the gap between tradition and modern education.

Keywords: Kalidasa, Mithila, ELT, classroom, communicative and constructivist theories

मैथिली भाषा का विकास : तिरहुता (मिथिलाक्षर) लिपि का विकास और साहित्य में उसकी भूमिका

निधि नंदन
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
भूपेन्द्र नारायण मंडल विश्वविद्यालय, मधेपुरा, बिहार

मैथिली भाषा का उद्भव प्राचीन मगधी प्राकृत से हुआ है, जो समय के साथ 'अवहट्ट' से गुजरती हुई एक स्वतंत्र और समृद्ध भाषा के रूप में विकसित हुई । इसकी सबसे बड़ी विशेषता इसकी अपनी मौलिक लिपि है, जिसे मिथिलाक्षर या तिरहुता कहा जाता है । यह शोध पत्र इस बात की जांच करता है कि कैसे मैथिली भाषा भारत की प्राचीन और समृद्ध भाषाओं में से एक है जिसका इतिहास सीधे तौर पर मिथिला की सांस्कृतिक और बौद्धिक विरासत से जुड़ा है। यह इसकी भी जाँच करता है कि मिथिलाक्षर या तिरहुता लिपि प्राचीन ब्राह्मी लिपि की एक शाखा है और इसकी बनावट काफी हद तक बंग्ला और ओड़िया लिपि से मिलती-जुलती है। मैथिली साहित्य के प्रारंभिक काल - आदिकाल से लेकर मध्यकाल तक, मिथिलाक्षर ही ज्ञान के प्रसार का एकमात्र माध्यम थी। महान विद्वान ज्योतिरीश्वर ठाकुर द्वारा रचित 'वर्ण रत्नाकर' इस काल की सबसे महत्वपूर्ण गद्य रचना है। इसे भारतीय भाषाओं के पहले शब्दकोश या विश्वकोष (Encyclopaedia) के रूप में देखा जाता है। विद्यापति ने मैथिली साहित्य को नई ऊंचाइयों पर पहुंचाया। उनकी 'पदावली' ने राधा-कृष्ण के प्रेम और भक्ति के माध्यम से पूरे उत्तर-पूर्वी भारत (बंगाल, असम, उड़ीसा) के साहित्य को प्रभावित किया। इनके समय तक मैथिली भाषा एक समृद्ध साहित्यिक भाषा बन गई।

मुख्य शब्द: मैथिली भाषा, तिरहुता, प्राकृत, अपभ्रंश, साहित्य

तिरहुता लिपि का विकास

राहुल राज गुप्ता
शोधार्थी, विश्वविद्यालय मैथिली विभाग,
ललित नारायण मिथिला विश्वविद्यालय, दरभंगा, बिहार

तिरहुता लिपि, जिसे मिथिलाक्षर अथवा वैदेही लिपि भी कहा जाता है, मैथिली भाषा की प्राचीन एवं विशिष्ट लिपि है। इसका विकास भारतीय लिपि-परंपरा के अंतर्गत हुआ है, जिसका मूल स्रोत ब्राह्मीलिपि से निःसृत मानी जाती है। ब्राह्मी लिपि से विकसित पूर्वी कुटिल लिपि के आधार पर तिरहुता का क्रमिक रूप निर्मित हुआ। इस प्रकार यह लिपि भारतीय उपमहाद्वीप की प्राचीन लेखन परंपरा से जुड़ी हुई है। प्राचीन ग्रंथों, जैसे 'ललित विस्तर' तथा 'जैन साहित्य' में विभिन्न लिपियों के उल्लेख से यह संकेत मिलता है कि विदेह (मिथिला) क्षेत्र में भी एक स्वतंत्र लिपि प्रचलित थी। इससे यह अनुमान लगाया जाता है कि तिरहुता का प्रारंभ वैदिक युग में ही हो चुका था। मिथिला क्षेत्र में आर्यों के आगमन के साथ भाषा, संस्कृति और लिपि परंपरा की पहचान बनी, जिससे तिरहुता (मिथिलाक्षर) लिपि का विकास संभव हुआ। तिरहुता के प्राचीनतम प्रमाण अभिलेखों और पांडुलिपियों में मिलते हैं। भागलपुर के मंदार पर्वत के अभिलेख तथा नेपाल के विभिन्न पुस्तकालयों में सुरक्षित पांडुलिपियाँ इसके ऐतिहासिक अस्तित्व को प्रमाणित करती हैं। 13वीं से 15वीं शताब्दी के बीच यह लिपि पूर्ण रूप से विकसित हुई। विद्यापति द्वारा लिखित ग्रंथों तथा मिथिला क्षेत्र की रामायण और महाभारत की पांडुलिपियों में इसका व्यापक प्रयोग हुआ है। मध्यकाल में अनेक शिक्षण केंद्र नष्ट हुए, जिससे तिरहुता की पांडुलिपियों का भी भारी नुकसान हुआ। अनेक विद्वान अपनी पांडुलिपियों को सुरक्षित रखने हेतु नेपाल की ओर चले गए, जिसके कारण वहाँ इस लिपि के महत्वपूर्ण प्रमाण आज भी उपलब्ध हैं। आधुनिक काल में तिरहुता का प्रयोग धीरे-धीरे घटने लगा। मुगल काल के बाद अन्य भाषाओं ने देवनागरी को अपनाया, जबकि मैथिली में तिरहुता का प्रयोग होता रहा। किंतु स्वतंत्रता के पश्चात् हिन्दी और देवनागरी के बढ़ते प्रभाव के कारण प्रशासन और शिक्षा में तिरहुता का स्थान कम होता गया। परिणामस्वरूप यह लिपि आज सीमित प्रयोग तक ही सिमट चुकी है। यह शोध पत्र इस बात की जांच करता है कि यह लिपि कैसे विकसित हुई और समय के साथ कैसे सीमित हो गई, और इसे बचाने के लिए क्या किया जा सकता है।

मुख्य शब्द: पांडुलिपि, मिथिलाक्षर, ब्राह्मीलिपि, ललित विस्तर, मंदार पर्वत, देवनागरी

Track E

Contemporary Relevance and Digital Preservation
समकालीन प्रासंगिकता और डिजिटल संरक्षण



Revisiting Indian Culture: A Study of Sita and IKS in Amish Tripathi's *Sita: Warrior of Mithila*

Dr. Pragya Dharendra
Assistant professor,
Department of English, Kalindi College (University of Delhi), Delhi

Indian culture and Sita are two inseparable concepts. Mythology, culture, traditions, and knowledge system are tools for the smooth running of a geographical and social structure. The traditional image of Sita as a pious and sacrificial ideal woman is completely transformed in Amish Tripathi's *Sita: Warrior of Mithila*. The range of IKS includes the discourses about politics, Dharma, ecology, indigenous pedagogy and meritocracy. By showing Sita as a strong and skilled warrior who can understand intellectual and ethical conflicts of the state of Mithila and how does Mithila shape her identity with the vast knowledge system of Vedeh is the theme of this fiction. Reconstructing the cultural tradition of Mithila by reimagining the mythology and foregrounding the IKS is a modern concept to show the compatible interpretations of the myths for contemporary India. Myths are not just for entertainment, they should be used to teach new ideals and new explanations to younger generation. This book, *Sita: Warrior of Mithila,* achieves this target with excellence. This paper studies Amish Tripathi's excellent penmanship which created an altogether different interpretation of the character of Sita. The features of IKS have also been explored in the context of Mithila region and the *Ramayana*.

Keywords: Culture, Sita, IKS, the *Ramayana,* mythology

AI in Creative and Cultural Communication with Maithili Language

Dr. Deepesh Kumar Thakur
Associate Professor of English,
Mangalmay Institute of Management & Technology, Greater Noida, UP

Artificial Intelligence (AI) has emerged as a transformative force in the fields of language, creativity, and culture. This paper explores the role of AI in creative and cultural communication, with a specific focus on Maithili—a language with a rich literary and cultural tradition, yet underrepresented in digital and academic spaces. The study highlights how AI can support creative writing, literature preservation, translation, education, and digital dissemination of Mithila's cultural identity. Through a qualitative review of literature and conceptual analysis, the paper underscores both the opportunities and challenges in integrating AI with Maithili. Case studies, such as Google Translate, AI4Bhasha, and digital platforms for Tirhuta script transliteration, illustrate AI's practical applications. The findings suggest that while AI offers potential to preserve Maithili's heritage and globalise its identity, and the issues such as limited datasets, cultural dilution, and intellectual property rights remain key concerns. The paper concludes by emphasizing the need for collaborative efforts between technologists, linguists, and cultural scholars to ensure that AI amplifies, rather than diminishes Maithili's cultural voice.

Keywords: Artificial Intelligence, creative communication, cultural communication, Maithili language, digital preservation, translation, heritage

A Multimodal Semiotic Analysis of Digital Mithila

Chaity Chandra Shree
Research Scholar, University Department of English,
Lalit Narayan Mithila University, Darbhanga, Bihar

The Mithila region is not just a land of the past; its traditions are now finding a new home on screens. From the walls of village homes to the vibrant spaces of the digital media, Mithila's soul is travelling far and wide. The paper looks at how contemporary online platforms use traditional Madhubani motifs - like the maachh (fish), kamal (lotus), and the beautiful Aripan - to tell a modern story in Indian English.

Using a multimodal semiotic approach, the study explains how Indian English and English in India mix with these ancient symbols to create a unique 'glocal' brand. By analysing various digital media campaigns, the research explores how online content not only promotes products but also helps preserve heritage digitally. Witnessing the ancestral wisdom and colours of this holy land being re-contextualised for the younger generation, the study highlights a living tradition. Ultimately, the research shows that even in a globalised world, Mithila's identity remains rooted yet reachable through a single click.

Keywords: Multimodality, Mithila motifs, Indian English, semiotics, digital media

Environmental Consciousness in Mithila Culture: A Study of Traditional Water Reservoirs and the Chhath Ritual

Sudhir Kumar Sah
Assistant Professor,
Department of English, K. P. College, Murliganj, Madhepura, Bihar

This research paper examines environmental consciousness prevalent in Mithila culture, in which traditional knowledge related to reservoirs and nature has been used, with specific reference to the Chhath festival. It explors that a deeply ecological sensitivity exists in Mithila, the culturally enriched territory of Bihar and Nepal, where nature is not merely a resource but a sacred unit. This study examines how festivals like Chhath Puja — directed toward natural elements such as the Sun, rivers, and ponds — promote a lasting connection between humans and the environment by emphasizing purity, hygiene, and reverence. Using biodegradable ingredients in Chhath-related festivals and fostering community involvement around reservoirs helps maintain ecological balance. Furthermore, indigenous water management technology such as ahar-pyne showcases traditional knowledge in preserving water resources. Analyzing cultural texts, human science practices, and current scholarly literature, this research argues that Mithila's cultural traditions provide an alternative ecological model rooted in spirituality and sustainability.

This study situates these practices within broader discussions of environmental humanities and post-colonial ecologies, highlighting how indigenous knowledge systems challenge modern extractivist perspectives toward nature. Ultimately, this research paper underscores the relevance of traditional ecological knowledge in tackling contemporary environmental crises.

Keywords: Ecology, tradition, Chhath, environment, post-colonialism

Ecofeminism and Ritual Ecology in Mithila: Women as Custodians of Nature in Chhath Puja

Pooja Kumari
MA Student,
Department of English,
Banaras Hindu University, Varanasi, UP

This paper examines the relationship between ecofeminism and ritual ecology within the cultural context of Mithila, focusing specifically on the festival of Chhath Puja. Ecofeminism emphasizes the link between the oppression of women and the exploitation of nature, while ritual ecology investigates how traditional practices contribute to maintaining environmental balance. In Mithila, women play a crucial role in performing Chhath Puja, serving as both spiritual practitioners and guardians of ecological harmony.

The rituals associated with Chhath Puja involve strict practices such as fasting, maintaining cleanliness, using natural materials, and offering prayers to the Sun and water bodies. These practices demonstrate a profound respect for nature and promote sustainable living. As the primary performers of these rituals, women become custodians of ecological knowledge and cultural traditions. Their actions reflect a deep connection with essential natural elements like rivers, soil, sunlight, and air.

This study argues that Chhath Puja is not merely a religious ritual but also an ecological practice that reinforces environmental ethics through women's participation. By integrating ecofeminist theory with ritual ecology, the paper highlights how women in Mithila preserve both cultural identity and environmental sustainability. Thus, the festival serves as a powerful example of how indigenous traditions can enhance ecological awareness and empower gender agency in contemporary society.

Keywords: Ecofeminism, Mithila culture, women as ecological custodians, environmental ethics, cultural identity, religious belief systems, food practices

Dichotomy between Commodification and Cultural Preservation in Mithila Art: A Critical Study

Rakesh Manoj Pratihast
Research Scholar,
Department of Humanities and Social Sciences
Sardar Vallabhbhai National Institute of Technology, Surat, Gujarat

&

Dr. Vaidurya Jain
Assistant Professor,
Department of Humanities and Social Sciences,
Sardar Vallabhbhai National Institute of Technology, Surat, Gujarat

Mithila or Madhubani paintings are inextricably linked to the rituals, beliefs, and culture of the people, due to modernization it has transitioned from a temporary ritual art to a digitized global art. This transition resulted in a conflict between commodification and preservation. This paper analyses the evolution of Mithila art from a ritualistic domestic art into a worldwide commodity from the perspective of Jean Baudrillard's theory of Simulation and Simulacra. Madhubani art at its onset was a sacramental depiction of earthly and spiritual reality of Maithil life; due to commercial demand it is transitioning towards the third order of simulacra, i.e. these paintings no longer show an experienced ritual rather it elevates the idea of ritual for the global market. The preservation of Mithila art has given rise to a constructed reality. As the global market requires genuine folk aesthetics, but from a western perspective. Hence, the legitimate Mithila painting becomes a signifier without a reference; it does not depict a ritual village ceremony but an organised, commercialised version of heritage. This process generates a contradiction where preservation is attained in the absence of the authentic context, implying commodification guarantees economic sustenance of the artists, but it reduces the art to a mere simulacrum. By studying contemporary Mithila works as models of tradition instead of ritual objects, this paper challenges customary understanding of cultural conservation, indicating that the art which is preserved is itself a simulation of the culture.

Keywords: Mithila painting, heritage, commodification, simulacra, preservation, global market

Preservation of Literature and Culture of Mithila through Graphic Narratives

Madhuri Mishra
Research Scholar,
Department of English and Modern European Languages,
University of Allahabad, Prayagraj, UP

This paper examines how graphic narratives function as effective tools for preserving the literature and culture of Mithila, with special reference to *Sita: Daughter of the Earth* by Saraswati Nagpal. It argues that visual and textual storytelling gives new life to traditional myths and makes them accessible to contemporary readers while retaining their cultural essence. The narrative reinterprets Sita as a powerful symbol of Mithila's ecological and cultural identity, emphasizing her connection to the Earth and local traditions. The depiction of Mithila's landscapes, values and symbolic associations with nature reinforces the interconnectedness of culture, environment and identity. Through its illustrations and visual storytelling, the text reflects key aspects of Mithila's culture, including its respect for nature, oral traditions and women-centric perspectives. The paper highlights how such narratives contribute to cultural continuity by blending oral traditions, mythology and visual art.

The objective of this paper is to analyse how the graphic form contributes to cultural preservation. This study adopts a qualitative methodology, using close textual and visual analysis supported by ecofeminist and cultural theories. By focusing on narrative structure, imagery and symbolism, the paper demonstrates that graphic narratives not only reinterpret mythology but also sustain and transmit regional cultural knowledge. So, the study establishes that such narratives play a crucial role in bridging tradition and modernity.

Keywords: Graphic narratives, symbolic association, cultural continuity, mythology, preservation

Ritual as Ecological Practice:
Rethinking Sustainability through Chhath Puja in Mithila

Saurav Suman
Research Scholar,
Centre for Hindu Studies, University of Delhi, Delhi

In the context of increasing ecological concerns and the visible limitations of policy-driven sustainability models, there is a need to look more closely at practices that already shape environmental behaviour within communities. This paper examines Chhath Puja, a widely observed ritual tradition in the Mithila region, to understand how ritual practice can translate into forms of ecological awareness and action in everyday life. The study is based on primary data collected from 82 respondents, along with field observations and engagement with relevant textual sources. Rather than treating ritual as purely symbolic, the paper focuses on how specific practices associated with Chhath—such as the collective cleaning of water bodies, the use of locally available biodegradable materials like bamboo and clay, and the observance of a minimal, *satvik* (pure, virtuous) lifestyle—become part of lived ecological behaviour. Survey findings indicate that 68.3% of respondents have actively participated in cleaning rivers, ponds, or local water bodies in preparation for the festival. A significant majority also expressed the view that these practices influence their understanding of sustainable living.

These observations suggest that ecological responsibility, in this context, is not imposed externally but emerges through participation, repetition, and shared cultural meaning. Placed within broader discussions of the Anthropocene and community-based sustainability, the paper advances the idea of "ritual as ecological practice"—a framework through which environmental values are not only expressed but translated into consistent, collective action. By examining Chhath Puja through this lens, the study highlights how culturally embedded rituals can function as lived models of sustainability, offering insights into how communities internalise and sustain ecological ethics over time.

Keywords: Ritual, ecological practice, community-based sustainability, Chhath Puja, Indigenous Knowledge System

भारतीय ज्ञान परम्परा के मैथिल सम्पोषक

डॉ0 देव शंकर नवीन
प्रोफेसर, भारतीय भाषा केन्द्र,
भाषा, साहित्य एवं संस्कृति अध्ययन संस्थान,
जवाहरलाल नेहरू विश्वविद्यालय, नई दिल्ली

हिस्से से अधिक पाने की ललक, सभ्यता के शुरुआती दिनों से ही मनुष्य पर सवार रही है। इस सहज-वृत्ति की परिपूर्ति में किसिम-किसिम के हथकण्डे लोग सदैव अपनाते आए हैं। साहित्यिक बिरादरी में इसकी गुंजाइश इतिहास-लेखन के प्रारम्भिक दौर में ही बन गई थी। जिनलोगों पर मान्यतादाता महाजनों की कृपा-दृष्टि हो गई, वे इतिहास में दर्ज हो गए, जो रह गए, वे रह गए। 'समय का देवता' होने की ललक में कुछ साहित्यिकों ने प्रगतिशील आन्दोलन के बाद से ही खेमेबाजी शुरू कर दी।

ज्योतिरीश्वर-काल (सन् 1260-1340) से राजकमल-काल (सन् 1929-1967) तक के मैथिली रचनाकारों की धारणा मातृभाषा के उत्थान-उत्कर्ष में लिप्त-तृप्त दिखती है। उनकी रचना-धारा में नैष्ठिक भाषा-प्रेम की धारणा प्रवहमान दिखती है। हर पीढ़ी के रचनाकारों में अपने साहित्य को समकालीन और शाश्वत बनाने की भरपूर रचनात्मक लिप्सा दिखती है। बीच के महात्माओं में विद्यापति, कवीश्वर चन्दा झा, छेदी झा द्विजवर, यदुनाथ झा यदुवर, सुरेन्द्र झा सुमन, आरसी प्रसाद सिंह के नाम इस दिशा में श्रद्धा से लिए जाएँगे।

मैथिली साहित्य को समकालीन और उर्ध्वमुखी बनाने, विश्व-फलक पर अपनी ऊर्जस्वित रचना-दृष्टि एवं राष्ट्रवादी धारणाओं का परिचय देने में सीताराम झा, कांचीनाथ झा किरण, रामकृष्ण झा किसुन, वैद्यनाथ मिश्र यात्री, ललित, राजकमल, मायानन्द, सोमदेव, हंसराज, प्रभास कुमार चौधरी, गंगेश गुंजन, मन्त्रेश्वर झा, जीवकान्त, महाप्रकाश, सुकान्त सोम इत्यादि की एकनिष्ठ भावनाओं का संज्ञान लिया जा सकता है।

मैथिली रचनाकारों की जिस उदारता का उल्लेख यहाँ हुआ है, वह कोई नई बात भी नहीं है। यह मिथिला की प्राचीन परिपाटी है। ज्ञान-विज्ञान से मिथिला और मैथिल का पुराना नाता है। मानवता के विकास के लिए बौद्धिकों के बीच तर्क-वितर्क यहाँ दीर्घकाल से होता रहा है। कर्म, ज्ञान और भक्ति विषयक विचार-विमर्श यहाँ सर्वदा होता रहा है। राष्ट्रोत्थान एवं मानवीयता की रक्षा के लिए वे समस्त संकीर्णताओं का परित्याग कर विचार-विमर्श करते थे। अपनी तर्कबुद्धि और ज्ञान-कौशल से सबको चमत्कृत करनेवाले अष्टावक्र गीता के रचयिता महान तत्त्ववेता अष्टावक्र, राजा जनक के समकालीन थे।

शुक्ल यजुर्वेद की वाजसनेयी शाखा के द्रष्टा, नेति नेति के प्रवर्तक, मिथिला नरेश जनक के दरबार में हुए शास्त्रार्थ के पूज्यास्पद दार्शनिक याज्ञवल्क्य अपने समय के सर्वोपरि वैदिक ज्ञाता थे। शतपथ ब्राह्मण की रचना उन्होंने ही की। उपनिषद काल की परम विदुषी, वेदज्ञ और ब्रह्मज्ञानी महिला गर्गवंशोद्भव गार्गी, ऋषि याज्ञवल्क्य की समकालीन थीं। मिथिला नरेश सीरध्वज जनक के दरबार में आयोजित शास्त्रार्थ में उन्होंने ऋषि याज्ञवल्क्य से प्रश्न किया था। वैदिक काल की परम विदुषी, ब्रह्मवादिनी स्त्री मैत्रेयी, मित्र ऋषि की पुत्री और महर्षि याज्ञवल्क्य की दूसरी पत्नी थीं।

सांख्य दर्शन के प्रवर्तक, तत्त्व-ज्ञान के उपदेशक कपिल मुनि मिथिला के थे। न्याय दर्शन के प्रवर्तक गौतम को वेद में मन्त्र-द्रष्टा ऋषि माना गया है। उनके मिथिलावासी होने का संकेत स्कन्द पुराण में भी है। महर्षि गौतम के न्यायसूत्रों पर महर्षि वात्स्यायन ने भाष्य लिखा और उस भाष्य पर उद्योतकर ने वार्तिक लिखा। आगे 'न्यायवार्तिक तात्पर्य टीका' शीर्षक से उस वार्तिक की व्याख्या वाचस्पति मिश्र ने लिखी। फिर 'तात्पर्य-परिशुद्धि' शीर्षक से उस टीका की टीका उदयनाचार्य ने लिखी। ये सभी आचार्य मिथिला के थे। नव्य-न्याय दर्शन पर किए उनके आरम्भिक कार्य को मिथिला के गंगेश उपाध्याय (तेरहवीं शताब्दी) ने आगे बढ़ाया। वाचस्पति मिश्र द्वितीय (सन् 1410-1490) भी मिथिला (समौल, मधुबनी) के ही माने जाते हैं। वे राजा भैरव सिंह के समकालीन थे। उनके लिखे कुल इकतालिस ग्रन्थों की सूचना है; दस दर्शनपरक, इकत्तीस स्मृतिपरक।

न्याय-वैशेषिक दर्शन के मूर्द्धन्य आचार्य और प्राचीन न्याय-परम्परा के अन्तिम प्रौढ़ नैयायिक उदयनाचार्य (दसवीं शताब्दी का अधोकाल) मिथिला के करियौन गाँव के थे। आस्तिकता के समर्थन में रचित उनकी पाण्डित्यपूर्ण कृति न्यायकुसुमांजलि एक विशिष्ट ग्रन्थ है।

भट्टसम्प्रदाय के संस्थापक और मीमांसासूत्र जैसे विशिष्ट ग्रन्थ के रचयिता प्रसिद्ध दार्शनिक कुमारिल भट्ट (सन् 650 के आसपास) के जन्मस्थान के बारे में यद्यपि मतैक्य का अभाव है; कुछ लोग उन्हें मिथिला के बताते हैं तो कुछ लोग कामरूप (असम) के; कुछ तो उन्हें दक्षिण भारत के निवासी भी बताते हैं; पर उनके चिन्तन-मनन का गहन सम्बन्ध मिथिला से स्वयंसिद्ध है। प्रकाण्ड अद्वैत चिन्तक मण्डन मिश्र (सन् 615-695) ने उन्हीं के सान्निध्य में मीमांसा दर्शन का अध्ययन किया।

आगे केशव मिश्र, अयाची मिश्र, शंकर मिश्र जैसे असंख्य नामों का उल्लेख ज्ञान-तत्त्व विमर्श के क्षेत्र में सोदाहरण किया जा सकता है। इन उदाहरणों का उद्देश्य सिर्फ समकालीन नवचिन्तकों को सूचना देना है कि उन्नीसवीं-बीसवीं-इक्कीसवीं शताब्दी के मैथिलों ने किसी असावधानी या अज्ञानता में अपनी भाषा की अवमानना को आमन्त्रण नहीं दिया। उन सब ने तो अपने पूर्वजों द्वारा संस्थापित ज्ञान-परम्परा, मानवीयता एवं राष्ट्रीयता की अवधारणा के विकास में अपना योगदान दिया। क्योंकि मानवता के विकास के लिए कर्म, ज्ञान और भक्ति विषयक विचार-विमर्श हमारे पूर्वज दीर्घकाल से करते आ रहे हैं, उसके संवर्द्धन में अपनी भूमिका निभाते आए हैं।

यह कोई इतिहास-लेखन नहीं है, कोई गहन-गुह्य आविष्कार नहीं है। यहाँ-वहाँ बिखरे तथ्यों का संकलन है। सम्भव है कि कई लोगों को इनकी जानकारी पहले से हो, किन्तु अब इस पर सूक्ष्मतापूर्वक विचार करने की जरूरत है। तात्त्विक चिन्तन के साथ इस दिशा में किया गया शोध निश्चय ही मैथिल-अस्मिता और अन्ततः भारतीय-अस्मिता के हित में होगा। भाषा, संस्कृति और ज्ञान की विरासत के प्रति निरपेक्षता लगभग कृतघ्नता और आत्महत्या के बराबर है।

मुख्य शब्द: मैथिली साहित्य, मैथिली रचनाकार, मैथिल-अस्मिता, संस्कृति, ज्ञान-विज्ञान, मानवीयता, राष्ट्रीयता

Journals of WAAR

Akshara

An International Refereed Research Journal of English Literature and Language
ISSN: 0975-5373; E-ISSN: 2583-4738
(https://www.aksharajournal.org/)

Akshara was founded in 2007 by Dr. Vijay Kumar Roy and Dr. Subodh Kumar Sinha in fond memory of Professor Shankaranand Palit, the most revered teacher of English at Lalit Narayan Mithila University. Its first issue was published by Academic Studies and Research Association, Darbhanga in print version in May 2009. In 2018, it became part of the World Association of Authors and Researchers. From 2022 it is also published online.

It aims at providing an international forum for teachers and researchers for dissemination of high-quality research. It accepts scholarly articles on a wide range of authors and literary texts in English besides literary criticism and applied linguistics. It also accepts original short stories, poems, interviews, and reviews of the recently published books. It is an open access journal published annually in May and submissions are open round the year. All submissions, following the Guidelines for Authors should be emailed to the editor-in-chief. Please visit the website for more information.

Ars Artium

An International Refereed Research Journal of English Studies and Culture
ISSN: 2319-7889; E-ISSN: 2395-2423
https://www.arsartiumjournal.org/

Ars Artium was founded in 2012 by Dr. Vijay Kumar Roy. It was first published in January 2013 in print version and from 2015 it is also published online. It aims at providing an international forum for dissemination of knowledge through scholarly and critical articles of broader significance covering a wide range of authors and literary texts in English along with literary criticism, applied linguistics, and culture and society of global significance. It also accepts original poetry and reviews of recently published books. Contributions to the journal are open for all teachers, researchers, reviewers and creative writers. All submissions, following the Guidelines for Authors, should be emailed to the editor-in-chief. Please visit the website for more information.

Events
https://www.waoar.org/events/

Gallery
https://www.waoar.org/gallery/

Press Release
https://www.waoar.org/press-release/

YouTube
https://www.youtube.com/@AEWFoundationInd

Facebook
https://www.facebook.com/groups/1601203512964 91

Facebook
https://www.facebook.com/groups/8905317238257 36

***

Human being is the crown and glory of God's creation. He is capable of achieving many things that he dreams and desires. Among all, the service to humanity is the highest order of achievement. So on the way to his personal good, he should also realize his duty and responsibility towards the well-being of others. It can be done in various ways. One of them is exchange of scientific, scholarly and spiritual knowledge. The World Association of Authors and Researchers (WAAR) is a forum for the same. It welcomes the writers, poets, editors, critics, translators, reviewers, researchers and all those engaged in critical and creative endeavours directly or indirectly throughout the globe and wish to strengthen the culture of reading, writing, and effective and fruitful discussion.

Learning does not accept boundaries. It accepts views and reviews coming from all corners of the world with the sole purpose of attainment of knowledge. It respects and follows the concept of oneness in all. The attainment of oneness liberates the unifying forces and brings all fragrances of life together to make our heart beautiful, the cause of everlasting joy. It is essential and one needs it in order to bring smiles on every face and establish peace and harmony, the soul of human existence.

I hope the Association will remain a source and centre for exchanging research and creative and critical thought.

-Prof. Vijay Kumar Roy

President, World Association of Authors and Researchers

World Association of Authors and Researchers
https://www.waoar.org/

ISBN: 978-93-94964-10-5