

UNIT - 2

INDIAN LANGUAGES, CULTURE and LITERATURE

OU FASTUPDATES.COM
Your success, our platform

Essence of Indian Traditional Knowledge (EITK)

Prepared by: Mudasir Ahmad Gori

Asst. Prof. English (LIET)

B.A, B .Ed. MA. English (Gold Medalist) M. Phil, SLET, PHD (Submitted)

mudasirnzr87@gmail.com

Chapter II- Indian Philosophy and Literature

Q-1 Describe in detail the various schools of Vedanta?

Dvaita (dualism):

The most famous exponent of this school is Madhava. In this school, Brahman and the world are considered to be two equally real entities and not related in any way. Brahman here is a purely personal God, a God with the typical omniscient powers that is considered Godly reminiscent of the Gods of dualistic religions like Christianity and Islam. The god of dualism is the Hindu God, Vishnu. Vishnu has created the world, and the world stands separate from God and in an inferior position to God with no link between the two. Vishnu controls the world and all world events, and the duty of all persons is to worship and pray to God. The Dualistic philosophy is a simple philosophy, easy to understand and relate to. It appeals directly to the heart, in the desire of all persons to have a God to worship and surrender oneself to.

Vishista Advaita (qualified monism):

The most famous exponent of Vishista Advaita is Ramanuja.

In Vishista Advaita, the world and Brahman are also considered two equally real entities, as in dualism, but here the world is not separate from Brahman but is formed out of Brahman.

Here also as in dualism, Brahman is a personal God with omniscient qualities. He has created the world, but He has created the world out of His own self. Thus the world bears to Brahman the relation of part to whole, or the relation of a 'qualified effect' to the base (hence qualified monism). The famous analogy given for this is the sea and wave – Brahman is the sea and the objects of the world, both non-

living and the living souls, are like waves upon this sea. All waves are ultimately the sea only, but as long as we see the wave we think it to be different from the sea. The wave is of name and form only. Other analogies given for this are gold and gold jewellery, clay and clay pots, the spider and his web, etc.

Brahman as defined by Ramanuja is an entirely personal God. Ramanuja followed the path of Vaishnavism, and considered Brahman to be Vishnu or one of His Avatars. Vishnu has all the qualities of a personal God like Omniscience, Omnipotence, etc. Vishnu creates the world out of His love for humans, and controls the world at every step. The duty of humans is to love and worship the Lord Vishnu so that he will grant deliverance when our worship has ripened.

The practice of religion in Vishista Advaita is similar to Dualism, and the only difference is that mankind enjoys a higher status than in pure dualistic worship and is nearer to God.

Thus in Vishista Advaita, although both the world and Brahman are considered equally real, they are not considered two separate entities as in Dualism.

Advaita:

The teacher of Kevala Advaita is Sankaracharya.

Kevala Advaita or simply Advaita as it is known is the school of monism of Vedanta philosophy. This is the highest intellectual reading of spirituality.

In Advaita, the reality of the world is denied. Brahman is the only reality. The world although it subsists on Brahman has no intrinsic reality of its own and it is only Brahman at its base which gives it its reality.

The analogy given for Advaita is the famous analogy of the snake and the rope. In the dark, we may mistake a rope for a snake and for a time take it to be a real snake. But soon we realize that it is in fact a rope only. Once we know it to be a rope, we do not see the snake anymore. The rope had never existed, it was purely in our minds. So also, although it is only the Brahman which exists all around us, we see the world which is only a reading of Brahman by our minds. But once we attain realization and see that it was Brahman all along, we do not see the world anymore.

The Brahman of Advaita is a purely impersonal entity. There can be no talk of creation or of love with regard to Brahman. Brahman exists of its own accord and does not in any way affect the world, the world evolves out of its own cycle of Nivritti(expansion) and Pravritti (involution). Practice of religion in Advaita is an

intellectual practice. That is why Advaita was often seen as a religion of the mind rather than the heart. Yet for those who demand uncompromising reason in their search for the Truth, the path of Advaita is the supreme spiritual path.

Q .Elucidate in detail the literature North Indian Languages?

Assamese Literature:

The period of Sankaradeva ushered a new -era in Assamese literature. His disciple Madhavadasa was an able follower of the trend set by his guru. His chief works include Bhakti-Ratnavali, Nama-ghosa, Bara-gitas and Anikiya Nats (nine in number). One important feature of the Assamese literature of this period was that the works produced only dealt with the childhood and early life of Krishna but excluded the episode of the love of Radha and Krishna which formed the theme of the Vaishnava movement and Vaishnava literature in Bengal, Mithila, Braj, Gujarat, Rajasthan etc. One of the important writers of the Vaishnava movement was Rama Saraswati who translated four cantos of the Mahabharata under the patronage of Naranarayan, king of Cooch Behar. He also translated some stories from the Puranas into Assamese in which the stories ended with the death of a hero or of a demon.

These are known as Vadha- Kavyas. Another author Gopal Chandra Dviya wrote in Assamese verses Lord Krishna's life story from Vishnu Purana, Bhagavat Purana; and Bhagavat Gita were rendered into Assamese prose by Bhattadeva.

One important feature of the Assamese literature of the Mughal period was that the Assamese prose was influenced by the Sino-Tibetan speech of the Ahoms who wrote their history in Sino-Tibetan language. These historical writings are known as Buranjis. The Assamese Buranjis throw valuable light on the socio-political and economic condition of north-eastern India from the 17th to the 19th century.

Bengali Literature

Philosophy as an outlook has long been a trait of Bengali life and character. Religion influenced the Bengali philosophy in the Middle Ages, when Bengalis resorted to deities and sages for a solution to their problems. The Bengali worship of CHANDI, MANASA, SHITALA, Laksmi and other deities was not entirely for

achieving something in the other world, but for gaining worldly prosperity and happiness in this world. This explains why in Annadamabagal the boatman Ishwar prayed to the goddess that his children might have good food always. Gauda Purnananda (14th century) is a prominent example of the combination of Bengali materialism with spiritualism. His materialistic thinking is reflected in the dexterity with which he shredded to pieces Shankar's mayavada in his book Tattvamuktavali-Mayavad-Shatadusani.

Buddhist philosophy in Bengal dates back more than a thousand years, to the works of the Buddhist scholar Shantadev (700-800). Three of his well-known books are Shriguhyasamaj-Mahayog-Tantravalibidhi, Sahajgiti and Chittachaitanya-shamanopay. From the 8th to the 11th centuries, the Buddhist viharas were the centres of learning and philosophical discourses. Though most of the philosophical writings of the Buddhist scholars of the period are no longer extant, translations of these writings have been preserved in the libraries of Tibet, China and Central Asia. The logician SHANTA RAKSHIT was one of the well-known scholars of the Vajrayana school of BUDDHISM. He is known to have written three books on Buddhist philosophy. Nalanda's Pandit Shilbhadra and the great teacher ATISH DIPANKAR SRIJAN (980-1053) were distinguished Bengali scholars of the time. Few of their SANSKRIT writings, however, have been preserved. The 10th century book CHARYAPADA, which is still available, bears evidence of a culture of philosophy.

The lyrical verses of the Charyapada explain Buddhist doctrines and answer philosophical queries. These verses also contain some occult thoughts, which are also the themes of modern philosophies of the East and the West. From these devotional lyrics flowed in due course the streams of Vaishnava SAHAJIYA songs, Vaishnava and Shakta padavali and aul, baul, marfati and MURSHIDI songs with their deeply spiritual meanings. Most of the Charyapada verses aimed at some inner meaning of the Buddhist sahajiya devotional rites. The sahajiyas paid little attention to the hymns, mantras, forms of worship and the rites prescribed in the vajrayana. They relied more on the perception of the individual self than on the rituals of the community. Their craving was to achieve spiritual upliftment by controlling the body and the mind. The rituals of deep devotion mentioned in the Charyapada remind us of the intellectual and metaphysical manifestations of some western philosophical thoughts. This philosophy is entirely spiritualistic.

Oriya Literature:

During the Mughal period many writers in Oriya flourished who distinguished themselves by producing literary works based on Sanskrit literature. Oriya literature of the period echoed the spirit of the Sanskrit literature and mainly consisted of translation, adaptation from and imitation of the Puranas, the Ramayana etc. Sanskrit religious works as well as technical literature were thus made available in Oriya language. Works of outstanding merits based on the Puranas were produced by poets Madhusudana, Sadasiva, Bhima, Dhivara, Sisu Isvaradasa. On non-Puranic themes, such as love romances were the bases of the writings of the prolific Oriya writer Dhananjay Bhanja. Dina-Kushna Dasa was one of the greatest Oriya poets who was responsible for many works the most important of which is Rasa-Kallola dealing with the love of Radha and Krishna.

Every line in this work begins with the letter 'K'. Brindavana Dasa's Gitagovinda adaptation in Oriya has retained the music in its original form. A few other distinguished works are Ushavilasha of Sisu Sankara Dasa, Rahasyamanjari of Devadurlava Dasa, Rukminibibha of Karttika Dasa. Among the distinguished poets, the names of Bhupati Pandita and Lokanatha Vidyadhara may be mentioned. Ramchandra Pattanayaka took the life of a common house holder and an ordinary peasant as the theme of his novel named Haravali in which the hero was an ordinary householder and heroine, daughter of a peasant.

Marathi Literature

The Marathi literature during the period under review was greatly indebted to three famous saints Santa Eknath, Santa Tukaram and Swami Ramdas. They "revolutionised the tone of religious writing, provided forms of artistic writing and set high standards of aesthetic expressions." Their contributions were as voluminous as varied. Their works inspired many Marathi writers and enriched the Marathi literature to an extent that the period is generally regarded as the most glorious in the literary history of Maharashtra.

The writers of the period were followers of Bhakti cult initiated by Jnanesvara and Namadeva but the literature of the period reveals an awareness of the socio-political as well as religious environment of the time. Janardan Swami, the guru of Ekanath illustrated in his personal life that worldly life and spiritual life were not

antithetical but complementary. He served as the governor of a fort under the Muslim ruler and acquired fame as a statesman, but dedicated himself to religious pursuits as well. “Thus he demonstrated in that difficult age how the worldly life and the spiritual life can be reconciled to the advantage of the both, the individual and the Society.” Works of Ekanath reveal his mastery of Bhagavata in the Ekanathi-Bhagavata which is a commentary of the eleventh canto of the Bhagavata.

Next in importance is his Bhavartha Ramayana and Rukmini Svayamvara. He also composed hundreds of abhangas, gavlanas bharudas. Ekanathi-Bhagavata is a spiritual treatise while abhangas are narration of his spiritual experience. In Rukmini Svayamvara he dwelt on the philosophical theme of equating Jiva with Siva. He made the ideas of Vedanta popular through his works.

The struggle between Rama and Ravana has been seen by him as the perennial conflict between the soul and the ego. He propagated the path of Bhakti which leads, as he believed, man to the service of the society. In this way he combined religion with social service. Ekanath’s profound love for Marathi is revealed in his assertion: “My language Marathi, is worthy of expressing the highest sentiments, and is rich, laden with the fruits of divine knowledge.”

Shaikh Muhammad, Mutoji Vazir-ul-mulk, Hussain Ambar were Muslim Marathi authors. Mutoji Vazir-ul-mulk was also author of a Sanskrit treatise. The literary movement of the period brought people of all castes and creeds of Maharashtra under its influence. The Christian missionary father Thomas Stephen found the Puranic form of the Marathi literature very helpful for the propagation of Christianity and his work Khrista Purna of 11,000 verses in chaste Marathi is still considered as a fascinating work in Marathi language. Likewise another priest father Croix composed Peter- Purana in which the author went out of his way to ridicule Hindu gods and goddesses.

What he lost in the worldly life, he sought to gain the spiritual world. He studied the works of Ekanath Jnanesvar, Namdev, Kabir etc. and is said to have received initiation from Guru Babaji in a dream and the mantra received by him was ‘Rama, Krishna, Hari’. His spiritual attainments and literary genius found expression in the

abhangas composed by him. Scholars have computed his abhangas to be 4,500 in number.

His accepted mission was to propagate religion, “to advance religion and to destroy atheism is my business” he would say. Tukaram was forced into the spiritual world by his adversities; as such there is a touch of pessimism and melancholy in his teachings.

His emphasis on a detached life was taken as total renunciation of worldly life and social obligation. But the political and social conditions of the period needed an activist philosophy rather than a negation of social responsibility. Swami Ramdas for whom Tukaram had great reverence, propagated the need for a positive, activist role by the people.

Samartha Ramdas Swami (1608-1682)-renounced the world at the age of 12 and practiced austere penance for 12 years when he had the vision of Rama. He wandered for 12 years all over India visiting all holy places and during the course of his wandering, like Swami Vivekananda later, he was moved by the miserable conditions of the people and he decided to dedicate himself to the service of the people. He began to preach the cult of Dhanurdhari Rama and Balabhima, established maths in different places which became centres of religion, education and culture.

He also popularized physical culture and training of the youth for military purposes. The most important work of Ramdas is Dasabobha. It is the outcome of the experience of the world by a person who attained the highest spiritual experience. It is a guide to all people for all time who desire happiness as also spiritual joy simultaneously.

In his Anandavana Bhuvana he gives an inspiring vision of the state which is the protector of the pious and destroyer of the wicked. His works deal with the conditions of the people, the evil nature of the Pseudo-saints etc. His works deal with the conditions of the people, the evil nature of the Pseudo-saints etc. His Karunashtake and Manache Sloka along with the Ramayana and Ramavaradayini are still regarded as the best in Marathi literature for properly moulding the minds of the young.

Tukaram and Swami Ramadasa were more concerned with the religious and ethical” teaching. But there were other writers who paid greater attention to aesthetic value of literature in the tradition of Eknath. Muktesvara, a grandson of Eknath, Vamana Pandit, Raghunath Pandit, Anandatanaya, Nagesa and Vithal Bidkar were poets who enriched the poetical literature of Maharashtra in the seventeenth century. Raghunath Pandit and Nagesa were contemporaries of Shivaji. These writers of long narrative poems adopted themes from the epics and the Puranas and followed the traditional techniques of classical Sanskrit. Gradually a new style and new themes were introduced by Sridhara and Krishnadayarnava. The scholar-poets of this period popularised narrative form of poetry.

Gujarati Literature:

Bhakti cult founded by Chaitanya in Vrindavana had a deep influence on the Gujarati literature of the Mughal period. Miranbai (Mira Bai) and Narasimha Mehta were the two greatest Gujarati poets who were influenced by the Virndavan School of Bhakti Cult.

Mira Bai dedicated herself to Lord Krishna whom she fancied her bridegroom. Her earlier songs all addressed to Girdhar Gopal were composed in Rajasthani which is the parent of modern Gujarati, Mevadi and Marwadi. Her later songs were, however, in Braj- bhasha, the sweet language of love and devotion. Her songs breathed a rare “intensity of feeling and sensitiveness of emotion.” In poetic-fervour, divine love and saintliness Mira’s contribution is matchless in Vaishnav literature.

Narasimha Mehta who also lived in the 16th century ushered in a philosophical poetry and gave a fresh impetus to Bhakti cult. Vaishnava jana to tene Kahiye is the most well-known Bhajan composed by Narasimha and Mahatma Gandhi said, “That one song is enough to sustain me even if I were to forget the Bhagavad Gita.”

Narasimha composed about 740 padas which are collected in Sringaramala. His large volume of poems is an elaborate exposition of rasa as depicted in the Bhagavata and collected in Rasasahasrapadi. Charm of language and rich diction are special features of his poems. He was the finest representative, besides Mira Bai, of Bhakti cult in Gujarat.

Along with religious literature secular literature such as popular fiction, stories in imitation of those Gunadya, the author of Brihat Katha in Prakrit, love, affairs of men and women, etc. attracted the attention of many authors. Bhakti cult which from its very nature was the privilege of the few and lost appeal and a reaction was noticed in the essentially Vedantic philosophy in the simple language of poet Akho or Akha Bhagats' works. He was popularly known as Vedantakaviseromani and was a seeker after ancient wisdom.

Premanand was a born poet and his work would alone make any language or age brilliant. He was the greatest medieval poet and was responsible for as many as 57 works. His works were mainly Akhyanas from Epics and the Puranas. He also wrote poems on the life of Narasimha Mehta. Samalbhatt, next to Premchand was the most notable poet of the period. He was gifted with a matchless style and wonderful power of storytelling. His works are a welcome escape from the morbid influences of his times and often dealt with stories on worldly wisdom.

The Jaina Sadhus of the period composed Charitas of their Tirthankaras, Chakravartins and Saints. Most notable Jaina writer of the 16th Century was Lavanya Samay who had 29 works to his credit. Nayasundara, a successor of Lavanya Samay was a versatile writer who acquired knowledge of Sanskrit, Prakrit, Hindi and Urdu literature, Rishavadas was another Jaina writer.

Hindi Literature:

Hindi literature received a fresh vigour from the writings of Malik Muhammad Jayasi who flourished in the mid-sixteenth century. His Padmavat which was a fine philosophical epic and refers to the story of queen Padmini of Mewar "in an allegorical setting." The patronage extended by Akbar to Hindi poetry encouraged Hindi literature. Raja Birbar (Birbal) was a Hindu poet of repute and Akbar conferred on him the title of Kavi Priya. Raja Man Singh was a Hindi versifier, while Khan-i-Khanan Abdur Rahim, Narahari, Harinath, Ganj etc. were other Hindi writers.

The greatest Hindi writer of the period under review was Goswami Tulasidasa who was born in Gonda district of U.P (1523). His Ramacharitamanasa (1574) is a Hindi masterpiece and considered to be "the Bible of the Hindu masses of North

India.” It relates the life story of Rama and propounds the philosophy of Bhakti cult.

Its exquisite language, devotional spirit, poetic charm and popular and purely native Hindi with borrowings from Sanskrit words have made the work an immortal piece of Hindi literature. Tulasidasa was supporter of orthodox Brahmanical Hinduism and “his advent with this and other books did the greatest service in strengthening the Hindus of Northern India in their religion, their old ways, and their culture, which seemed to be overwhelmed in the floodtide of an aggressive Islam.”

Among many other works of Tulasidasa Vinaya-Patrika is the most well-known and the best. Besides devotional spirit that permeates his writings, his belief in a personal God—Rama, his purely humanistic approach based on the knowledge of men and things gave his works a universality to mankind. He wrote in highly Sanskritised Awadhi.

Devotional poems dwelling on Krishna-lila was earlier produced by poets in Braja-bhasa that is a Hindi dialect prevalent in the Braja i.e. to the Jumna valley. Bhakti-cult dwelling on the legends of Rama or Krishna was already highly developed due to the contributions of the writers in Brajabhasa who drew inspiration from Bhagavat Purana. Surdas, the blind poet of Agra, the follower of Vallabhacharya was the most famous of such devotional poets.

His Surasagar dwelling on the life-story of Krishna in Braja-bhasa is a famous work. Nanddas, Vithal Nath, Kumbhan Das, Parmanand Das, Mira Bai who belonged to the same school were predecessors of Tulasidas. But as it has already been stated that the greatest exponent of the Ram cult was Tulasidas.

The Awadhi dialect of Hindi was greatly enriched by a number of Sufi writers who composed romantic tales of the folk lore type into beautiful allegorical poems by way of elucidating Sufi doctrines. Maulana Daud and Kutban, Manjhan, Malik Jayasi etc, belonged to this school. This tradition was continued in the 17th and the 18th centuries by a number of other Muslim poets like Usman, Shaikh Nabi, Kasim and Nur Muhammad. The latest writer in the line was Nazir Ahmad of Pratapgarh.

Kabir's tradition was continued by the mystic poet Dadu Dayal who was considered to be a later counter-part of Kabir and his works show a mixture of Brajabhasa and Khari-boli as we find in the writings of Kabir. This period also saw the emergence of a rhetorical and artistic type of literature in lyrical verses. This type of literature was introduced by Kesavadasa. The poets of this school described the beauty of women, different types of women in love, married or unmarried, moods of lovers and sweethearts, various Ragas and Raginis, as well as the seasons.

Their poems also dealt with biraha (separation) and milan (union) and various other sentiments of the lovers. Hindu, Muslim, Brahmans, low-castes, Rajput, Orissan, Dakhni, men and women composed on the above themes. Paintings depicting the above moods and sentiments were produced by artists of different schools of painting of Medieval India.

The Hindi literature of the 17th century was not characterised by any originality. It merely followed the old tradition of showing an undercurrent of Rambhakti or Krishna- bhakti or Sufism. The lack of originality and decline in the standard of Hindi literature in the 17th century was to an extent due to the absence of the patronage of the imperial court under Aurangzeb. Mention may, however, be made of Biharilal, the court poet of Jay Singh, Raja of Amber who produced the famous Satasai—collection 700 verses.

Bhusana was another author who distinguished himself by writing verses in praise of Shivaji in Brajabhasa. Works of Biharilal and Bhusana are noted for their melody, poetic imagery patriotic spirit. The last great Hindi poet during the period under discussion was Lai Kavi or Gorelal Purohit who composed Chhatra-prakasa, an epic biography of Chhatrasal the Raja of Bundelkhand. Guru Govind Singh, the 10th and last Sikh Guru is included among the writers of Hindi for his auto-biographical poem Bichitra-Natak in old apabhramsa style of Hindi.

Hindi literature before the 18th century was wholly in verse and although Hindi prose such as Brajabhasa and Khari-boli (Delhi-Hindi) goes back to the 16th century modern Hindi prose did not appear earlier than the 18th century. In the 16th century Hindi prose style is to be seen in some sufi works and biographies by the Krishna-bhakti school.

Urdu Literature:

The world Urdu is derived from the Turki Ordu which meant a military camp. This language, to speak the truth, did not come into existence during the period under review, but it was essentially a dialect current among the Muslim in the Deccan and South India from the fourteenth century and came to be known as Dakhni or the South Indian speech which was the literary language which emerged in the 15th century.

It was employed in literature in the south by the Muslims who were not much influenced by local Hindu dialects, or languages of northern India. The script used was Perso-Arabian and the literature became more and more Muslim and Persian in spirit although “a good deal of its Indian vocabulary and Indian literary catchets and cliches” were retained till the end of the 17th century.

Gujarat, Bijapur, Aurangabad, Golconda and Bidar were the main centres of Dakhni literature. Sayyid Banda Nawaz Gesu-Dara was the most famous Sufi saint who was the oldest writer in this Muslim-Hindi tradition. He is said to have produced more than a hundred works. Shah Ali Muhammad and Shaikh Khub Muhammad were two great poets in Dakhni language in Gujarat.

Qutb Shahi Sultans of Golconda were liberal patrons of Dakhni literature. Qutb Shah was himself a gifted poet. His court poet Mulla Wajhi wrote a romantic poem Qutub Mustari on the theme of the Sultan’s love while still a Prince, for a Telugu Hindu girl named Bhagmati. This girl was later married by the Sultan and built a city in her honour first called Bhag-nagar, then renamed Haider-Begum the Muslim name given to Bhagmati. This Haider-Begum later became the famous city of Hyderabad.

Sultan Adil Shah of Bijapur was a munificent patron of letters who wrote a book on music in Dakhni. Hasan Shawqi, Rustumi, Malik Khusnud were other poets. A Hindu Dakhni (Urdu) poet who was one of the greatest of the time wrote under a Muslim pen- name Nusrati.

Dakhni literature nourished upto the end of the 17th century but it decayed with the conquest of the south by Aurangzeb. In the 18th century Dakhni gave place to

Urdu speech of Delhi, and Urdu became well-established by mid-eighteenth century.

Punjabi Literature:

Although on written record of Punjabi literary works is found prior to the time of Guru Nanak (1469-1539), the founder of Sikhism, Punjabi language is however, much older and derived from Sauraseni apabhramsa and followed the same grammatical lines of Brajabhasa, Pahari and Rajasthani.

The earliest authentic record of Punjabi language and literature is the Sikh scripture— an anthology known as Adi Granth compiled by Guru Arjan Dev the fifth Sikh Guru in 1604. As scholar point out, the Adi Granth “is an unparalleled treasure house of northern-Indian medieval literature.”

Adi Granth is the greatest work in Punjabi, the sacred book of the Sikhs. The language of this work only in part is in pure or nearly pure Punjabi. The rest is in some variety of Hindi or combined Hindi-Marathi.

The hymns in the Adi Granth are arranged in accordance with the musical measures i.e. ragas in which the hymns are sung. The traditional medieval devotional lyrical poetry had been adopted by the Gurus.

Guru Arjan compiled the hymns of the first five Gurus in the Adi Granth (1604) as also the devotional compositions of many non-Sikh bhagats.

Besides the composition of the Sikh Gurus, highly poetical work on the principles of the Sikh faith was made by Bhai .Gurdas. The thought, tradition and philosophy contained in the various forms of Hindi and Bengali in Northern India had been transferred to his won language by Bhai Gurdas.

A good deal of devotional poetry relating to Sikh faith grew in this period. Prose literature in Punjabi mainly are of two broad categories—biographies called Janam-Sakhis i.e. testament of birth of Guru Nanak, and exposition of the principles and texts of the Sikh faith.

Among other writers of Punjabi prose was the great martyr Bhai Mani Singh a direct disciple and school-mate of Guru Govind. His Gian Ratnavali contains Guru

Nanak's life-story and other issues relating to his faith and spiritual life. The language used is Punjabi with an admixture of Hindi.

Many Muslim writers were responsible for a good deal of literary productions in Punjabi during the Mughal rule. Their works in Punjabi are known as Qissas i.e. tales. Damoda Ghulati was a Hindu who was one of the earliest writers of Punjabi Qissa. His tale was the most popular story of the Punjab—the love episode of Hir and Ranjha. Waris

Shah was also a gifted poet whose Hir Ranjiha version is most popular. Another Punjab country-side romance is the story of the Muslim lovers Murza and Shahiban. Another version of the same story by Peelu is most popular, A Hindu poet Aggra composed the saga of Haqiqat Rai Sikh-Hindu martyr during the reign of Shah Jahan.

There were some folk Sufi poets in Punjab. Sufi poetry was very popular in Punjab for its appeal to the heart. Among the Sufis of this period Hafiz, Bankhudar Vajid, Ali Haidar, Shah Hussain and Bulhe Shah were particularly noted.

Kashmiri Literature:

Except some doubtful specimens of stray verses, the composition of a fourteenth century poet Lalla Didi, nothing is practically known of the Kashmiri literature before the 15th century. Lalla Didi was a Sanyasini who wandered about singing her little mystic poems on Siva. Sir George Abraham Grierson edited and translated more than a hundred of her poems.

Next came the Muslim saint Shah Nur-ud-din, another mystic poet. It was under Zain-ul-Abidin the enlightened Sultan of Kashmir that a number of writers in Persian and Sanskrit flourished in Kashmir in the fifteenth century. But these works which were mostly biographical and panegyric in nature are lost.

In the 16th century excellent lyrical poems of Human love and life were composed by Habba Khatun. She is one of the most popular poetesses and occupies a place of honour in Kashmiri literary world. Khwaja Habibullah Naushari, Hindu poet Sahib Kaul, and poetess Rupa-bhavani were other writers of the period.

Q- Describe the various forms of South Indian Literature?

Tamil Literature:

The period under review was one that marked the decadence of the Tamil literature. The inroads of the Mughals in the south and the restrictive rule of the petty local chiefs gave rise to a stifling situation which was just not conducive to the production of creative literature. Scores of poets sedulously aped Sanskrit and classical Tamil models and courts of Tamil kings and Saiva Maths were the centres of such literary activities. But although the flame of literary activities burnt dim yet it was kept lit and was not allowed to go out altogether.

Varathungan Pandayan and Athivirarama Pandyan were two royal cousins who were Tamil poets of great renown of the Pandya Kingdom. Varathungan was a devout Saiva and his principal work reveals his great devotion of Lord Siva. Athivirarama's most successful poetical work is on the love story of Nala and Damayanti. The Saiva maths were the beehives of Tamil literary activity.

Most of these works were religious, ethical or theological but several of them are of great value as poetry. Kumara Guruparar born of Saiva parents grew into an austere ascetic and produced a large number of Tamil works, the most important and popular two are Nedi Neri Vilakkam and Madurakkalambakam. Sivaprakasar and Paranjoti, Viraraghava Mudaliar were other Saiva poets of repute.

There was also a Vaishnava poet named Pillaipherumal Iyengar, also called Divya Kavi Pillaipherumal who was not only a staunch Saiva but also a fanatical devotee of Ranganatha of Srirangam. Padikka Suppuluvar was another Tamil poet who was the court poet of a local king at Ramnad. Sixteenth and the seventeenth centuries were a period of decadence of Tamil literature in which verbose style and fluency kept in hiding the real poverty of literary thought and imagination. There was too much of superficial gloss but little trace of genius.

Telugu Literature:

Early years of the sixteenth century constitutes a new era in the Telugu literature under the reign of Krishnadevaraya, Emperor of Vijayanagar. The hitherto prevalent features of the Telgu literatures which were mainly translation, adaptation and imitation of classical Sanskrit models, particularly Sanskrit epics, yielded place to new elements neo-classicism and romanticism under

Krishnadevaraya. Prabandh essentially of Kavya type now occupied eminence in Telugu literature.

The courts of Krishnadevaraya and of the kings of Rajahmundry were adorned by poets who were held in high honour Vijayanagar imperial court was adorned by astadiggajahs-the eight great court poets' Peddana was the best of the lot and was the author of Manu Charita. There were many other poets who nourished at that time among whom Dhurjati, Madayagari Mallana deserve special mention. Tenali Ramalinga and Pingali Surana were very popular Telugu poets of those times.

After the fall of the Vijayanagar empire in 1565 a decadence had set in the Telugu literature But a few poets of renown flourished during the period. Early in the seventeenth century four of the Nellore Friends' Circle flourished whose works were of high quality and classical dignity, and acquired great popularity.

Kankanti Paparaju author of Uttara Ramayanamu, Tikkana author of Vishnumaya Vilasamu, Tekaumalla Ranga Sayi composed Vanavilasa Vanamalika and Pushpagiri Timmakavi author of Samira Kuniara Vyayamu and Ramamantri composer of Dasavatara Charita were poets worth the name

Never before or after Telugu literature could claim so many royal poets as during this period. Malli Ananta, Kumarananta, Damera Ankabhupala, Bijjala Timmabhupala were poets and play-wrights of the period. Kavi Chaudappa a poet of the Sidhout court became very popular for his amatory and didactic fun and frolic. Elakuchi Venkata Krishanayya reputed by the title Balasaraswati was the court poet of Jataprolu and became a Mahamahopadhyaya i.e. a great scholar and a teacher.

He was the author of many works out of which mention may be made of his great book a triple entendre named Raghava Yadava Pandaviyamu in which the stories of three epics the Ramayana, the Bhagavata and the Mahabharata and the translation of three Satakas of Subhashita of Bhartrihari have been put together in Telugu.

Two historical narratives were also produced for the first time during this period A work on grammar was also produced by the great grammarian Appakavi. Another phase of the Telugu literature in the 17th century was that Telugu literature was produced also in places outside Telugu country. Royal courts of Tanjore and

Madura extended patronage to Telugu literature and poets and scholars coming from Telugu countries were welcome in these courts.

This Telugu colonial literature unlike its decadent counterpart in Telugu countries was noted for its vigour and freshness. Tanjore court patronised a number of Telugu poets and poetesses as also dramatic literature in Telugu. Tanjore court was also famous for musical composition of lyrical nature in Telugu.

Madura rivalled Tanjore as a centre of Telugu literature and Madura royal court encouraged the development of Telugu prose literature and a new type of Prabandha called Sringarh-Prabandha. A few works in Telugu were also produced in places like Mysore and Gingee during the 16th and the 17th centuries. The 17th century Telugu literature had its individuality no doubt was “on the whole a huge foliage with few flowers when compared with its counterpart in the 16th century.”

Kannada Literature:

From sixteenth to early eighteenth century Kannada literature was passing through a transitional period and literary works were mainly produced by the Virasaivas and Haridasas. Their works were of didactic and polemic nature Poets of great eminence were, however, few the most prominent of them being Lakshmisha Shadakshara, Ratnakara Varni and Sarvajna.

The Virasaivas were primarily concerned with Puranic themes. The Brahmana authors of the time were mostly concerned with the epics and the Puranas. Nityamasuka Yogi rendered the Mahabharata and Bhagavata into Kannada but the latter appears to be the work of several writers. Chikkadeva Raya of the Wodeyar family of Mysore is said to have composed Binappa, Gita Gopala, Bhagavata in Kannada prose. The Gita Gopala is an imitation Jaydev’s Gita Govinda. Mallikarjuna wrote Sriranga Mahatmya

Under the patronage of Chikkadeva Ray two women authors Sringamma and Sanchi Honnamma flourished. Jaina author Chidananda was also patronised by Chikkadeva Raya. Story of Kumara Rama by Nanjunda and Ganga was a semi-historical work. There were several such semi-historical works written during this period.

The Haridasas composed a large number of devotional songs. The Haridasas belonged mostly to Vaishnava and Madhva sects. The great poet Lakshmisra flourished during the last quarter of the 16th century. His Jaimini Bharata is considered to be a work of great worth and is highly popular. Markandeya Purana, the Ramayana, Brahmottarakhanda etc. were rendered into Kannada prose during this period.

There were many poets who composed Satakas or centuries of verses which contained didactic matters. Technical works either on arts or sciences were comparatively few. There were works on rhetoric and prosody, on grammar, on lexicography, astrology, prognostics etc. Mathematics also was the subject-matter of the works of Bhaskara, Timmarasa and Bala Vaidya. Bhaskara's Behara Ganita, Timmarasa's Kshetra Ganita and Bala Vaidya's Kannada Lilavati were good works on Mathematics.

Malayalam Literature:

The period under review saw the emergence of a new type of devotional literature and the traditional Malayalam language and literature underwent a sort of metamorphosis. Thunchathu Ezhuthachan initiated this change and is regarded as the father of modern Malayalam. Two trends of development are noticeable in the Malayalam literature during this period one keeping close dependence on Sanskrit and another on Tamil. The earliest literary work in Malayalam prose was a commentary on Kautilya's *Arthashastra* during the 13th century.

A poetical work and a Champu Kavya were also produced during that century. But it was Thunchathu Ezhuthachan who flourished in the sixteenth century, breathed modernism in Malayalam language and literature and the literature of this period is primarily devotional literature for which the period itself is called Bhakti-Yuga. The first work of Ezhuthachan was a translation of Adhyatma Ramayanam from Sanskrit. What Tulsidas did for the North Indian language of the people, Ezhuthachan did for the Keralities.

Devotional element blended with the Vedantic thoughts most artistically linked the story of Rama, opened a new chapter in the literary history of Malayalam. The next work of the author was the Mahabharatam. It is regarded as a classic written in modern Malayalam language.

Many other works of devotional nature were written by several authors during and after the 16th century but these were inferior to the works of Ezhuthachan. Puranas written in Malayalam during this period closely imitated his style. Melapattur Narayana Bhattatiri was a contemporary of Ezhuthachan and was the author of the immortal Sanskrit works Bhakti-Kavya, Narayaniyam.

He stood as a living monument of Sanskrit erudition, and Sanskrit attained such a place of honour that its knowledge was counted as a symbol of scholarship not only during the contemporary period but for four centuries that followed. But the ascendancy of Sanskrit as the language of the scholars was challenged by Poontharam Nambudiri, author of Jnanappana, a philosophical work in simple Malayalam without using a single Sanskrit technical term.

In the 16th and the 17th centuries Champukavyas were composed. Punam Nambudiri, Mahishamangalam Nambudiri were the most noted Champu writers of the period. The Champu-Kavya's specialty was that it contained both Sanskrit and indigenous elements of poetry.

Attakkatha literature following the Champu style in using both Sanskrit and Malayalam. Atta in Malayalam means 'dance or drama' and Katha means 'story'— Attakkathas therefore are written for a type of dance-drama indigenous to Kerala, known as Kathakali which enjoys international reputation today. It is a dance-drama that represents a fusion of Aryan and Dravidian cultural elements.

Bharata's Natya sastra had become by the time a hand-book of the traditional actors of Sanskrit dramas in Kerala temples. Interesting variations of dramas staged in temples developed. Dance-drama based on Jaydeva's Gitagovinda, and those based on the story of Lord Krishna and on a Sanskrit work called Krishnagiti were composed and staged within the temple precincts. Dance-drama based on Krishnagiti was known as Krishnanattam.

Raja of Kottarakkara was himself, a poet and wrote the story of Ramayana in Malayalam in imitation of Krishnagiti, and it came to be called Ramanattam. Ramanattam also paved the path for the development of the art of Kathakali. Another Prince Raja of Kottayam composed the story of Mahabharata, for same purpose. Unnayi Varyar is most popular even today as the writer of Attakkatha and

he was not only the most prominent of the Kathakali writers but also among the classical poets of Kerala of the 18th century.

Q- Write a note on the role or significance of Sanskrit Literature and language?

Growth of Sanskrit literature was retarded due to the Muslim occupation of large areas of North India. Emperor Akbar tried to create an atmosphere of tolerance and Shah Jahan and Dara extended some patronage to Sanskrit scholars. But that atmosphere of peace and security that was needed for the progress of Sanskrit literature was generally speaking lacking during the Mughal period.

Even Kashmir which was a reputed centre of Sanskrit learning and culture hardly produced any Sanskrit work worth naming after the end of the Hindu rule. In Bengal also Jaydev was the last name in Sanskrit literary history. Gujarat, Bihar etc. which were important centres of Sanskrit culture did not produce any scholar of repute. It was only in Hindu states that Sanskrit literature continued to prosper.

In South India Sanskrit literature and learning prospered and the renaissance movement initiated by Madhavacharya and Savana continued for centuries to inspire both rulers and scholars to help in enriching the Sanskrit culture of the south. Vijayanagar empire continued to nourish Sanskrit language and literature even after the disaster of Talikota. The Nayakas of Tanjore, chiefs of Cochin and Travancore, Zamorin of Calicut not only patronised Sanskrit scholars, but many of them were themselves poets of repute.

Mahakavya, Kavya, Drama, Slesha-kavya (sarcastic poetry), Historical Kavya, Champu Kavya, lyrics and smaller poems in Sanskrit were produced in the south. In Mahakavya Literature Raghunath Nayaka of Tanjore and his court poets made important contributions. Raghunath was not only a zealous patron of letters but a well-known poet himself. Among his works Achyutarayabhyudaya a biography of his father Achyutaraya, Rukmini-Krishna-vivaha deserves special mention. Madhuravani a poetess in Raghunath's court was a talented lady and produced a Kavya of 14 cantos on the Ramayana.

Srinivasa Dikshita, a minister of the Nayakas of Gingee was a prolific writer. He wrote eighteen dramas and sixty Kavyas. Nil Kantha Dikshita, son of Srinivasa Dikshita was a great Saiva scholar. His Sivalilarnava is a mahakavya of 22 cantos. His Gangavatarana is a story of Bhagirath and descent of Ganga on earth. Chakravarti was another contemporary poet of repute.

Narayana was one of the greatest scholar-poets produced by Kerala. He was a friend of Mahadeva Zamorin, king of Kozhikode, and his works covered the fields of Kavya and Mimamsa.

Slesha-Kavya with a device having double meaning or treble meanings of the same text was the works of Venkatadhvarin, Rajachuramoni Dikshita, Chidambash etc.

Achyuta Rayabhyudaya of Dindima, Rajanatha III is an important historical Kavya. Tirumalamba, was an accomplished lady who produced historical Kavya. Somanatha throws much light on the scholastic and cultural achievements of Vyasaraaja the rajaguru of Krishnadevaraya.

Jayarama Pande in his Radhamadhavo-Vilasa Champu gives an account of the poets who graced the court of Shahji, father of Shivaji. Shambhurajacharita of Bhanubhatta, Rajaram-charita of Kesava Pandit are historical Kavyas. Likewise Gangadhara wrote a Kavya dealing with the Bhonsle family. Bhuminata wrote a Champukavya called Dharmavijaya-champu on the life of his patron Shahji son of Ekoji.

Sridhara also wrote a work on Shahji's life. Rajatarangini of Kalhana, the famous history of Kashmir was continued by different authors in different periods, and the history of the Mughal period in Prajyabhatta's Rajavalipataka. Similarly history of Khandesh, of the ruler of Bikaner, praise of Dara Shukoh, Asaf Khan, achievements of Jahangir were preserved in Sanskrit historical Kavyas.

Reference to Champu-Kavya has already been made and Dindima, Chidambara, Tirumalaba etc. were authors of Champu-Kavya.

Geetagovinda of Jaydeva was the model on which many lyrics and small poems were composed during the period. Jagannatha Panditaraja was one of the greatest lyricists of the period. He was the court poet of the Rajputs, Mughals and the rulers

of Kamrupa. Mention may be made of Duta-Kavya on the model of Kalidasa's Meghaduta, was produced during this period Subhagasandesa, Bhramarasandesa were such Duta-kavyas.

Mythological plays by Jagajyotimalla of Nepal, Madhava, Ramabhadra, Bhuminatha dealt with subject like the marriage of Hara-Gauri, Sita in Lanka, marriage of Subhadra and Arjuna were some of the many mythological plays produced during the period. Historical plays, allegorical plays as also erotic plays were also produced during the period. Alankara, musical works, works on philosophy and epigraphical literature in Sanskrit were also written during the period under study.

Q- Discuss Sangam Literature in detail?

It was the common belief that the original inhabitants of India were the Dravidians and the primitive tribals who lived in hills and forest. It was also the general belief that the Aryans entered into India at a much later date.

The new comers first settled in the Punjab and gradually spread over the Indo-Gangetic Valley. The archeological excavations at Harappa and Mohenjo-Daro proved that the cultures of the Dravidians and the Aryans were different in many respect.

But the cosmopolitan Aryans adopted many aspects of the Dravidian religious beliefs and social systems. A long process of cultural assimilation resulted in the amalgamation of the two great races of the Indian Subcontinent so much so that it became difficult to distinguish the difference between the two. In course of time there began the Aryan advent into the South. According to some eminent scholars, the epic Ramayana of Valmiki, which describes the entry of Rama into the South and his invasion of Sri Lanka to destroy demon king Ravana, was indicative of the Aryan entry into the Southern peninsula. Yet, some of the Tamil Kings thought of bringing the whole of India under one administrative umbrella.

It is also known from the Sangam classics that the Tamil people thought of India as their common mother land. The puranic account describe of the sage Agasthya's crossing over the insurmountable Vindhyan mountain which separated the North

from the South. These accounts again indicate the Aryan movement into the Dravidian landscape.

A unique example in the world history, which is seen at no other place on earth, was that the whole subcontinent of Bharatvarsha was conceived of as one motherland for all the children of the land, irrespective of ethnic, racial, linguistic and social differences. Common beliefs, common God and Goddesses, common modes of worship and common faith in the sanctity of the land of birth, united all varieties of people in a bond of commonness and brotherhood. In such an environment, the Aryan accepted the Dravidian deities as their own and vice-versa. When diverse faiths got united into one, other differences were allowed to continue under an atmosphere of tolerance. The numerous modes of life and existence in extensive territories of a vast landmass developed a cultural synthesis through ages. In this process of assimilation, the major or even the minor languages of the people, retained their individual identity. The Dravido-Aryan amalgam rather encouraged such distinctive separations and encouraged their growth. This phenomenon resulted in an interchange of ideas, philosophies, thought and creativity for the benefit of all the people.

Needless to say that Dravidian group of languages and literature were very old and extremely rich. The southern people were fond of their languages and proud of their mother-tongue. Yet, early in the first millennium before Christ, the Sanskrit language of the Aryans entered into the South and enriched the existing Southern literature. It is said that the disciples of sage Agastya composed the first Tamil Grammar known as the Tolkappiyam. The Northern literary influence on the South can be traced to another forceful religious factor.

With the rise of Buddhism in sixth century B.C., that religion began to spread all over India in due course of time, particularly from the Mauryan period Buddhism being a missionary religion tried to reach the people in their own languages. Inscriptions in Brahmi scripts appear in the Southern Kingdoms from second century B.C. and came to be known as the Tamil Brahmi. These epigraphic evidences, coupled with the enormous sangam literature, throw much light on the history of the South Indian kingdoms.

The Dravidian groups of languages contained several languages. But the four major languages among them were the Telugu, Tamil, Kannada, and Malayalam. These languages are spoken in Andhra Pradesh, Tamil Nadu, Karnataka, and Kerala. Evidences show that in remote antiquity, the Dravidian languages were used in the North, though they became the languages of the south later on. Infact, the people of Tamil Nadu venerated the Ramayana as their own epic. It is understood for the Sangam literature that the authors of that age were well versed with the stories of that great epic.

The most significant contribution of the Sangam literature to the religious-cultural development of India was the role it played for the emotional integration of the Indian people. Apart from adopting the great Northern Indian epics as their own, the southern literature also embraced the doctrines of Buddhism and Jainism with veneration. Though Buddhism and Jainism originated in the North, yet both those religions ‘Swept like great social forces’ over the Tamil Country.

Much before the emergence of Buddhism and Jainism as reform movements, the south had adopted the Vedic religion as its own. The sway of Brahmanic Hinduism from the Himalayas to the Cape Camorin was an acknowledged fact of the ancient Indian history. As a result, the religious rituals, customs, ceremonies and social divisions became a common phenomenon all over India. What is surprising is that even when the Vedic sacrifices disappeared from North India, some of the more famous Tamil kings performed those sacrifices to proclaim their supremacy.

The Sangam literatures speak of the worship of Vishnu, Siva and Indra; of common religious customs such as taking bath in the river Ganga and other holy rivers; of funeral system; of common feasts and festivals- ; of marriage rituals; and of various value-systems which were common both in North and the South.

In the words of a famous authority on South Indian History, “any student of Tamil literature can state categorically that the Tamil mind had always been at one with the Indian mind. It may be asserted with pardonable pride, however, that while Tamilian was an Indian, his catholicity of outlook, breadth of vision and capacity to accept and absorb good ideas and values were unmatched. To him every place was his own; every person was next of kin.” .

The history of Tamil literature began with the so called ‘Sangams’ or congregation of learned men where the work of different scholars on diverse subjects were presented. The word Sangam is the Tamil version of the Sanskrit word “Sangha” which means a college or assembly. The Sangam epoch is said to have lasted for about a thousand years, roughly from 500 BC to 500 A.D. Sangam was a college or Assembly of Tamil poets held under royal patronage.

The achievements of three powerful kingdoms were praised in the Sangam works. Those were Cheras, the Cholas and the Pandyas who patronised the scholars of different branches of literature. It may be presumed that the Cheras were the earliest, though the beginnings of the South Indian political history lies in obscurity. As such, it is difficult to determine the chronology of the Chera dynasty.

The earliest ruler of Chera kingdom about whom we have any historical information was Udayan Cheraladana. He was a great warrior who defeated the Satavahanas. Kadalapirakottiya Chenkuttuvan was the greatest Chera king who patronised the Sangam literature. The Prasasti of his court and his achievements were written by Paranar, the court poet, who described that the Cheras ensured political stability in the south and contributed to the rapid growth of literature and art.

The next patrons of the Sangam literature were the Cholas. The greatest Chola king Karikalan Chola encouraged the Sangam literature. Under his leadership the Cholas became the leading power of the south. He defeated Cheras and Pandyas. He is equally credited for promoting art, industry and trade.

The Pandays of Madurai and Tinnelvely had an ancient past. Nedumchezhiyan of Talaiyalanganam was the greatest Pandya king, who patronised the Sangam literature. He was a great patron of art, architecture and of Tamil poetry. The last Pandya king Kanapperkadanda Ugrapperuvaludi was a poet and patron of literature.

A considerable part of the Sangam literature was produced in the early centuries of the Christian era. There were three Sangams which created a literary movement in the history of the Tamil South. The first two are associated with north Indian Sage Agastya whose Agastyam (Akattiyam) is supposed to have consisted of 1000 Sutras or aphorisms. The Agastya tradition probably symbolised some literary

movement aiming at the cultural development of the Country. None of the original works of the first Sangam are available. The most memorable work of the second Sangam was Tolkappiyam. This great grammatical work is encyclopaedic in range and has been annotated by many scholars. It is divided into three volumes, edited and written by Tolkpiar.

The third Sangam included many scholars and their works. The principal works of the third Sangam played an important role in the socio-cultural life of the people. These works constitute the greatest elements in the Tamil literature. The memorable works of that period are Patthupattu, (Ten Idylls or poetries), Ettuthokai (The eight Anthologies), Padinenkilkanakkyu (The Eight Minor Didactic Poems), the Rural and Jivaka Chintamani etc. The Patthupattu or Ten idylls is a collection of ten long poems. It was composed in the first century of the Christian era by the famous poet Nakkiar. This literary work constitute a socio-cultural heritage of high order and faithful depiction of human feelings.

The Ettuthokai and Padinenkilkanakku are also milestones of Sangam age which glorified the Tamil literature. These works constitute an ideal source of Tamil social history. The five major epics of Sangam literature are Silappadikaram, Manimekhalai, Jivakachintamani, Valayapati, and Kundalakesi. Of these great epics, only the first three are available.

Sangam poems fall into two categories: the "inner field" (*akam* – அகம்), and the "outer field" (*puram* – புறம்) as described even in the first available Tamil grammar, the *Tolkāppiyam*.

The "inner field" topics refer to personal or human aspects, such as love and **intimate relationships**, and are dealt with metaphorically and abstractly. The "outer field" topics discuss all other aspects of human experience such as **heroism, courage, ethics**, benevolence, **philanthropy**, social life, and customs.

The division into *agam* and *puram* is not rigid, but depends upon the interpretation used in a specific context.

ALL THE VERY BEST

|
OUR FASTUPDATES.COM
Your **success**, our platform