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Prof. R. B. Sreekala

Issue Editor
Dr. J.P. Prajith

Oriental Research Institute &
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University of Kerala
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Oriental Research Institute & Manuscripts Library
University of Kerala

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Editorial of the First Issue

The Royal family of Travancore has evinced deep interest and enthusiasm in the preservation of our cultural heritage, and as a direct result of it the collection of manuscripts had been commenced from very early times, and the publication of manuscripts was begun in 1904. A separate Department for the Publication of Oriental Manuscripts was established in the state in 1908 under the supervision of the distinguished scholar Mahamahopadhyaya Dr. T. Ganapati Sastri. Collection and publication of manuscripts have been continued since then, and with the formation of the Travancore University Oriental Manuscripts Library in 1940, into which this Department was absorbed, the number of works collected has soared up to about 21,000, comprising works in Sanskrit, Malayalam and Tamil, a collection which makes the Library one of the foremost of its kind in India. There are a large number of important works in the collection of recent years and some of these have been undertaken for publication in Trivandrum Sanskrit Series issued form this Library. But there are also several smaller works which deserve early publication, and it is mainly with a view to publishing these that this Journal has been started.

The Journal will be a quarterly and will be issued in the months of January, April, July and October every year and it is proposed to publish in it works of general interest, minor works of great authors and some works of certain less known authors which are practically unknown but which have a fairly high literary quality and neuce are worthy of publication. Works written by Kerala authors will receive special recognition. Although to start with the works published are continue to those of general interest such as Kavyas, Natakas and Alankaras, it is proposed to publish in course of time smaller works of a technical nature and critical and literary studies as well. As is usual with journals of this sort, introduction, indices, etc, relating to each work will be published as soon as its text has been completely published.

This, the first issue of this Journal, opens with Padmanabhasataka, a stotra of Sri. Padmanabha, the guardian deity of Travancore, composed by the famous Royal saint, His Highness Svati Tirunal Rama Varma Maharaja of Travancore (1829-1847), whose musical compositions are in the mouth of every South Indian Today. This is followed by Mukundasataka, a stotra of Ramapranivada a prolific and mellitious writer in Sanskrit and Prakrt, with a commentary on it by one of his own fellow students.

Two other works published in this issue are Matsyavatara prabandha of Melputtur Narayana Bhattatiri, one of the greatest Sanskrit poets of Kerala and the celebrated author of the devotional poem Narayaniyam; Srngarasudhakarabhana of the gifted poet Asvati Tirunal Yuvaraja of Travancore; and Godavarma. Yasobhasna of Arunagiri, a short work on arthalankara, written on the model of the arthalankara – prakarana of Vidyanatha's Pratapadura-Yasoohusana, the verses in illustration of the alankaras dealing with the achievements of one Godavarma, the ruler of Bimbali, a small principality in medieval Kerala. Of these Padmanabhasataka, Matsyavataraprabhanda and Sringarasudhkarabhana have been completed in this issue.

The Editorial committee cannot adequately express its gratitude to His Gracious Highness the Maharaja and the Royal family of Travancore who have always evinced the profoundest interest in the revival of Sanskrit studies by their love and munificence; nor can it adequately express its deep indebtedness to the Dewan, Sachivottama Dr. Sir C.P. Ramaswami Aiyar, K.C.S.I., K.C.I.E., LL.D, but for whose timely advice and encouragement this Journal would not have seen the light of day. The Committee also records with great pleasure its immense gratitude to him for enriching this issue of the Journal with a Foreword. It is also grateful to the Pro-Vice Chancellor Mr. H.C. Papworth, M.A., G.B.K., and the Syndicate of the University of Travancore for their co-operation and help in its activities.

The Committee fervently hopes that this Journal will be well received by scholars and patrons of Sanskrit all over India and abroad.

1945 Mimamsakaratna V.A. Ramaswami Sastri, M.A., Siromani
(Managing Editor and Publisher)

Editorial

'The Journal of Manuscript Studies' is a bi-lingual peer reviewed journal published annually from the Oriental Research Institute and Manuscripts Library of University of Kerala. Beginning its publication in 1945 under the name 'Journal of the Travancore University Manuscripts library', it is now one among the few journals in India that has a continuous publishing history of over seventy five years. It has earned a prestigious place among the journals in the field of Manuscriptology, Humanities, Indology and Classical Studies and is now a UGC-CARE listed journal. The editor of the first issue was T. A. Ramaswami Sastri, a renowned scholar in Sanskrit and Manuscriptology, then curator of the Oriental Manuscript Library. Originally issued as a quarterly publication, the journal was intended to bring out edited minor works of well known authors in Sanskrit. The focus of the journal was on Sanskrit language and literature and the articles were in Sanskrit and English. The Journal later adopted broad content policy and now it covers literature, culture and art even though the primary focus is still on Manuscriptology. Over the years the journal was edited by eminent scholars like Dr. P.K. Narayanapillai, Dr. K.S. Mahadeva Sastri, Dr. Sooranad Kunjan Pillai, Dr. Raghavan Pillai, Dr T. Bhaskaran and Dr. K. Vijayan. We welcome academicians and researchers to contribute studies and scholarly articles to this prestigious journal. We look forward to research-based articles following standard reference styles. Submissions may please be emailed to "orimss.library1098@gmail.com"

Prof. R. B. Sreekala
General Editor

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INDRAPRASTHA: YUDDHIṢṬHIRA SABHĀS SEEN IN SABHĀPARVA

Prof. Mini.T

Abstract

The paper is a study of the Yuddhiṣṭhira Sabhā depicted in Mahābhārata. It is studied as here as the representation of Indian architecture of that period. The descriptions are not taken completely as factual statements but they have the aspect of imagination to a high level. The imaginative aspect in the epic is clear from the descriptions of Sabhāparva regarding the divine Sabhās. Paper takes into consideration both the imaginative and architectural aspects of the depictions.

Key words

Sabhāparva, Sabhā, Mahābhārata

Ancient Indian architecture *Mahābhārata* the great epic which is considered to be of three thousand years antiquity from present day, depicts different ways of human life, different situations, different social strata, variant political strategies and so many things which makes it say -□f□□□ē□ □□-□ē □□□□ē□ □ □□□□□□More or less it throws light to the development of human civilization of its period. Different knowledge systems developed in that period are found mentioned in the epic as the part of its narration. When one look back to the practical knowledge systems of a civilization, one can know that from the beginning of human social life itself such knowledge originated and developed

India has a prodigious legacy in the field of architecture. We have texts in the field of architecture only from the period of sixth century of the common era. But one can understand that by that time architecture was a well developed branch of knowledge. Vedic literature ,Buddhist literature, Epics and such literature throw light to the practical knowledge systems of their periods. Atharvaveda is a treasure house of many such details

In this paper an attempt is made to study the town planning in Mahābhārata based on the construction of Indraprastha. Literary sources like epics provide such details which lead to the historical social and cultural development of their period. This is not a hither to untouched area of study.Dr.Shive Sheikar Misra in his work *Fine arts and technical sciences in Ancient India*discusses the different schools of architecture developed in India from early period. According to him there are three acāryas for architecture from the period of epics itself. Based on Rāmāyaṇa they are Manu in Northern part ,Viśvakarma and Maya in southern India. These three are found mentioned as acāryas of architecture not only in epics but in the later purāṇas also. Later on, texts in the name of theses acāryas are found in the field of architecture. Hence Dr.Shive Sheikar Misra considers that these names of acāryas represent different architectural styles which developed and lasted through ages[1]. He also opines that by the age of purāṇas the number of acāryas increased indicating the development of different styles.

When we consider Mahābhārata there are descriptions of construction of new towns and buildings. Construction of Lakṣāṛha and Indraprastha are notable. Indraprastha was constructed by Maya the architect of Dānavas. It was done by him according to the instructions of Kṛṣṇa. Maya wanted to do something in favour of Arjuna who rescued him from Khāṇḍava which was lit in fire. Arjuna and Kṛṣṇa were giving Khāṇḍava to Agni .Maya was inside the forest. Even Kṛṣṇa didn't want to rescue the Asura Maya, but Arjuna rescued him. Hence to show his thankfulness Maya wanted to do something for Arjuna.Then Kṛṣṇa asked him to construct a sabhā for pāṇḍavas[2] The construction process took fourteen months. The story is detailed in the Sabhāparva of Mahābhārata[3]. The chapter discussing the construction is the third one Sabhākriyā of Sabhāparva. Sabhāparva not only discuss this Sabhā but also the ones seen by Nārada like Brahmasabhā.

The site selected for the construction of Indraprastha was a square placewhich was tenthousand hastain length and breadth. This piece of architecture included surrounding walls, entry gates, water bodies,gardens and halls which were well decorated. From the available text of Maya style that is *Mayamata* one can understand that Maya style is very ornamental in nature.

Ornamentation is given equal importance as basic construction in the text. In Sabhāparva the construction is given descriptions. Toraṇas and Prākāras are mentioned as bejeweled. There is a description of lotus pond inside the Sabhā. Lotus petals of lotuses were described as of indranīlamaṇi. lotus stalks were also made of jewels. Sphaṭikamaṇi is used for the construction of sopānas of lake. All these descriptions indicate that the construction was a well decorated one befitting Maya style.[Even though one does not take the descriptions as facts but imaginations]

In Sabhāparva Maya says in the beginning

विश्रुतां त्रिषुलोकोषु पाथ दिव्यां सभां तव।प्राणिनां विस्मयकरों तव प्रीतिविवर्धनों □□ण□□□□□□□ □□□□□□□ि□ट□□□□ □□□□□

It is mentioned that Maya collected the materials for construction from the mountain peak Hiranmayasṛṅga of Maināka mountain near Kailāsa. This mountain peak is considered as the abode of gold and precious jewls. A lake Bindusara is mentioned near this place. Sabhāparva says from this place Maya brought Spaṭika and jewels for construction. The pillars of the assembly were made of gold. According to the description the Sabhā was shining like those of Agni, soma and Aṛka. It was nullifying the glow of sun. The Sabhā was as if it is touching the sky. It had ample length and breadth and was made of the best materials.

उत्तमद्रव्यसम्पन्ना रत्नप्राकारतोरणा। बहुचित्रा बहुधना सुकृता विश्वकमणा।नदार्शहिसुधमा वा ब्रह्मणो वाऽथ तादृशी। सभा रूपेण सम्पन्ना यां चक्रे □□□□□□□□□□

Protection of the place was engrossed with eight thousand rākṣasas known by the name Kimkaras. They are mentioned as even capable of taking the Sabhā from one place to another

तस्यां सभायां नलिनों चकाराप्रतिमां मयः।वैदूयपत्रविततां मणिनालमयाम्बुजां।

There is a description of a lotus pond inside the Sabhā. This was filled with the fragrance of lotus. Different types of birds were there. Tortoise and fishes were present in the pond. Steps of the pond were of spaṭika, water was without mud. On the sides of the pond sitting spaces Vedikās with precious

stones were made. Due to this place confusion regarding whether there is water or not occurred and people who were not care full fell down.

□□□□त्र□□□□

Yamasabhā

Yamasabhā is constructed by Viśvakarma. It is also known by the name Taijasi due to its glow. It is square in shape with hundred yojanas length and breadth. It is not too cold or not too hot. It is giving pleasure to all and filled with many items to please all. Many sages and Kṣatriyas present there worship Yama. Great Kings who died after their glorious life in earth, Pitṛs, Agni, Gandharvas, Apsaras and vitreous people are also living there. This sabhā is decorated with divine garlands.

Varuṇasabhā

This sabhā is also having the same measures of Yamasabhā. It is constructed under water by Viśvakarma. The place is filled with jeweled trees. Due to this the place is of different colours at different areas like blue, yellow, red and white. Adityas, Nāgas, Mahabali, Prahlada and such great warriors are present there. Four oceans and all the rivers are present therepersonified forms.

Kuberasabhā

Kuberasabhā is made by Kubera. It has a length of hundred yojanas and breadth of seventy yojanas. It is a golden building adorned with jewels. In this place great personalities of Kinnaras, Gandharvas, Danavas, Bhutagaṇas of Śiva, Vibhiṣaṇa and Śiva himself are present. Great mountains and treasures are present there in their personified forms.

Brhmasabhā

This sabhā is not easy to be seen or depicted. Only through penance one can see it. Nārada was able to see the sabhā as the result of thousand years penance. No one is able to know the measures of the place or count. It is because even in a minute it changes its form. Dakṣa, Puloma, Marīci, Atharvaangiras and the like are present there. Vāyu, Kratu, and Prāṇas are present there. Vedas, Upavedas, Vedaṅgas and Itihāsas are present there in personified forms.

All these sabhās uphold the concept of an assembly of a leader or ruler of the time of the epic Mahābhārata. Kings, Gods and the like are mentioned as having their sabhā. Sabhās are places for gatherings. In later texts on

architecture such common gathering places are mentioned as sabhās.□ ◆□ र्त□□□ □□□ [5] These sabhās can be the places of gatherings of all the scholars, artists, army of that chief and so on. The descriptions of sabhās in Sabhāparva, have both imaginative and factual aspects of the architecture of the epic's period. These descriptions give a picture of the social strata of epics period. The political and social engagements of different strata can also be known from the close study of these descriptions which are just mentioned here, not discussed in detail.. Mahābhārata is a treatise which can be approached with different perspectives due to its polyphonic nature

End notes

1. Chowkhambakrishnadas academy 1982 . p.64
2. In Adi parva- of .Mahābhārata it is depicted in khaṇḍavadāhaparva
3. Sabhāparva has 81 chapters. story from khaṇḍavadahana to that of vanavasa is depicted in the Parva
4. Ibid.
5. *Mayamata* chapter 25 descriptions of Sabhās and Maṇḍapas.pps 450-513

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2. *Fine arts and technical sciences in Ancien India, Chowkhamba krishnadas Academy,1982.*
3. *Mayamatam* Sanskrit text with English translation. Vol.I&II. Edition and Translation Bruno Dagens,
4. Dr. Mini. T, Professor, Department of Sanskrit Sahitya, SSUS, Kalady.

A BRIEF HISTORY OF MANUSCRIPT STUDIES IN ANCIENT SOUTH INDIA – AN OVERVIEW

Prof. R.B. Sreekala

Abstract

India has a rich cultural heritage and it is unique in its knowledge system. India possess the largest manuscripts collection in the world and it is considered as outstanding countries of the South Asian region. In South India, Tamil Nadu and Kerala have a rich tradition of manuscript studies. Discovery of Sangha Literary works by U.V. Swaminatha Iyer in Tamil Nadu and Bhasa Nataka by Dr. T. Ganapathi Sastri in Kerala made a strong foundation in the field of Manuscript studies in South India. The Oriental Research Institute and Manuscripts Library of University of Kerala, which is one of the largest Manuscripts libraries in India is an incredible establishment in the collection, edition and publication of ancient manuscripts.

Key-words

Manuscript Studies, Cultural Heritage, Indian Knowledge system, Sangha Literary works, UV Swaminatha Iyer, Bhasa Nataka, T. Ganapathi Sasthri, South Indian Scripts, Palaeography, Dravidian's Scripts, V.S. Sukthankar, Critical Edition.

Introduction

Manuscript Studies is a rich and multidisciplinary field that offers a profound understanding of human culture, history, and creativity. By exploring the cultural and historical significance of manuscripts, researchers can gain a deeper appreciation for the complexities of human civilization and the enduring power of written knowledge. For centuries, manuscripts have served as tangible links to the past, preserving the collective knowledge, creative expressions, and historical records of bygone eras. These handwritten artifacts have traversed time and space, surviving wars, natural disasters, and the passage of centuries, to provide a unique glimpse into the cultural, social, and historical contexts in which they were created. Manuscripts are more than mere relics of the past; they embody the essence of human creativity, innovation, and intellectual curiosity. They contain

the works of renowned authors, philosophers, scientists, and artists, as well as the voices of marginalized communities, women, and other underrepresented groups. Through manuscript studies, researchers can reconstruct the historical narratives of empires, dynasties, and cultures, gaining insight into the complex power dynamics, social hierarchies, and cultural exchange networks that shaped human history.

India has a rich cultural heritage and it is unique in its Indian knowledge system. India possess the largest manuscripts collection in the world and it is considered as outstanding countries of the South Asian region and its ancient civilization such as Chinese, Sumerian, Babylonian, etc. In India, Linguistics had developed as a separate independent branch of study centuries before. As early as the late 16th century, the relationship between European languages and Sanskrit was pointed out. European scholars were aware of Sanskrit literature and its scholarly works. James Princep was the first to pioneer the study of ancient knowledge, epigraphy, numismatics, and other fields of study in India. He was the first to fully understand the Brahmi script. Sir William Jones, who was a scholar of Arabic and Persian languages, founded the Asiatic Society in 1784 and in a lecture delivered there, pointed out that European languages, Sanskrit, and Persian had evolved from the same root language. This led to the concept of the Indo-European language family and the development of the science of Comparative Linguistics called Comparative Philology. Panini and Panini's grammar thus came to the attention of linguists. Efforts were made to discover, record and analyse the ancient intellectual wealth of India. This was the socio-cultural background behind the development of manuscript scholarship and related fields in India. The contributions of James Prinsep, Sir William Jones, Alexander Cunningham, Sir John Marshall A.C. Burnell and others are invaluable.

In South India, Tamil Nadu and Kerala have a rich tradition of manuscript studies. This paper attempts to analyse the early attempts of manuscripts collection, edition, publication and analytical studies of Kerala and Tamil Nadu.

Discovery of Sangha Literary Works

The discovery and textual analysis of Sangha literature played a major role in building a tradition of studying manuscripts in non-Sanskrit

languages in South India. U.V. Swaminath Iyer (1855 – 1942) and C.W. Damodaram Pillai (1832 – 1901) were the main contributors to this. Swaminath Iyer is known in Tamil Nadu as 'Tamil Thatha'. Swaminath Iyer, who studied Tamil grammar and literature as a disciple of the famous Tamil scholar Meenakshi Sundaram Pillai, later became a Tamil teacher at the Government College, Kumbakonam. Swaminath Iyer developed a passion for studying ancient palm leaves from the time he visited some Jain families to study the Jain work 'Jeevakachintamani' and examined the palm leaves of this work. He studied several manuscripts of Jeevakachinthamani and published its revised edition in 1887. Later, he joined hands with C.W. Damodaram Pillai to find and research ancient Tamil literary works. They found many works that were known only through references in other works and after detailed study published their revised texts.

When Sangha literary works like Pathupattu, Chilapathikaram, Manimekalai and Purananuru came out in this way, the Tamil community was excited about the recovery of their ancient culture. Through more than fifty years of work, Swaminatha Iyer collected more than three thousand palm leaves and published about a hundred Tamil works. He is a great man who has brought back to us a dark period of our ancient culture. Born in Sri Lanka, C.W. Damodaram Pillai studied Tamil grammar and English and worked as a teacher. He came to Chennai as the editor of a newspaper run by missionaries and became a Saiva devotee. He obtained a B.A. degree from the University of Madras and worked as an auditor and later as an attorney. He was involved in the work of finding and publishing ancient Tamil works along with U.V. Swaminath Iyer. The publication of the Poruladhikaram of Tolkappiyam brought him much fame. He also found, revised and published works like Veerachozhiyam, Irainar Akaporul, and Kalithokai. They laid the foundation for the study and textual analysis of Tamil manuscripts.

History of Manuscript Studies in Kerala

Manuscriptology began in Kerala as part of the interest that arose throughout India in the ancient culture, antiquities and records of India during the British rule. Following the establishment of the Archaeological Survey of India in 1902, activities including excavation, study of antiquities and establishment of museums began everywhere. It is in connection with this that the attention of various scholars has turned to our Manuscript tradition. As many foreign and local scholars made efforts to collect and analyze the manuscripts, manuscripts preserved in various places in Kerala

also came into focus. Travancore and Cochin dynasties had the largest collections of palm-leaf books. They also had a large collection of ancient official documents. The Oriental Research Institute, which later grew to become one of the most prominent manuscript libraries in India. Since the early years of the 20th century, many scholars have attempted to examine, copy, study, proofread and publish palm leaves and manuscripts in the possession of individuals. It can be said that the steps taken by the Royal Rulers of Travancore in this regard laid the foundation for this field of study in Kerala.

Contributions of Dr. T. Ganapathi Shastri

Ancient works in the royal library were collated and published. They established a Manuscripts library in 1908, appointing the famous Sanskrit scholar T. Ganapathi Shastri (1860-1926) as curator. T. Ganapathi Sasthri in Kerala has the same position as U.V. Swaminatha Iyer in Tamilnadu in this field. His efforts in the collection, study, examination and publication of manuscripts and palm leaves were innumerable. Sangha Literary Works as identified by UV Swaminatha Iyer, the most notable contribution of Ganapathi Sasthri was the discovery of 'Bhasanataka'. It was one of the most prominent discoveries in the history of Sanskrit literature. Until then, Bhasa, a great Sanskrit dramatist, was known only through a few quotations from other works. Manuscripts of Bhasa written in the Malayalam script were found by Ganapati Shastri from the Manalikara Matt, in present-day Kanyakumari district. On the basis of internal evidence, all of them were identified as belonging to Bhasa.

Ganipathi Shastri was born in a small village called Tharuvagraharam or Tharuvai on the bank of river Tamraparni near Palayamkota in Tirunelveli. Ganapati Shastri was born in 1860 to Ramasubbaiyar and Seethambal in a family descended from the famous 16th century Vedanta scholar Appayya Dikshitra (1520–1593 AD). After his elementary Sanskrit education, Ganapati Sastri migrated to Thiruvananthapuram at the age of sixteen. He studied there under Karamana Subrahmanya Sastri and Kadayam Subba Dikshitar, who was known as Subba Jathapathi which was seen in the obituary written by k.g.Shankar in 1926[1]. However, in later biographical notes, it is seen that he studied under Ilathur Ramaswamy Shastri and Subba Jathapathi. In the note written by Shankar, it is only seen that he had close relations with Kerala Varma Valiyakoithampuran and Ilathur Ramaswamy Shastri. Ganapathi Shastri had

made a name for himself as a scholar and had written literary works since he was a student. His first work was the Sanskrit play 'Madhavi Vasantham', which he composed at the age of seventeen. His early works include the ornamental work Chitramanimala, the prose work Sethuyatranuvarnanam, and the Sanskrit translation of Shakespeare's Merchant of Venice. None of these have been printed. It must have been through Subba Jathapathi, who was a member of the Maharaja's learned society, that Ganapathi Shastri came under the patronage of kings such as Ayilyam Thirunal, Visakham Thirunal, and Sreemulam Thirunal. He was appointed as a clerk in the Travancore High Court in 1879/80, and when the Thiruvananthapuram Sanskrit College was established in 1888, he was appointed as a teacher there and as its principal in 1899. From 1879 to 1884, Visakham Thirunal appointed Ganapathi Shastri as the in-charge of the Palace Library. While serving at the Sanskrit College, he had already started editing and publishing the palm leaves of the palace library. The first book was published through the Trivandrum Sanskrit Series during this period. In 1908, the Government formed a special institution for the collection, study and publication of palm leaves and appointed Ganapathi Shastri as its curator. This later became the Manuscript Library of the Travancore University and the University of Kerala. During his tenure as curator, Ganapathi Shastri collected over 1,400 priceless palm leaves and edited and published 87 of them. Ganapathi Shastri discovered the Bhasa plays from the Manalikkara Math near Munchira, which is now part of the state of Tamil Nadu. Kesavaru Kesavaru of the Manalikkara Math handed over the palm leaves of Bhasa plays and the rare work Aryamanjusreemoolakalpa to Shastri. By the internal evidence, Ganapati Shastri established the authorship of thirteen plays in Malayalam script without the author's name, found at the Manalikkara monastery, were written by Bhasa.

Contributions by other scholars

The discovery, edition and publication of Bhasanataka by Ganapathi Shastri, helped to lay a foundation for manuscript scholarship in Kerala. It was Ganapathi Shastri who built the Kerala tradition of collecting, revising and publishing manuscripts and palm leaves. Later, notable contributions in the field of textual revision and interpretation of ancient works were made by Ilamkulam Kunjan Pillai and Sooranattu Kunjan Pillai. Ilamkulam revised and published works such as Leelathilakam, Chandrotsavam, Unnunilee Sandesham, Ramacharitham, and Kokasandesham. In his introductory studies of such works, he presents many observations and

discussions relevant to manuscriptology, touching on areas such as textual revision, script evolution, and language evolution. Sooranad Kunjan Pillai wrote a commentary on Leelathilakam and Unnunilee Sandesham. Attur Krishnappisharody wrote a revised commentary on Ramacharitham and Leelathilakam. Dr. P. K. Narayana Pillai revised and published ancient works such as Ramakathappat and Bharatham Patt. Later, many scholars undertook and completed the textual revision of many works such as Ramacharitham, Thirunizhalmala, Harinamakeertanam, Ananthapura varnanam, Mahabharata.

Contributions of the Manuscripts Library, University of Kerala

The Manuscripts Library of the University of Kerala has rendered commendable service in this field. The study, revision and publication of many ancient works of Kerala were done through this institution. The Library of the Travancore Royal Palace later evolved into this institution. In 1908, the Sanskrit Curator's Office was established with T. Ganapathi Shastri as the curator and the Palace Library was handed over to this institution. The Malayalam Curator's Office, which was started in 1924 as the curator of the great poet Ulloor for the publication of Malayalam texts, was merged with the Sanskrit Curator's Office in 1930 to form the Department for the Publication of Oriental Manuscripts. K. Sambasivasastri was its curator. After the establishment of the University of Travancore in 1937, it was brought under the University Manuscripts Library as an institution; it came into existence in 1940. Eminent scholars like Kolateri Sankaramenon, K. Mahadeva Sastri, Dr. L.A. Ravi Varma, Prof. V.A. Ramaswamy Sastri, Dr. P.K. Narayana Pillai, K.S. Mahadeva Sastri, and Sooranad Kunjan Pillai were its curators. It was re-organized as the Oriental Research Institute and Manuscripts Library in 1968; Dr. K. Raghavan Pillai, who was the curator at that time, became the first Director. It grew to become one of the libraries with the largest number of palm leaf manuscripts in India. The collection contains many rare books. Many works in Sanskrit and Malayalam have been published from here.

Early attempts of Script Studies in Kerala

The studies on scripts carried out in Kerala should also be mentioned. A.C. Burnell in his book connects scripts like Vattezhuthu and Kolezhuthu with Brahmi and South Indian scripts as early as the nineteenth century. Later, studies by T.A. Gopinatha Rao and K.V. Subrahmanya Iyer established that Vattezhuthu and Kolezhuthu are scripts derived from

Brahmi. The first to conduct a detailed study of the Malayalam script and other scripts of Kerala was Dr. L.A. Ravi Varma (1884-1958). An ophthalmologist, Ravi Varma was also the Honorary Director of the Manuscripts Library. He published a book called 'Pracheena Keralalipikal' in 1939, which contains a description and historical explanation of the Vattezhuthu, Kolezhuthu and Malayanma scripts. This is the most authoritative work on our old scripts to date. A notable study in this field later was by Dr. S.J. Mangalam. Before the publication of his book 'Pracheena Bharatiyalipishastravum Malayalalipiyude Vikasavum' (1997), he also published a book on the same subject in English, 'Palaeography of Malayalam script'. The content of Mangalam's book can be summarised as follows;

[2]"Starting from the origin of Indian scripts, the Brahmi script and regional scripts are formed and the evolution of Malayalam through Dravidian scripts is described. This book is not limited to the history of Malayalam script. It is also a comprehensive study of Indian scripts and writing styles. Various scripts used in ancient India, writing materials, scribes and script carvers, written arrangement, various types of inscriptions, and general characteristics of inscriptions. It contains areas such as dates and eras in Indian scripts. The section on precursors of regional scripts discusses North Indian scripts, West-Madhya Pradesh scripts, North-Deccan scripts, and South-East Deccan scripts. In his description of the Dravidian scripts that have been developed since the 7th century AD, the Telugu Kannada scripts, the Grantha script, and the Tamil script are discussed. The author argues that the modern Malayalam script is a copy of the Western Grantha script, or Malayalam, or Aryan script, which is a variant of the Grantha script, and that the development of the Malayalam script is itself the development of the Grantha script. It is pointed out that the modern Telugu, Kannada, and Grantha Malayalam scripts have grown from the Brahmi script of Ashoka's time, the Bhattiprolu script, which was obtained from Andhra and Karnataka, and the Brahmi script used in South India in the first centuries AD. In addition to the debt to the Grantha script, it is also clarified that some rare letters required by the Malayalam language and not found in the Grantha script have been borrowed from the Vattezhut. Dr. Mangalam also observes that the modern script is characterized by the fact that the Aryan script was written on palm leaves with Narayam, which gave the letters more curves and curves than they needed. The evolutionary history of each script is detailed at the end of

the book. The development of modern scripts from the oldest form of the Granth script through inscriptions of various periods is meticulously listed here. This book by Dr. Mangalam is an authentic history of Malayalam scripts."

Modern period

In the first half of the twentieth century, many Universities amassed collections of palm leaves and started research centers or special departments for their study. Examples include the University of Madras, the University of Travancore, the University of Calcutta, and the University of Mysore. Similarly, many ancient palm leaf collections became available to researchers through some research institutions. These include the Saraswati Mahal Library in Thanjavur, the Bhandakar Oriental Research Institute in Pune, the Asiatic Society in Calcutta, and several Government archives. Through such research studies, eminent scholars studied, revised, and published many ancient works in various languages. These institutions played an invaluable role in recovering, understanding, and interpreting our history and culture. They not only focused on textual research, but also on the publication of various catalogues, epigraphic studies, and the study of various types of works. There have also been major critical editions that have gained world attention. The critical edition of Mahabharata at the Bhandarkar Oriental Research Institute in Pune is a noteworthy project. It is the most extensive textual revision project in the world. The critical edition of Mahabharata which began in 1925 under the leadership of V.S. Sukthankar (1887 – 1943), continued after his death through the work of many scholars and was completed in 1966. Sukthankar carried out the critical edition after collecting and studying in detail, more than sixty Mahabharata texts in various languages and scripts. The methods used for the textual criticism of Mahabharata have been included in the preface to Adiparva.

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INDIAN DATTA SYSTEM AND MODERN ADOPTION PERCEPTIONS

Dr. Ambika K. R.

Abstract

In ancient India, adoption was primarily a religious and social practice, where a child (usually a male) was given by his natural parents to another family, often within the extended family or caste, to fulfil specific social and religious duties. Adoption is a process that permanently incorporates a child into a family, granting the child all the rights of a natural-born child. This concept, particularly as a welfare measure, is relatively modern. In Smṛti literature, the law of adoption is parent-centred rather than child-centred. An adopted son was considered as being uprooted from his natural family and transplanted into the adoptive family, assuming the same role as a natural son. Under the Hindu Adoption and Maintenance Act of 1956, specific guidelines are laid out regarding the age of the adoptive parent and the person to be adopted. The traditional Hindu law emphasized adoption for religious and familial continuity, modern statutes provide a more individual-centric framework, allowing broader participation in adoption without strict upper age limits for adopters.

Key Words:

Dharmaśāstra – Arthaśāstra – Manusmṛti – Yājñavalkyasmṛti - Adoption – Datta System – Dattakaputra.

The term *Datta* comes from the Sanskrit word *Dānam*, meaning to give or gift. In ancient India, adoption was primarily a religious and social practice, where a child (usually a male) was given by his natural parents to another family, often within the extended family or caste, to fulfil specific social and religious duties.

Adoption is a process that permanently incorporates a child into a family, granting the child all the rights of a natural-born child. This concept, particularly as a welfare measure, is relatively modern. Traditionally, adoption was practiced for temporal and spiritual purposes, such as ensuring the continuation of family lineage and performing ancestral rites. In recent times, adoption also serves to satisfy the emotional and parental instincts of the adopters.

In Hindu theology, the position of a son was of utmost importance. A son was considered essential for salvation and the continuation of family rituals. The ancient Hindu lawgiver Manu emphasized the significance of a son in his writings: "By a son, a man attains victory over all people; by a son's son, he enjoys immortality; and afterwards, by the son of that grandson, he reaches the solar abode" (*Manu.*IX/137).

The son's role was not merely familial but also deeply spiritual, embodying the means through which a man could achieve spiritual liberation and eternal peace. This belief underscored the traditional emphasis on adopting male children to fulfil both religious and social duties.

According to the *Arthaśāstra* and other ancient jurisprudential texts, the inheritance of a person was divided based on various factors, including caste, category, and the types of sons classified as *Pratiloma* (sons born from unions where the mother is of a higher caste than the father) and *Anuloma* (sons born from unions where the father is of a higher caste than the mother). These classifications are detailed on page 191 of the *Arthaśāstra* translation by K.V.M. Sahitya Academy, Thrissur.

The texts discuss twelve kinds of sons, each with distinct roles and rights regarding inheritance:

1. *Aurasa* - A legitimate biological son.
2. *Kṣetraja* -A son born to a wife by another man, with the husband's consent.
3. *Dattaka* - An adopted son.
4. *Putrikāputra* - A son born to a daughter who is appointed as a *putrika* (appointed daughter).
5. *Kṛtrima* - A son adopted out of affection, without formal ceremonies.
6. *Gūḍaja* - A son secretly born.
7. *Apaviddha* - A foundling or abandoned child taken in.
8. *Kānīna* - A son born to an unmarried woman.
9. *Sahoḍhaja* - A son born to a woman while living with another man.
10. *Krīta* - A purchased son.
11. *Paunarbhava* - A son born to a remarried woman.

12. *Svayamdatta* - A self-given son who offers himself to someone as their son.

The first six types (*Aurasa, Kṣetraja, Dattaka, Putrikāputra, Kṛtrima, Gūḍaja*) were considered kinsmen and heirs, having full rights to inheritance. The latter six (*Apaviddha, Kānīna, Sahoḍhaja, Krīta, Paunarbhava, Svayamdatta*) were recognized as kinsmen but were heirs to collaterals, meaning their inheritance rights were more limited.

Manu, another ancient lawgiver, does not specifically enumerate the Putrikaputra but equates the Putrika (appointed daughter) to a son in terms of inheritance rights. Godavarma, in his *Dattakamimamsavyakhya,* interprets Putra as including daughters, citing examples from the epics, such as Śānta and Kunti. Nandapandita, in his *Dattakamimamsa,* refers to fifteen kinds of sons, adding *Kuṇḍa, Golaka,* and *Śaudra* to the list.

Among these classifications, the *Aurasa* (legitimate biological son) holds the highest position in terms of inheritance rights. After the *Aurasa*, the *Dattaka* (adopted son) or *Dattrima* (another term for an adopted son) is given significant importance in most of the Smritis (traditional Hindu law texts).

Adoption in *Śānkarasmṛti* and Smṛti Literature

The *Śānkarasmṛti*, a lesser-known work from Kerala, provides an elaborate explanation of the adoption system through two distinct ways:

1. Matrilineal system (*Mātṛdāyavyavastha*)
2. Patrilineal system (*Pitṛdāyavyavastha*)

In contemporary practice, only the *Aurasa* (biological) and *Dattaka* (adopted) sons are recognized, while other types mentioned in ancient texts are no longer acknowledged.

Nature of Adoption in Smṛti Literature

In Smṛti literature, the law of adoption is parent-centered rather than child-centered. The *Smrtikara*-s recommended adopting only one son to ensure the continuation of the family line and to perform rituals for deceased ancestors. This principle is encapsulated in the phrase:

Dharmarthamekaputrah anye kamajah: Only one son should be adopted for the sake of dharma, while other children may be born naturally.

The *Dharmasastra*-s outline the qualifications required for a male child to be adopted. An adopted son was considered as being uprooted from his natural family and transplanted into the adoptive family, assuming the same role as a natural son.

Regional Practices and Legal Developments

In certain regions like Madras and Pondicherry, the adoption of a girl child included the expectation that she would inherit her adoptive mother's property and profession (p.14, Adoption Law and Practice). Under the customary *Marumakkattāya* Law, the adoption of a girl child was recognized only in dire circumstances threatening the extinction of a Tarwad (extended family unit). However, current adoption laws among Hindus are governed by the Hindu Adoption and Maintenance Act of 1956 (p. 185, Indian Family Law Vol. II, Adv. K. Sreedhara wariar).

Restrictions and Qualifications in Smṛti Literature

Most Smṛti s prohibit a mother from giving her child in adoption, stating *Na stree putram dadyat.* However, Yājñavalkya provides an exception, allowing either parent to give the child: *Mātā pitā vā dadyāt*. Furthermore, all Smrti-s and Puranas stipulate that an only son cannot be given or received in adoption. Adoption should be based on caste or gotra, as mentioned in the *Dattakamimamsa* of Godavarmarāja through the concept of *Sāpiṇḍya.*

Manu also permits a man to donate his child to another person in cases of severe difficulties such as diseases or poverty (IX/168). Despite this, Yājñavalkya, Manu, and other *Smrtikara*-s consider the sale and gift of children as sinful (*Yaj*. III/236, *Manu*. IX/62,67), highlighting the practice but not endorsing it.

Modern Adoption Law

Under modern Hindu adoption laws, there are three categories of individuals eligible to adopt a child in the Datta form:

1. A Hindu male
2. A Hindu wife
3. A Hindu widow

Key considerations for adoption include the adopter’s mental health (being of sound mind) and their age of discretion.

Adoption under Hindu Adoption and Maintenance Act 1956

Under the Hindu Adoption and Maintenance Act of 1956, specific guidelines are laid out regarding the age of the adoptive parent and the person to be adopted:

- The adoptive father must be at least 21 years older than the adopted child.
- Both unmarried men and women can adopt a child, provided there is an age difference of 21 years between them and the child.

Unlike some other jurisdictions, Indian law does not set an upper age limit for adopters. For instance, adoption agencies in England often stipulate that female applicants should be under 35 years old and male applicants under 40, provided they are of sound mind.

Purpose and Changes in Hindu Adoption Practices

Historically, adoption among Hindus was primarily intended to provide a male heir who would perform *Srāddha* ceremonies after the adopter's death, ensuring the continuation of family rituals. However, modern economic and social forces have led to a shift in this practice:

- The traditional Hindu joint family system is perceived to be disintegrating, particularly from the 19th century onwards.
- The rise of individualism is seen as undermining family solidarity, with less emphasis on maintaining the joint family structure for temporal matters.

An adopted child is treated as a biological child in terms of inheritance rights within the adoptive family. The law prohibits any form of payment or reward for adoption, emphasizing the welfare of the child rather than financial transactions.

Adoption Laws in India

In India, there is no universal adoption law applicable to all citizens. Instead, adoption as a legal institution is specifically recognized among Hindus, which includes Buddhists, Jains, Sikhs, and various other sub-sects. The term "Hindus" in this context excludes: Muslims, Christians, Parsees and Jews.

Hindus are governed by the Hindu Adoption and Maintenance Act of 1956. While the religious laws of Christians and Parsees do not explicitly

prohibit adoption, these communities do not have personal or statutory adoption laws. Islam is generally indifferent to the concept of adoption, yet the practice is observed among Indian Muslims, Christians, and Parsees.

Orthodox Muslims traditionally believe that the Quran prohibits adoption, a stance considered unwarranted and based on a narrow interpretation by modern Muslim scholars. Some Muslim countries, such as Turkey under the Civil Code of 1926, permit adoption through legislation known as *Motabanna*. In these systems, the adoptee is treated as a biological son and may inherit a portion of the adoptive parents' property, sometimes up to one-third or half during the parents' lifetime.

For Christians in India, the personal law is derived from the common law of England. However, the English statutory provisions on adoption do not apply to Indian Christians. When a Christian in India adopts a child, it typically means establishing a fiduciary relationship rather than a legal parent-child relationship.

Christian orphanages and institutions that facilitate the adoption of abandoned or orphaned children often recommend that foster parents execute a will to ensure the child's future security. In Pondicherry, which follows the French legal system, adoption by Christians is recognized.

Parsees generally do not recognize adoption. A Parsee widow may temporarily adopt a son, known as a *Palak,* to perform religious rites for her deceased husband on the fourth day after his death. Parsees believe that someone not born into the community cannot become a full Parsee.

Adoption laws and practices have evolved significantly, reflecting broader social and economic changes. While traditional Hindu law emphasized adoption for religious and familial continuity, modern statutes provide a more individual-centric framework, allowing broader participation in adoption without strict upper age limits for adopters. Adoption remains legally regulated primarily among Hindus, while other religious communities in India follow different practices and lack specific statutory frameworks for adoption.

Age Considerations in Adoption

Dattakamīmāmsāvyākhya: Recommends not adopting a boy who has not undergone early rites like *Jātakarma* or who has not performed the *Cūḍa* or *Cūla* ceremony (*Dattakamimamsavyakhya*, *Karika*-s 58, 59).

Dattacandrika: Allows adoption before the *upanayana* ceremony. Many ancient lawgivers suggest the optimal age for adoption is between three to five years old. *Śānkarasmrti* and *Vyavahāramayūkha* permit the adoption of older children as well.

Inheritance Rights of Adopted Children in Smrti Literature

In Indian jurisprudence, an adopted child inherits from the adoptive family as a natural-born child. The term *datta* or *Dattaka* appears frequently in classical Sanskrit literature. For example, Kalidasa refers to an adopted son as *Putrakṛtakaḥ* in *Abhijnanasakuntala* (Act IV), and in Act VI, Kalidasa notes that the wealth of *Dhanamitra,* a sonless person, will be given to his adopted son. The *Musikavamsa* of Atula, a Kerala work, references a matrilineal system of adoption.

Comparison with Modern Adoption in India

Legal Framework: Modern Indian adoption is governed by laws such as the Hindu Adoption and Maintenance Act (*HAMA*) of 1956 and the Juvenile Justice (Care and Protection of Children) Act, 2015. Unlike the Datta system, modern laws provide a more structured legal framework that focuses on the best interests of the child, regardless of the adopter's religion.

Only recognized and licensed agencies can facilitate adoptions. India has about 100 government-recognized adoption agencies, with Kerala hosting seven government and eleven private agencies.

Eligibility and Process:

Both single and married individuals can adopt, provided they meet certain criteria, including an age difference of at least 21 years between the adopter and the child. The act allows both men and women to adopt, irrespective of their marital status, ensuring gender equality in adoption rights. Only recognized and licensed agencies can facilitate adoptions, ensuring a regulated and monitored process.

Purpose and Motivation: While the ancient *Datta* system emphasized religious and lineage continuity, modern adoption is driven by diverse motivations, including providing a family for an orphaned or abandoned child, infertility issues, or a desire to expand a family.

Inclusivity: The ancient system was restrictive, often limited to males and specific social classes, whereas modern adoption laws in India allow for the

adoption of both boys and girls and include provisions for adoption by single parents, inter-religious adoptions, and even international adoptions.

Cultural Influence: The ancient beliefs around adoption continue to influence modern practices, particularly within Hindu families, where rituals similar to those in the *Datta* system may be performed, albeit within a modern legal context.

Conclusion

The transition from the ancient *Datta* system to the modern legal framework under the Hindu Adoption and Maintenance Act of 1956 represents a significant shift in the philosophy and practice of adoption in India. While the ancient system was deeply rooted in religious and ceremonial significance, modern practices emphasize the legal, social, and emotional well-being of the child. This evolution reflects broader changes in Indian society, prioritizing the rights and welfare of children while maintaining cultural and traditional values where appropriate.

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THE POWER OF LANGUAGE AND THE LANGUAGE OF POWER: A STUDY OF SELECT SANSKRIT WORKS

Prof. Priya Jose K.

Abstract

Sanskrit is the language of Gods in the world of men and forms the perfect example of the interplay between the same.This paper aims to study the relationship between power and language as seen in certain Sanskrit texts. The role played by gender in language is also closely examined .

Keywords

Sanskrit, Prakrit, Kathāsaritsāgara, Kāvyamimāmsa

Introduction

The tenth century poet Rajasekhara, in *Kāvyamimāmsa* provides a highly suggestive tale wherein he imagines a Primal Being of Literature , Kāvyapurusha or Poetry Man as the psychological source of kāvya.The story about the invention of Kāvya from his work is as follows

Once upon a time , the students of Brihaspati put a question to him in course of their lessons: You said that your own guru was Kāvya Purusa, "Poetry Man ", the son of Sarasvati ,Goddess of speech .Who was he ? Brihaspati answered them."Long ago Sarasvati performed ascetic penances on snowy mountains in the hope that she might give birth to a son. Brahma was pleased by this , and said to her , " I will create a son for you." And in due course she gave birth to Poetry Man. As soon as he was born, he paid homage at her feet and spoke the following metrical speech :

All the universe is made of language

And objects are its magical transformation.

Here am I , Mother , your transformation , poetry

Incarnate , i who now clasp your feet. (Pollock 591)

In this work Rajasekhara records that Kāvyapurusha's mouth consists of Sanskrit , arms are of Prakrit (Maharashtri) and Apabhramsa,

Paisachi , the various dramatic Prakrits or Mixed languages make up his groin, feet and chest respectively.This is reminiscent of the story of the origin of different varnas or castes in *Rgveda* which reads thus.

When they immolated Puruṣa, into how many portions did they divide him? What was his mouth called, what his arms, what his thighs,what were his feet called?

His mouth became a Brahmana, his arms became the Rajanya, his thighs became the Vaisyas, the Sudra was born from his feet (Rgveda 10:90)

Rajasekhara's words are clear indication of the fact that a level of hierarchy existed among the languages used during his time. He reaffirms the limitations of literary language later in his treatise when discussing the nature of literary subjects. "A given topic will be best treated in Sanskrit, another in Prakrit or Apabhramsa or the language of the spirits (Bhutabhasa, Paisachi),others still in two or three or all four languages.The writer whose mind is sharp enough to distinguish among these possibilities will win such fame as spreads across the Universe" (Pollock 94).

Language and Gender

There are numerous references in grammatical treatises and literary texts to indicate that Sanskrit was primarily the language of men. Bharatamuni puts forth that women should speak Sanskrit only under very limited circumstances. Other scholars have opined that female characters speaking in Sanskrit is an " impropriety" (Pollock, *Rasa* 190). In the fifth-century Sanskrit play, the *Mṛcchakaṭika*, Maitreya, a Brahman character who has a rigid sense of social order, laments that a woman reciting Sanskrit is one of the two things that prompts him to laugh, the other being a man singing a lulling melody. Kashi Gomez remarks that to write in Sanskrit, whether as a woman or a man, was to write in a uniform, transportable, male, high-caste, and upper-class cosmopolitan language devoid of regional linguistic markers.

In day to day life too a person had to be bilingual/ multilingual and Sanskrit literature was often a mixture of the literary and oral traditions.Wendy Doneiger in her book "The Hindus: An Alternative History" writes that" Sanskrit texts from the earliest period assimilated folk texts that were largely oral and composed in languages other than Sanskrit, vernacular languages. But even in the Vedic age, Sanskrit was not what had been called a kitchen language . . .male Sanskritists had to be bilingual in

order to talk to their wives and servants and children. It was through those interactions that oral traditions got their foot in the Sanskrit door. . . . Sanskrit and oral traditions flow back and forth. . . .

It must have been the case that the natural language, Prakrit, and the vernaculars came first, while Sanskrit, the refined, secondary revision, the artificial language came later. But South Asianists often seem to assume that it is the other way around, that the dialects are " derived from Sanskrit" , because Sanskrit won the race to the archives and was the first to be written down and preserved, and we only encounter vernaculars much later (Doneiger 5). So we say that Sanskrit is older, and the vernaculars younger. But Sanskrit, the language of power, emerged in India from a minority, and at first its power came precisely from its unintelligibility and unavailability, which made it the power of an elite group."(5)

Language and Power

"Choosing a language for literary and political text production implies affiliating with an existing socio textual community or summoning such a community into being. For it is in part from acts of reading , hearing, performing, reproducing and circulating literary and political texts that social groups come to produce themselves and understand themselves as groups." (Pollock 27) Choosing to write in a particular language was not a simple task for the author in medieval times. Sanskrit was undoubtedly the language of the court. So it comes as no surprise when Somadeva writes the K*athāsaritsāgara* in Sanskrit to amuse his royal patron. But why did he choose to render into Sanskrit a text written in a lowly dialect Paisachi, the language of the Pisachas or goblins. It has been recorded that it was a fashion to provide Sanskrit renderings or chayas to works written in Prakrit and Apabhramsa and in some cases these Sanskrit translations displaced even the original (Pollock 104). This has been the case here.

The voluminous work, *Kathāsaritsāgara*, which Somadeva claims to be the exact representation of the *Bṛhatkathā* ,opens with Pārvatī's demand to Sîva for a story never told before. Sîva reminds her of her all knowing powers and tries to appease her with the story of her past life. Pārvatī chides him for not taking her seriously. Sîva relates the adventures of the seven Vidhyādhara princes because the devas are ever too self contented and the mortals are perennially in distress which make the Vidyādharas ideal material for the stories as they combine human and divine nature. Pārvatī desires exclusiveness and expressly orders that no one should be admitted

but they are overheard by one of Śiva's attendents, Pushpadanta who had entered invisibly by means of his secret powers. He repeats these stories to his wife Jaya who happened to be Pārvati's doorkeeper. She, in turn repeats them to Pārvati who is enraged that Śiva had told her a story which even her attendant knew. When she discovered the truth Pārvati cursed Pushpadanta in great anger, to lose his rank which he was not to regain until he had met and related the tale to a yakśa Kāṇabhūti by name. Mālyavān, another attendant, who dared to intercede for Pushpadanta was also cursed to leave heaven until he had heard the tale from Kāṇabhūti. Pushpadanta was reborn as Vararuchi, the great grammarian. He retired to the Vindhyas where he met Kāṇabhūti and remembered his former life. He narrated the Tale to Kāṇabhūti and was released from his curse. Mālyāvan, born as Guṇāḍhya was a member of the court of the Sātavāhana King. Guṇāḍhya has to give up the use of Sanskrit, Prākrit and the Vernacular when he loses a wager to another courtier Sarvavarman. He wanders to the Vindhyas where he meets Kāṇabhūti who relates to him the tale of the seven Vidyādhara princes. He then records these stories in Paisāchi, the language of the goblins, as he is debarred from the use of other languages. This work is taken to the King by his disciples but the King rejects it as it was written in Paisāchi using blood in place of ink (as ink could not be obtained in the forest). When Guṇāḍhya heard about the rejection he began to burn the manuscript. He recites the great work one last time to the beasts and birds assembled there before submitting them to the flames. Only one book consisting of the story of Naravāhandatta remained when the penitent King returned after having realised his folly. This one seventh part of the *Bṛhatkathā* was preserved. This is the frame story which houses hundreds of other emboxed tales. Thus Guṇāḍhya himself becomes a character in his work though the introduction is said to have been composed by the Sātavāhana King himself.

Identical presuppositions about the languages of literature underlie the account of the origins of the Paisachi Brihatkathā. The story of how the Great Tale came to be written is described by Somadeva in his *Kathāsaritsāgara*. Gunadhya, minister of the Sātavāhana emperor, offers to teach the King grammar in six years instead of the customary twelve years while another minister Sarvavarman is willing to teach the king in six months. Gunādhya wagers that it is impossible. Sarvavarman, an important figure for all later non-Paninian grammarians ,throws himself at the mercy of Lord Karthikeya, Shiva's son. By his grace he composes the Katantra system of Grammar also called the Brief system or the grammar of

Kumara. By means of this , Sarvavarman wins the wager and Gunādhya has to observe silence in the three languages ,i e, Sanskrit, Prakrit and Apabhramsa. Thus he has to make use of Paisachi when the time comes for him to publish the Great tale."The logic of the narrative rests entirely on a cultural convention that renders the idea of literature not written in Sanskrit, Prakrit or Apabhramsa a bizarre,even demonic, anomaly." (Pollock 96)

It is interesting to understand why did it become necessary for the king to learn Sanskrit in such a short time.The King Sātavāhana was chided by his queen at his inability to understand the nuances of Sanskrit grammar. His humiliation was only overcome when he learnt Katantra grammar and he exalts thee queen who caused all this to a level above the others (*Ocean* 1:69-73).

Conclusion

Understanding the Indian care for language ,depends on understanding the place of language in the Indian social –moral order ,and also grasping the relationship of language to political power.Political rulership and Sanskrit learning and grammar were mutually associated. This is demonstrated by the celebration of grammatical learning, especially in the case of kings and the zeal which the rulers showed in promoting this learning . They also vied with each other in adorning their courts with those learned in grammar and the like.

Sanskrit became the vehicle for expressing royal will and Sanskrit learning also became an essential component of royal power. The figure of the learned King, especially one learned in Sanskrit philology became soon established. Excellent command over the language through mastery of a theoretical body of material was something that a king had to achieve. It became an essential royal attribute like martial power, political sagacity, physical beauty, fame and glory.Royal power seems to have provided an essential precondition for the flourishing of philology and philology also provided a precondition of power. The power of grammar and the grammar of power were mutually constituting forces.

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हरिरामभट्टाचार्यकृतिः वादबुद्धिप्रतिबन्धकतावादः।

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अयं ग्रन्थः यद्यपि वादबुद्धिप्रतिबन्धकतावादः इति नाम्ना लिखितः तथापि केरलेषु कृतिरियं प्रतिबन्धकतावादः इति नाम्ना व्यवहीयते। ग्रन्थस्यास्य प्रतिलिपिद्वयं केरलेषु एरणाकुलं शिलायां पूणवेदपुरस्थ संस्कृतमहाविद्यालयस्य ग्रन्थसग्रहे उपलभ्यते। केवलं शीषके एव कियान् भेदः दृश्यते। अयं क्रोडपत्रसदृशः परिष्कारग्रन्थः।

भारते विशिष्य उत्तरभारते विशिष्य द्वारबंग प्रदेशे न्यायशास्त्रस्य महान् प्रचारः आसीत्। तत्र पञ्चग्रन्थ्याः, विविधानां प्रकरणग्रन्थानां, इतरेषां वादग्रन्थाना च प्रचारः आसीत्। न्यायसूत्राणा उपरि भाष्यं, भाष्योपरि वार्त्तिकानि, वार्त्तिकोपरि च वार्त्तिकतात्पयंटीका, तदुपरि वार्त्तिकतात्पय टीका परिशुद्धिश्च समुत्पन्नाः, एते एव पञ्चग्रन्थी इत्युच्यन्ते। तेभ्योऽनन्तरं प्रकरणग्रन्थानां उत्पत्तिः समभवत्।

'शास्त्रैकदेशसम्बद्धं शास्त्रकार्यान्तरे स्थितम्।

आहुः प्रकरणम् नाम ग्रन्थभेदं विपश्चितः'।। इति प्रकरणस्य लक्षणम्।

तेभ्योऽप्यनन्तरं वादग्रन्थाः जाताः। वादग्रन्थेषु च एकैकस्मिन् विषये अनुकूलानां प्रतिकूलाना वादाः नाम मण्डन खण्डनं च अन्तर्भाविताः। ततोऽप्यनन्तरं उत्तरे भारते एकैकस्य वादस्य विशदीकरणरूपेण ये विचाराः तस्य तस्य पठितुः समुत्पन्नाः ते तैः स्वयं विलिख्य स्थापिताः। गच्छति काले ईदृशं विचारं प्रखण्ड्य केचनवादाः अन्यैः पठितृभिः उन्नीताः। एवं गच्छतिकाले वादस्यैकस्य मणडनं तस्य खण्डनं पुनरपिमण्डन एत्येवं शास्त्रस्य विकासः समजनि। एतस्मिन् काले समुत्पन्नाः ईदृशविचाराः क्रोडपत्रनाम्ना प्रथिताः। तानि क्रोडपत्राणि उत्तरभारतात् शनैः शनैः दक्षिणभारते आन्ध्रदेशं यावत् व्याप्तिं प्राप्तानि। एवं दाक्षिणात्यैरपि क्रोडपत्राणि निमातुं यत्नः कृतः।

'The Encyclopaedia of Indian Philosophies' इत्यस्मिन् ग्रन्थे उपयुक्तग्रन्थसूचीमध्ये अस्य स्थितिकालः ईशवीय 1640 आसीत् इति सूचितम्। एवं 'National Library of Australia Catalogue' इत्यत्र अस्य कालः ईशवीयः सप्तदशशताब्धः इति फणितमस्ति। रघुदेवन्यायालङ्कारस्य गदाधरभट्टाचायस्य च गुरुः इत्यतः एव तस्य तत्त्वचिन्तामणिटीकायाः भागस्य वादबुद्धिविचारः इत्यस्य ग्रन्थरूपस्य कालः 1654 तः पूव इति निर्णातत्वात् च हरिरामभट्टाचार्यस्य कालः ईशवीयस्य षोटशशतकस्य अन्तिमभागात् आरभ्य ईशवीयस्य सप्तदशशतकस्य पूवाथ यावत् आसीत् इति अवश्यं मन्तव्यम्।

तकवागीशः[1] न्यायालङ्कारः[2], तकालङ्कारः[3] इत्यादिभिः उपाधिभिः समलङ्कृतः हरिरामभट्टाचायः नवद्वीपवासी नव्यनैयायिकः आसीत्।[4] अयमाचायः 'जगद्गुरुः' इत्यपि अभ्यधीयत।[5] इदञ्च प्रोफ. टि.सि.भट्टाचायस्य टिप्पणादवगम्यते। यद्यपि गंगेशोपाध्यायः मम गुरुः इति हरिरामभट्टाचायः स्वयमेवोक्तं तथापि उपाध्यायपादानां परामशलक्षणं अखण्डयत् हरिरामभट्टाचायः[6]। नान्यत्र अनेन ईदृशं विवरणं कृतं दृश्यते। केषांञ्चिते मते हरिरामभट्टाचायाणां गुरुनाम रामभद्रः इति निर्दिष्टम्। कैश्चिदन्यैः तेषा गुरुत्वेन रामभद्रो निदिष्टः तस्मै प्रणामाश्चापितस्तैः। तेषु मुख्याः सन्ति रामभद्रस्य शिष्यत्वेन प्रसिद्धाः मधुरानाथः, जगदीशः, गौरीकान्तः, जयरामन्यायपञ्चाननः च। किञ्च हरिरामभट्टाचायः नव्यन्यायसिद्धान्ताः एव विचारिताः न तु न्यायवैशेषिकाः सामान्येन। रामभद्राचायस्य शिष्यत्वेन प्रशस्तिं प्राप्ताः मथुरानाथादयः न्यायवैशेषिकसिद्धान्तान् विचारयन्ति स्म। अतः हरिरामभट्टाचायस्य आचायः रामभद्रः इत्युक्तिः निमूला प्रतीयते।

गदाधरभट्टाचायः रघुवेदन्यायालङ्कारः च अस्य शिष्यौ आस्ताम् इति दिनेशभट्टाचायण सूचितम्।[7] हरिरामभट्टाचायस्य चतुष्पाठीनाम प्रधानाध्यापकपदे स्वशिष्यं गदाधरभट्टाचाय नियोक्तुं सः ऐच्छत्। गुरोराज्ञानुसारं गदाधरभट्टाचार्यः तत् पदं स्वीकृतवान् इति कथा गदाधरभट्टाचायः हरिरामडभट्टाचायस्य शिष्यः इति सूचना समथयति। 'Ancient Indian Education Brahmanical and Buddhist' इति ग्रन्थेऽपि गदाधरभट्टाचाय हरिरामभट्टाचायस्य शिष्यः इत्युक्तमस्ति[8]। रघुदेवभट्टाचायस्य नञवादटीकायाः[9] प्रारम्भे एवं द्रव्यसारसंग्रहनामकग्रन्थे[10] च हरिरामतकवागीशः अस्य गुरुरुति परामशः दृश्यते। तेनापि स्पष्टं यद् रघुदेवभट्टाचायः हरिरामभट्टाचायस्य शिष्यः इति।

गंगेशोपाध्यायस्य तत्त्वचिन्तामणिग्रन्थम् उपजीव्य एतैः प्रायः अष्टाविंशति स्वतन्त्रग्रन्थाः विरचितवान् इति भारते विद्यमानेभ्यः विविधग्रन्थालयेभ्यः ज्ञातुं पारितम्। तेषु च केषाञ्चन ग्रन्थानां चतृसृषु भाषासु प्रायः अचत्वारिंशत् सस्करणानि जातानि इत्यपि ज्ञातुं शक्यते। इति ते ग्रन्था इत्यपि ज्ञायते। कृतिषु बह्व्यः क्रोडपत्राणि केचन हस्तलिथितग्रन्थाश्च भवन्ति। एतेषां ग्रन्थानां प्रकाशन संस्करणं वा नाधिकं सञ्जात इति ज्ञायते।

नव्यन्याये अवच्छेदकः, अवच्छिन्नः, प्रतियोगी, अनुयोगी, आधारः, आधेयः, निरूप्यः, निरूपकः, विषयता, विषयिता, प्रतिबध्यः, प्रतिबन्धः इत्यादयः बहवः पारिभषिकशब्दाः सन्ति। एते स्वरूपसम्बन्धेन वर्त्तन्ते। अन्येषां मते ते तत्तदधिकरणस्वरूपाः न अतिरिक्ताः। क्रोडपत्रेषु एते तत्तत्पदाथत्वेनैव स्वीकृताः। तमभिप्रायं पुरस्कृत्यैव क्रोडपत्रेषु विचाराः कृताः दृश्यन्ते।

प्रतिबध्यप्रतिबन्धकभावः नव्यन्यायपदाथषु अन्यतमो भवति। प्रायः ज्ञानयोरेव प्रतिबध्यप्रतिबन्धकभावः। हेत्वाभासविष्यकेषु ग्रन्थेषु तथा क्रोडपत्रेषु च प्रतिबध्यप्रतिबन्धकभावः मुख्यतया विचायते। ग्राह्याभावमुद्रया तदभावव्यावत्तामुद्रया अवच्छेदेन मुद्रया एकविशिष्टा अपरत्वाविशिष्टा इत्यादिरूपेण प्रतिबध्यप्रतिबन्धकभावः अनेकधा वर्त्तते।

वादवुद्धिप्रतिबन्धकतावादः इत्यस्मिन् ग्रन्थे आदावेव बाधज्ञानानुमित्योः प्रतिबध्यप्रतिबन्धकभावः विचायते। पवतत्वावच्छिन्नविशेष्यकवह्नित्वावच्छिन्न प्रतियोगिताकाभाववत्ता निणये सति अथात् वह्नयभाववान् पवतः इत्याकारकनिणये सति पवतत्वावच्छिन्नविशेष्यक वह्नित्वावच्छिन्नप्रकारकज्ञानस्य अनूदयात् पवतो वह्न्यभाववान् इत्याकारकज्ञान प्रतिबन्धकमिति कल्प्यते।

श्रीतकवागीशहरिरामभट्टाचायविरचितग्रन्थोऽयं 'तद्धमावच्छिन्नविशेष्यताकतदभाव -वत्तानिणयकाले तद्धमावच्छिन्नविशेष्यताकतद्विशिष्टबुद्धेरनूदयात्' इति वाक्येन आरभ्यते। ग्रन्ते तावद् वस्तुगत्या प्रतिबन्धकज्ञानयोः विशेष्यतया क्रोपत्रशैल्या पारिष्कारो दृश्यते। कोदृशो निणयः कोदृशविशि।टबुद्धिं प्रति प्रतिबन्धकः इत्यत्र विचारः प्रवर्त्तते। अत्र तदभाववत्ता निश्चयः वह्न्यभाववान् ह्रदः इत्याकारक संयोगेन वह्न्यभावः, समवायेन वह्न्यभावः, संयोगसमवायोभयसम्बन्धेन वह्न्यभावः, संयोगेन तद्वह्न्यभावः, संयोगेन वह्निघटोभयाभावः इत्यादि प्रकारेण सन्ति लोके वह्न्यभावाः बहवः। एषु संयोगेन वह्निमत्ताबुद्धिं प्रति प्रतून्धकज्ञानविषयो भवति इति स्पष्टतया निणतव्योऽस्ति।

प्रतिबन्धज्ञानविषयीभूताभावप्रतियोगितावच्छेदकसंबन्धः कः भवति तथा प्रतियोगितावच्छेदकधमः कः भवति इत्यादि विचारो दृश्यते अत्र। तत्प्रदशनाथ अथ अथ इत्यादि षोडशवारं विषयमुद्धृत्य प्रतिबन्धकज्ञानचचा दृश्यते। मध्ये मध्ये केचित्तु, यत्तु इत्यादि रीत्या मतं प्रदश्य तत् खण्डनं विना पारिष्कारः वर्त्तते। यत्तु मतमुद्धृत्य उपाध्यायमतस्य, मिश्रमतस्य, दीधितिकारोक्तग्रन्थभागस्य च असंगत्यापत्तिं तत्र तत्र उच्यते।

क्वचित्तु अथ भागेषु लौकिकविषयता अनभयुपगमे दोषपरिहारः, निणयत्वसिद्धान्त-विचारः, आहार्यज्ञाने प्रतिबन्धकत्वविचारः इत्यादि विषयानुक्तं च प्रतिबध्यप्रतिबन्धकज्ञान-पारिष्कारः विशेष्यतया ग्रन्थेऽस्मिन् अवगाहते। यद्यपि प्रत्यक्षस्थले घटाभाववद्भूतलमिति निश्चयः घटवद्भूतलमिति बुद्धिं प्रति प्रतिबन्धको भवति। किन्तु ग्रन्थेऽस्मिन् हेतु दोषयोः बाधः, तद्बुद्धिः, बाधबुद्धिः अनुमिति प्रति प्रतिबन्धिका। अनुमिति प्रति साक्षात् बाधनिणयः प्रतिबन्धकः। अतः ग्रन्थक्रोऽत्रानुमितिप्रतिबम्धकः ज्ञानविषयीभूतबाधविषयकज्ञानं कीदृशस्वरूपं वस्तुगत्या अभिप्रेतम् इति निणति।

अयं ग्रन्थस्तु पारिष्कारग्रन्थेति पूवमेवोक्तः। सवत्र पारिष्कारशैलिः, न सहसा बुद्धिपदमधिगच्छति। अयमपि तथैव शैली न ललिता, न सुलभा, प्रयत्नेन ज्ञातुं साध्या। ग्रन्थस्यास्य अध्ययनेन बुद्धिवैशद्यं सवथा भवेत्। चिन्तामण्यादि मूलग्रन्थेषु अश्रुतविचारपारिष्कारः ग्रन्थेऽस्मिन् प्रकाश्यते। सत्यमेतद् यद् अयं सुतरां व्युत्पत्तिप्रदः तकशास्त्रग्रन्थः।

उपसंहारः

अस्मिन् ग्रन्थे बाधानुमित्योः प्रतिबध्यप्रतिबन्धकभावविचारः, गंगेशोपाध्यायमतं, मिश्रमतं, दीधितिकारमतं च इत्येते अन्तभाविताः। पूणवेदपुरस्थ संस्कृतमहाविद्यालयेन संबद्धे ग्रन्थालये उपलब्धयोः अन्ते सूयादि सवग्रहेभ्यो नमः इति लिखित दृश्यते। अनयोरेको ग्रन्थः शास्त्रशमत्यपरनामकेन मान्तिट्ट कुञ्चुनम्पूर्तिर महोदनेय कोलम्बाब्दे एकाशीत्यधिक दशशततमे मिथुनमासि विंशतितमे दिनाङ्के समपितःइत्यपि लिखितमस्ति। किञ्च तत्र आमुखमेकं लिखितं दृश्यते। तदनन्तरं ग्रन्थसमारम्भः। मध्ये मध्ये टिप्पण्योपि दृश्यन्ते। अतोऽपि ग्रन्थस्यास्य महान् प्रचारः दाक्षिणात्येष्वपि आसीदिति अनुमातुं शक्यते। ग्रन्थोऽयं अस्मभ्यं महते उपकाराय भविष्यतीत्यत्र नास्ति संशयलेशोऽपि। किञ्चास्य प्रादेशिकभाषासु णनुवादादिकं एतदुपरि संस्कृते प्रादेशिकभाषास्वपि सरलतया व्याख्याः कृत्वा ग्रन्थोऽयं सवरस्माभिः प्रचारणीयः अवश्यं अध्येतव्यश्च इति इह सूच्यते।

End Notes

[1] The History and Bibliography of Nyaya Vaiseshika Litt. p.92
[2] Ancient Indian Education Brahmanical and Buddhist.p.29
[3] The History and Bibliography of Nyaya Vaiseshika Litt. p.76
[4] The History and Bibliography of Nyaya Vaiseshika Litt. p.83
[5] Ancient Indian Education Brahmanical and Buddhist. p.126
[6] The History and Bibliography of Nyaya Vaiseshika Litt. p.85
[7] The History and Bibliography of Nyaya Vaiseshika Litt. p.71
[8] Encyclopedia of Oriental Philosophy and Religion., p.176
[9] Encyclopedia of Oriental Philosophy and Religion., p. 163
[10] The History and Bibliography of Nyaya Vaiseshika Litt. p.59

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TEXTBOOK AS AN ALLURING TRAP: CRITICISM OF SCHOOL CURRICULUM IN *KADHABEEJAM*

Dr.Naushad S.

Abstract

This article investigates the progressive literary themes presented by the Malayalam writer Vaikom Muhammad Basheer in his play Kadhabeejam. This work asserts that the spiritual position of treating writing as a gift and writers as superiors is replaced by a capitalist system that exploits the labour of writers. In the era of capitalism, publishing houses decide not only the theme of the literary work but also the textbook.

Keywords

Vaikom Mohammed Basheer, Kadhabeejam, M.N. Vijayan, Swarnamatsyam, Progressive Literary Movement, Textbook Themes

The newspaper lords were constantly visiting the writer's residence for stories and articles. Readers were willing to pick up and read anything he wrote. He wrote about the life situations that he experienced and influenced him. But the book publisher asked him to write a book on soap making and promised to make it a textbook. Vaikom Mohammed Basheer's play *Kadhabeejam* ends with the non- conformist writer tearing up his latest work, titled 'Autobiography', and going down a dark path into a not-so-auspicious future (1994:228).

In 1945, Basheer wrote *Kadhabeejam*, at a time when discussions about progressive literature in Kerala were active. *Kadhabeejam* is a work which demands from the proletarian side to the newspaper bosses and book publishers, that labour must be paid to the writer for his writings. This work establishes that writings are scraps plucked from the lives of writers, and they are the products of blood-soaked labour, and hence it must be paid for. Basheer was a writer who demanded exact sums as wages from book publishers. He demanded forty percent royalty for his works at a time when Changampuzha, Takazhi and Dev received only thirty percent for their writings from the Mangalodayam Publishers. (2010:125). That agreement

was prior to the writing of the story. In *Kadhabeejam*, Basheer emphatically points out that, in the capitalist era where newspaper owners and book publishers prevail, it is indeed difficult for writers to determine the content and value of their writing or establish their existence as writers. Basheer meant that when copyright laws and royalty systems are made in favour of capitalists, free-thinking writers will have to either tear up their writings or sell them at scrap prices, and delve into a life of indifference or suicide. In the play, Basheer also describes how the spiritualist concepts that glorify writing as a sacred object, and the writer as a divine person work as a complement to the exploitative system.

Author: The Destitute Priest at the Temple of Letters

The protagonist of the story is writer Sadashivan who lives in a single room. The debt for room rent and hotel food is mounting alarmingly and he is in a desperate state, even worse than that of a beggar. His hope is to get some money from a book publisher for his articles published in the newspaper. But he learns that according to copyright law, the writer has no claims over his articles published in the newspaper. The fact was forgotten that the special edition had to be printed a second time for three thousand copies simply owing to the demand on the part of the readers for this writer's story. Then, his stories were praised for being written with the pen dipped in life's blood. But when it came to discussing remuneration for writing, however, the publisher became the authority. He then artfully brings out the remark that the writer gets fame by writing in the newspaper. When the writer demands that he be paid for articles published in the newspaper, the lord's indignant reply is: "Paying for articles? I do not intend to turn the literary arena into a whorehouse."

Long-established ideal-spiritual concepts related to literature like writing is a sacred temple and a precious gift; and writers are noble beings, ended up in the creation of court poets praising king for their living and predatory writers. The question of ``kavanathinu kaashukittanam pol /Shivane sahiti tevitissiyo" was the Kerala version of that instinct of superiority attributed to writers (1962:320). The task of *Kadhabeejam* was also to demystify the spiritualist concepts that make up the complementary dichotomy of true-inspired poetry/ court poetry and classic writers/mercenary writers. The storyteller Sadashivan, who is praised by the newspaper chief as gifted with writing, is in a dire situation. But when the writer asks the newspaper owner the wages for his labour, the capitalist becomes a pious theologian and moralist. Basheer makes it clear that this

spiritual vedanta, which turns the labourer into a victim, ultimately reaches the store houses of the landlords. Later, V.K.N. also writes that the verse from the Bhagavat Gita "Do karma, don't desire results" has the meaning of 'shut up and do your work' and that is the alternate meaning that spirituality gets in the capitalist era. (The spiritual concept of literature as a sacred temple is also criticized in *Pathummayude Aadu*: "... period 1936 - 37. I would write a lot. I didn't get any reward. I should not ask for or receive reward. Literary service! Eternal worship in the temple of literature! But there was nothing to eat. But I would write. I would publish in newspapers" 1994:986).

Who decides the themes of literature and curriculum?

Autobiography, beggar, '*duk vela'* meaning 'fraud play', copyright, journalist, second marriage, writers' association, Madhavi, Prabhakaran - all the experiences of the writer are literary themes for him. The choice of resolutions is his because for him writing is lifeblood. Thus, the following lines become his vision for writing: "*jeevitham enikkoru choolayaay irunnappol / bhoovina velichathil venma njan ulavaakki"*. The author decides to write new stories for the publisher due to copyright issue. But what the publisher seeks is a book on soap making. The publisher is sure that the book on soap making will become a textbook if he pays a bribe of ten rupees. The publisher says that the author's existing writings are revolutionary and therefore will not be accepted as textbooks by the authorities. "Whatever you write should be approved by the Textbook Committee" is the advice that the publisher gives to the writer.

To form writers' organizations and to protect the right of writers to free thought and expression was the manifesto adopted by the first All India Progressive Conference in Lucknow in 1936 (1987:198). Basheer's work *Kadhabeejam*, written from the viewpoint of progressive literature also talks about the freedom of the writer to determine the theme and expression of the writing. According to Basheer, at a time when financiers become protagonists, the writers will be lured to awards and accolades, and they will end up writing books on soap-making and fertilizer-making. They will also prompt the writers into writing materials for textbooks. Bashir means that those who spend money determine not only literary works but also textbooks. Literary fiction is defined as the laborious process by which writers burn themselves out by experiencing and loving life deeply. Basheer deliberately names the story writer in *Kadhabeejam* as '*athmakadha'*. Basheer laments that the writings done by self-immolating writers are being

kept aside by the publishers who bribes the authorities to secure their sole unquestioned right to publish textbooks. The final scene of the story is that when soap operas became textbooks, free-thinking writers would sell their works at moderate prices or tear them up for scraps and fade into obscurity, branded as losers. M.N. Vijayan writes in *Swarnamatsyam* that there is no young critic in Malayalam today who does not expect his second collection to become a textbook (1990: 104). But indeed, this statement itself is outdated. In the present times, the author of his first book or the unwritten book plays all dirty tricks in order to include his work as a textbook for study. In this context, *Kadhabeejam* becomes a textbook of the losers and the invisible geniuses.

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THRINAYAMKUDAM TEMPLE: TOPONYMY, HISTORICAL FACTS AND ASSUMPTIONS

Dr.Swapna Sreenivasan

Abstract

This article is about the facts behind the name and mythological factors about Thrinayamkudam temple at Thirumanivenkitapuram, Vaikom. The myths may unfold many of the hidden metaphorical representations regarding the past dwellers of the land and may converge into the history of the subcontinent. Toponymy is the study of place names which is a major tool in the analysis of various subaltern systems of knowledge. In the study of place names we could be able to decode the undercurrent ideology also. Costal islands and villages in Kerala had been the settlement areas of many nomadic tribes. Even though the tales, mythical traditions and cultural practices of the place may go along with main stream Vaishnavite or Saivite tradition, the multi layered micro cultural fabric may contain contradictory elements in its essence. This land is known for its Budhist tradition, Vaidya tradition and umpteen kind of rituals related to the indigenous medicinal practices. According to the temple scriptures in Vattezhuthu, the temple and the neighborhood is harmonious with the Gauda Saraswatha community there. But there is no trace of Gauda Saraswatha people there right now and the temple is not counted in any of the Thirumala Devaswam records as well. Moreover, the temple is significant for extending the medication and ritualistic treatment for rat poisoning. A pond at the neighborhood is famous as elikkulam. There are hundreds of stories related to blindness and vision regarding this temple. While the place names are Kannukettussery which means the place of blind fold and Thrinayanam kudam/kulam i e, pool of third eye/super natural eye, the metaphorical analysis leads to some complicated epistemological backdrops. We can see the layering of myths and tales in different times with different ideologies.

Key words:

Thrinayamkudam, Thirumanivenkita puram, Kannukettussery, Elikkulam, Gauda Saraswatha, Manivenkitan, Toponymy.

Thrinayamkudam Temple and Historical Facts

Thrinayamkudam temple is one of the ancient temples of *Vaikom*, formerly known as *Vadakkumkur* in central Kerala. This temple is located at *Thirumani Venkita Puram*, five kilometers south of Vaikom Mahadeva Temple.

External structure of the temple

Adorned with carvings, stone sculptures and murals, this temple is reputed to be one of the tallest sanctum sanctorum present in the hindu temples of Kerala. The sanctum sanctorum is square in shape, 12 meters high and eight and a half meters long. The sculptures between the three-story copper- clad arches cannot be distinguished whether they are in stone or wood. Many scenes from the Ramayana and the Mahabharata can also be seen in the sculptures. The *Navagrahas* and a lotus flower are carved in wood at the top of the *Mukhamandapam*. Statues of Lakshmi and Vishnu are carved near the steps leading to the shrine.

The external structure and design of the temple is in such a way that various assumptions can be made regarding the age of the temple. Researchers believe that Vishnu's pale crown and wide *yajnopavitha* are characteristic of the 13th century architecture. But the carvings above the *balikkalppur*a may have been made in the 17th or 18th century.

The idol of the main deity built in *Panchaloham* is of life size. Its crown is silver. Unlike Kerala temple architecture practices, the shape of the crown is like a flat cap. During Pooja, *Abhishekam* is performed by standing on a separate pedestal. Along with *Nalampalam*, there is a small *Sastha prathishta* to the southwest. There is an unroofed shrine to the south of the pool on the north side. Since the sub- deities here are not found in normal Sri Rama temples, it can be assumed that the period of these sub- deities are far from the time of the *prathishta* of the main deity.

Ancient temple inscriptions about Gauda Saraswathas

It is said that this place was once the abode of Gauda Saraswatha people. The place name *Thirumani Venkita Puram* itself refers to the Gauda Saraswatha deity *Venkitachalapathy*. According to the ancient temple inscriptions in *Vattezhuthu*, the researchers have suggested that this temple is related to Gauda Saraswathas. It is said that the inscriptions indicate that the *Gauda Saraswatha* families living in its vicinity must be protected by the temple authorities. The period of the inscription may be many centuries ago. The fact is that not a single Gauda Saraswatha family is left here today, not even in the temple premises, even in the Panchayat or village. This temple is not listed among the temples of Gauda Saraswatha*s* in Kerala. There could be many reasons for that.

Researchers who have studied the migrant communities of West Kochi assume that the migrations of Gauda Saraswats may have taken place in several stages. In the migrations that took place before Kochi developed as a port, it is said that Kodungallur was the first place to move south and settle at Purakkat via Munambam. If we follow the clues in *Unnuneeli Sandesham* which describes *Kaduthuruthy* (Sindhu dweepam- kadal thuruth - the island of Sindhu) as a place near the sea, then there was a time when the place Vaikom was close to the sea. Not only that, the sounds like *Vaip* and *Vaikuka* derived from the place names Vaikom and Karappuram, an adjacent area, indicate the process by which all these places came up from the sea. If you look at it like that, it is close to the sea or its tributary Vaikom backwaters. The migrants may have settled here because they found this uninhabited place was suitable for them to live in. Being surrounded by water on three sides, this place may have felt safe.

Centuries later, during the second phase of migration, when Kochi developed as a port after the floods in Periyar, rich new traders may have arrived and their temples may have evolved with the ideologies and rituals of that period. They may not even be aware about their ancestors here.

Now Thrinayamkudam is a major temple of the Travancore Devaswam Board which follows the Vaishnava tradition of worship. The deity here is Vishnu in the form of *Chaturbahu*, not Sri Ramachandra wearing a bow. Neither Lakshmana, Sita nor Hanuman is specially enshrined in this temple along with Sri Rama. It is possible that this temple was under the protection of the kings of *Vadakkumku*r when Vadakkumkur was under the rule of Travancore as well as Kochi. That must have been the reason why this temple did not come under Tirumala Devaswam.

Keralaness and Vaishnava tradition in the way of worship

There is no clear evidence that this temple once belonged to Gauda Saraswathas. As in the usual Lord Vishnu temples, the priest recites the same *Dhyanasloka* beginning with '*Bhaswat Bhaswat*'. But in the temple literature available, the deity is addressed as *Manivenkitan*.

The role of Travancore and Kochi Maharajas

The *Balikkalppura* and the *Balikkallu* seen when entering the temple are built in the Kerala style. On the base stone, there is an inscription about two and a half feet long and about one foot long. This inscription in Vattezhuthu belongs to Kerala rulers and kings. There is one more

inscription here. That is also in Vattezhuthu. It is assumed that these inscriptions do not belong to the period of construction but to the period when the rulers came to the temple for *Darshan*. There are records about *Jeernodharanam* (the restoration of dilapidated temple) during the reign of the Travancore Maharaja Sri Moolam Thirunal. The old light house was abandoned to cut costs. There are only a few granite lamps on the surrounding walls. In 1924, *Sudhikalasa* took place (may be during the time of Vaikom Satyagraha). Soon the Devaswam was reformed and the natives made efforts to build *Dhwajam* and it was completed in 1949 according to temple records.

Beliefs, metaphors and rituals converging into the real topography

The nearby place Karappuram, one of the ancient abodes of Gauda Saraswatha people is across the *Vembanad* backwaters which surrounds the Thrinayamkudam area. Many stories, beliefs and myths are attributed to their oral tradition. One such myth is as follows: The tribe lived by farming and grazing cattle at *Brahmadesham*, their home land. There was a wise man who imparted knowledge to them. Once he went to the heart of the forest to meditate and immersed in deep penance. Months passed. The termites came and covered the body. Over time, it became unrecognizable. Gradually people forgot about it. Once they noticed that the milk produced by the cows were very less and they followed the cows into the forest. There they found the cows milking the termites and when they looked into the termite mound they saw a light inside. They called the soldiers of their tribe for help. The soldiers poked into the termite mound with their spears. They were stunned to realize that it was the eyes of that great soul who had imparted knowledge to them. That is how the people who had happened to pierce the eyes of the wise man who gave them insight lost their own land and wandered. But they tried to preserve their path of wisdom, confident that if they kept the knowledge, they would regain their lost sight.

If we analyze the name of their deity *Venkitachalapathy* they worshipped, we can arrive at the concept of the ruler of the sea of milk and the mountain which are metaphors leading to eternal wisdom. In the metaphor of *Palazhy mathanam*, milk churning is to get the nectar of wisdom that ultimately gives eternal life. Even if the Vaishanava and Saiva mythological elements are set aside, its secular narrative of wisdom remains.

It can be confirmed that the place name Thirumanivenkitapuram is derived from the name *Manivenkitan*, the deity of the Thrinayamkutam temple according to the temple literature available. Thirumanivenkitapuram region belongs to *Kannukettussery kara*. This area is a corner of Vaikom lake of Vemband backwaters. It is said that the boatmen traveling at night through this place would feel blindfolded and hence the name. To prevent this, a lighthouse was built in the corner portion of the backwaters by the temple authorities. A temple employee was also assigned to ignite it. The remains of that lighthouse are still there. The *Thrinayam* of Thrinayamkudam may be the third eye (*Trinayanam*) or the sacred eye (*Thiru nayanam*) that opens eyes of those are blindfolded.

Not a single Gauda Saraswatha family is left in this area today. But the place names Thrinayamkudam, Kannukettussery and Thirumani-venkitapuram are associated with Gauda Saraswathas and their ancient beliefs.

Thrinayamkudam or Kulam?

Historians say that the name of this temple *Thrinayamkudam* comes from the word *Thrinayanamkulam*. Sreedhara Menon approaches that name by associating it with Vaikathappan's Aratt. But he is not satisfied with the argument. Overtime, the word *kulam* may have evolved into *kudam*, he comments.

. Instead of the temple pond where Vaikathappan's Aratt was said to have performed, there is another pond associated with this temple.That pond is named as *Elikkulam*, the 'rat pond'.

Treatment and cure rituals related to the temple

This temple is famous for the cure of rat poisoning. There is a pond named *Elikkulam* near by the temple. Neighbors testify that in the past, people used to come here even from distant places and stay here for days to pray in the temple after bathing in the pond named *elikkulam*. It was a place of refuge for many people at that time when modern medical facilities were not available. Later, with the arrival of medical colleges in Kottayam and Alappuzha and Taluk hospitals at Vaikom and Cherthala, the rush of people decreased.

An incident took place about which some of the locals remembers is as follows: Once a group of *lata vaidyas* happened to arrive there. They stayed near *Elikkulam* for many weeks. On the bank of that pond there was a

tree of a rare species. They uprooted the tree, collected the timber, branches, bark, fiber, roots and even the fallen leaves, wrapped it up and left the place. Perhaps because of the lack of education and lack of agency of the people at that time no one was ready to question them.

This place has ancient *Vaidya* traditions related to Budhist roots. This temple may carry some elements from that trait also. Treatment in connection with temple is a characteristic of Budhist shrines. It is possible that this might have been once a Budhist center.

Conclusion

Following are the conclusions drawn from the above indications:

1. The places Thrinayamkudam and Thirumanivenkitapuram have clear Gauda Saraswatha connections.
2. Rituals associated with the treatment of disease indicate a possible Budhist connection in the past.
3. *Trinayam* refers to *Trinayana* and *Kudam* to *kulam*. That is, *Trinayam* refers to the Gauda Saraswatha belief system and *Kudam/Kulam* refers to the Budhist tradition. Similarly, *Mani* in the word Thirumanivenkitapuram may refer to the Budhist deity and and *Venkita* to the Gauda Saraswatha deity.
4. As the nature of worship changes, it is natural to have many ideologies and rituals in the same place at different times. Toponymy can also uncover these layers of worship.

Costal islands and villages in Kerala had been the settlement areas of many nomadic tribes. This land is known for its Budhist tradition, Vaidya tradition and umpteen kind of rituals related to the indigenous medicinal practices. Even though the tales, mythical traditions and cultural practices of the place may go along with main stream Vaishnavite or Saivite tradition, the multi layered micro cultural fabric may contain contradictory elements in its essence. Where the cry of the blinded people for a vision meets the supreme eye that shines with lamp, light and vision, some stories can be seen to come back as world truths that are applicable to everyone forever.

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EDUCATIONAL EMPOWERMENT OF KERALITES: A HISTORICAL OVERVIEW

Veena Renjini K. K.

Abstract

The paper ravels over the educational attainment that Kerala has gained over time through a historical perspective. The educational development experience of Kerala is a kind of evolutionary process donated by British rulers, missionaries and social reformers. Right from the inception of the state, a favorable groundwork has been set for gender equality along with universalization of education so that education has reached to every corner of the society. The state of Kerala was committed to make its mass educationally empowered with its policy initiatives, providing primary education right from 1908. This enabled Kerala not to lag behind educational infrastructure and that fostered literacy of the mass and female literacy in particular.

Key words

Education, literacy, universalization of education

Introduction

As Kerala pioneered to achieve universal literacy, with universal enrolment and very low drop out rates, the state has accomplished the millennium goals set for education. Educational entitlement that the State of Kerala has achieved overtime is indebted by the contributions led by British rule, christian missionaries, social reformers and local dynasties. It is only in the second half of 18th century that princely states of Travancore and Cochin came into existence and Malabar remained as a single administrative unit till 1820's, under the British supremacy, the entire region of Kerala is constituted with these three regions. It was Colonel Munro, the resident Dewan was much influential in retaining internal peace and a series of socio-economic reforms has been initiated along with education. There were political, social and economic forces reinforcing their efforts in Travancore during the 1850's and 60's, provided an era of modernity, coincided with a policy of 'tolerance' by the British towards

Travancore in matters of administration and social reforms, positively contributed for the progress of education. The civil society institutions, the state supported formal education system in Travancore and Cochin along with the informal pedagogy were specific instruments of self-development (Devika, 2010). The spread of education was motivated by self-interest, as in classical and neoclassical economics framework, that it accounted for social development too in different stages of development of the state (Pillai, 2008). Hence, Keralites gained the competency of being an educationally empowered state.

Transforming Kerala towards an Educational Hub: A Historical Perspective

Kerala is globalized with its international trade during the time of Cheras, as they have established overseas merchandise relations across the Arabian sea by routing through the major ports in Red Sea, Eastern Africa, Mediterranean and the Far East (Beaujard, 2015). Kozhikode turned to be a trade centre as Vasco Da Gama in 1498 opened a sea route to Kozhikode by gliding around the Cape of Good Hope, Africa. Gradually, European trading interests developed and took a focal point in Kerala with the Dutch, French and the British. Historians cited that the term “Malabar” has been employed in foreign trade circles as a general designation for Kerala (Sreedhara Menon, 2007). The trade links opened a pathway demanding for education especially in language skills and technical expertise. The progress that Kerala has achieved in education is in parallel to commercial expansion of agriculture and other innovation programs ignited during the 1860s. The overseas and domestic market interactions arisen from commercialisation of agriculture enabled persons to upgrade their skills in reading and writing as well. Moreover, the enlargement of trade raises government revenue that the surplus funds had been channelised especially for education. Travancore's budgetary allocations for education was initially 0.58 per cent. By 1899-1900, these figures had augmented to 5.3 per cent for education and by 1947, they rose to 15 per cent (GOK, 2006).

Kerala has a multilingual and multicultural society with different religions such as Buddhism and Jainism coexisting with Hindu beliefs as early as the first five centuries and Jews made their settlement in Kerala during 573 BCE (Lord, 1976). The multicultural society promotes education by overpowering language barrier with improved social skills upholding the principle of freedom and equity. Madhava of Sangamagrama in Tirur was credited for founding the Kerala School of Mathematics in the 14th Century

and the school contributed the infinite series and Taylor series related to trigonometry functions (Katz, 1995). The 19th century also witnessed the missionaries London Mission Society (LMS) and Church Missionary Society (CMS) along with British support rooted for modern education system (Devika, 2010). The Benedic Resolution has a special reference here, by declaring that the foremost Goal of British Government in India was to instigate knowledge in science prevalent in Europe that led local governments to focus on English education, which resulted in provincial governments establishing a few English course in their respective provinces (GOK, 2006). The former Travancore Cochin state has spent a significant proportion of their budget on education, 26 per cent, during the period 1954-55 (Nair, 1981). The Educational Survey of India recorded the percentage of literacy in the regions of Travancore, Cochin and Malabar being 55 per cent, 51 per cent and 31 per cent respectively. The commendable achievement of education in Kerala has been paid by its social, political, historical and cultural factors.

The minority religious groups in Kerala such as Christians and Muslims exercised the constitutional protection of minority rights as a "defensive weapon" and safeguard their interests in education preserving their cultural integrity too. This has navigated the educational landscape not only by protecting their rights to education but also a community focused development as well. Development of reading habit was required to be a basic achievement to accomplish missionary objective, as revealed by the history of printing and publishing technology in Kerala (Nellimukal, 2003; Raghaviah, 1990).

To spread enlightenment among the population, the complete cost of education of its people was committed by a royal proclamation issued in Travancore in 1817. Subsequently, efforts were taken to set up vernacular school across the state (Government of Kerala, 2006). Kerala witnessed its commitment towards formulating an educational society with its policy initiatives. Education turned out to be a free good with primary schooling providing free of cost for all communities after 1908 and dalit students were exempted from fee payment for education in 1920. Moreover, to bring girl students to the mainstream of education, full fee concession was provided to girls belonging to backward communities in 1925 and in1932, half fee concessions were given to girl students from the general communities (Kabir, 2003; cited by Devika, 2010).

The Sree Narayana Dharma Paripalana (SNDP) Yogam, founded in 1903 to spread the teachings of Sri Narayana Guru, led the way in fostering social awareness. Guru's statement emphasized "gaining enlightenment through education and strength through organization." Primarily, the low-caste movements focused on acquainting admittance to schools, public institutions, and government jobs. Over time, their efforts expanded to address broader issues of liberation, including dogmatic representation to be part of power politics and temple access. Ayyankali organized the Pulaya agricultural laborers to go on strike, demanding that schools be opened to Pulaya children. Abdul Khader Moulavi founded the Muslim Mahajana Sabha (MMS) to advocate for renovations within the Muslim fraternity and to advance in education (ibid). Nair Service Society (NSS) focussed for the social, economic and educational development for their community members. It is further noticed that SNDP, MMS and NSS later pooled funds from their members to set up schools. It cannot be forgotten the service provided by the voluntary organisations such as Kerala Sastra Sahitya Parishad to impart scientific education and rational awareness to reach out to the masses.

In 1971 itself, more than 60 per cent of the population in Kerala were literate, as compared to 29 per cent of all-India, and the State always stood in the top with regard to per capita expenditure on education. The total state government expenditure during 1950s was claimed to be 35.6 per cent and during 1970s was 39.7 percent (Menon, 2000; Panicker and Soman, 1984 cited by Pillai, 2008).

Kerala has the privilege to serve education with primary schools within a distance of one kilometer in rural area for 94 per cent of its rural population and for 98 per cent of it is being served within a distance of 2 kilometers. It is understood that 96 per cent of the population is served with UP school within a frame of 3 kilometers. Moreover, 98 per cent of the rural population is facilitated with secondary education within 6 to 8 kilometers (George and Sunaina, 2005). ‘Pseudo privatization’ exists in the education sector of Kerala as the appointments in private aided schools and colleges are carried out ‘defacto’ by the managements and remuneration and other emoluments being paid by the pubic exchequer (Tilak, 1991).

The decentralized planning has brought primary schools under the purview of Grama panchayats and urban local bodies whereas secondary education under the district panchayats, municipalities and corporation thereby a dual control exists in the sector. The historical process that Kerala

has undergone made it to establish itself as the forerunner in education by overcoming the bottlenecks and argued that Kerala was able to move ahead because of (i) the early recognition of the link between mass education and mass schooling (ii) the creative works done by social movements by recognizing the value of schooling thus overcoming the obstacles created by class, caste and gender discrimination and (iii) the effort of the state to invest in mass schooling by building more schools and its related infrastructure (Chandrasekhar et al, 2001).

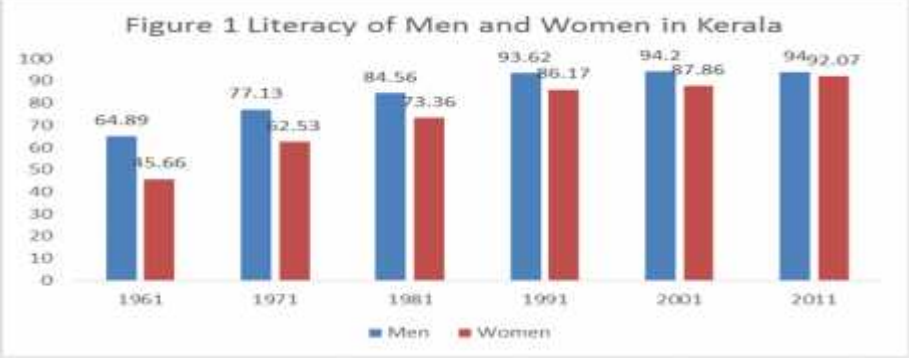
Gender Equity in Education

Kerala is a meritorious state with no gender disparity in education. The major princely state of then Kerala, Travancore provided opportunities to impart education among girls in 1859, by opening a separate school for girls in Travancore in 1836. Consequently, it has become the rule of the day to provide free primary education without gender discrimination inclusive of all communities including the 'untouchables' and was practiced during the reign of Sri Mulam Tirunal (Pillai, 2008). The proportion of girls in primary, secondary and higher education is reasonably high in Kerala. This has been contributed positively by widespread transport system provided at subsidized rates along with the availability of higher and technical education institutions even in rural area. Kerala's educational enlightenment moved forward with the interactive effect of all these varied factors. Gender equality in education has brought the female to the mainstream of economic development as educating a woman is equivalent to educating a family (nation). Robin Jeffrey, in his study of Kerala, highlights the traditional belief that "literate men have literate sons, but literate women have literate children" (Chandrasekhar et al, 2001). Hence, it is female literacy that drives mass literacy. Kerala could not forget the contributions of social reformers, to quote, "We are the largest Hindu community in Kerala. No community has ever achieved lasting civilized prosperity without education. In our community, every man and woman must have access to primary education" proclaimed by Dr. Palpu in the first meeting of SNDP yogam. Similarly, Ayyankali another social reformer argued that the key objective is education and that too schooling for girls as the pivot element in his every effort for social liberation. All these factors positively contributed towards literacy not only of the entire mass but also specifically for the girl's education. This has led to the reduction in the gap of gender disparity in education and established gender equality.

Table1: Proportion of Literate Persons in the Population, 1911-1951									
Year	Total Persons			Male			Female		
	Travancore	Cochin	Malabar	Travancore	Cochin	Malabar	Travancore	Cochin	Malabar
1911	15	15.1	11.1	24.8	24.3	19	5	6.1	3.5
1921	24.2	18.5	12.7	33.1	27.3	20.9	15	9.9	4.9
1931	23.9	28.2	14.4	33.8	38.3	22.9	13.9	18.5	6.4
1951	46.7	43.3	31.3	55.6	52.2	41.3	37.7	34.7	21.7

Source: Adapted from Human Development Report, Kerala, 2005

The above table shows the proportion of literate persons as a proportion of population over the period 1901-1951, a time when Kerala was in a nascent stage of formation. The princely states gradually progress towards acquiring literacy and the table indicates a shift upwards literacy overtime in all the three princely states and particularly the State of Travancore took the lead. Along with overall literacy, it may also be observed that the gender disparity too is reducing in all these princely states. The proportion of literate persons as a proportion of population was registered to be 46.7 per cent in Travancore whereas it is 43.3 per cent and 31.3 per cent respectively in the princely states of Cochin and Malabar in 1951. Approximately there has been a threefold increase in literacy rate from 1911 to 1951. These show the effectiveness of educational initiatives taken by all the stakeholders such as bureaucrats, reformers, educational missionaries and above all the receptive population.



The graph (Figure: 1) above explains the literacy rates for men and women from 1961 to 2001 as replicated in census of India reports. It is understood that the values are asymptotically identical for both men and women, indicating that there is no gender disparity. Moreover, it clearly indicates that the literacy rate crossed 90 per cent both men and women. This educational attainment led to increased workforce participation and productivity, social empowerment, better health outcomes, created space for robust governance - advocating for their rights and to execute better policy changes and so on, ultimately elevating the economy to higher grades of economic development.

Conclusion:

Kerala's focus on human wellbeing along with their capability rooted on education is not a novel matter of discourse. It is proud to proclaim that right from the formation of the state of Kerala, successive governments sought every chance to invest in education. Kerala's educational achievement is credited with the operation of multiple factors that interplayed together and that too spreading across the length and breadth of Kerala irrespective of any identity such as poor or rich, male or female and soon. Thus, Kerala was able to tackle this first-generation problem – illiteracy, thanks to the vast educational infrastructure provided with much commitment by royal dynasties, missionaries, social reformers and voluntary organizations such as Kerala Sastra Sahitya Parishad. Welfare of the subjects in the development path led by education and health was the route right from the princely states of then Kerala and radical welfare politics became state's policy irrespective of its political lineage. Thus, to conclude, the intrinsic importance of literacy and education is an excellent example to explain its instrumental influence in the social development of Kerala, creating a consistent demand for social and economic entitlements.

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MALAYALAM CRITICISM: ASPECTS AND ABSENCES

Dr. R. Chandrabose

Abstract

Critics and Criticism have always held a sublime position in any society's intellectual and cultural history one of the voids in contemporary Malayalam Criticism is the absence of critics who possess equanimity and intellectual prowess. In this thesis aims to closely examine great critics who have brought brilliance to the art of criticism through modern ideas and to highlight specific gaps in Malayalam critical practice.

Keywords

Humanitarianism, Critical practice, cultural institutions, Modernism, Post Modernism, Cultural Criticism.

Dr K. Raghavan Pillai always remains a guiding light for the academic community, making unparalleled contributions to literary theory, research, and criticism. He always centred his academic endeavours on knowledge, placing humanitarianism at the forefront. Consequently, his criticisms and research studies continue to maintain timeless relevance.

Paying homage to those memories and remembering that criticism was one of his primary domains of pursuit, this lecture will share some reflections on Malayalam criticism through the title "Malayalam Criticism: Aspects and Absences". Here, I neither endorse nor criticise any particular critical methodologies or critics. Instead, this lecture aims to closely examine the great critics who have brought brilliance to the art of criticism through modern ideas and to highlight specific gaps in Malayalam critical practice.

The aspects and absences in the art of criticism will be dealt with against the backdrop of reading experiences. As a prelude to this, we must understand the contemporaneity of criticism aimed at knowledge transaction. The specific position attributed to a critic has become obsolete now. We might even claim this is an era where all readers have 'matured' into critics. It is also important to note how social media has transformed

criticism into a mob art form. It is not at all satisfactory that literary criticism has transformed into a violent practice, becoming organized attacks, personality cults, and serving narrow personal interests. While claiming criticism has become democratized in the social media era, we must also acknowledge that it has ethically degenerated.

One of the voids in contemporary criticism is the absence of critics who possess equanimity and intellectual prowess, transcending theoretical narrowness and identity-based approaches. When a reading community emerges that is theoretically and aesthetically renewed, one might even think that the absence of critics is not a problem at all.

Today, criticism has become confined only within the circles of literature students and teachers. Its popular face is being lost. At the same time, literary criticism must be recognised as pivotal for the survival of literary institutions. Writing has many rejected facets. Touching upon and highlighting the unseen or overlooked aesthetic worlds, theories, and creators is also part of aesthetics. This is because new literary works emerge alongside new aesthetic theories. Criticism establishes its place when it takes on the responsibility of dissecting and showcasing these works. The times demand critics with intellectual prowess to secure such a space.

Critics and criticism have always held a sublime position in any society's intellectual and cultural history. The tasks undertaken by criticism as a cultural institution included aesthetic renewal, creation of novel ideas, aesthetic education, reinstating human values, resistance against political and cultural decay, and enhancing linguistic and intellectual strength. Today's criticism lacks all of these dimensions.

We often forget the cultural and intellectual mission of a critic. In this context, W.H. Auden's definition of a critic becomes all the more pertinent. Auden puts forward his stand from the reader's perspective. He remarks - that a good critic (1) attracts me to works I was previously unfamiliar with, (2) makes me understand that I do not respect an author because I had read him inattentively, (3) connects the work being reviewed with works from different times and cultures, surprising me. It also makes me realise that I cannot comprehend such connections due to the limitations of my knowledge, (4) criticism should help better understand the work, (5) it should be able to shed light on the creation process, and (6) it should be able to explain art's connections with life, science, social sciences, and religion.

A critic must be one who can interpret and explain art and literature while maintaining unwavering faith in the work's goal of human welfare without mortgaging the commitment to the strength of art and literature. This is how the relevance of this knowledge transaction must be reclaimed. The aspects of criticism are thoughts that guide society forward. The voids are the story of confining the intellectual world within narrow perspectives.

The cultural map of Malayalam criticism shows numerous movements, tendencies, and contributions of individual personalities as distinct characteristics. More than organized movements, individual personalities showed openness to novel thoughts. We can recall figures like KesariBalakrishna Pillai, C.J. Thomas, M. Govindan, K. Bhaskaran Nair, and M.N. Vijayan here.

As mentioned earlier, the visible approaches in Malayalam criticism's history can generally be seen as follows: (1) the traditional critical method with transcendent ethical consciousness and didactic orientation, (2) a critical method that prioritizes appreciation, performing emotional expression in an intensely aesthetic manner, (3) critical methods like progressive literary criticism that fulfilled a historical mission of an era and then retreated, (4) Modernist critical approach, (5) critical methods using Postmodern ideas and thoughts, and (6) identity-based criticism (7) Cultural criticism.

Among these, the striking period of critical art is the era of modern criticism. We know that modernity emerged from the radical changes in creative literature towards the end of the 1960s. Modernity was a narrative of personal expectations, guilt consciousness, and private decisions. Modern critics did not have a predetermined method of criticism. Instead, they accommodated the best elements of evolving critical traditions. They gave immense importance to the critic's subjective essence. They did not have a rigid compulsion to reject social and historical contexts in criticism.

Presenting personal perspectives about the human condition and the universe and giving primacy to the reading experience derived from artistic creation were the general characteristics of modern criticism. Modern criticism also played a crucial role in renewing language. They created a new Urban Prose. Modern critical texts were capable of encompassing all the complexities involved in modernity. In one sense, the critical works of K.P. Appan, V. Rajakrishnan, Narendraprasad, and Asha Menon were like the bible for those anguished about human freedom.

Postmodern concepts emerged from the self-critique of modernity. Unlike fascinating modernity, Postmodernity cannot subjugate readers through the originality of ideas or the illusion of new aesthetic creation. While modernity celebrated the death of morality, postmodernity established beauty in place of morality. A philosophy emerging in Postmodernity focused exclusively on one's personal life as the good life. Postmodern social science thoughts address the deterioration of the values in society, analyse it, and suggest solutions. There lies the core relevance of Postmodernism.

Malayalam criticism has attempted to embrace the new movements in European literature. However, the reality is that they were unable to present any philosophy about art and life. However, we can remember critics like P. K. Rajasekharan and V.C. Sreejan here, who were among those who understood the new movements and tried to adopt liberal approaches. M. N. Vijayan, who thought about literary criticism in relation to cultural criticism, gave new dimensions to the art of criticism. M. N. Vijayan's method is not about presenting a well-structured world of ideas but rather suggesting another world through thoughts and imaginations that spread in various directions. His ornate speaking style leaves an impression on the listener's mind. We can see that M. N. Vijayan made Malayalam criticism more expressive through independent thoughts centred on humanity and by presenting a unique language style.

Overall, Postmodernism consists of mixtures, a lack of imagination, and an absence of philosophy. Postmodernism is a system that only aims at the welfare of individuals who are compatible with technology.

In postmodernism, entertainment, knowledge, and culture can be seen as transforming into commercial tools of society. Also, Postmodernist practices create works that align with their phenomenology and are in line with critical texts. The practice of creating works by mixing logic, stories, mathematics lessons, and philosophy has become a tragedy in postmodern art and literature. Postmodern critics focused more on justifying and praising all these. Perhaps this is why criticism has lost its relevance.

Literary criticism needs an immediate reorganization. Dr. K. AyyappaPanicker pointed this out two decades ago. He presented specific points that must be considered for criticism to remain relevant (*Kavidarshanam* 2001). He pointed out that criticism will not become obsolete if critical appreciation changes to literary works' changing forms

and moods. One should not insist on studying literary works based only on a particular theory once established. Literary theory should conform to the work. He says that the same theory should remain organic without falling into a rigid state, becoming dynamic, gaining a self-propelling force, and continuing to grow following new works, adapting to new perspectives and tastes.

As K. P. Appan said, literary criticism should be our life itself. Only through critics with such firm conviction can we reclaim the grandeur of the art of criticism. I present these thoughts that open the way to the renewal of Malayalam criticism while once again bowing before the memories of Dr. K. Raghavan Pillai, the intellectual critic.

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ECOLOGY AND ALIENATION IN ANGLO-SAXON ERA: AN ANALYSIS OF THE ELEGIES FROM *THE EXETER* MANUSCRIPT

Dr. Kavitha B. K.

Abstract

Anglo -Saxon literature disentangles to us the hidden world of Old English period; its richness, legacy, life and culture. The largest and probably the oldest of the four manuscripts of Anglo-Saxon literature; The Exeter manuscript is considered as the foundation volume of English literature. The elegies in The Exeter book unravel the ruination of the past, passage of time, alienation, sorrows of exile and impact of climate on people. This paper tries to analyse the climatic variations in ecology during the Anglo-Saxon period and how man in his state of alienation survived his life. The Exeter Book elegies that are taken in context for analyzing the interrelation between ecology and alienation of man include the poems "The Wanderer," "The Seafarer", "Deor", "Wulf and Eadwacer", "The Wife's Lament" and "The Ruin".

Key words

Exeter Manuscript, Exeter Elegies, Ecology, Alienation, Anglo-Saxon

The Anglo-Saxon period in Britain that spans approximately the six centuries from 410-1066AD used to be known as the Dark Ages due to the absence of any substantial historical record of the time. It was nevertheless understood as a time of war, of the breaking up of Roman Britannia into several separate kingdoms, of religious conversion and of continual battles against new set of invaders. During the period of invasions, climate change had an influence on the movement of the Anglo-Saxon invaders to Britain. An ecological perspective of the study takes us to the interaction between man and his environment in his necessity to survive and thrive in the habitat. About AD 400, there was a shift to wetter, colder weather in Britain, a deterioration that intensified after AD 450. Annual average temperature also dropped during this time, perhaps as much as 2.5 degrees F (1.5° C). Although the literary evidence is meager, a deterioration in climate very likely worsened Britain's social and economic problems as well, and rendered it vulnerable to attack. The elegies in the *Exeter* book unravel the ruination of the past, passage of time, alienation, sorrows of exile and impact of climate on people. Ecology is the study of the environment, and

helps us understand how organisms live with each other in unique physical environments. Alienation and displacement can occur when someone leaves one's home or nation due to personal or political reasons. According to the views of Kenneth Keniston, "Most usages of alienation share the assumption that some relationship or connection that once existed that is 'natural', desirable or good, has been lost" (5). In Marxian terms, the "concept of alienation embraces the manifestation of "man's estrangement from nature and from himself" on the one hand, and the expressions of this process in the relationship of man-mankind and man and man on the other" (Meszaros, 15).

The Exeter Book, also known as the *Codex Exoniensis* or *Exeter Cathedral Library MS 3501*, is one of the four major manuscripts of Old English poetry, along with the *Vercelli Book* in Vercelli, Italy, the *Nowell Codex* in the British Library, and the *Junius manuscript* in the Bodleian Library in Oxford. UNESCO declared about *Exeter* in 2016 thus: "Since it is the largest and probably the oldest of them, and since its contents are not found in any other manuscript, it can claim to be the foundation volume of English literature, one of the world's principal cultural artefacts" (Flood). Elegy came to be defined as a poem of grief and lamentation only in the 16th century. Until then, the definition of elegy in English literature remained somewhat indeterminate, and often was taken simply to mean a poem of serious reflection. In the *Exeter* book, there are elegies that explore the themes of alienation, loss, the passage of time, desolation and death. It also deals with subjects of sorrows of exile, the ruination of the past, and the long separation of lovers. On a closer analysis, we can read the impact of nature and climate in the lives of the characters who are alienated from their beloved ones. The "Exeter Book Elegies" that are taken in context, from *An Open Companion to Early British Literature* edited by Allegra Villarreal, for analyzing the interrelation between ecology and alienation of man include the poems "The Wanderer," "The Seafarer", "Deor", "Wulf and Eadwacer", "The Wife's Lament" and "The Ruin". The characters in these poems are alienated by exile. The construction of exile in these elegies designate a state of existence in which individuals act on physical movement from one place to another and time.

"The Wanderer", is about a former warrior who is in agony over the loss of his lord, the loss of his nation and the loss of his identity. In the poem the wanderer's lord has passed away and while in search of a new lord, he starts to recall the hard times, old friends, and the old way life used

to be. He realizes that times are different and that it is fate that has led him to the situation he is currently in. In the poem, he does not literally traverse the earth but instead row with hands over the waterway, the ice-cold sea; though in the very next line he must traverse the paths of exile indicating a trajectory over land as well as water. He is also saddened by the devastation of life and people around him://Abroad o'er this land, where lonely and ruinous, / Wind-swept walls, waste are standing;/ Tottering towers, crusted with frost, / Crumbling wine-halls, bare to the sky. / (67-70). Early in the text of "The Wanderer," the speaker laments his fate of moving across an ice-cold sea, observes that ice and snow fall down, mixed with hail, and recounts the loss of his place in society, after which he went winter-sad over the heaving of waves. Beyond contributing to the wintry tropes of the poem, the image of "heaving surges" (47) suggests that even though the wanderer seems in motion over the waves, he is unable to make any progress in that environment. Throughout the text, the immediate environment serves as a basis for the wanderer's exploration of the changeability of one's life: the constantly moving waves and water, the seabirds flying in and out, the earth decaying and falling to ruin all serve as backdrop and trigger to this persona's shifting memories of his own history. Moreover, descriptions of decay in the second half of the text attest to an awareness that the environment is constantly changing.

A similar mawkishness can be found in "The Seafarer", where a man who is lonely at sea, although he knows that life is better lived on actual land, prefers the sound of waves rather than the voices in the halls. In his alienated being from his country and people, the seafarer tries to find solace in his nature around. The speaker tells us about the adversities he faced from nature: //Fast to the deck my feet were frozen,/ Gripped by the cold, while care's hot surges/ My heart o'erwhelmed, and hunger's pangs/ Sapped the strength of my sea-weary spirit//(10-13). Again: //How, sick at heart, o'er icy seas,/ Wretched I ranged the winter through,/ Bare of joys, and banished from friends,/ Hung with icicles, stung by hail-stones.// (16-19). Yet he chose to struggle and survive in his environment. We see that the seasons continue their cycle in "The Seafarer." Though the seafarer's most accentuated sufferings are allied with a cold journey over sea, as the poem progresses, these wintery images melt away into descriptions of spring and summer: //Woods are abloom, the wide world awakens,/ Gay are the mansions, the meadows most fair;// (50-51). As time passes, the increasing natural beauty of the world even urges the seafarer to return to his sea-

journey, the memory of his icicle-laden face and lonely exile apparently behind him.

"The Wife's Lament", where the poem is narrated in a woman's voice and describing lost love, she says that she has been separated from her lord and her beloved in unclear circumstances involving violence and intrigue, and is forcibly living in a cave. She tells us how her loved one is living near the sea yet far away from her and is suffering excessive personal hardship. The wife shares with us the couple's plans of making a home in the woods to escape from the scheming of her husband's kinsmen: /They bade me dwell in the forest grove/ under the oak-tree in the earth-cave. / Old is this earth-hall; I am filled with yearning // (28-30). But now that they are separated, she has now become an alienated one wailing in his thoughts and trying to find solace in the nature's bounty where she can give away her woes: //I pass through this earth-cave to beneath the oak-tree,/ where I sit a long summer's day./ There I can mourn my miseries, many hardships,/ or I can never calm my care of mind,// (33-40). "The wife is misplaced socially and ecologically, as, in order to function, she must have shelter, food, camaraderie, and a purpose, yet this does not negate the environmental, biological, and ecological values of the woodland in which she finds herself" (VanDonkelaar 161). Her life in the woods be one in the auspices of nature.

In the poem "Wulf and Eadwacer", a woman is crying out for her loved one Wulf, who has been separated from her leaving her on an island away from him. She in her moments of separation, merges herself with nature in the thoughts of Wulf: //I thought of my Wulf with far-wandering hopes, / Whenever it was rainy weather, and I sat tearfully, // (9-10).

"The Ruin" is an incomplete poem that starts by describing a deserted city where the poet reflects on the great structures that stood there before their creators were conquered, and their walls crumbled by time. He describes how much effort was put into building the city for it all to be gone in a blink of an eye. The greatness of the poem lies in its uniqueness and boldness in addressing the lamentation of the effete civilization:// Roofs are fallen, ruinous towers, / the frosty gate with frost on cement is ravaged, / chipped roofs are torn, fallen, / undermined by old age. /The grasp of the earth possesses/ the mighty builders, perished and fallen, / the hard grasp of earth, until a hundred generations/ of people have departed// (3-9). The poem attempts to speak about the realities of life in the pre-modern world, where few people escape from the brutality of the wilderness, the sea, and

the conflation threats of snow, frost, and hail. Man is then obviously a product of nature's benignity and upon whose rage, he cannot exist. He cannot exist in alienation from nature. "Ruin" shows how landscape can show age and decay and catches our attention to both abject ruin and the splendour of the world that has been lost.

"Deor," is a lamentation poem which alludes to lots of early medieval pop culture references as well as legends and links to other cultures including that of Norse mythology. The poem tells the story of Deor, a scop (a poet or singer) who has lost his position at court and is suffering from great sorrow and longing. In the poem, Deor uses the stories of Weland, Beadohild, Geat's love for Maethild, Theodric and Eormanric to make sense of his own situation and find hope in the power of music and poetry. The different characters sharing about their time in exile tell us how they have struggled and have been able to overcome those times. Weland's predicament was also one of alienation from his own land in extreme cold winter: //---Sorrow and longing were his companions,/ along with exile in the cold winter; //(2-3).

The Exeter elegies reveal that the weather pattern in Anglo-Saxon Britain was one of continual barrage of sleet, blizzards and hailstorm. Poems like "The Ruins" and "Deor" gives us the notion of nature as something invading, dynamic, hostile to and at times destructive of human accomplishments. As evidenced by the worldly ruin of "The Wanderer" and depictions of summer growth in "The Wife's Lament" and "The Seafarer," these environments decay and erode, change and bloom. In "The Wanderer" and "The Wife's Lament," texts that construct exile as an experience of concurrent motion and stillness, time and timelessness; the experience of exile is placed in a landscape wherein time progresses and ecological processes continue in normal fashion. These texts reveal the ambiguous experience for the alienation in that the characters are constantly moving, forever circling around the communities they previously inhabited, yet psychologically and socially paralyzed in place and in time. We see the images of harsh and punishing weather, constant loneliness, and a combined imprisonment and compulsion to wander in these elegies. Amidst all the fury and harshness, they endured from nature in their alienated state, the environment moulded these beings to survive along with the passage of time. The elegies "The Wanderer," "The Wife's Lament," and "The Seafarer" present emotionally charged and vastly different portraits of individuals who are forced to make their way in the world notwithstanding a

lack of human society. The complex relationship of the humans and the world around them, as evident from the elegies, seek to realize the epiphany that environment sustains the humanity even though alienated from the human community.

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RITUALISTIC ASPECTS OF THE MANUSCRIPT VAIŚĀKHA MĀHĀTMYAM KILIPPĀTTU

Dr. Lekshmi V.S.

Abstract

Puranas, that have ever pristine existence while imbibing the antique beauty, form a principal branch of ancient literature. There are widespread mentions of the ritualistic practices in *puranas*. *Skandapurana*, that is known as the greatest of *puranas* is no exception for this. '*Vaiśākha māsamāhātmyam'* is a part of the '*Vaiṣṇavakhaṇṭa'* of Skandhapurāṇa. *Vaisākha Māhātmyam Kilippāttu* is the Malayalam translation of *Vaisākhamāsa Māhātmyam*. Three copies of the palm leaf Manuscript of this text are now available, two of which (Grandha No.-10885 and Grandha No. 22296-A) are currently kept in the Kerala University Oriental Research Institute and Manuscripts Library and the third one is available at Padinjarethadam Mana, Trissur. All the three copies are used in this study. This manuscript elucidates the sanctity and greatness of *Vaiśākha* and the penance during *Vaiśākha.* This text realizes itself with many stories, anecdotes and eulogies. Besides, it highlights the rituals associated with *Vaiśākha* penance and their benefits. This paper is an attempt to understand and analyze the ritualistic aspects, detailed in *Vaiśākha Māhātmyam Kilippāttu.*

Keywords

Rituals, Penance, Vaiśākha penance, Dharma, Akṣayātritīa, Salvation, Anistavṛtti, Iṣtaprāpti.

Introduction

Every society has observances and deeds that control life in harmony with the environment. 'These rules and traditions that are derived from experience lead to rituals' among which ascetic penances are the prime ones. Ascetic penances tenaciously regulate mind, body, talk and deeds of the individual. The vaisakha penance is observed in the month Vaiśākha to attain the blessings of Lord Viṣṇu. Vaiśākha Māhātmyam Kilippāttu is a great literary work that extols this penance.

The month of Vaiśākha is apt for distancing sorrow with worship of Lord Viṣṇu and listening to the chants on him. It is believed to be month in which He visits the earth with Goddess Lakṣmi to know about the lives and deeds of man, making *Vaiśākha* superior to other months. *Vaiśākha*

Māhātmyam Kilippāttu elucidates the practices of worship, good deeds during penance, deeds to be avoided and the life style during the month of penance.

The period of penance starts in the full moon of the Śrāvaṇa month. Morning ablutions with the chantings on Lord Viṣṇu, oblations in Holy waters with chants on Guru and oblations with white flowers to Goddess Lakṣmi and Lord Viṣṇu are to be observed. The idols of Bhūmi Devi and Varāha deity are to be made and worshipped. Chanting of *'Viṣṇugāyatri'* and *'Puruṣottama'* and the offerings of panccāmṛuta. Special offerings to the deity of Yama and forefathers are also made. Cloths and food are offered to brāhmins. Sleep during day time, anointing with oil, sleep on bed, supper and more than two meals daily are forbidden.

Ritualistic Importance of Dharma

Observance of dharma has prime importance in the penance. Truth, alms and devotion and offerings to forefathers and guests are included in dharma. While truth is the ultimate observance of dharma, any deviation from dharma is vile and often drives most characters in ancient anecdotes into perdition.

Though donation of food, cloths, umbrellas, footwear, honey and sesame seed are often done since giving alms is important in the month of *Vaiśākha*, donation of water is considered the greatest offering. This fact throws light the noble and reverent footing on which man and nature coexist harmoniously. The stories and anecdotes in '*Vaiśākha Māhātmyam kilippāttu'* highlights the supreme importance of water. Offerings of water is considered the principal route to attain the ends of penance such as fame, morality, spirituality, salvation and life in younder-world. Ganga is present in all water, be it stored in a pot *(kumbhajala)* or in a hole, maid in sand by cow hooves *(goṣpadajala)*, in the month of Vaiśākha making the month especially great. Offerings of water is believed to absolve all sins and grant deliverance.

Besides the offering of water, holy rivers Ganga, Godāvari and Pampa are reverently mentioned in the text. It is believed that river Ganga flows through all water in the month of Vaiśākha at the hour of Brahma. So, the reverent dip in any water body at that hour is as sanctimonious and graceful as the dip in Ganga. In addition to rivers, ponds, wells and lakes are held in reverence in the text of *Vaiśākhamahātmya*, indicating the devotion and respect that formed the mainstay of ancient cilvilizations.

Importance of Akṣaya Tṛtīa

Tritiya in the full moon week of the month of Viśākha is termed Akṣayatṛtīa which is considered auspicious for prosperous ventures. The text mentions in several places that giving alms is the greatest deed. Giving water, food, umbrella, cow away as alms is considered graceful. Note the stanza in which Lord Vishnu reveals the greatness of Tṛtīa to the King of Pāncāla who observed the penance to please him.

" Vikhyāthamāi varumātṛtīābhuvi
Mukhya me pratykṣamaddinamākayāl
Mooḍharennākilum vyājamodenkilum
Prouḍhasalbhāvamodenkilum taddine
Salkriyāsnānadānādikal chaikilo
Mukhyamenikkatibhaktanavanedo[i]

(Vaiśākhamāhātmyam kilippāttu stanza 1319-1321)

Nānātiḍhikalilārya tṛtīa kel
Nūnamannāl paśudānavum cheikedo.[ii]

(Vaiśākhamāhātmyam kilippāttu stanza 1202)

Tṛtīā is mentioned in the occasion when the Gurus offer their advises to the King of Pānchāla.

Mādhavamāsamippōladuthu tṛtīa nal
Swetapakṣathiloru paśudānate cheika[iii]

Giving away water and food as alms and worshiping forefathers are necessary observance during Akṣayatṛtīa. Though people nowadays do not observe the penance during Vaiśākha, they count Akṣayātṛtīa as a sacred day. It is considered principally as an auspicious day for buying and gifting gold. But gold is mentioned neither in the māhātmya text nor in the observances. The depiction of Akṣayātṛtīa as the auspicious day for buying gold is coined as a marketing strategy of gold traders. The ritual gets metamorphosized into a marketing technique to sate the consumerist tendencies that reflect in the society. The other alms that *Vaiśākhamāhātmyam* proclaimed as good are considered inferior to gold by

many people. Any happily given alms on Tṛtīa is graceful leave getting and giving away gold alone.

Absolution from sin, rebirth and salvation are related to the Vaiśākha penance. Life is controlled by the spiritual, physical and moral regulations which play significant roles in shaping human behaviour.

Breach of such regulations alienates man from sublime values. Not all human deeds to sate the desires need be good driving man to sin that forsakes truth. The sin that deviates from sublime attainments is absolved by devotion to God and good deeds like giving away alms. Ways of redressal of sins are mentioned in Vaiśākhamāhātmya. The text analyzes the causes of sin, the ill effects of sin and the reparation from sin.

Pāpamāmindhanangalkkagni Vaiśākha kaṛmam

Tāpasanjayangalkkumanganetanne sakhē[iv]

(Vaiśākhamāhātmyam kilippattu stanza 783)

Salvation is impossible when sins exist. The soul stays in the labyrinthine cycle of *samsara* and rebirths occur as a continuation of *karma*. The anecdotes in *Vaiśākhamāhātmya* emphasizes the fact that law of *Karma* is unbreakable. They describe rebirths as the result of karma and the curses accumulated over many incarnations. One who observes the penance during *Vaiśākha* attains salvation and has no more rebirth.

Salvation, which is the ultimate goal of Vaiśākha penance, is attained by creatures through several stages of *karma*. Salvation has two facets, the first being the liberation from all relationships (*aniṣtavṛtti)* and the second is the arrival of soul to the desired destination (Iṣtaprāpti). Devotion, observances and self regulation are essential for attaining salvation. The observation of penance gives the spiritual tolerance in the path towards salvation.

Observance of penance gives the revelations to the society as to how life should be conducted by devotion to God, *dharma* and salvation. The importance of the reinvention of simple lifestyle amidst the current sybaritism and immorality is monumental.

End Notes

[i] "*Well known is the day that manifest as Tṛtīa…*

and he, whether dull, fake or proudly good natured
who pass the day with good deeds, holy ablutions and alms
is the greatest devotee to me…"

[ii] "Among the many days, Tr̥tīa is the most sublime…
Hark…give away cows as alms that day…"

[iii] "*Nearing is the month of Mādhava…*
Give away cows as alms on Tr̥tīa in the full moon week…"

[iv] *"The Vaisakha penances absolve sins the way fire consumes wood…*
and my friend … sorrows are also nullified the same way …"

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DECONSTRUCTING THE METROPOLIS: SALMAN RUSHDIE'S *THE GOLDEN HOUSE* AND THE PSYCHOGEOGRAPHICAL IMAGINATION

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Abstract

The novel The Golden House (2017) by Salman Rushdie is set in New York City, and it portrays the city as a place of cultural and ethnic diversity, and as a site of constant transformation and change, as different communities interact and influence each other. Rushdie portrays the city as a site of contestation, where different groups compete for power and influence. The Golden House is set against the backdrop of global events, including the rise of populism and the decline of liberal democracy. Rushdie explores how the city is affected by these global events and how it, in turn, influences the wider world. The paper tries to examine how the novel portrays urban spaces, urban identities, and urban transformations. Using Guy Debord's concept of psychogeography in the context of the Golden House and spatial inequality in New York City, the paper tries to explore the emotional and psychological impact of these stark geographical divisions on the characters of the novel.

Key words

Cityscapes, New York, Psycho-geography, The Golden House, Urban spaces

Psycho-geography primarily deals with the specific effects of built environments on the emotions and actions of individuals. The Marxist theorist Guy Debord, in his 1955 essay "Introduction to a Critique of Urban Geography", defines psycho-geography as a way to understand how cities, both intentional and accidental, shape the emotions and behaviour of individuals. Psycho-geography is not just about exploring this impact, but also using it to challenge the dominance of capitalism. Debord builds on Charles Baudelaire's idea of the "flâneur," a leisurely urban wanderer, and suggests exploring cities in unconventional ways to break free from their capitalist design. He also argues that cities, limit individual experience making it more susceptible to commercial and cultural influences.

The novel's central characters, the Golden family, are immigrants who have come to the city to pursue the American Dream. They are a family of Indian origin who have adopted various cultural and ethnic identities to

fit into the city's melting pot of cultures. The novel highlights the ways by which New York City's cultural and ethnic diversity shapes the lives and identities of its inhabitants. The characters in the novel struggle with issues of identity, belonging, and assimilation in a city where different cultures, languages, and customs coexist.

In *The Golden House*, Rushdie uses the physical features of the city, such as buildings, streets, and landmarks, as a way of mapping the psychological and emotional landscapes of his characters. The novel's central character, Nero Golden, lives in a grand and opulent mansion on the Upper East Side of Manhattan, which is described in detail as a symbol of wealth and power. The Murray mansion is described as the "grandest of all the buildings on the gardens" (9). However, as the novel progresses, it becomes clear that the Golden family's outward success masks a dark and troubled inner world. Even in the repainted mansion of the house, Nero Golden feels that "It wasn't the house. The change was in himself. He himself was the darkness he felt around him, he was the force pulling the walls closer, the ceilings lower, like a house in a horror movie, and creating an air of oppression and claustrophobia" (106).

The city is depicted as a melting pot of different cultures and communities, and Rushdie highlights the tensions and conflicts that arise from this. The novel's characters come from a variety of backgrounds, including Indian, Russian, and Italian, and their interactions with each other reflect the complex cultural dynamics of the city, which is reflected in its physical spaces, such as its neighbourhoods, markets, and restaurants. Instead of viewing cities as having one dominant culture or many separate subcultures, Sharon Zukin, in her popular work *Whose Culture, Whose City*, argues that the ideas of culture—ethnic identity, artistic expression, and commercial branding—are constantly interacting and transforming urban spaces, shaping the conflicts that arise around revitalization efforts. Zukin says: "Cities are often criticised because they represent the basic instincts of human society…cultural activities are supposed to lift us out of the mire of our everyday lives and into the sacred spaces of ritualized pleasures" (432).

One of the most prominent cityscapes in the novel is Greenwich Village, where the Golden family lives, which is described as an artistic hub, with its tree-lined streets, cafes, and bookshops, where different communities come together, including artists, intellectuals, and immigrants. The Upper East Side is portrayed as a more exclusive and affluent neighbourhood, with its luxurious apartments, designer stores, and high-end

restaurants representing a different aspect of the city, one that is more focused on power and privilege. Chinatown is depicted in the novel as a vibrant and distinct cultural enclave within the city with ornate buildings and Chinese signage. Each of these cityscapes has its own distinct character and cultural identity, reflecting the diversity of the city as a whole. The financial district is portrayed as a symbol of wealth and power, with its towering skyscrapers and expensive real estate. The contrast between the extreme wealth of the financial district and the poverty and inequality in other parts of the city highlights the disparities between the haves and have-nots in New York. Adjacent to this space is a working-class neighbourhood with a large immigrant population. The novel depicts the struggles of its residents to make ends meet, with characters such as René, who works as a taxi driver, and Vasilisa, who is a nurse at a hospital in the Bronx. The Bronx is also portrayed as a site of social and cultural conflict, with tensions between different ethnic groups and classes whereas, Greenwich Village is portrayed as a bohemian enclave that attracts artists, writers, and intellectuals. It is described as a place where people can experiment with different identities and lifestyles. However, the novel also highlights the privilege that comes with being able to live in Greenwich Village, with characters such as the narrator, who can afford an apartment in the neighbourhood, and his friend Kiran, who has a rent-controlled apartment.

The novel also explores how urban architecture and design shape the cityscapes and the lives of its inhabitants. The Golden family's mansion, the "spanking new ultra-modern residence" (9), is described as a modernist masterpiece, designed by a famous architect. The architecture of the mansion reflects the Golden family's status as billionaires and their desire to display their wealth and power to the world. The novel highlights how different neighbourhoods and cityscapes are associated with different social classes and cultural identities, and how these divisions shape the lives and identities of the characters.

The architecture of the city is used to reinforce social hierarchies and to assert dominance and control. The Museum is a major cultural institution in New York City and is depicted in the novel as a symbol of cultural power and privilege. The museum's unique architecture, designed by Frank Lloyd Wright, suggests that the museum and its architecture are associated with a certain elite cultural class, and that access to the museum is a marker of cultural capital and privilege. The novel also reflects upon how access to and engagement with cultural resources like museums, parks, and public art

vary across socioeconomic groups, shaping residents' sense of belonging and identity within the city.

The Freedom Tower, built on the site of the World Trade Center, is a symbol of resilience and recovery in the aftermath of the 9/11 terrorist attacks and is associated with a certain political and cultural power. The High Line is a public park built on an elevated freight rail line on the west side of Manhattan is a site of urban development that has transformed the surrounding neighbourhood, attracting wealthy residents and upscale businesses, contributing to the gentrification of the neighbourhood and has shaped the lives and identities of its inhabitants.

The novel depicts the city of New York as a dynamic, ever-changing entity that is constantly being reshaped by urban development and architecture. The characters in the novel are affected by these changes, with some feeling displaced or disoriented by the rapid pace of urban transformation. The World Trade Centre is a site of significant meaning in the novel, as it represents a traumatic moment in the city's history. The characters in the novel are affected by the architecture of the site, with some experiencing a sense of loss and mourning for the 'Twin Towers' that once stood there, suggesting that the built environment is not simply a backdrop to human experience, but is an active force that shapes the social, cultural, and emotional landscapes of the city.

In contrast, those living in struggling neighbourhoods navigate a city that feels like a labyrinth of barriers and limitations. Their mental maps reflect the daily struggles to overcome poverty, limited access to quality education and healthcare, and the constant threat of displacement. Their perception of the city is shaped by a sense of vulnerability and the need for constant vigilance. The starkly contrasting mental maps are deeply rooted in the city's historical processes of redlining, gentrification, and the persistent legacy of spatial inequality. The narrator says that "Everywhere I walked the city held me in its arms and whispered comfort in my ear" (157).

The practice of redlining, which denied mortgages and other financial services to residents of predominantly Black and minority neighbourhoods, played a key role in creating and reinforcing spatial segregation. This historical discrimination which resulted in disinvestment, infrastructure neglect, and limited economic opportunities, shaped a mental map focused on survival and overcoming systemic barriers. The wave of gentrification sweeping through various New York City neighbourhoods

further complicates the mental maps of both privileged and marginalized residents. For those living in the Golden House and similar enclaves, gentrification is experienced as a positive development, bringing in new amenities, cultural offerings, and a sense of vibrancy. Their mental maps expand to encompass these newly transformed spaces. However, for residents facing displacement due to rising rents and changing demographics, gentrification becomes a force of disruption and fear. Their mental maps are forced to adapt to changing landscapes, losing familiar landmarks and navigating new uncertainties. Zukin observes that who occupies public space is often decided by "negotiations over physical security, cultural identity and social and geographic community" (438). The historical narratives associated with different neighbourhoods play a crucial role in shaping these contrasting mental maps. The residents of the Golden House feel entitled to claim ownership of the city's narrative, while those in marginalized communities struggle to have their voices heard and their experiences validated within the larger urban landscape.

Food is a prominent theme in the novel, and the characters are often shown eating and discussing different cuisines from around the world. The character of Nero Golden is depicted as a lover of Italian food, while his son Petya is shown cooking traditional Indian dishes. The novel suggests that food is an important marker of cultural identity and diversity in the city, depicting a variety of neighbourhoods throughout the city, each with its own distinct character and cultural identity. The novel also suggests that language is an important marker of cultural identity and diversity in the city, that multilingualism is a common feature of urban life and that the city is a site of cultural exchange and interaction that shapes the identities and experiences of its inhabitants.

The novel also depicts tensions and conflicts between different communities in the city. For instance, the character of Vasilisa, who is of Russian descent, is ostracized by her peers for her accent and her interest in Russian culture. Similarly, the character of René, who is African-American, experiences discrimination and racial profiling from the police. Despite the tensions and conflicts that exist between different communities in the city, the novel also depicts moments of community building and solidarity. The characters come together to support each other during times of crisis, such as the terrorist attacks on the World Trade Centre. The novel suggests that the city is a site of both cultural exchange and conflict and that the interactions between different communities have a significant impact on the

social, cultural, and emotional landscapes of the city and its inhabitants as Henry Lefebvre rightfully states in "The Right to City": "By taking 'production' in its widest sense (the production of oeuvres and of social relations), there has been in history the production of cities as there has been the production of knowledge, culture, works of art and civilization, and there also has been, of course, production of material goods and practico-material objects" (102).

The novel shows that the Golden House is not just a physical structure but a product of social, economic, and political forces. Rushdie delineates well how power dynamics and wealth concentration shape the production of such exclusive spaces, contributing to spatial segregation and uneven development, by reinforcing how dominant spatial practices, favouring the circulation of elites and their resources, restrict access and mobility for marginalized communities. Lefebvre's concept of 'the right to the city' also challenges the exclusionary nature of the Golden House and similar gated communities. They have controlled entrances and exits, often with walls, fences, and security guards, limiting access to residents and authorized visitors. This contrasts with open neighbourhoods where anyone can freely come and go. The novel draws the contrasts between urban and country living stating that " the city is where you go to hide…In the country, in small towns or in the fields or forests, everybody sees you and everyone knows your business. In the city you are invisible because nobody cares" (263).

The novel also suggests that diversity can impact social mobility and that it plays a role in shaping the characters' experiences of upward mobility. The character of Vasilisa, who is of Russian descent, struggles to gain acceptance in the elite circles of New York society due to her accent and cultural background. Sharon Zukin points out that culture is "a powerful means of controlling cities." She goes on to say that "Culture has also become the more explicit site of conflicts over social differences and urban fears", especially for a large number of immigrants and ethnic minorities (432). Through Vasilia's survival struggles, the novel portrays the experiences of women and immigrants in navigating and utilizing public spaces like streets, parks, and transportation systems. Similarly, the character of René also faces discrimination and racial profiling from the police, which limits his opportunities and potential for advancement. The novel portrays how these characters negotiate and resist spatial control through everyday practices in their struggle to showcase their agency and

potential for reclaiming agency and reshaping urban spaces. David Harvey analysing the right to the city remarks: "The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city" (24).

David Harvey's ideas offer a captivating and critical lens to comprehend how the extravagant mansion represents the concentration of wealth and power in the hands of a few, achieved through processes that displace and dispossess marginalized communities like those surrounding it. The construction of the Golden House and its gated community signifies the dominance of the wealthy elite in determining how space is used and who gets to access it, further entrenching class divisions. It is worth noting in this context what Rushdie says of Nero: "And Nero: he was just a businessman, putting most of his energy into the construction business, going up in the world" (313). The novel also portrays instances of resistance and contestation against this spatial regime. The residents' protests against gentrification and displacement can be seen as attempts to reclaim agency and challenge the existing social production of space. The characters, particularly those marginalized by the spatial realities, contest the exclusive claims of the privileged to the city's benefits, arguing for equitable access to resources, public spaces, and opportunities for all residents. The Clinton Oaks prison also points out the need to prioritize social justice, sustainability, and democratic participation in shaping the city's future.

To conclude, *The Golden House* highlights how different neighbourhoods and cityscapes are associated with different social classes and cultural identities, and how these divisions shape the lives and identities of the characters. The novel suggests that the character of the city itself is a significant factor in shaping the lives and identities of its inhabitants and that the built environment is not simply a backdrop to human experience, but is an active force that shapes the social, cultural, and emotional landscapes of the city.

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THE STATUS OF WOMEN IN PUṟANĀṉŪṟU: A COMPLEX PORTRAIT OF FREEDOM, INEQUALITY, AND PATRIARCHAL INFLUENCE IN SANGAM LITERATURE

Dr.Shylaja S

Abstract

This paper examines the status of women in the Puṟanāṉūṟu, a Sangam-era Tamil text, revealing both positive depictions and significant inequalities. The text offers a relatively favourable view of women compared to other Sangam works but reflects Vedic influences, including the introduction of practices like Sati. Initially, women from warrior or Marava families enjoyed more freedom, but restrictive customs spread across all social strata. While women's bravery in battle is celebrated, the imposition of strict chastity on women highlights the gender inequality of the period. Overall, the Puṟanāṉūṟu reflects a patriarchal structure deeply ingrained in Sangam society.

Key words

Sangam Literature, Vedic Culture, Puṟanāṉūṟu, Sati Practices, Status of Women

Introduction

The Sangam period, traditionally dated between the 3rd century BCE and the 3rd century CE, is a significant era in the history of ancient Tamil Nadu, known primarily for its rich literary output. This period is also referred to as the age of Sangam literature, named after the assemblies or 'Sangam' of Tamil poets who are believed to have composed these texts. Both archaeological findings and literary evidence strongly support the existence and cultural vibrancy of this period.

Sangam literature, a monumental contribution to Tamil and Indian literary traditions, is primarily divided into two major anthologies: Ettuthokai (the "Eight Anthologies") and Pattuppaattu (the "Ten Idylls"). The Ettuthokai consists of eight works: Natṟiṇai, Kuṟuntokai, Aiṅkurunūṟu, Patiṟṟuppattu, Paripāṭal, Kalittokai,

Akanāṉūṟu, and Puṟanāṉūṟu. Each of these anthologies provides a glimpse into the cultural, social, and political life of the time. The Pattuppaattu includes ten longer poems: Tirumurukāṟṟuppaṭai, Kuṟiñcippāṭṭu, Malaipaṭukaṭām, Maturaikkāñci, Mullaippāṭṭu, Neṭunalvāṭai, Paṭṭiṉappālai, Perumpāṇāṟṟuppaṭai, Poruṇarāṟṟuppaṭai, and Ciṟupāṇāṟṟuppaṭai. These poems provide a broader view of the socio-cultural milieu, covering topics ranging from love and war to nature and morality.

Sangam literature is divided into two main genres: Akam and Puram. Akam poetry focuses on inner life, dealing with themes like love and personal emotions, while Puram poetry addresses outer life, encompassing heroism, valour, public deeds, and socio-political aspects. This dual categorization provides a comprehensive view of both the personal and public spheres of Tamil society during the Sangam period. The term 'Sangam' refers to the poet assemblies in ancient southern India.

The status of women in Sangam society, particularly as depicted in texts like Puṟanāṉūṟu from the Ettuthokai, is of notable interest. This anthology offers insights into women's roles, gender dynamics, and cultural norms of the period. By exploring these depictions, the article aims to illuminate the complexities of early Tamil society, highlighting how women's positions were influenced by the socio-political narratives of Puram poetry.

1.2 Review of Literature

The review of literature on the status of women during the Sangam period presents a complex and nuanced picture of their roles and societal standing. C. Balasubramanian (1976), in his book "Status of Women in Tamil Nadu during Sangam Period," provides a detailed exploration of women's status during the Sangam period, focusing on their beauty, education, and participation in cultural activities. He concludes that Sangam literature often celebrated virtues like chastity and cultural values associated with women. K. Girija (2017), in her work "Positions of Sangam Women in Tamil Society," argues that women in Sangam Tamil society did not enjoy equality with men and were primarily confined to domestic roles. She discusses that despite their

subordinate position, women's societal roles were recognized and respected within the limited scope allowed by the culture. M. Mohana Kani (2018), in "Position of Tamil Women in Sangam Period," discusses the patriarchal nature of Sangam society and notes that while women had a subordinate status, they were not despised for being female. She highlights the significant cultural contributions of women, particularly in the arts, and notes the literary accomplishments of poetesses like Avvaiyar. Lakshmipriya Soundararajan (2019), in her article "Historical Perspectives and Role of Women in Tamil Literature," examines the gender disparities in Tamil literature, noting a male-dominated narrative throughout history. However, she identifies that woman played prominent roles in early Tamil literature, particularly during the Sangam period, where poetry was a popular genre among women.

K. Krishnakumari (2021), in "Womanism During the Sangam Age," examines the patriarchal structure of Sangam society, arguing that while women were respected for their loyalty and devotion, they did not have the same status as men. She highlights women's accomplishments in music, dance, and poetry, with figures like Avvaiyar being notable contributors. Salini S. S. and Rani Mila D. (2022), in their article "Gender Equality and Inequality in Ancient Tamilakam: A Reassessment," reassess the status of women in ancient Tamilakam, suggesting that women initially had relative equality with men and significant social freedom. They argue that external influences and societal changes led to a decline in women's social status over time. Beulah E. and Vinay Tripathi (2022), in their article "A Descriptive Study on the History and Role of Women in Tamil Nadu," reflect on the male dominance in Tamil literature but acknowledge that during the Sangam period, women held a prominent position. They emphasize the importance of poetry for women as a medium of expression, showcasing their diverse roles in Tamil society.

Nazir Ali's article, "Women in the Puṟanāṉūṟu," provides an in-depth exploration of gender dynamics within this classical Tamil poetic work, contrasting its masculine focus with the more female-centric Akam poetry. Despite the predominantly male settings of war fields and royal courts, the Puṟanāṉūṟu features a diverse portrayal of women in roles such

as daughters, wives, mothers, and queens, revealing their integral presence in both public and private spheres. The article highlights the contributions of ten female poets, including the notable Avvaiyar, and examines themes of motherhood, female suffering, and resilience.

1.3 Puṟanāṉūṟu

Puṟanāṉūṟu is one of the eight anthologies (Ettuthokai) of classical Tamil literature from the Sangam period. Comprising 400 poems, it belongs to the Puram genre, which focuses on public life, warfare, heroism, and the virtues of kings and warriors, contrasting with the Akam genre that deals with love and personal emotions. The poems vividly depict the socio- political landscape of ancient Tamil society, highlighting the valour of kings, the agony of war, rulers' duties, and the resilience of the people.

Through its rich language and evocative imagery, Puṟanāṉūṟu provides insights into the historical events, cultural ethos, philosophical reflections, and ethical values of ancient Tamilakam. Notable for its diverse authorship, including both male and female poets, the anthology is a vital source for understanding the complex social fabric, political ideals, and literary achievements of the Sangam era.

1.4 Some Notes on Women status of Puṟanāṉūṟu

In early Tamilakam, women had diverse roles in production, household duties, and cultural activities like poetry, singing, and dancing. However, their societal roles were mostly subordinate, influenced by economic conditions and Brahmanical ideals that emphasized women as chaste wives and mothers. While the Tolkappiyam suggests that ideal marriages should treat men and women as equals, societal norms often didn't reflect this. Women were guided by virtues such as accam (fear), nanam (shyness), and madam (feigned ignorance) and, despite being skilled in fine arts and education, their roles remained dependent on societal structures. Marava women in the Puṟanāṉūṟu are noted for their bravery, but overall, women's status declined with Aryan influences, and harsh practices like sati and restrictions on widows were common.

Many scholars have noted that the status of women in Sangam literature is often characterized by bravery and strength. However, this

perspective does not fully capture the complexity of women's experiences. The Puṟanāṉūṟu reflects a later phase of Sangam literature, influenced significantly by Vedic culture, which began to permeate Tamil society during this period. This Vedic influence is evident in the Puṟanāṉūṟu's portrayal of women and their roles.

The integration of Vedic cultural norms impacted the depiction of women, shifting their representation from the more personal and romanticized roles seen in earlier Tamil works to more stoic and heroic portrayals. This change illustrates how external cultural influences can reshape literary representations and societal perceptions of gender roles.

In the Puṟanāṉūṟu, references to women can be broadly categorized into three themes: bravery and motherhood, chastity and life after a husband's death, and the loss of identity due to male dominance. The text often portrays women as embodying courage and resilience, particularly in their roles as mothers who inspire and support their warrior sons. Another significant theme is the emphasis on chastity and the social expectations placed on widows, highlighting their devotion and suffering after their husbands' deaths. Lastly, the Puṟanāṉūṟu reflects the pervasive influence of patriarchal norms, where women's identities are often overshadowed or diminished by male authority.

1.4.1 Bravery and motherhood

In the Puṟanāṉūṟu, the songs of war and bravery vividly capture the valor of ancient South Indians in battle. When it comes to women, the text highlights the courage of mothers who take immense pride in sending their sons to the battlefield, even celebrating their sons' heroic deaths in combat. In Song 86, the female poet Kaver pentu portrays this theme powerfully, expressing a mother's fearless spirit. She declares that if someone wants to see her son, they must go to the battlefield, not her home, because the bond between her and her son is like that between a lion and its den.

You grasp a fine pillar in my small house you ask me, “Where is your son?”

I do not know where he is.

Like a mountain cave that a tiger inhabited and abandoned,

is this womb which gave birth to him.

He will appear on the battlefield! (86) (Vaidehi, Herbert)

Similarly, Song 278, written by Nachalliyar, emphasizes the significance of war in South India during the Sangam period. In this poem, a mother rushes to the battlefield after hearing rumours that her son had fled in fear. Upon arriving, she discovers that her son had not run away but had died bravely fighting the enemy, as evidenced by the sword wounds on his face. Filled with pride, she celebrates her son's courage and warrior spirit. This reflects the typical mindset of the Marava, or warrior families, who believed they were born to fight and considered valour in battle the highest honour. In Song 279 of the Puṟanāṉūṟu, Machathiyar portrays the bravery of a Marava woman who, despite losing both her husband and father in battle, remains undeterred. Upon hearing the alarm of a new battle, she immediately calls her son and sends him to the battlefield. This is one of the most poignant songs in the Puṟanāṉūṟu, highlighting how deeply warrior families were shaped and moulded by a culture of war and valour. However, in Song 254, poet Kayamanar captures a woman's dilemma after her husband dies in battle. She is troubled by the thought of how to break the news to his mother, who always praised her son's virtues. She knows that the tragic news of his death will bring immense sorrow to the mother, adding another layer of emotional depth to the narrative.

The young and old men have gone to another land. When I lift you, you do not rise, O Warrior who has fallen in the wasteland, your chest hitting the ground! If I place my pale, bare hands with no bangles on my head, and tell your family, "This is what has happened to the young man", what will happen to your mother who praises you every day, repeating without a break, "To me, the strength and nobility of my son are like those of the banyan tree in town which is frequented by birds for its abundant fruits"? She is pitiable! (254) (Vaidehi, Herbert)

1.4.2 Chastity and life after a husband's death

Sangam literature frequently emphasizes the value of women's chastity, often highlighting it in various contexts, particularly when praising a king and his virtuous wife. However, Puṟanāṉūṟu reveals that after the death of a husband, a woman's life often became difficult,

even for those in the upper classes, including queens. In contrast, this was less impactful inwarrior families, where a husband's death in battle was seen as a moment of pride. While they might feel sorrow, these women would often overcome it by celebrating their husband's bravery, erecting memorial stones, and worshipping them. Unfortunately, for upper-class women, the situation was far harsher, with practices like Sati also prevalent during the Sangam period. In Song 246, when King Pootha Pandiyan dies, his wife, Perum Koppendu, speaks to the noblemen, lamenting that when she tried to immolate herself on the funeral pyre, they stopped her, thinking it was the right thing to do. She reflects that, compared to the painful rituals expected of a widow, the practice of Sati seems preferable. She recognizes that after her husband's death, she faces either death or a life filled with unbearable suffering. This highlights the severe hardships faced by women during the Sangam age and the cruel social norms that governed their lives.

In Song 247 of the Puṟanāṉūṟu, Perum Koppendu chooses to immolate herself on her husband's funeral pyre, preferring death over the harsh and brutal life expected of a widow. This act reflects her desire to escape the cruel social practices imposed on widows during the Sangam period. Similarly, in Song 248, poet Machathanar vividly captures the deep sorrow and low social status of a widow, highlighting her isolation and grief. Song 261 by Moolakizhar further illustrates the plight of widows, describing their shaved heads, tearful eyes, and the absence of ornaments, all symbols of their mourning and societal exclusion. In Song 280, Nappachalaiyar also emphasizes these themes, depicting the painful existence of widows, including their shaved heads and other outward signs of their loss and suffering. These songs collectively underscore the profound emotional and social struggles faced by widows in that era.

1.4.3 Loss of identity due to male dominance

In Song 68 of the Puṟanāṉūṟu, Kovur Kizhar notes that King Chozhan Nalankilli showed respect for women, a sentiment echoed in other references throughout Sangam literature. Moreover, many female poets significantly contributed to the Sangam corpus, highlighting women's active intellectual presence. However, the society depicted in Sangam literature is predominantly male-dominated. For instance, Songs 336 to 368 portray the hardships faced by a country due to marriage

proposals, underscoring the patriarchal nature of the time. These songs reveal that the caretakers of women were primarily their parents and brothers, while mothers were responsible for shaping their daughters' character. Fathers, surprisingly, had little role in this aspect. The songs also depict a troubling practice where, upon a girl's reaching marriageable age, lords and kings would approach her father with military force, seeking her hand without her consent. This was driven purely by a desire for her physical beauty, reflecting a patriarchal mindset. Many wars erupted over such proposals, leading to the collapse of several small kingdoms, demonstrating the severe consequences of such practices on both personal and political levels. In Sangam literature, while chastity is regarded as essential for women, men are not held to the same standard; they are often depicted as having multiple wives or lovers. This double standard is poignantly illustrated in Songs 143, 144, 145, and 146, which recount the sorrow of Kannaki after her husband, Pekan, abandons her for another woman. These songs reflect the unequal status of women in Sangam society, where fidelity and virtue were strictly enforced for women, but men were allowed greater freedom in their relationships. This lack of equality underscores the broader patriarchal values of the time, highlighting the societal constraints and emotional suffering women often endured.

1.5 Conclusion

In the Puṟanāṉūṟu, the status of women is depicted more favourably compared to other Sangam works, but significant inequalities remain. Influenced by Vedic culture practices like Sati became common during the Sangam period, particularly among upper-class women, such as queens. In contrast, women from warrior or Marava families and other classes initially enjoyed relatively more freedom. However, the influence of Sati and strict widowhood practices began to spread across all social classes. Women from warrior families took pride in the deaths of their fathers, husbands, and sons in battle, viewing it as an honour, whereas women from other backgrounds experienced more conventional grief and sorrow. The strict expectation of chastity applied only to women, highlighting the deep-rooted gender inequality in Sangam society. While bravery is celebrated among women of warrior or Marava families, other women's social conditions were often less favourable, reflecting a broader patriarchal context within

Sangam literature.

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THE ESSENCE OF CASTE ASCERTAINMENT

Dr. Priya V.

Abstract

Sree Narayana Guru's Jaathinirnayam is a text that can lead today's society, which is infested with religious madness, to the path of peace and sobriety. It is not proper that human beings be compartmentalized into various groups based on certain of their birth-attributes. In this text, Guru espouses his view that despite the variations among human beings as to attributes such as wisdom, their basic qualities and potential for action, these need not be tied to attributes related to their birth.

Key words

Caste, caste system, caste denial, caste ascertainment, the caste of humanity, religion of the self

The caste system and caste discrimination which should have been eliminated from the society with the coming into existence of the Indian Constitution continues to have a stronghold in our society. "In changed form and costume, through manifest and hidden means, caste continues to remain a living presence in Kerala", (*Jaathi Vyavastha Rigvedam Muthal Bharanaghatana Vare*, "Introduction", page 6). The caste system based on discrimination has been in existence in India for the past three thousand years. "In India caste is the only criterion for democracy. Democratic governance foisted here is the rule of caste governments elected on the basis of caste considerations for considerations based on caste. In India, political parties are formed and developed on the basis of caste at the central, state, panchayat and village levels" (*Jaathi Chinthayude Sathyavum Midhyayum*. K A Kunchakkan, Vol. 3, page 365). Insulting people by calling their caste names, doing historical study/research based on caste categorisations, atrocities committed against Dalits, the column to fill caste category in government records, all these are proof that caste discrimination exists in the society even today. It is in the context of this social ambience that an enlightening work such as *Jaathinirnayam* becomes relevant. Narayana Guru approaches this issue not as one who has suffered caste discrimination but as one who has overcome it.

Refuting caste is a simple strategy that makes one experience the self. One can internalize the concept of refuting caste only by getting education and acquiring culture. *Jaathinirnayam* is a collection of five poems that clearly delineates the scientific concept of caste denial. What is caste, if at all it exists? What is the relation between caste and one's birth? What is the essence of the motto, *One caste, one religion, one God for man*? Gurudevan offers answers to these questions by fusing philosophical understanding and scientific thought.

The notion of caste division is based on the form that remains with us from birth to death. As far as man in concerned, that with which he takes birth is his body which stays with him until his death. For that reason, considering the body as the essence of his existence, the ideal of humanity be considered as his caste. 'Cowness' is an attribute that is characteristic of animals that are categorized as cows. By the same logic, humanity should be deemed as the caste of human beings. In this work, Sree Narayana Guru actively radiates the idea that whatever one gains through birth such as attribution to one among the *chathurvarnas* need not be regarded as one's caste.

One who has grasped the non-dual (Advaita) truth will be endowed with the knowledge that God exists in all living beings. Even classification of living beings such as that into human beings, animals, birds etc. can be regarded as indulgence in acts of fantasy and illusion. This constitutes what is called as *brahma jnana*. This is what Gurudev has to say about those who are ignorant of this truth and indulge in the ideals of caste discrimination without any reason or logic.

Like the quality of cowness is attributed to cows, humanity is the only caste human beings should have. Categorization of a person at birth into one among the various castes such as brahmin et al does not have any kind of logic. (*Jaathinirnayam*, shloka 1. Sree Narayana Gurudeva Krithikal, Sampoorna Vyaakhyaanam 2, page 142)

Humanity is the only caste that a human being did have, does have and should have by way of his birth. All other systems of differentiations instituted among human beings are artificial. (*Jaathinirnayam*, couplet 2. Sree Narayana Gurudeva Krithikal, Sampoorna Vyaakhyaanam 2, page 142)

Since the idea is that every human being belongs to the same caste, the sense of inferiority regarding caste becomes nullified. It is the distinctive features that help one distinguish between each category of entity such as the male and the female. Had there not been something such as specificity, there would not have been something such as a category. With this argument, Gurudev explains the meaninglessness of caste ascertainment and caste features among men.

Human being is the category of man. It is in this category that all human beings are born. There is no justification in categorizing human beings as brahmin, theeya, paraya et al. Man is not born in the category of cows. "Remember, each category has its own specific body type, sound, smell, taste, warmth, coldness, etc. (*Jaathinirnayam, Sree Narayana Guru: oru samagra padanam page 147).* And his religion is the religion of the self. The ultimate radiance he finds pursuing the religion of the self is Brahma. That Brahma which splits into numerous entities constitutes the universe. The word Brahma found abundantly in Vedanta,

Gurudevan perceives as 'knowledge'. (Jaathilakshanam, *Sree Narayana Guru: oru samagra padanam page 148)*

The womb of the woman is the only place of man's origin. All men share the same figure, the human figure. All human beings try to experience self-satisfaction in this world. While yogis try to experience self-realization through meditation, others do so by fulfilling their desires. Realization of God by finding and experiencing one's own inner soul is called as religion of the self. The supreme soul he comes to meet in this pursuit is the monotheistic God. (*Jaathinirnayam, Sree Narayana Guru: oru samagra padanam page 142)*

Man is born of man only. And so it is clear that all human beings can be categorized as belonging to one caste. It is by reckoning the historical, social and physical content of caste that Guru envisaged the oneness of human kind by placing emphasis on the material entity of the body.

The work 'Jaathilakshanam' begins with the idea that the male and female should mate; if a progeny gets produced as a result of the mating, then they belong to the same category. If they cannot mate, they do not belong to the same category. Here, Guru regards the concept of species that Zoology adopts making the idea of caste discrimination among human beings meaningless.

Jaathinirnayam, couplet 4. *Sree Narayana Guru: oru samagra padanam page 142)*

What difference can there be between a brahmin and a paraya, both of whom are born from the same category? Men who are born within the same category is different in terms of his karma, personal qualities and his capabilities. In that sense, is it proper to say that there is no difference between them? The visionary that Gurudevan is, he has answer to that question too.

The great rishi Parashara was born to a Dalit woman named Adrishyanthi. The son born to him from the fisherwoman Sathyavathi is Vyasa. He parted the Vedas into four and wrote the *Mahabharata* and the eighteen puranas and became adored by posterity. There is no one in the ancient period who is more noble, endowed and adored than Vyasa. From this it is clear that people endowed with great qualities and capabilities can be born in lowly families also. Guru declared the hierarchical social structure based on caste as baseless. In the course of a man's life, variations can occur in terms of the qualities he possesses and the actions that he can perform; he can scale great heights of success also. And so, classifications based on the factors regarding one's birth is not proper.

In *Jaathinirnayam*, Sree Narayana Guru raises arguments that refute all those concepts that the Kerala society has been sustaining with regard to the divisive caste system. The flagbearers of Renaissance in Kerala, whose aim was the reformation of our social institutions, wholeheartedly welcomed this vision. As a result, thoughts free of caste divisiveness took deep roots in Kerala which ushered

in a new dawn of social awareness. Still, seeds of the abominable caste consciousness lie hidden in our social consciousness. It is inevitable that our new generation be exposed to the ideals of Sree Narayana Guru regarding caste system and that distorted notions vis-a-vis caste consciousness be removed from them.

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AN INTRODUCTION TO INDIAN NUMISMATICS

Dr. Rejani R.S.

Abstract

Here Numismatics is introduced in general and Indian numismatics in particular. The interdisciplinary character of this branch of study is also described. This paper sheds like to some general informations on coin museums in India.

Key words

Numismatics, Indian Numismatics, History, Archaeology, Asiatic Society, James Prinsep.

Numismatics is the scientific study of coins. It is a detailed study of the genesis, structure, construction and exchange of all forms of money including coins and tokens. The term 'numismatics' is derived from the Greek word 'nomisma' which means 'coin'. A numismatist analyzes various aspects of coins like make, period, cultural context, and economic relevance. Also, based on this analysis he can read the histories of nations and human societies.

Numismatics began with the European Renaissance in the second half of the 14th century. During this period, royal and aristocratic families were interested in collecting ancient coins and gifting them to distinguished guests. It can be said that this trend led to coin collecting and numismatics in general.

Importance of Numismatics

A given currency reflects the social, economic and cultural conditions of the nation in which it was coined and circulated. Those circumstances can be read by studying the morphology of the coins, their images, language and script. The symbols used in the design are a cultural reflection of the coin's period of manufacture. Coins found through archaeological excavations provide primary information about the lands and societies in which they circulated. Therefore, it has to be said that the first stage of studies on ancient coins is based on the methodology of

archaeology. The study of existing currencies, on the other hand, emphasizes the structure of the market and the economic policies of the nation. It is also the field of financial philosophy. This is how numismatics become interdisciplinary. Numismatics is the collection of coins from different countries and eras. But coin collecting as a means of saving does not fall within the purview of numismatics.

Indian Numismatics

Numismatics is formed in India as a part of colonial modernity. It was the Asiatic Society, founded in 1784 by the Indologist William Jones, that began the formal study of numismatics. Asiatic Society of Bengal (JASB), the mouthpiece of the Asiatic Society, had a supplement page called numismatics. It was published for the study of ancient coins found from many places.

James Prinsep, who was a coin examiner of the East India Company, revolutionized Indian numismatics. It was the bilingual coins he received that led him to read Brahmi script. He received several coins with Greek script on one side and another, hitherto unreadable script on the other side. He read the Greek script and guessed that the other side would be similar. He also realized that the script of the edicts found in many parts of India was the same as the script of these coins. It was through their study that he read the Guptalipi and Brahmilipi and discovered that the edicts found were Ashokasanas. This is an example of how numismatics can lead to the making of national history. Alexander Cunningham is another prominent figure in Indian numismatics. The books 'Coins of Ancient India' and 'Coins of Medieval India' are his works related to Indian numismatics.

Indian Coins- History and Present

Coins were circulating in India in the 6th century BC. They were Purch marked coins. These coins circulated by Chanakya and Maurya Empire were made of metals like silver, bronze and iron. Each coin had different symbols. Scholars believe that the Bhasanatakas may have been written before 6 BC as there is no mention of coins. A remarkable period in numismatics (300-550 CE) was that of the Guptas. During this period, they cast the figures of deities and kings on coins. It is in such situations that the possibilities of studying sculpture and painting become essential in the study of coins.

From the 13th century, the Sultanate rule followed by the Mughal rule began in India. The coins of the sultans bore divine symbols and the names of the kings in Arabic and Persian. The Mughal coins of the reigns of Babur, Akbar and Shah Jahan were noted for their artistic composition.

It was the British who tried for a unified currency system in India. Images were included in the coins of the colonial period. Silver coinage was abolished in India in 1893 and the basis of the monetary system became gold. These actions of the British caused massive opposition among the nationalists. The East India Company designed the coins.

Republic of India coins were issued in 1950 after independence. Coins bearing Indian cultural symbols, including portraits of Gandhiji, came into existence. Coins in circulation in Kerala are also coins designed in the post-independence era.

Importance of Indian Numismatics

The symbols, symbols and scripts included in the design of each coin mark the cultural, social and political background of India. These coins help to study the economic policies, trade relations and exchange patterns of different periods in India. Coins featuring images of kings and rulers narrate the history of their power and currency.

India now has many popular centres of numismatics. The coin museums of Kolkata and Nashik are important cultural research centres in India. Coin exhibitions are held in various parts of India under the leadership of government and non-government institutions.

Coin museums provide clear evidence of the history of coins, ancient economic history, trade relations and cultural character. Here are some important coin museums in India.

Indian Museum (Imperial Museum):

The Indian Museum in Kolkata is the first Indian coin museum. It is also known as the imperial museum. This museum was established in 1814 by the Asiatic Society. A large collection of ancient, medieval and modern coins is kept in the coin gallery here.

In 1784, Sir William Jones founded the Asiatic Society, and the intensive study of coins began. There is no doubt that it was the colonial culture that brought about a revolutionary change in this field by recognizing the archaeological importance and historical and cultural significance of coins.

Indian Coin Museum (Nasik)

The coin museum near Nashik, Maharashtra is a museum started in 1977 by the Indian Institute of Research in Numismatic Studies (IIRNS). It helps to look at the rich history of Indian coins. Apart from the coins, the displays here include the seals used for punch marked coins and visual representations of coin making techniques. Here you can see the evolution of coins as a medium of exchange in India from ancient to modern times. It is considered as one of the most important numismatic institutions in India.

Egmore Coin Museum in Chennai

Established in 1851 at Egmore, Chennai, this museum has a rich display of ancient coin collections of India. Coins of Chola, Pandya and Chera empires. Coins of the Maurya, Gupta and Sha Tavahana periods. Mughal coins from Akbar to Aurangzeb. Trade coins of the Roman Empire.

It houses a large collection of rare coins including Dutch, Portuguese and British East India Company coins. The designs, decorations and technology of the coins are also exhibited here. Another famous coin museum in Kerala is the Coin Museum at Koikelkottaram (Nedumangad) under the Department of Archaeology. The collection of rare and ancient coins of Dutch, Portugal, Britain, Arabia and other countries are kept here. It also includes rare coins like Karshapanam, Rasipanam and Anantarayan money.

Coin museums play an important role in studying the ancient history of countries and the archaeological significance of coins. There are many collections of coins that explain the economic practices, trade relations and cultural character of the ancient kingdoms.

ADVERTISING AND PSYCHOLOGY: UNDERSTANDING THE POWER OF PERSUASION

Dr. Annie Thomas & Dr. Sr. Cinjumol Thomas

Abstract

Advertisements have become an essential component of contemporary society, garnering attention even within academic circles. This study delves into the ways in which advertisements influence and reshape the mindset and perceptions of individuals in the context of consumer culture.

Keywords

Consumer culture, Marketing strategies, Bioheritage, Neo-capitalism

Introduction

Today, human beings exist in the magical world of consumer culture. In this culture of consumption, there are two entities involved: the consumer and the consumable object. Both of them are connected through intermediaries known as advertisements. These advertisements, through verbal, written, or visual means convey information or ideas about a product or service to the general public or society. The secret behind these advertisements lies in how they easily reach the consumer and stimulate their interest. A medium is essential for this process.

Society and Aesthetic Ideals

Advertisements play a decisive role in influencing beauty standards, preferences, and trends of a region and its populace. For example, the aesthetic aspirations of Keralites, that is us Dravidians, have undergone significant changes in recent times. Advertisers are the primary contributors behind this transformation. Television and the internet serve as instrumental mediums through which this dynamic change has been orchestrated.

Apart from merely surviving, society has undergone significant changes. Alongside this, various socio-economic interests and the ideologies

that control them have made considerable progress. As a result, there have been transformations in preferences, aesthetic concepts, and perspectives on life.

Jack Solomon was someone who extensively explored the core behind the art of American advertising. His study titled "Masters of Desire" is held in high regard within this field. In the past, the focus was on captivating consumers through advertisements. However, he perceives this as an outdated approach. Instead, Solomon advocates a new approach to advertising, which involves a strategic manipulation of matters.

The current state of our country can be likened to an enchanting island of commercialism, as Jack Solomon would call it. When we scrutinise the advertisements of beauty-enhancing products such as creams, lotions, soaps, shampoos, powders, etc., we can observe a rising trend in sales every year. In other words, consumers have significantly multiplied due to these advertisements.

Living beings react according to their desires and physical abilities. Humans transform their lives according to their willpower. Advertisements play a crucial role in this transformative process, aiming to exert considerable influence and motivation on individuals. They seek to influence the psychological state of each person, effectively influencing their preferences.

The reason for creating and utilising advertisements is to pique consumers' interest and engage their minds. This interest is shaped by factors like confidence, curiosity, and trust. To communicate the physical and psychological qualities of products to the public, ‘brand names’ are employed.For example, "Dream Flower Talc" conveys the manufacturer's beauty aspirations and thoughts regarding the usability of the product to the consumers through their advertisement package.

Re-enactment of Traditional Cultural Heritage in the Realm of Advertising

The re-enactment of beauty-enhancing products has opened up a new realm of knowledge for Indian women,especially children, adolescents, and young adults. For instance, in the market, amidst numerous trending products, Himalaya Herbal Eye-Definer offers us a glimpse of this paradigm shift.

Let's delve into the example provided: the enthralling advertisement for Himalaya Herbal Ayurvedic Designer emerges by introducing the idea of trying the innovative Herbal Eye-Definer. This unique formulation combines almond oil, camphor, and triphala, delivering nourishment and a revitalising sensation to your eyes. Thus, the process unfolds, illustrating how the product operates.Let's explore another example: Oxiglow, a range of beauty-enhancing products, stands out for its unique blend of naturally derived ingredients that offer the benefits of Oxiglow, which is known for its purity and the transformative qualities of pristine beauty. Exclusively crafted without the inclusion of harmful chemical substances, they encapsulate the essence of beauty that captures attention.In this marvellous realm of this extraordinary range, which safeguards the beauty of your face, hair, and overall body, as well as your health, rediscover your youthfulness naturally.

Amidst Kerala's rich cultural fabric, a closer examination of the significant advertisements that surface here, unveils a profound reality. These creators orchestrate a reenactment of our culture, a revival that is deeply rooted in our traditional science. Similarly, these creators also acknowledge the undeniable influence of nostalgia on the Malayali's consciousness.The unwritten traditional narratives that were passed down through generations have unfortunately been lost to the new generation today. When we contemplate our advertisements, especially the most popular ones, we can observe a significant trend towards embracing nature in the content of these advertisements. Around the late 90s and mid-90s, people began to transition towards modernity, embracing consumerism. Numerous products gained popularity during this period, and various companies effectively exploited this trend. For instance, products like Radhas, Krishna Tulasi Herbal Soap etc.

Bioheritage and Advertising

We can observe a significant portion of our bioheritage, traditions, faiths, and behavioural norms reflected in these advertisements. The backdrop of these advertisements is painted with the vibrant 'green' hues of lush vegetation, symbolising natural beauty. Beneath the surface of these advertisements lies the aspiration to align with mainstream culture, making them popular and a standard for defining beauty.

Advertisements serve as a mirror reflecting the current society. This, in turn, generates an impression among the general populace, especially

among women who perceive that others are using these products, enticing them to experience it personally. The sight of exceptionally gorgeous women in ads prompts individuals to adopt them as role models, kindling a desire to emulate their allure and thus fueling an attraction towards the product.

A woman is influenced by the sentiment that by using superior products, she contributes significantly to the nation's prosperity – a notion emphasised by the manufacturer's messaging. Advertising firms have linked quality to affluence. As a result, it becomes clear that there is a hastiness in evaluating quality. Instead, the product's quality is gauged through its pricing.

Modern Feminist Perception and the Semiotics of Advertising

By employing captivating colour schemes, a desire for liberation from the challenges of modern life and a yearning to reconnect with nature are instilled in women's thoughts. A colour palette is meticulously designed to cater to the visual and mental preferences of women who, after enduring the ceaseless demands of their professional lives, find solace in front of the television.

In today's fast-paced world, people are ensnared in a lifestyle marked by incessant busyness and disconnection from the natural environment. The persistent presence of various skin ailments affecting facial radiance continues to afflict and distress the younger generation. This modern age has witnessed a diminishing willingness and available time to incorporate turmeric, oil, and sandalwood into daily skincare routines, both in the morning and evening. Multinational corporations have seized upon these circumstances. Modern individuals are driven to enhance skin luminosity and facial aesthetics in a manner that optimises time efficiency. Despite moving away from nature, the human psyche remains inclined to rely on natural elements - archetypal forms of living. The inherent desire to reconnect with nature and primal traditions resides within humans. This primal instinct was recognized by multinational companies long in advance.

Advertisements strategically incorporate physiological and psychological incentives to integrate their products into the self-perceptions, life stages, and ways of living of female consumers. Every advertisement has its own language. This language is shaped within the framework of certain systems and norms. These contextual backgrounds explore the profound aspirations of the female community. Thus, we can say that

advertisements significantly impact the life stages and ways of living of women. Advertisements possess the capability to shape ideas and aspirations in the modern woman's life, enabling her to evolve with the passage of time and become an integral part of the cultural milieu.

Psychology and Advertising

The size of the advertisement is another crucial element that draws and holds the consumer's attention. Movement also plays a dynamic role in grabbing attention, encompassing both emotional and physical aspects. In today's market, an increasing number of products are asserting their high quality. Advertisements highlight features such as lower costs, extended lifespan, enhanced durability, superior performance, and quality of craftsmanship to captivate the audience's interest. A considerable number of consumers tend to make impulsive purchases, often without careful planning. This specific emotional state, referred to as emotional appeal in attractional psychology, plays a crucial role. Emotional appeal can be categorised into two types: negative emotional appeal and positive emotional appeal. Let's explore how these aspects influence both product marketing strategies and consumers' product choices.

This form of emotional appeal has the ability to evoke both negative and positive emotions in the consumer. Various elements are employed to cultivate a positive sentiment towards the product in the customer, ultimately prompting them to make a purchase. This constitutes a positive emotional appeal. Affection, enjoyment, self-esteem, status, and joy encompass positive emotional appeals, all of which are prevalent in widely recognized advertisements. Conversely, certain advertisements adopt a negative emotional approach, with 'fear' being a prominent element within this emotional appeal.

This is particularly evident in advertisements for toothpaste and shampoos that emphasise facial beauty. Advertisements such as Close-up, Colgate, and Sensodyne caution us about tooth decay. It is often mentioned that having beautiful teeth contributes significantly to one's overall appearance.In today's context, people's awareness about dental hygiene is largely shaped by advertising. These advertisements, along with the product manufacturers, have played a significant role in shaping this perception. Numerous toothbrush and toothpaste brands use tactics that instill fear in people, suggesting that they might suffer from bad breath and dental issues. This fear-driven approach sparks an interest in the product.

Conclusion

Advertisements wield a substantial influence in shaping and impacting the lives, ideas, and thoughts of individuals. This effect is sensed through engagement with the five senses. Employing both physiological and psychological strategies, advertisements forge a connection between their products and consumers.

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MANUSCRIPTOLOGY : DOCUMENTATION AND EDITING

Dr.Sainaba M.

Abstract

Manuscripts are documents which give insights on life and times past civilisations. Collection of such manuscripts, proper conservation and publishing of the same require substantial time and effort. This article describes different stages of Manuscriptology.

Key Words

Manuscript Documentation, Survey, collection, conservation, cataloguing, Manuscript, Editing, Transliteration, Critical Edition

Introduction

Manuscripts are marks and manifestation of past civilisations. The fact that the 3rd century Asoka edicts were able to be deciphered and documented in 19th century reveals the slow pace of research in Manuscriptology. Collection and restoration of manuscripts is a long drawn and time consuming procedure, requiring process from manuscripts survey to edition and publication of manuscripts.

Steps of Manuscriptology

Broadly Manuscriptology has two steps of process. The primary step is Documentation and the next step is Editing. Of these Documentation is a process which is directly related to Manuscriptology, whereas Editing pertains to further Research activities. Bothe these processes demands much time and effort.

Documentation

There is no uniformity in the process of documentation and each country has separate guidelines for it. In India, National Mission for

Manuscripts has issued specific guidelines for documentation of manuscripts. Broadly, there are four process for documentation.

1. Survey
2. collection
3. conservation
4. catalogouing

The above four processes forms the primary steps in Manuscriptology. It is imperative to note that a dedicated and collective effort from recognized and authorised institutions is required to complete this process and individual efforts may not yield the result.

The success of every survey depends on participation from public. The purpose of survey is to identify the possible locations where manuscripts are available. As India has a long tradition of using palm leaf as medium for recording, we have a large collection of palm leaf manuscripts. Since our knowledge system was vast and covered almost all streams of thought, we have a long history of preservation of knowledge by recording it in writing. Our ancestors were aware of the importance of preserving the knowledge for future generations. However such recorded manuscripts were neither documented nor was there any institutional mechanism to preserve and store it. Hence such manuscripts were largely held within families. We have a large collection of such manuscripts which are privately held through generations. The objective of survey is to identify such collection of manuscripts. For the last twenty years, National Mission for Manuscripts has lead the efforts for locating such private collection of manuscripts. Inspite of such efforts, substantial collection of manuscripts are still waiting to be located and conserved.

The next process after survey is collection. Presently in India, we have a institutional and non institutional collection of manuscripts. The institutional collections are mainly preserved in Archives, Museums, Manuscripts libraries, educational institutions and religious institutions. Such Institutional collections are considered as Manuscripts repositories and these institutions have the responsibility for the proper preservation of these manuscripts. These institutions have the responsibility to identify the

location and custodian of the manuscripts, based on surveys conducted. Efforts should be taken by the institutions in creating awareness among current custodians about the value and importance of the manuscripts. Institutions should also convince the custodians about the need for proper and scientific preservation of the manuscripts. As the general public is unaware of the importance of manuscripts, creating awareness among the public about manuscripts is needed. The institutions should endeavour to collect the manuscripts from custodians for preservation. However, inspite of efforts by institutions for collection of manuscripts, many custodians may not part with their collection. In such instances, such collection of manuscripts shall be treated as non institutional collection and action should be taken for preservation. Families which possess such collection of manuscripts may turn reluctant to hand over the collection. This may be due the emotional attachment for the collection which was handed over through generations. Such private collections are treated as family collection or individual collection of manuscripts. National Mission for Manuscripts has established manuscripts conservation centres in various locations in India to assist conservation of such non institutional collections. Custodians should be encouraged to seek the assistance of these centres for conservation of their collection.

Conservation of collected manuscript is the biggest challenge faced by repositories during manuscript documentation. In India, the commonly used material for manuscripts are palm leaf, birch bark and hand made paper and out of this a large volume of manuscripts are in palm leaf. Two methods are used for the process of conservation of manuscripts, traditional method and modern method. Manuscripts which dates back up to 500 years can be conserved through traditional method. Conservation through traditional method involves proper understanding of details such as process used for preparation of palm leaf, the type of palm leaf used, the way of inscription in palm leaf etc. Normally, the palm leaves are used for writing after removing the thread like portion in the middle part of the leaf. Upon removal of the thread, the palm leaf has two sheets for writing. However certain records like administrative notes, land records etc. are engraved in palm leaves without separating the read. Institutions find it difficult to conserve such manuscripts.

The collected Manuscripts are stored in repositories after proper conservation. The initial process for conservation is to make the manuscripts dust free. Each and every part of the Manuscript should be carefully cleaned by using a soft brush. Then a solution by mixing lemon grass oil and iso propyl alcohol in fixed proportion is to be applied in the leaves. Alcohol is applied as it helps in making the leaves wet for applying oil. Black power is also mixed in the oil in some cases depending on the quality of leaves. The manuscripts conserved though this process should be stored properly by maintaining constant temperature. If stored in such ideal conditions, the manuscripts will be preserved for next 5 to 10 years. Thereafter, this process is to be repeated so as to extent the life span of the manuscript.

Manuscripts are preserved in modern method by digitising it. However, before digitisation the manuscripts has to be conserved through traditional method so as capture clear and legible images. Digitised images are kept in separate file and stored in servers. In modern method, only the data is stored, and the drawback of this method is that the physical manuscripts are not properly conserved

The process of cataloguing is entirely different from survey, collection and conservation. Cataloguing requires domain knowledge and intellectual expertise as it is a different subject from earlier three steps. Hence in Manuscriptology, cataloguing is known as the first stage of research. All the details noticed in the initial study of the manuscript are recorded in catalogue. Details such Name of work, author, language used, script, grantha Samkhya, no. o folios, extension, provenance, total no. of folios, missing folios, colophon, has to be recorded during cataloguing. Proper cataloguing will help the next process in Manuscriptology, which is Editing.

Editing

Editing is part of Research process in Manuscriptology. The writing material, the writing tool and the writing style used at the time of writing the manuscripts are unique and divergent. Hence editing is a time consuming process and require substantial human effort. The four steps involved in editing is

1. Transliteration
2. Translation
3. Critical Edition
4. Publication

In Transliteration, an eye copy of the data in manuscript is recorded, Whatever written the manuscript is depicted as such. A researcher editing the manuscript should possess sufficient knowledge and expertise on the subject dealt in the manuscript. He should also need knowledge about the ancient script used. The Palm leaf manuscripts does not have punctuations or spacing. Symbols were used to denote numerals, weight measurements, abbreviations, technical terms etc. A researcher face challenge during transliteration, as it is difficult to decipher letters and symbols bunched in text.

The next stage is translation. The script and language used in the manuscript, which may not be in use currently, has to be converted to a known language so as to enable further research. The translator should possess expertise on the language used in manuscript.

Critical Edition is an important aspect of the research process in Manuscriptology. All the available and collected copies of each text has to be used for critical editing. Ancient text has many copies and each copy may differ and may not possess uniformity. Hence all available copies must be used for critical editing. The objective of critical editing is to arrive at a text similar to authentic text and the process is arrive at an authentic version from the textual variants in multiple copies. An ancient text has to be subjected to detailed study only after conducting critical editing. Through this process the details of ancient texts such as author, period etc, can be ascertained. The method of Textual criticism has to adopted so that an authentic text can be used for further research and study.

The next step is publishing of the critical edited text. While publishing all the textual varients in different manuscripts used for critical editing should indicated in footnote. The process of detection of manuscript and conservation of the same conclude with the publication of the text and it is open for both appreciation and criticism.

The above details form the basics of Manuscriptology. Only those who have an interest in this area, and flair to pursue this subject should excel Manuscriptology. The field of Manuscriptology is a time consuming area of study, and need utmost dedication from person who intent to pursue this field. Further adhering to integrity and maintaining ethics are necessary in this area of study. Manuscriptology is not limited within the field of Academics, and it involves attempts for preservation of the legacy of a proud civilisation.

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DIALOGUE IN THE DARK: A REVOLUTIONARY MUSEUM INITIATIVE

Dr. G.Sajna

Abstract

This article intends to examine the revolutionary museum initiative Dialogue in the dark and similar exhibitions based on the concepts of social inclusiveness and role reversal.

Key Words

Dialogue in the Dark, Dialogue in Silence, Dialogue with time, Social inclusiveness, Role reversal.

. "Museums are not just repositories of the past, but also catalysts for social change and inclusivity." (AAM:2020). Nowadays museum personnels are very keen to arrange exhibitions based on the theme of social change and inclusiveness

Dialogue in the Dark was a pioneering museum exhibition created in 1988 by Andreas Heinecke. First launched in Germany, it was done in a pitch-black environment where visitors relied on guides with visual impairments to navigate them and engage with everyday objects. This was owned by a company named Dialogue Social Enterprises .It challenged traditional notions of accessibility and inclusivity in the field of exhibitions. It existed for ten years as temporary exhibition .Its first permanent exhibition launched in the year 2000.This innovative approach has evolved over the years, influencing modern museum initiatives to prioritize diverse storytelling and fascinating experiences. This role-reversal experience aimed to raise awareness about blindness and disability, promoting empathy and understanding.

In today's museum concept inclusivity and diversity are more important. "Inclusive museums recognize and value diversity, promote equity, and foster a sense of belonging among all visitors." (ICOM:2019). Modern initiatives inspired by "Dialogue in the Dark," incorporate immersive storytelling, sensory experiences, and accessible design. It creates a visitor friendly experience. It give more importance to all sensory experiences. Some examples given below:

1. Tactile exhibitions: Museums now offer tactile elements, such as 3D prints, braille labels, and interactive displays. It is very much interesting to all visitors including differently abled people.
2. Multisensory experiences: Exhibits incorporate scent, sound, and touch which gives the Person a feel of reality.
3. Accessible technologies: Museums leverage technologies like audio descriptions, virtual reality, and mobile apps to enhance accessibility and inclusivity.
4. Collaborative storytelling: Museums involve diverse communities in exhibit development, ensuring authentic representation and inclusive narratives.
5. Sensory-friendly initiatives: Museums offer sensory-friendly hours, quiet spaces, and adaptable resources to accommodate neurodiverse visitors.

Dialogue in the Dark exhibitions have expanded to include two more concepts:

1. Dialogue in Silence: This exhibition takes place in a completely silent environment, where visitors engage with deaf or hard-of-hearing guides. The experience aims to raise awareness about the deaf community, challenge communication barriers, and promote empathy.
2. Dialogue with Time: This exhibition focuses on intergenerational dialogue, where visitors engage with elderly guides who share their life experiences, memories, and perspectives. The experience encourages visitors to appreciate the value of time, reflect on their own lives, and develop empathy for older generations.

Both exhibitions follow a similar immersive and interactive approach, using specially designed environments and trained guides to facilitate unique experiences.

The "Dialogue in the Dark" legacy continues to inspire museums to push boundaries, fostering a culture of inclusivity and empathy. By embracing diverse perspectives and innovative approaches, museums can create a more inclusive and engaging experience for all visitors.

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GENESIS OF CASTE IN KERALA: AN EPISTEMIC DISCUSSION

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Abstract

The caste system in India is a unique phenomenon tracing its roots from the historic past and persisting in all its virulence in the present. The nature of the Indian caste system deserves special mention because of the peculiarities of socio-religious affiliation and revivalist tendencies of segmentation based on evolutionary traditions, most often permeated by contemporary interests. The system continues to date without losing many of its traits except some outward expressions like untouchability as a result of some reform initiatives in the state. Being the base of the state's social formation, itt continued to define identities. The paper here intends to unravel the factors related to the origin of this system in Kerala and its permeation in each historical situation.

Keywords

Caste, tradition, hierarchy, inequality, exploitation, subject, hegemony.

Introduction

The caste system has been continuing for over three thousand years without losing its vigour and rigour, and with time, it has become powerful enough to control the psyche of millions of people. The religious affiliation with political undertones and inter-alia perpetuates it. Hindus find the origin of this system in their prime scriptures like Rigveda. It is a hegemonic concept with inherent degenerating aspects as far as the lower caste people of India are concerned. Most historians equate Indian tradition with Hinduism and Hinduism with Brahmanism, which considers the Vedas as the fundamental texts of Indian culture. It shows that even secular minds remain inspired by the hegemonic Brahmanical vision, and the language of secular discourse is often steeped in a Hindu ethos.[1] 'Caste system is the essence and core of Hinduism.[2] The phenomenon of caste has aroused more controversy and indignation than any other aspect of Indian life and thought. Ishita Banerjee and Dube analyze the overarching importance of the caste system in the Indian context. To them, the caste system coloured all other religions in India and has existed since its inception as a pan - Indian

institution with a common ideology and norms.[3] The permeation of the caste system is, ,largely due to the presence in early Hindu 'scriptures' of the influential concept of Varna, which divides the society into four unequal stratified groups according to occupation.[4] Varna only functions as a reference category, providing a fundamental template for conceptualizing social ranks across India, and the *varna* model of caste corresponds to the 'book view of caste' with the *Jati* model representing the 'field' or the actual reality of caste.[5] Caste defines the core of Indian tradition.[6]

The best known, though most hotly contested, attempt to construct textually informed information of caste has been that of French sociologist Louis Dumont. In Dumont's famous phrase, Indians belong to a distinct human order or cultural category, that is, 'Homo hierarchical'. This broad category embracesaces other supposedly 'traditional' non-western civilizations. Indians (Hindus) are so different from other people that they are almost a distinct species of humankind.[7]

Dumont also made the attributional theory, which was further explained by M N Srinivas in another way as the theory of Sanskritisation or Brahmanisation, to explain the caste system in India. They think the appropriation of Brahmin apparatus would give them upward social mobility. Brahminical customs and way of life spread among all Hindus; Srinivas termed this tendency 'Sanskritization', a term and a model that has been common in use.[89] Herman Kulke advocated concepts like Kshatriyanization.[10] Extensive Hinduization (spread over 800 years)was adopted by rulers of the tribal area when they imitated Hindu customs such as vegetarianism.[11] With the Hinduization, the localization of the caste system occurred, and new features began to accrete into this system. Often, one can see many varieties of caste systems that are different from the actual ones. As Dumont's theory states, the very base of the caste system saw the repetition of the hierarchy in all these cases. It led to the emergence of a degraded society rather than an egalitarian one.[12]

The caste system's characteristic features consisted of broad features like restriction on food and social intercourse, endogamy, untouchability, hereditary occupation, a segmented society based on hierarchical principles, et al. [13] This is the basic unit of the Hindu social structure in India. The most influential (also the most contested) recent account of caste locates its essence in the counter position of Brahmins and the untouchables. From the standpoint of a greater tradition represented by the Vedas, the untouchables have no place at all in the pyramidal caste hierarchy. People from the

untouchable caste are distinguished by being generally poor and of deficient status.[14] The core feature of caste, untouchability, is a challenge to humanity.

In the colonial and post-colonial periods, the policies and writings of both colonial and Indian scholarship contributed directly to the discovery and shaping of caste as an 'institution' and 'tool' of hegemony.[15] As the idiom of caste changes avatars in keeping with the changing socio-political scenario, social scientists persevere to understand and contextualize it. It reinforces the idea of caste or *Jati* with its origin in birth as a uniform, transparent and immutable all-India hierarchy composed of only four groups with the occasional addition of the *Dalits*. Anthropologists have argued that "It is the fusion of two systems from two cultures; that of *Jati* of the pre-Aryan culture with that of the hierarchical Aryan scheme of Varna. It can be termed as a graded inequality.[16]

Caste attaches to the body and not the soul. It is also a physical contact of the body with defiling substances or defiled bodies that create temporary conditions of pollution.[17] The essence of caste requires that the labouring bodies of the impure caste be reproduced in order to be subordinated to the need to maintain the bodies of the pure castes in their state of purity. By the purity-pollution dichotomy, the unclean who were once considered as the land owners were distanced from the main walks of life. In many pre-modern societies, religious doctrines determined the role of political power. Here, Brahmins, the, authors of a new religion with new structures,, became the kingmakers of the later periods in Indian history.[18]

CASTE SYSTEM IN KERALA

In the South Indian caste system, except for some regional deviations, the core philosophy remained intact, viz., the hierarchical division based on purity-pollution dichotomy. Caste determinism remains the inner logic of Indian history. Any historical inquiry into the cause of inequality of individuals and poverty and distress of the masses in India should start from the basis of caste or the religious observances of ritual purity and impurity based on birth.[19] The concept of ritual purity was related to the functioning of caste, and the ritually impure were also socially inferior, economically poor and politically unprivileged. Ravindran highlights the severe consequences of the the caste system,, such as the emergence of superior castes, rural magnates andand the lords of villages and temple lands as the masters of polity. Caste superiority and sacramental

merit were the prescribed channels for acquiring power and wealth.[20] Ravindran questions the concept of *Jati-Janmi-Naduvazhi Medhavithwam*, which was framed to explain the social formation in Kerala. He disagrees with the theory of the origin of the caste system out of Brahmin domination; instead, it is the caste system which gave rise to Brahmin-centered society in early Kerala society. "Here economic determinism is made to yield up the ghost, and we find caste determinism standing in its place".[21] Caste identities also defined the main lines of division of labor. The economic basis has been grafted onto the racial element, the belonging or at least the supposed belonging to Aryans, Dravidians, and pre-Dravidian (Brahmins-Aryans, the enslaved people, pre-Dravidian, the rest – Dravidians).[22]

The origins of the caste system in Kerala have been problematic. Most historians support the theory of Aryan-Brahmin settlements in Kerala working towards the genesis of the caste system. Rajan Gurukkal, in his work "Social Formations of Early South India", explained the formation of caste society in Kerala based on Brahmin settlements and the resultant developments of the region. He believed that the social formation in Kerala was contemporaneous and integral to that of Tamilakam, as evidenced by the Tamil anthologies.[23] It may have occurred between 300 B.C and 300 A. D. The early society was devoid of any caste system, but there existed an occupational division in society. The Brahmin's presence as the superior section of society led to the emergence of a pyramidal structure. The Brahmins, with their purported superior status in race, spirituality, cleanliness, etc., claimed to be pure and high, socially and ritualistically. [24] The land granted to the Brahmins by the authorities for their spiritual services led to the dependence of a group of people on them who followed different occupations in these lands. The attachment of these groups to the land led to the development of occupational groups that,developed into *Jatis* over time Jatis. This development resulted from the hereditary continuation of each profession by each group of people.[25] Even though the attachment to Brahmin settlements led to the formation of each *jati* group, the materialization occurred with the emergence of temples. The Brahmin settlements and the emergence of temples led to the formation of castes in Kerala. They were more or less the bondsmen of the temple village where they were settled and became caste groups all over the agrarian region during the ninth and tenth centuries.[26] To Elamkulam P N Kunjan Pillai, "The evolution of the caste system can be traced from the *Sangam* period

itself, and the systems which existed there supported the furtherance of the *Chaturvarna* system".[27]

In his work 'Perumals of Kerala', M G S Narayanan wrote about the Brahmin colonization of Kerala. To him, the rise and growth of a large number of Aryan Brahmin settlements known as *Ur* and *Grama* appear to have been the most critical factor in the social organization during the post-*Sangam* period. Narayanan depends on the Brahmin chronicle called *Keralolpathi* for mentioning the Brahmin settlements in Kerala. It describes the thirty-two Brahmin settlements of Tulunadu and the thirty-two in Kerala as forming one unit in the beginning. By giving a supporting statement of first colonization through textual sanction, Brahmins became the first people in the land and the land came to be called Brahmin *Kshetra*.[28] Narayanan supported the view that, as the Brahmin settlements in the Chera country were established before the emergence of the empire, they became kingmakers of the land. The Brahmins mostly settled in the geographical localities conducive for paddy cultivation, a type of cooperative farming. Their unity under their leaders and the Perumals contributed toto the flourishing Brahmin settlements. These Brahmins are mentioned as Arya and Arya Brahmana in inscriptions.[29] Temple records prove the fact that the continuity of the Nambudiri lineage of modern Kerala is enough to prove the Aryan tradition from the Chera period to the present. It was the association with landed property that made these people owners of land, and the dependence of various tribes on this Aryan tradition led to the emergence of a caste system in Kerala. Even during the early period, the advent of the Brahmins and their projection of the Aryan concept had started. This gave a new impetus to caste formation.[30] Narayanan expatriates, "These caste formations resulted in the relegation of a group to poverty and virtual slavery in the countryside or a nomadic or semi-nomadic life in the forest in the course of time. At the same time, those who were useful to the Brahmins as rulers and officers, commanders and soldiers of the army and skilled workers were absorbed into the new society in which the Aryan pattern of caste system was imposed."[31] The emergent new society in which Brahmin settlements remained the core was constrained to adapt the caste system to the evolving environment of a semi-tribal matrilineal society and permit deviations from orthodox rules. These must have resulted in the localization of customs, traditions, rituals, nomenclature, et al. as 'Kerala Brahmins', and the social set-up of the new Chera kingdom was the result of a novel experiment in a racial and social

synthesis on a large scale. Along with this, the Kshatriya group emerged as ruling class and Samantas as feudatories. In the same way, those who were employed in temples became separate caste groups like Potuval; Varier; Chakyar; Patatar; Nambiar; Nangiar; Uvvackal; etc., categorized as 'Ardha Brahmanar' or Antaralars. Just as the samantas were between the Kshatriyas and Sudras, these people were between Brahmins and Sudras, and the Nayar caste became the Sudra group. The temple administration was primarily of the Brahmins, for the Brahmins, and by the Brahmins. To Narayanan, the most essential caste that emerged in this period was the Nayars. Some groups were listed as lower castes, such as artisan groups, Tattan, Achari, etc. Several other groups known as sub-castes in Kerala today are mentioned in terms of the capacity of skilled workers with hereditary occupations. The lowest sections of the people were agrestic serfs like pulayas, cherumars, etc. The process of evolution and consolidation of the caste system that came across in Kerala during this period was directed by the well-organized Aryan-Brahmins, who were the country's political, economic and religious leaders.[32] M G S, in his 'Cultural Symbiosis in Kerala', writes that communities and subcastes were formed in a temple-centered society on the basis of hereditary occupation; each group had its allotted place. [33]

Kesavan Veluthat, in his Brahmin settlements in Kerala, mentions the term Aryan, though applied to the group of people who came originally from north India with the Sanskrit language and way of life. However, they included traders, chieftains and missionaries of heterodox sects, like Buddhism and Jainismand so on settled in sixty-four villages, viz., the land between Gokarnam and Kanyakumari. Thirty-two of them are said to have been between north of river Perumpula in the Tulunadu and have been identified by Saletore, the remaining thirty-two are to the South of Perumpula.[3435] By the end of the 8th century, Brahmin settlements had become vital in society. The history of the Brahmin community in this part of the country is the history of the transformation of a society as a result of the contact with and superimposition of a more advanced material culture. This element worked as the agency that affiliated Kerala with Indian civilization, reorienting the semi-tribal society and polity in Kerala to the classical Hindu lines.[36]The position of Brahmins as landlords with command over large tracts of land and tenants and other vassals in large numbers entitled them to all feudal privileges. These privileges, together with sacerdotal offices, placed them at the apex of society. It was this

supremacy which influenced the pattern of social and cultural development in Kerala in the years to come.

P K Balakrishnan in his work *Jativyavasthitiyum Keralavum* supported the view shared by Romila Thapar and Burton Stein that "the Brahmins who came here made use of only the situation that existed here other than introducing a new system, even then it can't be denied that it was enriched with their own spiritual elements". [37]There were caste-like formations in the Sangam period. Without the Brahmin imposed caste system, it could develop as a major system in society and the so-called *chaturvarnya* system touched it only superficially. The Brahmins were fed by the hard work of the people from slaves to the king. The Nambuthiris were adamant in observing the dictum of Manu that "A Brahmin should not serve others". Balakrishnan also cites Ward and Corner on the detailed nuances of the discriminatory practices among the lower caste, viz., 'a Tiyya prostitute refused to get into the Palanquin that was held by a Mukkuva fearing pollution' as recorded by Francis Day.[38] The laws of the Nambuthiris in Kerala were largely the *anacharams* introduced by Sankaracharya.[39]

.V Nagam Aiyya in his work, 'Travancore State Manual' refers to the caste system of Travancore. To him the idea behind such caste formations was inextricably linked to the *chaturvarnya* system that came to Kerala through the immigrant Brahmins and the caste system was very much a part of Hinduism. [40] P. Shungoonny Menon and K P Padmanabha Menon also linked the origin of caste system to Brahmin immigration.[41] Scholars like C M Agur, Samuel Mateer, T K Velupillai, K V Krishna Ayyer and others give a similar picture of the caste system that crystallized into its present rigid characters with the advent of Brahmins.[42] K N Ganesh, P ChandraMohan, Sanal Mohan, Damodaran Nambuthiri et.al focused their studies on caste reforms unanimously agree the exploitation and undemocratic characteristics of caste system. Women and feministic historians of Kerala also focused on the caste inequalities and the familial social systems that were in existence in Kerala like matrilineal and patrilineal systems among the Nairs, Ezhavas Nambuthiris, Mappilas and insisted the link of patriarchy to elitist caste perspectives.

Conclusion

It can thus be seen through an analysis of received historigraphy that it was the coming of the so-called Aryan Brahmins and the imposition of the

Hindu culture over the tribal that became a prime causative factor for the introduction of the Pan-Indian caste system in Kerala, though with some regional variations. At the same time, a strong reverse argument is also present in the existing narrative. The perception of other scientific historians is based on the existence of *Sangam* clannish groups that could be considered as the caste nuclei, evidenced from the purity-pollution practices among the lower castes and the tribal in Kerala. P K Balakrishnan and T H P Chentharassery opine that there was no advent of a sophisticated group like the Brahmins, they were indigenous to the soil and even the Aryan migration theory itself was a great myth.[43] To K N Panikkar, caste has been continuing to be an ideologically sustained and socially constructed system of oppression and an instrument of exclusion and discrimination. The continued existence was both ideologically and socially driven. Kerala experienced the worst manifestation of caste exclusion and discrimination as embodied in untouchability and unseeability. During the course of 20th century the influence of caste tended to decline, or it seemed due to the existential realities. Invisible in its external manifestations, but omnipresent in social and political consciousness, caste is the most influential institution in Kerala society today.

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FREDERIC JAMESON'S CRITIQUE OF IDENTITY POLITICS

Alikutty C.

Abstract

Frederic Jameson, one of the most prominent Marxist cultural theorists, has critically engaged with various contemporary political and cultural phenomena. His critique of identity politics is grounded in his broader Marxist framework, emphasizing the importance of class struggle and the concept of totality. Jameson is wary of the fragmentation of political struggle that identity politics often fosters, arguing that it diverts attention from the collective action required to challenge capitalism. This paper examines the theoretical underpinnings of Jameson's critique, situating it within his larger critique of postmodernism and his commitment to a class-based, totalizing political strategy.

Keywords

Frederic Jameson, Identity Politics, Marxism, Totality, Class Struggle, Postmodernism, Fragmentation, Late Capitalism, Commodification, Political Strategy,Cultural Critique,Collective Action,Revolutionary Politics

Introduction

Frederic Jameson has made significant contributions to cultural theory and Marxist criticism. His works span across various fields, from literary analysis to political theory, with a focus on how economic systems, particularly late capitalism, shape cultural production. One of the most salient aspects of Jameson's thought is his critique of identity politics, which he views as a product of the postmodern condition and as potentially counterproductive to class-based political struggle. This paper aims to explore how and why Jameson critiques identity politics, with a focus on his concerns regarding its potential for fragmenting collective political action and undermining efforts to challenge capitalism.

Theoretical Framework: Marxism and the Concept of Totality

To understand Jameson's critique of identity politics, it is crucial to contextualize his intellectual orientation within Marxist theory. Central to his Marxism is the concept of totality, the idea that society must be

understood as an interconnected whole, where cultural, political, and economic phenomena are inextricably linked to the capitalist mode of production. Jameson's emphasis on totality informs his concern with class struggle as the primary engine of historical change, positioning capitalism's exploitation of labor as the root of social inequality.

In his view, identity politics, by focusing on specific axes of oppression—such as race, gender, or sexuality—risks obscuring the structural nature of capitalist exploitation. This fragmentation, according to Jameson, weakens the potential for unified class-based political movements, which he believes are necessary to challenge and dismantle the capitalist system. Identity politics, in its contemporary form, is often disconnected from this broader class analysis and can thus become co-opted by capitalism itself.

Jameson's Critique of Postmodernism: Fragmentation and Depthlessness Jameson's critique of identity politics is closely tied to his analysis of postmodernism. In Postmodernism, or, The Cultural Logic of Late Capitalism (1991), Jameson characterizes postmodern culture as marked by a loss of depth, fragmentation, and a diminished sense of historical continuity. He argues that postmodernism encourages a focus on surface-level differences and pluralism, which he views as symptomatic of the cultural logic of late capitalism. This fragmentation of culture, Jameson contends, is mirrored in political movements, including identity politics, which emphasize individual and group-specific identities at the expense of a unified political project.

In a key passage, Jameson asserts:

"Postmodernism is the cultural dominant of late capitalism, and its logic entails the collapse of the boundary between high and low culture, the end of metanarratives, and the celebration of pluralism and difference." (Postmodernism, or, The Cultural Logic of Late Capitalism, 1991).

For Jameson, the emphasis on pluralism and difference within identity politics reflects the influence of postmodern culture. While these movements respond to genuine forms of oppression, they can also undermine the possibility of forming a unified revolutionary subject capable of challenging capitalism. The celebration of diversity, while important in addressing specific forms of marginalization, can lead to a form of political paralysis when not connected to a broader class-based struggle.

Class and the Politics of Totality

Jameson's Marxist commitment to totality shapes his opposition to identity politics, as he advocates for a politics that addresses the systemic nature of capitalist exploitation. He critiques identity-based movements for focusing too narrowly on specific identities or forms of oppression, which he argues results in a fragmented political landscape that cannot adequately confront the totalizing logic of capitalism. For Jameson, identity politics risks becoming a form of political particularism, where the struggles of specific groups are disconnected from the larger project of collective emancipation.

In Valences of the Dialectic (2009), Jameson elaborates on the need for a totalizing political approach, writing: "What we must affirm... is the inseparability of culture and economics, of superstructure and infrastructure, in such a way that the political emerges, not as the representation of specific social groups, but as the project of a totalizing and collective experience." (Valences of the Dialectic, 2009).

Jameson's focus on totality challenges postmodernism's rejection of grand narratives, which he sees as essential for effective political mobilization. Without an overarching project of social transformation, Jameson argues that radical politics becomes fractured, limiting its ability to challenge the systemic structures of capitalism.

Commodification of Identity and Capitalist Co-optation

A central concern for Jameson is the capacity of late capitalism to commodify and absorb forms of resistance, including identity politics. In Reification and Utopia in Mass Culture (1979), Jameson reflects on how cultural expressions of resistance are often reified and turned into marketable commodities. He notes that even subversive ideas and movements can be co-opted by the capitalist system, transformed into products to be consumed.

This commodification of resistance is particularly evident in identity politics, where expressions of identity—whether racial, gendered, or sexual—can be incorporated into the marketplace. Jameson argues that identity-based movements, when not grounded in a class analysis, may inadvertently reinforce the capitalist system by allowing it to profit from the commodification of identity. As Jameson writes:

"What we increasingly confront today is the colonization of our imaginations by the commodification of resistance, where even the most subversive ideas and images are turned into products to be bought and sold." (Reification and Utopia in Mass Culture, 1979).

In this sense, identity politics, while addressing important issues of oppression, can become complicit in the very system it seeks to resist, reinforcing the fragmentation and commodification that characterize late capitalism.

Conclusion:

The Need for a Unified Political Project Frederic Jameson's critique of identity politics is grounded in his Marxist commitment to class struggle and totality. While he acknowledges the importance of addressing forms of oppression based on race, gender, and sexuality, he argues that these struggles must be connected to a broader project of class-based collective action aimed at dismantling capitalism. For Jameson, identity politics, when isolated from a class analysis, risks fragmenting political struggle and becoming vulnerable to capitalist co-optation.

In The Political Unconscious (1981), Jameson famously writes, "History is what hurts... and only by grasping it as a whole, in its complex and contradictory totality, can we hope to understand the conditions of our own exploitation and find the means to overcome it." (The Political Unconscious, 1981).

For Jameson, the path to genuine social transformation lies in developing a politics of totality, one that addresses the systemic nature of capitalist exploitation while also recognizing the diverse forms of oppression that intersect with class. Only through such a unified project, he argues, can the fragmentation of contemporary political movements be overcome, and the conditions for revolutionary change be created.

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THE ART OF MUSLIM CALLIGRAPHY: AN EXPLORATION OF ITS HISTORY AND CULTURAL SIGNIFICANCE

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Abstract

Islamic calligraphy holds a prominent position in Islamic art due to its deep-rooted connection with the written word and the Islamic faith. This journal article aims to provide a comprehensive overview of Muslim calligraphy's history, evolution, and cultural significance. The art of calligraphy has been a cherished tradition in the Islamic world for centuries, with master calligraphers employing intricate techniques to create visually appealing and spiritually infused works of art. From its early origins in the time of the Prophet Muhammad to its flourishing in the Islamic Golden Age, Islamic calligraphy has played a pivotal role in expressing the beauty and wisdom of the Qur'an. Islamic calligraphy is renowned for its diverse range of scripts, each with its unique aesthetic and historical significance. This article provides a detailed analysis of major calligraphic scripts, shedding light on the evolution, characteristics, and cultural contexts of scripts like Kufic, Naskh, Thuluth, Diwani, and Nastaliq.

Keywords:

Arabic Calligraphy, Kufic, Thuluth, Naskh, Mubaqqaq, Rayhan, Tawqi, Riqa

Introduction

Calligraphy derives via European languages from the Greek *kallos* (beauty) and *grafos* (writing, writer).[i,ii] The Oxford English Dictionary gives two definitions for the English noun, both in use since the seventeenth century:(1) beautiful or fair writing as a product; also, elegant penmanship as an art or profession; and (2) handwriting, penmanship generally; style of handwriting or written characters; a person's characteristic handwriting or 'hand'.[iii]Muslim calligraphy, also known as Islamic calligraphy or Arabic calligraphy, is the art of lettering Arabic script visually captivating and aesthetically pleasingly. Calligraphy is roughly equivalent to the Arabic noun *khatt*, defined in Edward Lane's Arabic-English Lexicon as line, streak, or stripe; track, path or road; writing and the like.[iv]

This art form has been intricately intertwined with the Islamic faith, serving to preserve and transmit religious texts and a medium for artistic expression. Arabic calligraphy is a beautiful Greek writing style that dates back seven centuries, and it is regarded as one of the first methods of writing the Quran. The art of calligraphy has been closely related to its spread in decorating and beautifying mosques, minarets, books, and the Holy Qur'an. Since Arabic calligraphy was linked to the Islamic faith and thought, it carried many values and virtues.[v]Arabic calligraphy differs from other calligraphy art forms worldwide due to its unique character. The history of Arabic calligraphy began in the seventh century A.D. in a script from that of the Nabataeans, a Hellenized Arabic-speaking people from west of River Jordan, the builders of Petra in Jordan, and Median Salih in Saudi Arabia.[vi] The word calligraphy in Arabic means "handast al-khatt," which means the geometry way of writing in Arabic. The Arabic script was developed from the Semitic alphabet, which existed in the Arabian Peninsula when Prophet Muhammad started preaching.[vii]The earliest known Arabic document, known as Al-Namarah, dates to 328 AD and was found engraved on a stone near Damascus by French archaeologist Dussaud. Many academics hail it as unmistakable proof that the late Nabataean script gave rise to the contemporary Arabic script because it is written in legible cursive.[viii]

As Anthony Welch[ix] has observed; the primary reason for the chronological, social, and geographic persuasiveness of the calligraphic arts in the Islamic world is found in the Holy Qur'an;

Thy Lord is the Most Bounteous,

Who teacheth by the pen,

Teacheth man that which he knew not[x].

Elegance on Paper: A Concise History of Islamic Calligraphy

Adam, the first man on this earth, is said to have introduced Arabic, Syriac, and all other scripts and spoke in all these languages[xi]. The verse of the Qur'an has possibly led those who advocated this in their favour: He taught Adam the names and knowledge of all things. After Adam, his son Shith followed him in the practice of Arabic writing.[xii] Abdullah b. Abbas narrated that it was Ismail who spoke and wrote in Arabic at the age of fourteen years.[xiii] According to some authorities, Arabic was derived from the Nabatean script towards the beginning of the 6thcentury A.D.[xiv] Others

attribute its origin to Syriac writing.[xv]In the Nabatean scripts, the letters mainly were of cursive form, and the vowel marks, diacritical dots, and orthographical signs were noticed in the Syriac script. The earliest dated evidence of Arabic cursive are documents on papyrus in a "utilitarian style" from the 640s and graffiti found on rocks, such as the foundation text scratched on a rock near Taif, in the Hijaz (in present-day Saudi Arabia) recording the construction of a dam by the Umayyad Caliph Muawiyyah. Epigraphic coins, or dinars, also reliable evidence of a formal standard style of writing, are architectural inscriptions, such as those encircling the ambulatory of the Dome of the Rock in Jerusalem dated 691-692A.D. It is to be noted that many scripts developed over the centuries and across regions throughout the Islamic world. The Maqali writing character had no curved lines but vertical strokes and shafts.[xvi] The character of these types of scripts influenced the growth and development of Arabic calligraphy.

Arabic calligraphy's aesthetic, spiritual, and religious qualities transcend the formula of shrouds of Islamic art. One of the most beautiful alphabets in the world is Arabic. The origin of written Arabic can be traced to the northern Arabian Peninsula. By the late sixth century, the Arabic script arrived in the Hejaz with the revolution of the Quran. Throughout Asia and other countries, people became fluent in the Arabic language. Arabic became a universal international language. This led to increasing demand and a growing need for the reproduction of the Quran. In the early period of Islam, the writing materials were generally leather, bones, flat stones, palm trunks, potsherds, even textiles, and all other hard objects.[xvii]In the past, examples of decorations from the Kufic writings were embroidered with royal clothes to highlight the extent of the aesthetic values that characterized Arabic calligraphy. It took an aesthetic decorative element to decorate the fabric and give it an Islamic imprint. In addition, calligraphy was used on dishes, doors, shelves, and windows.[xviii] An example representing a unique Arabic calligraphic art on textiles can be found on the Kiswah of the Kabbah. The Dome of the Rock in Jerusalem can be considered one of the earliest examples of the aesthetics of Arabic calligraphy within Islamic architecture.

Styles, Materials, and Scripts

The necessity of preparing enormous copies of the Quran in early Islam captured the imagination of calligraphists. Gradually, this art was not confined to the copying of the Qur'an but extended to the production of innumerable books with the expansion of the territorial jurisdiction of the

Muslims. The artists invented various calligraphic writing styles to suit the occasion and grace the beauty of decoration. It stands out for its distinct beauty and individuality. It has a great cultural material. It features instructors and schools at different times, including the Kufic and Thulth lines.

The earliest written Quran used the Jazm script, which may have been inscribed by Zaid ibn Thabit and released during the caliphate of Uthman ibn Affan (644-656). The Jazm script featured stiff, angular, and well-proportioned letters, which varied regionally into styles such as Hiri, Anbari, Makki, and Madani. These styles later influenced the development of the renowned Kufi script. Besides Jazm, many other scripts were developed over time. Some, like the Ma'il script, gradually evolved in sophistication into the elegant Kufi script, while others, such as Mukawwar, Mubsoott, and Mashq, eventually fell out of use.[xix]

Arabic calligraphy evolved significantly with the use of paper. It came from China via Samarqand in 751, a turning point in writing history that significantly impacted the aesthetics of Islamic calligraphy. The primary ingredients of early papers were cotton, silk, or other fibers, as opposed to modern paper, which is manufactured of wood pulp. The fiber-based paper was polished with a smooth stone such as agate or jade to prepare calligraphers to draw guidelines using a reference dot. The script was either suspended from or stood on these hardly noticeable lines.

The Diwani line, created by Ottoman Empire officials and successors, and Persian calligraphy, which has its roots in Persian Arabic calligraphy, have appeared at the hands of renowned Turkish calligraphers, in addition to the diversity of schools, Calligrapher Ibn al-Maqla and Ibn al-Bawab and the Ottoman calligrapher Haddad Al-Amassi who reached the Arabic calligraphy to the top of what reached the line of Tawheed and especially the Thulth line. Therefore, the Qubbat al-Sakhra or the Dome of the Rock at Jerusalem and the Jami masjid of al-Walid at Damascus are faced with Arabesque motifs and with Quranic verses incised in Kufic Khaft- foliated or floriated.[xx] Calligraphy as mural art or on monuments was not confined to any particular region; rather, it spread to all countries of Muslim domination in medieval times. The stiff, angular shape of the Kufic character was subsequently reserved for the copies of the Qur'an and inscriptions on stones and coins.

1. **Kufic script variations, all reading bismillah**



2. **Script name Kufic- uses Qur'ans, architectural decoration, textiles, carpets**



3. **Script name floriated Kufic- uses Qur'ans, ceramics, metalwork**



4. **Script name Knotted/plaited Kufic- Uses Qur'ans, architectural decoration.**



5. **Script name "New style" script – Uses Qur'ans, architectural decoration.**

At the same time, the Arabs used the round script of the Naskhs for official correspondence and other ordinary purposes.[xxi] Its first official use from the city of Kufah was found in A. H. 17/638 A.D., possibly designated the script as Kufi or Kufic.[xxii] Naskh literally means cancelling; therefore, it owes its name to the fact that the Qur'an and other books were written in it, and it had cancelled all other writings.[xxiii]Ibn Muqalh is believed to have invented the Aqldm al-Sittah or the six writing styles. These six styles are Thuluth, Naskh, Mubaqqaq, Rayhan, Tawqi, and Riqa.[xxiv]In addition to these main six styles, two more sub-styles, Tumar and Ghubar, could be counted. If a larger and bold pen is used, the writing is Tumar, but if a finer pen is used, the writing is Ghubar.[xxv]

Ornamental Calligraphy forms

Arabic calligraphy's growth gave rise to a number of ornamental forms that were intended to satisfy unique requirements or preferences as well as to astonish others. Gulzar, Maraya or Muthanna, Zoomorphic, Siyaqat, and al-Khat al-Hurr are the most remarkable ornamental scripts or techniques.[xxvi] Gulzar is in Islamic calligraphy, which is the technique of filling the area within the outlines of relatively large letters with various ornamental devices, including floral designs, geometric patterns, hunting

scenes, portraits, small scripts, and other motifs. Gulzar is often used in composite calligraphy, surrounded by other decorative units and calligraphic panels. There is a piece in the Chester Beatty Library, Dublin bearing the name of the Mughal Emperor Shah Jahan.

A special calligraphic tool called a Tughra is employed as a royal seal. Only the nishanghi, also known as the Tughrakesh, is a scribe who specializes in writing Tughra. Ottoman officials especially liked the increasingly elaborate insignia.

Another design that the Ottomans created and promoted was called *Siyaqat*, and it was utilized in courts and chancelleries. The Kufic script, whose lines are strong, straight, and somewhat angular, is closely related to *Siyaqat.*

The most contemporary calligraphic script is al-Khat al-Hurr, which was created in many Arab countries throughout the 1980s. This free-style writing is usually attractive and highly stylized, yet it does not adhere to any predetermined design. It is very cursive, and there is a noticeable difference in line width between the curves. It is conceivable for a curve to rapidly transition from the thickest line a pen can make to the thinnest line it can make.



Bowl with Arabic inscription Calligraphy (Kufic script)

This vessel was produced in Nishapur, north-eastern Iran, in the tenth century. The bowl belongs to a larger group that includes some of the

oldest records of proverbs and adages in the Islamic world. Earthenware; white slip with black-slip decoration under transparent glaze; H. 7 in. (17.8 cm), Diam. 18 in. (45.7 cm)Rogers Fund, 1965 (65.106.2).

The names of the classical calligraphers began to appear in the tenth century A.D. Ibn Muqla, Ibn al-Bawwab, and others.[xxvii] The first growth of Arabic calligraphy started with the first written version of the Quran by Zaid Ibn Thabit during the caliphate of Utham Ibn Affan in 644 A.D. The early scripts of the Muslim era are represented on the monuments of the Umayyads. Many examples are presented in the Quranic inscription; one of the earlier is the Dome of Rock in Jerusalem. The earliest cities where Arabic calligraphy started were Mecca, Medina, Kufah, and Basrah.[xxviii]Arabic calligraphy was first taught during the Umayyad era, after the Kufah succession's relocation to the Levant, which significantly helped advance calligraphy and its tools. The Qur'an was written and copied beautifully by the calligraphers. One of the forerunners of Arabic calligraphers, Ibn Al-Muqlah, is recognized for transforming the Kufic line into more flexible shapes. One of the well-known Umayyad calligraphers was Hassan Al-Basri, who was born and raised in Basra in 115 AH; while penning the Qur'an, he was aware of the need to advance Arabic calligraphy. The minister Ibn Makla took the first carrier of the line, but the first carrier of the Arabic calligraphy is Hassan al-Basri, who in turn took Ali ibn Abi Talib. Arabic calligraphy advanced significantly during the Umayyad era and reached the Abbasid period.

During the Abbasid period, Baghdad was founded by Abu Jaafar al-Mansur and became a hub of Arab civilization and calligraphy. The calligraphers of the Arabic calligraphy were developing a new style of writing. Dahak bin Ajlan and Ishaq bin Hammad were famous at the beginning. In the era of the Caliph al-Mamun, many calligraphers appeared in the same manner as their predecessors, including Ibrahim al-Shajari, who developed the Holy Quran into the pen of the two-thirds.[xxix]Arabic calligraphy and calligraphers gained prominence and significance throughout the Abbasid era. The calligraphers invented writing on the walls of Islamic architectural monuments such as mosques and palaces. They added decorative art to the architectural features for meditation and reflection on beauty and rhythm. The Arabic alphabet became a major element in the decoration. The Arabic adorned the domes, mosques, mansions, and palaces.

There are many varieties of Arabic calligraphy styles, such as Diwani, Farsi, Ijizah, Kufi, Maghribi, Masahif, Muhaqqaq, Naskh, Rayhani, Ruq'ah, Tawqi', Thuluth and Tughra. The early Arabic script was perfected in Kufa, a city founded in Iraq in 638 A.D and thus became known as Kufi. It was difficult to read because of its lines, so Kufi was replaced by a smooth, cursive script called Naskh, which is used today in printing. Naskh was one of the 'six styles' invented by Ibn-Muqlah (866-940), the vizier of four Abbasid caliphs in Baghdad. Ibn Muqlah was also the first to codify Arabic Calligraphy. Ibn-Muqlah taught his daughter Calligraphy, and she, in turn, taught Ibn-al-Bawwab (d.1022), whose impact on Arabic Calligraphy is evident from a copy of the Koran inscribed by him, now preserved in the Chester Beatty Library, Dublin.[xxx] Yaqut-al-Mustasini (d.1298), a former slave who carried the name of the Abbasid caliph he served, followed the tradition of Ibn-Bawwab and put the final touch on the six styles.



Varieties of Arabic calligraphy styles

The Influence of Western Art on Islamic Artistic Traditions

The clash between contemporary and traditional discourses in the late eighteenth century set the stage for colonialism's influence in Islamic civilizations as well as the establishment of art schools and academies, which served as the first channels for Western techniques that influenced art. Osman Hamdi, a pupil of French Orientalist painter Jean-Leo Jermo, who started his career in 1883, oversaw the Academy of Fine Arts while Western painting was taught in military schools in Istanbul.[xxxi]In Turkey, Lebanon, Egypt, and Tunisia, which were directly exposed to the West before other parts of the Islamic world, Westernization quickly took hold and included modern Islamic artists, replacing traditional art with Western art forms like tripod painting and sculpture. These artists became estranged from the origins of their culture and tradition, and a gap was established between them and these trends. Thus, Western art forms were adopted by significant Arab centres, and Western-styled art academies and schools were founded there. Young individuals from European nations were given scholarships, and some of them worked in these institutes. These institutional shifts demonstrate the adoption and modification of the Western approach in the creation, instruction, and creativity of art.[xxxii] Alternatively, the colonization of Islamic societies resulted in the rise of traditional arts and their subsequent marginalization within the Islamic world. However, it is ironic that Islamic calligraphy did not stagnate, unlike other book-making arts such as illustration, imitation, and bookbinding, which declined. Calligraphy maintained its dignity and uniqueness for a number of reasons, including its inherent connection to copying the Holy Qur'an, which may have been the first example of Islamic art.

Conclusion

Islamic calligraphy is not merely a decorative craft but an essential and intricate form of artistic expression central to the Islamic world's cultural and religious life. Islamic calligraphy has evolved over the centuries into a symbol of beauty, spiritualism, and identity that blends religious devotion with art excellence. This intricate art form has left an indelible mark on the Islamic cultural landscape, based on the divine word of the Quran, which has influenced several artistic and architectural endeavours over the centuries. In the early Islamic period, the origin of Islamic calligraphy was deeply rooted, and it became a necessary tool for translating the Quran. In ancient times, early writers crafted diverse scripts like Kufic and Naskh to improve legibility and visual charm. These early scribes weren't merely copyists; they were artists who infused their work with a

profound sense of spiritual reverence and divine purpose. As Islam expanded into different regions, the art of calligraphy evolved to embrace various cultures. It incorporated elements from Persian, Ottoman, and Andalusian traditions, each bringing forth distinct styles and techniques.

Throughout history, Islamic calligraphy has been a unifying element, transcending linguistic and ethnic boundaries within the Islamic world. It has connected diverse Islamic civilizations, from the core regions of the Arab world to the distant corners of Asia and Africa. The universality of calligraphic art in different cultural contexts highlights its broad appeal and its capacity to express the profound beauty of the Islamic faith across various peoples and regions. This adaptability is evident in the emergence of distinct regional styles, such as the graceful fluidity of Persian Nastaliq or the solid and bold strokes of Ottoman Diwani.Islamic calligraphy has also influenced many other artistic and architectural fields. Islamic architecture now has a distinct visual quality thanks to its incorporation into architectural design, especially in the form of inscriptions that adorn palaces, mosques, and public structures. The detailed calligraphic designs, which frequently compliment geometric patterns and arabesques, create harmonious and spiritually elevating settings. Islamic art is holistic, combining form and function to symbolize divine unity and order, as demonstrated by the harmony between calligraphy and construction.

Islamic calligraphy is thriving and developing in the current era, bridging the gap between tradition and innovation. While still remarkably regarded as age-old methods and ideas, modern calligraphers are experimenting with new mediums and creative approaches. The dynamic interaction between the ancient and the contemporary guarantees calligraphy’s ongoing significance and vitality in today’s society. As Muslim calligraphy's profundity and beauty become increasingly recognized worldwide, it creates new opportunities for cross-cultural dialogue. Calligraphy remains highly relevant nowadays in various fields, such as graphic design, logo creation, map making, menu design, greeting cards, invitations, legal documents, diplomas, poetry, business cards, and handmade presentations. Many calligraphers rely on addressing envelopes and invitations for weddings and large events as a significant source of income. This art form thrives by adding a personal and artistic touch to various modern applications.

Islamic calligraphy has a rich cultural and spiritual history, which is evidenced by its continuing influence. It represents the rich artistic legacy of

the Islamic world and its continuous search for meaning and beauty in literature. The ageless art of calligraphy reminds us of the strength and elegance of the handwritten letter, the profound relationships between language and identity, and the ongoing human need to establish a link with the divine in a world where digital communication is taking over.

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FAIRY TALES AS BUILDING BLOCKS: TEACHERS AS NURTURERS OF LITERARY HEALTH

Julie Thomas

Abstract

The art of reading is fading fast from today's world. This is an area of great concern. Just as doctors are concerned about physical health, and psychologists are concerned about mental health, as teachers, we need to be concerned about the literary health of the present and future generations. The advantages of reading ought to be reintroduced to our children. This can be achieved through the medium of fairy tales. The benefits of fairy tales are many and varied. This paper serves as a defence of fairy tales, and also, as a defence of the reading habit.

Key Words

Reading; Fairy tales; children; literary health; budding writers

Not so long ago, there was a space in childhood lives, a space that was shared with fairy tale characters who coexisted in harmony with the exuberant kids of the bygone ages. Fairies, elves, witches, giants, etc. were all part of this magical world. Many of the adults of today can claim to have matured in life, having come into contact with fairy tales. This is an inheritance that was treasured, but also a world that's rapidly vanishing into thin air. The children of today are either completely ignorant of the existence of fairy tales or, at best, have encountered them only through insipid or diluted animated versions. The smell of freshly printed books is almost completely unknown to them.

This is an era of technology – of technology that can help humankind, or of technology which can harm them. Scientists play their part in creating this technology, and then pass it on for the whole world to emulate. Is it enough that language teachers proudly claim to be digitally enriched? As a team responsible for the well-being of a budding generation, teachers do have a vital role to play. It is important that they pave the way for the children of today, so that the buds of today bloom into healthy

individuals – healthy not just in the physical sense, but definitely in a literary sense as well. Herein lies the importance of reading.

The habit of reading is something that has to be inculcated in the young learner at a very early stage. In these challenging times, this is a necessary skill that a teacher has to practice and foster. Gifting the students of today a keen interest in reading, and in literature, is one of the best things that can be done. The best way to initiate students into the field of reading is through the time-tested path of fairy tales.

The famous English poet W.H. Auden, who reviewed the Pantheon edition of *Grimms' Fairy Tales* for *The New York Times*, gave the opinion that Grimms' fairy tales are "among the few indispensable, common-property books upon which Western culture can be founded. ... It is hardly too much to say that these tales rank next to the Bible in importance." (Auden 28)

Many researchers have tried to find out the reasons for the popularity of fairy tales among children. Kristin Wardetzky conducted a study of the story preferences of second, third and fourth grade students in the former German Democratic Republic in the year 1986. The children demonstrated a broad acquaintance with fairy tales. Titles from *Grimms'* collection topped the list. Children's interest in fairy tales seemed to be unaffected by changes in life-style. This investigation, which lasted for three successive school years, included 2470 children from schools located in rural areas, medium-sized cities, and large cities.

Wardetzky also gave opening lines to the students, and asked them to compose their own tales. These tales were then analysed, to find out the influence of fairy tales on these children. The essential difference between the European tales and most of the children's tales was in the length. Children abbreviated the action to the maximum. The number of characters was also reduced. They often treated traditional patterns quite unconventionally, inventing variants that were highly original. The heroes of the children's tales were always victims of alien powers, and never of their own mistakes. Traditional fairy tale characters dominated the children's list of adversaries – sorcerers, monsters, and giants. Female adversaries were often witches or stepmothers. An analysis of the structure of the fairy tales told by the children in this study demonstrates the power of this genre, and its ability to survive among child story-tellers.

To corroborate this point for purposes of this paper, a handful of children were given opening lines and were asked to write stories of their own. The stories were composed without the influence of elders. One of the stories that were collected is as follows:

> Once upon a time, in a far-away land, there lived a small boy. His family was very poor. His father was a carpenter. His mother was dead. He used to help his father to make furniture. One day, they were working hard to make a table and a chair. When night came, they were really tired and went to sleep. That night, a fairy came to the boy's home. The fairy saw the wood they had been cutting. The fairy sat down and finished the work. When it was morning, the carpenter woke up and was surprised to see that the work was over. He was very happy and went out with his son to sell the table and the chair. Another night, the fairy came again to their home and did the same thing. The carpenter and the boy went to the same shop at the market to sell the furniture. But this shopkeeper was a cheat. He told the carpenter, "This table and chair costs only 200 rupees. Last time, I was very kind to you and gave you extra money. This time I will give you only 200 rupees." The carpenter was very sad. He said, "The actual cost is 600 rupees. I went to all the shops and asked." The shopkeeper said that they would go again to the other shops. He went first and told the people at the other shops to tell the carpenter that the table and chair cost only 200 rupees. When the carpenter came, all of them told like that. So, the carpenter got only 200 rupees and he went home sad. The fairy came to know about this. That night, the fairy made a gold coin. Actually, it was only a fake gold coin. The next morning, the carpenter was very surprised to see the gold coin. He did not know that it was a fake coin. He told his son that if they sold it at the market, they would get a lot of money. So, they went again to the market. This time, the shopkeeper was very excited and gave them 50,000 rupees. The carpenter was very happy. He became rich and lived happily. Do you know what happened to the shopkeeper? He went to a jewellery shop to sell the gold coin. That time, they told him that it was a fake gold coin. Then the shopkeeper became angry but he realized his mistake.

MORAL: Don't cheat others. You may get into very big trouble.

The grown-ups who take time to re-read these fairy stories begin to understand the timelessness of their appeal. Many things in the world may change, but human desires and emotions continue strong and unchanging. The old fairy tales contain symbols of the deepest human feelings, and satisfy through fantasy, human desires for security, achievement, and love.

Fairy tales are predominantly constructive, not destructive, in their moral lessons. They most often leave an indelible impression of virtue invariably rewarded, and evil unfailingly punished. In these fairy tales, the world is as it ought to be – sometimes ruthless of necessity, but sound at the core. It is doubtful whether these fairy tales, with their constructive codes, can hurt the children who really like them.

Reading fairy tales may often prove relaxing. Compared to any moving-picture version of fairy tales, the old words evoke immeasurably better pictures, create stronger moods, and refresh and relax to a degree, which only music or poetry, perhaps, can approach. Children who have learned to love fairy tales will have discovered the wonders of tranquillity in the midst of a noisy, restless world.

Fairy tales should, first and foremost, be read just for fun. The relaxation and entertainment provided by these stories are ample justification for them, at any age, or at any hour. When things become tense or difficult, a fairy tale is a good suggestion for relaxation. Their power of entertainment is their first reason for existence and the strongest reason for their immense popularity.

Fairy tales may become the magic wand by means of which teachers and students can form strong bonds with each other. These tales may lead straight into the homes of children and develop a common bond between two generations, and two or more racial groups.

Fairy tales can also become the invisible tools that inculcate lessons of resilience in young kids. Through these tales, children get to know that the world outside is not always a bed of roses. Trials and threats abound, and success comes at the end only to those who learn to vault over these hurdles. Triumphs and tribulations are just two sides of the coin of life. A successful person should learn to co-exist with, and to tackle both identically.

This is an era of technological advances. In every field, the use of technology is being stressed upon. Whatever is old is being discarded. The modern value systems are also changing rapidly. However, all things new can't be good, and all things old can't be bad. There should be a balance in everything.

The present generation has become a set of people who take pride in their material advancements. However, for every advancement that is made, there are some things that the people of today are forced to forego. We wear costly watches that show us the time accurately, but we have lost the ability, that the earlier generation had, to take a glance at the sky and read the time. We cover our feet with the choicest of footwear, but they have taken away from us the true feel of being in contact with nature.

Modern-day parents gift their children the latest of gadgets to please their tastes, and then lament the fact that they are lost from the everyday reality of the world. The kids of today are glued to the television, or hooked to their mobile phones, and become unhealthy as a result. The bygone generation of kids, for whom the word "play" meant outdoor games and running about, and for whom the bedtime story was an eagerly awaited ritual, is slowly fading away.

However, it's not enough to rue the fact that the children of today are aliens to the world of reading and literature. As long as these children are not exposed to the allures of a world of tales and adventures, the adults are unfit to raise complaints against them. Future doctors, engineers, civil servants, accountants, scientists etc. are all being moulded in the pressure-cooker life cycles of today. Where are the future storytellers and writers, though?

For parents and teachers, there is obligation to rescue the kids of the present generation before they are irrevocably lost. Even when they enjoy the amenities and luxuries of the modern world, let us give them back the beautiful moments of a bygone world that we cherished as kids.

Encourage children to be active, so that they become physically fit. Encourage children to read, so that their minds develop admirably. A mind that is fed on a healthy diet of good books will definitely grow in the right direction.

Here comes to our aid the timeless appeal of fairy tales. Parents can introduce them to their young ones in the form of bed-time stories. Teachers

can incorporate story sessions in classrooms. The world of the children is sure to change for the better. When they grow up, they will become responsible readers. Their language will improve, their outlook on life will broaden, and at least some of them may end up as promising writers of the future.

If so much is to be gained, why wait? Come, let us open the magical world of fairy tales to the children, and share the fruits of this blessing with them. A united front should be put up to ensure the literary health of the future generations. Give the budding generation proper building blocks, and they will build castles of literature, of which we can forever be proud.

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DISCUSSING THE SIGNIFICANCE OF ONOMASTIC STUDIES IN INDOLOGY: A PERSPECTIVE FROM KERALA

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Abstract

Indological studies on South India have suffered greatly from the dearth of adequate recorded data. Early Indological studies often presented Kerala's history through an Orientalist lens, emphasizing its connections to Vedic culture and neglecting the indigenous Dravidian heritage, including the contributions of Buddhism, Jainism, and folk traditions. Many Indological studies on Kerala, particularly during the British colonial period, were shaped by the biases and frameworks of colonial scholars. This often resulted in a skewed understanding of Kerala's history, focusing more on caste, Brahmanical traditions, and Vedic influences while neglecting the region's non-Vedic, Dravidian, and local religious practices. This article explores the potential of onomastics in filling this gap by focusing on how the historical events shaped the identities and aspirations of the common people. By analysing the remarkably diverse socio-cultural shifts in this land through the changes in naming patterns over time, we argue that onomastics offers an important yet underutilized perspective on the history of this land. This article discusses the evolution of naming patterns from the Sangam age, through colonial interventions, to the current naming patterns and how they reflect social mobility and aspirations at each time period.

Keywords

Indology, Onomastics in Kerala, Kerala naming patterns, Name as identity, Dravidian naming patterns, Aryanization, Colonization

1. Introduction

1.1 Onomastics

The branch of linguistics that deals with the study of names and naming practices is called 'Onomastics'. This field examines the origins, meanings, and usage of names, encompassing various categories such as personal names (anthroponyms), place names (toponyms), and the names of objects or phenomena. Onomastics provides valuable insights into language, culture, and history through the study of names. By analysing how names

are formed, used, and have evolved, onomastics reveals patterns of human behaviour, social organization, and cultural identity.

The origins of naming systems are as ancient as human language itself. Early humans likely used names to distinguish between individuals within small communities. These names were often based on observable characteristics, achievements, or kinship relations. The practice of naming as an act of marking individual identity possibly came later, as societies placed greater emphasis on the individual, and the need for distinct personal identifiers grew. Names have evolved to become not just means of identification but also an expression of personal and social identity. This connection is evident in various cultural practices, such as the adoption of new names upon significant life changes (e.g., religious conversion, marriage) and the use of honorifics and titles to denote individual achievements and status.

Existing works on the naming systems of different communities across the globe reveal fascinating details about the hierarchies, the value systems, the superstitions, and many other factors that tend to live in the collective subconscious of communities.

The framework for analysis of proper names in this article adapt from Nikonov's framework for analysis of proper names (as translated and quoted in Bagby and Sigalov 2) on three levels; the signifying meaning which is the direct transparent meaning of the name, the etymological meaning which is typically not easily accessible, and the cultural/social significance of the name. Unlike Western naming conventions, South Asian names don't just signify lineage but also several cultural affiliations and social status. Additionally, the name-giving traditions involve a lot of intentional significance being bestowed on the name-bearer through the choice of the name. This makes proper names a remarkably potent tool to study human behaviour on collective and individual levels particularly in South Asia. In this article, Nikonov's framework of analysis is used to understand the naming patterns during the Sangam age, and how some of these patterns are retained and some lost through the evolution of naming patterns among the Keralites.

The two-fold function of language use, namely 'reflexive' and 'constitutive' as described by Meyerhoff is also significant in the discussion of proper names in this work. The intentional nature of language-use as an expression of identity and group membership was introduced by Meyerhoff

through the concept of 'constitutive' nature of linguistic aspects as opposed to the 'reflexive'. Meyerhoff's work recognizes the fact that language does not just reflect the socio-cultural context of the speaker, but is also often a linguistic choice exercised by the speaker to indicate membership to a group the individual identifies with. This can be extended to the way naming choices function in our societies, simultaneously being products of the times they belong to and actively participating in shaping the popular culture at the time. These concepts are applied here for the ways proper names in Kerala reflect their Dravidian origins and have also evolved to facilitate social mobility in the past couple of generations.

1.2 Review of literature

The Onomastic studies in Kerala have focused almost entirely on Toponomy in the state, with the exception of Guptan (1990) discusses the scope of anthroponomastics in Kerala and Smita Joseph (2022) which is a socio-onomastic study on the Syrian Christian names in Kerala and Telangana. Joseph's book gives a synchronic analysis of the social and functional aspects of the Syrian Christian names. 'The Indian book of names' and 'Panorama of Indian names' also give brief overviews of the naming patterns among the Malayali community but do not delve into the social and cultural aspects of names. A particularly notable deficiency is that these works do not discuss the complexities involved in arriving at a "traditional" Malayali naming pattern. Emeneau's article (1978)on developing an Onomastic account of South Asia (India) includes mentions of Malayalam naming patterns and identifies a few pan-Dravidian patterns including the morphology of names, discussed further in the relevant sections. Overall, Onomastics is extremely under-researched in Kerala despite the huge potential it presents. Kerala offers a versatile perspective towards Indian Onomastics because of its specific geographical and socio-political nature. Kerala's history shows that it has been insular to many cultural movements and turbulences that shaped the trajectory of the Northern part of India. This Dravidian side of the Indian peninsula developed on its own with remarkably different cultural practices than the rest of India.

1.3 Geographical and Socio-cultural overview of Kerala

Kerala, the southernmost state of India, holds a distinctive position on the country's map. The state extends along the Arabian Sea, bordered by Karnataka to the north and northeast, and Tamil Nadu to the east and south.

Kerala's geography, a narrow strip of land between the Western Ghats and the Arabian Sea, has significantly influenced its history. This geographical and cultural isolation allowed Kerala to develop a rich and diverse linguistic heritage, with the evolution of Malayalam as the dominant language, deeply influenced by the region's interactions with both Dravidian and Indo-Aryan languages. The relative isolation from the mainstream Indian subcontinental influences allowed for the emergence of distinctive social structures, most notably the *Marumakkathayam* system of matrilineal inheritance. This system, along with Kerala's cultural and religious syncretism, created a social fabric that supported the coexistence of diverse religious practices, as well as a collaborative cultural environment. The geographic isolation also meant that Kerala was more accessible via the sea route, which attracted many early explorers seeking trade opportunities. Kerala's early and extensive trade relations with the outside world led to a greater influx of foreign cultures compared to other Indian regions. This facilitated the early arrival of Jewish migrants, Christians from the Middle East, and Islam through Arab traders. These religions became integral to Kerala's society, blending with local traditions over time. Evidently, Kerala has experienced several waves of cultural diffusion to varying extents, as archaeological and historical artifacts reveal. Onomastic research adds to the historical data by examining how people perceived these cultural shifts and how these changes shaped social aspirations at the time.

1.4 The Dravidian naming system

As a South Indian state, Kerala was part of Tamizhagam during the Sangam Age (300 BCE to 300 CE). In this period, Kerala was known as the Chera country, which held cultural significance within the Sangam literature which is composed of poetry collections by different poets from the Chera, Chola, and Pandya dynasties. Our sources for names of the people during this period come primarily from the names of the poets and the names of kings described in these poems. The social structure during this period as far as it is discernible from these poems, appears to be non-hierarchical. Purananuru, the latest collection poems in Sangam describes these groups as "*ku}i"* which typically refer to clans. However, the people who handled the Vedas and participated in Vedic rituals came to be knowns as "*andanar*" who enjoyed a higher social status and was on par with the kings, mentioned as such "The brahmins are not denied the right or ruling" (Vacek 326).

The names of ordinary people, represented here by the names of poets, typically composed of a place name of association such as "Aiyūr",

"Ālathūr", "Allūr", "Karuvūr" etc., and an occupational/physical description suffixed with the mandatory honorific "-ar" such as "Chenkannanār", "Kārikkannanār" etc. The names of kings in Sangam literature are discernible by the presence of words that indicate their royal lineage and affiliation such as "Chera", "Chola", or words that indicate their strength eg. *Chēramān Kanaikkāl Irumporai* 'Chera king with iron shields on his legs', or something that marks their legacy, eg: *Chēramān Kōttampalathu Thunjiya Mākōthai* 'The Chera king who died in Kotampalam'.

Poets Ð Aiyūr Moolankilār, Aiyūr Mudavanār, Ālathūr Kilār, Allūr Nanmullaiyār, Kannanār, Kapilar, Kārikkannanār, Karuvūr Kilār, Kāttūr Kilār Makanār, Kāviripoompattinathu Chenkannanār, Kookai Kōliyār, Kōvūr Kilār, Madhurai Kanakkāyanār, Madhurai Kannanār, , Moolankeeranār, Nakkeerar, Nallūr Nathathanār, , Nettimaiyār, Ōrampōkiyār, Pālai Gouthamanār, Paranar, Piramanār, Ponmudiyār, Pothiyār, Cāthanār, Thēvanār, Ilampoothanār, Viriyūr Nakkannār, Ammoovanār, Āviyār, Avvaiyār, Kāvarpendu.

KingsÐ Chēramān Ilankuttuvan, Chēramān Kanaikkāl Irumporai, Chēramān Kōttampalathu Thunjiya Mākōthai, Chōlan Nalankilli, Ilamperuvaluthiyār, Ukkira Peruvaluthi, Ud*iyan Cheralathan, Adu-Kotpattuc-Ceralathan, Nampi Neduncheliyan, Sen-Kuttuvan, Palayanai Sel-Kelukuttuvan.

These names are particularly interesting for this study for how they indicate the beginning stages of a cultural shift towards the Vedic/Aryan culture. At an etymological and phonological level, these names are still largely Dravidian. Sanskrit or Prakrit influences are seen majorly among the names of kings and the *andanar*s, but even in these cases, the Sanskrit roots are assimilated into the Dravidian frame with Dravidian phonotactics.

Among the poets, the name Gouthaman-ar is a clear indication of this shift. The name Piraman-ar is a heavily Dravidianised form of 'Brahman-ar'. Similary "Thevanar" is a Dravidianised form of the Sanskirt root "*dev*".

Among the kings, the name "Ud*i-yan" is a Sanskrit root assimilated into the Dravidian frame and phonotactics. The names of kings and members of the elite class indicate the beginnings of Vedic or Buddhist influences, as these groups embraced the new religious and cultural practices. However, this change was not uniform across all social strata. The Vedic influence eventually led to the development of a more stratified social

system, with the introduction of rigid hierarchies, untouchability, and the caste system.

These strata-sensitive shifts in naming patterns can be seen within the Kerala society till about three-four generations back. The lower-caste names follow the same pattern of physical descriptions or peculiarities suffixed with the Dravidian person-gender markers/diminutives which narrow down the referent within their social/family circles. For example; *Đ kurri-peKKY* literally means 'small-girl' which could indicate the youngest in a family or within the community. *vemumban* 'fair skinned male', *karuppan* 'dark skinned male', *pessY* 'woman', *aniyan* 'younger male'.

2. Tracing the socio-political developments in Kerala from an Onomastics perspective

2.1 Towards a conventional naming system

The current naming system of 'given name + father's/guardian's name' is a product of the British efforts to standardize Indian names. This naming pattern also gained more prevalence with globalization as passports and unique identification systems required a uniformity. A couple of centuries back, this naming pattern would have been an impractical system to follow within the largely matrilineal society with joint families where paternity was not a relevant concept.

The imposition of standardization happened at a national level and different communities responded differently to this imposition of not just a naming structure, but also of legibility. The ways a society interacts with foreign influences, whether through immigrant communities or the implementation of new laws, are always complex. There are frictions and power negotiations at every point, which are inevitably reflected in the evolution of collective identities. For instance, Dechamma's analysis of Kodava naming patterns reveals an interesting negotiation between Kodava identity and the imposition of a standardized Aryan identity, which Dechamma describes as an act of indigenous rebellion within the confines imposed by the State. The Kodava naming system has remained distinctively Kodava to this day, easily recognizable to members of the Kodava community, while maintaining the standardized naming framework for an outsider.

In contrast, the naming systems among the Keralites, just across the border from Kodagu, have undergone several changes. Unlike the unified

Kodava identity, Kerala society has never had an identity that every Keralite could claim and protect. A cultural identity fragmented by casteism and feudalism created a fertile ground for foreign cultures to take root and eventually assume higher prestige within Kerala society. The standardized naming system imposed through the reformed laws of land ownership required that a name include indications of a male lineage for purposes of determining the line of inheritance. As a result, the Kerala naming system became the current system of 'give name + father's/guardian's name' which is generally treated as the 'conventional' Kerala naming system in literature.

As mentioned in the previous sections, Kerala has seen an influx and assimilation of many different cultural influences, of which the most prevailing are the Aryan, the Arabic, the Portugese, and the British/colonial. The Arabic influence has prevailed primarily within the Muslim community, and the Portugese/British/colonial within the Christian community, while the impacts of Aryanization and the colonial rule are seen across religious boundaries.

2.2 Aryanization through the lens of Onomastics

The Aryanization of the Dravidian people has been a gradually pervasive process, effectively blending the indigenous practices with the Aryan narratives. The temples, deities and people underwent varying levels of transformations in their identities over time. The evolution of the narratives around an indigenous deity 'Chattan' (caÐt*t*an) is particularly reflective of this process.

Sri Narayana Guru's reformative interventions among the Ezhava caste led to some of the religious practices being abolished, particularly the ones involving animal sacrifices. The abolishment did not often result in a complete rejection of the deities involved in them; rather, narratives were formed around them to fit the Aryan Hindu narratives which held higher prestige among the educated upper caste elite. This manipulation of narratives is evident in the evolution of 'Chattan', a deity of the Ezhava people. However, Chattan still continues to hold an important place in the traditions of this community albeit in a modified form, name and narrative. Chattan came to be known as Vishnumaya and can be seen incorporated into the story of Shiva, often depicted as Shiva's son. Chattan is also portrayed as Ayyappan, Chattan being an alternate form of the name "Sast*av" which is typically used for Ayyappan whose own origins are arguably from a Dravidian deity associated with hunting (Tarabout 8).

The trajectory of the narrative around Chattan and Ayyappan are the more evident examples of this transformation which also applies to many other indigenous Dravidian deities. In building an Aryan narrative around the Dravidian deities, there is also an effort to erase its affiliations to its indigenous roots. The naming choices of the Malayali people are also better explained as efforts to eliminate the traces of their Dravidian roots more than the affinity towards the external influences.

The naming patterns evolved separately within the different religious communities depending on the external influences they aligned with and aspired towards. While the Hindu community aligned itself with the Aryan system and associated upward social mobility with identifying themselves as part of the Aryan culture, the Christian and Muslim communities came to align themselves more with the Middle-east and the West.

The following examples illustrate this branching out which distinctively mark the religious identities of the name-bearers but are also evidently Dravidian in their morphology.

Hindu namesÐ *kuˆˆi-,ankaran, govind*an, ,ivan, sat*jan,*

Christian namesÐ *and*oniccan* (Anthony), *annamma* (Anna), *selinamma* (Celine)

Muslim namesÐ *mammad*Y* (Mohammed), *paÐt*umma* (Fatima), *nabeesumma (*Nabeesa*)*

2.2.1 The timeline of Aryanization across generations

To illustrate the use of Onomastics in narrowing down the timeline of socio-political events, we look at the growth of Aryanization and the other socio-political developments that contributed to the process. For this purpose, family tree data from 5 generations back (mid to late 1800s) till the current generation (2000s) were collected from several acquaintances who belong to different religious and caste communities. Online databases of Syrian Christian family trees were also consulted.

The caste and religious information is important for this study because of the fact that the upper caste communities had affiliated with the Aryan culture since long back. Similarly Syrian Christian people were some of the very first groups of people to convert to Christianity and receive English education which reflects in the timeline of their naming choices.

In the following section, a few representative names are listed to illustrate the nature of the changes in naming patterns. The Hindu forward caste names include names from the Nambood*iri and Nayar communities. Backward caste communities included here are Ezhava, Tiyya and Kanakkan.

Mid-late 1800s

Hindu (Forward caste) Ð *ramavarma, muralivarma ambika, kunjukuˆˆi, ambalika, ambikakkuˆˆi, kunjaniyan.*

Hindu (Backward caste) Ð *maÐnikyam, kannan, kanaaran, manni, cheruman, kunjichekku, maÐt*a, caÐt*t*an, caÐt*t*uˆˆi, ammu, kunjaadi, kaÐrikkuˆˆi, kotti, n*aÐsu, t*osamma, paÐralkuˆˆi, ussuÐli, vammi, maÐkku.*

MuslimÐ *t*it*t*ayyi, cekku, ma:kki, imbayi, maaja, aleemu, kurrumol, kurrumon.*

Syrian ChristianÐ *rosamma, eliamma, mariamma, scaria, thomman, annamma, varkey, mathai, ouseph.*

Late 1800s

Hindu (Forward caste) Ð *saraswat*i, ammukkuˆˆi, raghavar, kochukuˆˆan, savit*ri, devi, sreeja, Ramanujan.*

Hindu (Backward caste) Ð *mad*°avi, cirutha, ,ankaran, velaÐyud*°an, rag°avan, ,ant*a, ayyappan, maÐkkussi, kumaÐran,kaÐrt*u, cellan, peli.*

MuslimÐ *ayyub, momu, abu, ali, beevaÐt*t*u, koya, baava, rasiya, masi, kaÐd*ar.*

Syrian ChristianÐ *devasia, thresia, elikkuˆˆi, kuriakose, annakkuˆˆi***,** *meri t*omaccan.*

Late 1800s – early 1900s

Hindu (Forward caste) Ð *bhama, rukmini, syamala, asokan, vijayan, radha, thankam.*

Hindu (Backward caste) Ð *baÐlan, kausalya, devi, d*aÐmod*aran, gopi, vi,wan, Janaki, ayyappan, latha, thanka, valsa, sat*i, leela.*

MuslimÐ *abd*ul rehman, jameela, naseema, abd*ul jabbar, abd*ul sat*t*ar, husain, ,ameesa, salim, seenath, maimoona, ummer.*

Syrian ChristianĐ *rosa, kurian, meri, matthew, ant*ony, mariam, annamma, salimma, selinamma.*

Mid to Late 1900s

Hindu (Forward caste)Đ *ashwini, devasooryan, devakrishnan, ratheesh, rajesh, harish, dinesh, anit*a.*

Hindu (Backward caste)*Đ manoj, preet*i, rajeev, geet*a, bijit*a, subhadra, priya, prakashan, pushpa, murali, sreenivasan, sindhu.*

MuslimĐ *hameed, siddhiq, haseena, noushad, shereef, sulfi, nisar, niyas, rukiya, shekeela, naseer, Muhammed ikbal.*

Syrian ChristianĐ *joseph, rosily, shaji, anila, benny, alex, t*omas, alice, anna, jose, molly, joyi, jolly, shiny, joshi, lissy.*

Late 1900s

Hindu (Forward caste) Đ *nandakumar, d*evan, akash, indulekha, anusree, sreelakshmy, lakshmy, nisha, rama, radha.*

Hindu (Backward caste) Đ *sreeshma, sajin, sujin, reshma, kavya, sruthi, swathi, sudheesh, vineeth, ashwathy, rohini, karthika, athulya*.

MuslimĐ *hamdan, t*anha, rid*a, amra, ayza, fiza, nihal, noor, yusuf, haya, ehsan, zeha.*

Syrian ChristianĐ *jojo, justine, reju, sebin, tonia, aju, jince, james, jillu, jincy, geo, Richard, gloria, anett, elizabeth.*

2000s

Hindu (Forward caste) Đ *anugrah, poornima, vinayak, Siddharth, gokulnath.*

Hindu (Backward caste) Đ *swat*i, asish, devadath, devika, ishagra, adwik, krishnendu, janvi.*

MuslimĐ *afid*a, shamna, anzil, aziz, rishan, maleeha, saleem, fat*ima, adam, amal husain, ansha, nimnas, Ishan, saĐniya, ziya, zara, at*rat.*

Syrian ChristianĐ *libin, tessa, abin, dave, honey, eva, abel, basil, angela, ruben.*

The preference for names of Sanskrit origin is not a recent development. Hindu upper caste names had already Sanskritized long before, either due to their access to Vedic scripts or due to their caste

affiliation with the Aryan culture. Among the Christian community, the preference for European/Biblical names goes back to the time of religious conversions. A similar trajectory is also visible among the Muslims. However, till the late 1800s - early 1900s, these names were incorporated into the Dravidian sound and naming patterns. The names are still distinctively Dravidian, albeit with Sanskrit/Arabic/Indo-European roots. This can be understood as an adoption of the external religious and cultural identities while also maintaining the Dravidian identity.

From there, we see a remarkable shift in not just the etymology of the names but the sounds and the naming patterns. Across the caste and religious communities, there is an entire loss of Dravidian morphemes. The Hindu family trees indicate a shift towards completely Sanskritized names, the names in the Muslim and the Christian family trees also show loss of the Dravidian morphemes, moving towards the Arabic and European sound systems respectively. This is not a gradual cumulative shift in the naming patterns, but an indication of turbulence in the socio-cultural identity of the Kerala community during this time period.

The mid to late 1800s is when literacy surged in Kerala across gender, caste and religious groups. Jeffrey notes “The process of schooling, and the propagation of ideas through the growing habit of reading, undermined the customs of old Kerala and implanted new notions about individual dignity and appropriate conduct.”(55)

He also notes that although the classroom facilitated the intermingling of castes and religions, they also made the lower-caste people more conscious of their caste identities and social standing (62). Meanwhile Sri Narayana Guru’s reformatory temple movements during this time contributed to the growing feeling that the Dravidian practices had to be disposed of. The nationalist movements also came about in full force in Kerala during this period inspiring many people to align with political figures from other parts of India.

There are two points of interest among these socio-cultural developments which can explain the timeline indicated by the onomastic data. One, the names when read alongside the historical account of the time period, indicate that these socio-cultural changes do not have much to do with the growth in the affinity towards the Aryan culture or any other external influences, rather a growing distaste and rejection of the Dravidian identity. The modern education system largely designed by Christian

missionaries who frowned upon the practices of the indigenous Dravidian people, the nationalist movements which upheld a pan-Indian identity, and the legal reforms at the time happened to come to a boiling point during this time period which caused a visible shift against the Dravidian identity. While historical and sociological studies including Jeffrey's book laud this period as a significant period of growth in the Kerala community, Onomastics points to the erasure of indigenous identities, of the Dravidian roots. Two, as mentioned earlier, the Aryanization of the Dravidian people is not a recent phenomenon. It had existed among the upper caste alongside the lower caste people who still maintained their Dravidian identities. The naming patterns reflected in the available records, from the Sangam age to as recent as early to mid 1800s indicate that there were no attempts or aspirations to identify with the upper caste even though they held higher prestige. This can be attributed to the hegemonic structure of the caste system as well as the fact that there was no social currency to facilitate mobility within the caste system or out of it. The advent of education, the extensive export opportunities for cash crops facilitated by the British empire, and the social reformation movements introduced ways to climb the social ladder circumventing the caste hierarchy. It is then that the higher prestige culture becomes realistically aspirational. The defining factor here is the possibility of social mobility. This shows that without a real possibility of mobility within the social hierarchy, the aspirational-constitutive aspect of naming cannot realize.

Conclusion

Evidently, Indological studies on Kerala could benefit greatly from the incorporation of Onomastics. An analysis of naming patterns reveals the dynamic interplay between indigenous Dravidian roots and external influences, such as Aryanization, colonial impositions, and religious conversions. The shifts in naming conventions reflect broader societal changes, including increased literacy, social reforms, and the aspiration for social mobility.

The future of Onomastics is interdisciplinary, which is particularly relevant for research on the Kerala society. From an academic point of view, the field of Onomastics would benefit greatly from more research on the naming patterns of the Kerala society owing to its unique trajectory of development, from a largely isolated internally-evolved society to being a host to diverse cultures. it is also particularly interesting for the ways the Kerala society has formed and negotiated with their collective and

individual identities. From a cultural and social point of view, the analysis points to the necessity for a true representation and revival of the Dravidian identity. Education and language policies are the most effective areas of intervention that can assist with this.

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THE GAZE OF EMPIRE: HIMALAYAN TRAVEL NARRATIVES AS A COLONIAL PRODUCT

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Abstract

Although the Himalayan narratives were formed as part of Vedic literature, the Himalayan travel narratives emerged during the colonial period. Europeans' innate sense of superiority, their desire to evaluate everything scientifically, and their sense of adventure must have led Europeans to Himalayan travels and their narratives. The amount of money spent by the Europeans for the Himalayan expedition, the studies from the Europeans about the Himalayas, and the celebrations in England when humans reached the top of Everest for the first time can be considered as proofs of the European's interest in the Himalayas.

Key words

Himalayan Travel Narratives, colonialism, mountaineering and adventure travel

Travel writings on the Himalayas, like any other destination, have been represented and shaped in the history of travel to that region. The significance of Himalayas as a subject for travellers can be explored in a historiographical context. Studies of the Himalayas have emphasized the 'natural' aspect of the landscape, at the expense of historically nuanced readings of the interaction between people and place. Even before the colonial writings, sub continental notions of the sacred Himalayas, both predated and contemporary with the British imperial expansion, have also contributed to this sense of otherness or other worldliness. The pilgrimage tourism tradition and adventure travel of the Himalayan travel writings are byproducts of western impact in the modern period. Beginning with colonial explorers and early mountaineers, imagery of the Himalayas as a mysterious frontier and 'lost horizon' circulated back to Europe and beyond, alluring increasing number of international visitors by the twentieth century.

This article examines the context and the age in which Himalayan travel writing originated as a form of literature. Though travelling saints and pilgrims documented Himalayan travel from the BCs, Himalayan travel

writing can be observed as a product of British colonization. There are evidences of Bengali writings on Himalayan travel in the nineteenth century. For instance, the writings of Devendranath Tagore (1817 -1905), an Indian philosopher and religious reformer, contain references to his travel to the Himalayas which are depicted in a spiritual way (Satyendra 124). But it was after the revolt of 1857 and beginnings of the twentieth century that some travel series were published in Bengali newspapers by regional writers, where Himalayas began to be represented as the boundary of the nation state. An article published by Banerjee argues that ". . . for Tagore the mountains are the holy lands of Brahma, while Sen and Bharathi depict the Himalaya with a political slant and secularize the space of Hindu sacred geography" (609). The first decades of the twentieth century were a period of freedom struggle and national movement against the British and only a few travelogues in regional languages were written, which were mostly pilgrimage narrations. Significant Malayalam travelogues of that period include Tharavathu Ammaluamma's *Oru Thiirthayathra* (1925) and K. Madhavan's *Oru Himalayayathra* (1927). But a survey of Himalayan travelogues reveals the pioneering of the genre of Himalayan travel writing in the several adventure narratives, in relation to the various expeditions to the peaks of the Himalayas. A distinct deviation is evident from the spiritually significant native writings to the narratives by Western mountaineers on their conquering expeditions sponsored by their native countries. Hillary remarks on conquering the Everest: "If we [British expedition team] didn't attack it that May, someone else would" (44). Conquering the peaks and thereby substantiating the imperial claim of conquering the natives and the landscape is apparent here, while some books reproduce the image of the spiritually superior and the Other East.

Accordingly, the development of Himalayas as a theme for travel writing is based on the historical background of British colonization in India. It is directly related to Europe's inquisitive spirit of the times and their quest for adventure, with the imperial projects adding fuel to the development of this genre.

Europeans were engaged in travels of adventure to prove their strength and courage after the Renaissance. The various expeditions carried out by sailors from European countries, including those of Amerigo

Vespucci, Christopher Columbus and Vasco da Gama to India, Africa and America, stand as evidence to the European quest for adventure.

In India, the scene of adventure travel is set in the Himalayas, as founded by the Europeans - especially the British. This accounts for the Himalayan travel writing being adventurous travel writing. It is in harmony and conflict with nature that man has become the most survivable species on earth. Depths and heights are, to man, the wonders of nature. Considering them as miracles, men swim into the depths and pull themselves up to the heights. By overcoming mortal obstacles, humans peel off the cloaks that make lands into wonderlands with the determination that no place would remain on earth, untouched by man. On May 29, 1953, humans reached the highest point on Earth, Mount Everest in the Himalayas. Edmund Hillary, a Westerner, and Tenzing Norgay, an Easterner, were the first men to reach the top of Everest. Their achievement was one of the proudest moments in human history. Queen Elizabeth of Britain was crowned on the same day and Britain regarded Tenzing and Hillary's summit as a gift for the occasion. Queen Elizabeth recommended the New Zealand Cabinet to appoint Hilary, a New Zealander, as Ordinary Knight Commander of the Civil Division.

It is significant to note that the western world assigned so much importance to the conquest of Mount Everest. The question is whether it was just an emotional reaction to the brilliant human achievement in India, which was a British colony until 1947, or the sense of universal pride that man has conquered the universe with intelligence and power. The answer to these questions can be sought from Sir Edmund Hillary's autobiography, *Our Ascent of the Everest: High Adventure* (1955), the central theme of which is Mount Everest.

Tenzing and Hillary's Everest attempt was the culmination of centuries of human effort. The ideal of the European Renaissance was to analyze the universe in a scientific and humanistic way, and hence it developed technologies to humanize the world, and philosophies to civilize the society. The energy provided by new ideas led Europeans to quest for and to discover new lands and to develop the technology to reach them. By the time of the Renaissance, Europeans had reached all continents except Antarctica, by sea. In the fifteenth century, Columbus reached America and

Vasco da Gama reached India. In 1648, Dutchman Joan Blaeu made a map of the world.

The results of the British scientific studies on the Himalayas are numerous. In 1590, the Spanish missionary Antonio Monscrate made a sketch map of the Himalayas, in 1733 French Geographer Jean – Baptiste Bourguignon d' Arville compiled the first map of Tibet and the Himalayan range based on systematic exploration in the middle of the nineteenth century and the Survey of India prepared a plan to measure the heights of the peaks of the Himalayas and this survey determined that it is the highest peak in the world. The name 'Everest' is derived from the name of Sir George Everest who was the surveyor general of India and after World War II, the Survey of India prepared some large-scale maps of the Himalayas from aerial photographs. Such studies were preparations made by Britain for ascending the Himalayas and in 1880, Britain prepared expert teams to climb the Himalayas. W.W. Graham, a Briton, is credited with conquering many peaks in the Himalayas for the first time. Between the First and Second World Wars, teams from various Western countries attempted to climb the Himalayas, but Britain retained their autonomy. In 1920, the British Royal Geographical Society and the Alpine Club jointly formed the Everest Expedition Committee and its successful outcome was Hillary - Tenzing's ascent of Everest. Britain considered Hillary to be the European who conquered nature, when he reached the summit of Everest. Hilary's autobiography is a history of Britain's preparations for the conquest of Everest. It is clear that the history of the Himalayas during the colonial period represents the history of the conquest of an underdeveloped Asian nation by a European nation, sportingly, intellectually and financially. Four works from the colonial period in India are selected and analysed as forerunners of the genre, Himalayan travel narrative, in book forms: Hillary's *Our Ascent of the Everest: High Adventure*, Eric Shipton's *Nanda Devi* and *Blank on the Map* and Francis Sydney Smyth's *The Valley of Flowers.*

Hillary was born in New Zealand, which was a British colony. He, along with four others, could raise ample finance to climb the peak Mukut Parbat, in the Garhwal Himalaya. There he heard about the new reconnaissance of Everest. Since the first one in 1921, there were seven

expeditions to the Everest and all of them tried to climb it from the northern slopes. Then, for a period of ten years the mountain was left unclimbed (Hillary 7). After the Second World War, Tibet closed the country to the Europeans, but Nepal adopted a policy to permit western climbers. Hillary came to know that in autumn, led by Shipton, a new expedition would examine the southern approach to the Everest. Later Hillary was invited to join Shipton's party. His experience related to Mount Everest Reconnaissance 1951, where they made plans for the conquering of the peak and the discovery of the Southern route, was related in the work. Their experience showed that even though arduous, Everest could be ascended. Hillary remarks positively about a successful attempt the following year, that if they could not make it during May, some other expedition would: "The competitive standards of Alpine mountaineering were coming to the Himalayas and we might as well compete or pull out" (45). In Jamling Tenzing Norgay's book, *In the Footsteps of Tensing Norgay:Touching My Father's Soul*, he shares memories of his father's 1953 climbing experience, where he says that the British always thought Everest to be their mountain (117).

When the news came that the Nepal government had sanctioned permission for the Swiss for an attempt on Everest in 1952, it presented a hard situation for the British. Hillary mentions this as "a serious and unexpected blow to our hopes and plans" (49). He mentions that the Joint Himalayan Committee of the Royal Geographical Society and the Alpine Club made a quick response with admirable courage as they decided to go ahead and obtain a permission to climb the mountain in 1953. They also funded a pool of effective high-altitude climbers and began preparations for carrying out experiments with oxygen apparatus suitable for use on Everest.

Ascending the mountain was the urge and exploration spirit of the British and the other Europeans rather than of the natives. Hillary describes a situation where they travelled in a lorry to reach the base of the mountain. The vehicle was shuddered to halt in two feet of mud and the only option left was to unload and carry the load through the mud. Hillary was annoyed to see the locals seemingly laughing at them for carrying their load in a rather awkward manner: "Our misfortune caused them no small merriment and a particularly hearty gale of laughter swept through them every time I

went past, up to my knees in the mud" (13). He writes about the manner in which he sought their help as he "flashed a roll of rupee notes under their noses" (13). He confesses he hurled one among the natives to a large ditch of dirty water in order to calm his temper. Neither the assisting sherpas and porters nor the other natives have any idea or rather desire to conquer the peak as these Europeans have. It is no wonder that when they actually made the ascent in 1953, it was part of the coronation ceremony for Queen Elizabeth.

Eric Shipton's *Nanda Devi* is based on his 1934 expedition which led to finding a climbing route into the Nanda Devi sanctuary through the Rishi Ganga gorge. Nanda Devi was a Himalayan Mountain located in the Garhwal district. It was surrounded by a ring of mountains enclosing the sanctuary and despite many attempts no one had been able to climb to its top. Shipton engaged three Sherpas – Ang Tharkay, Pasang Bhotia and KusangNamgir for the expedition, and equipment and supplies were limited. On 6 April 1934, Eric Shipton and Tilman sailed from Liverpool to Calcutta on a cargo vessel. In Calcutta they met the Sherpas and the three men travelled by train to Kathgodam and then to Ranikhet. They arranged Doti porters and took ten days to travel from Joshimath from where the exploration started. They went along the Dhauli river passing the foot of the Rishi gorge and climbed a hill to reach the trig station, set up by the Survey of India. Surveying the area was a significant purpose of their expedition. The group traversed Duraishi and Dibrughita and descended just below the confluence of the Rhamani and Rishi rivers. The Base camp was set up there and the porters were paid off. For seven days they climbed the upper gorge, repeatedly being forced to cross and re-cross the river. On June 4, they reached an impasse on the north bank, and later Tilman and Ang Tharkay encountered a buttress to the south which appeared insurmountable, but at last they could find a path beyond the buttress. From there, they could get a vision of the summit of Nanda devi, and two days later they entered the sanctuary. Monsoon was nearing, and hence their expedition had to be brief. The group surveyed the northern face of Nanda Devi, the Milam Glaciers of the sanctuary. But while exploring Changabang, the weather deteriorated and the Sherpas urged them to retreat. Monsoon arrived and the Ramani river flooded and through the torrential

river they found a way upstream to Rhamani in two days.Back at Joshimath, they had time left to travel through the gorges due to the monsoon and hence embarked on crossing Badrinath to Gaumukh.

On 30 August, the group left with a group of porters hired locally to the Nanda Devi sanctuary again. Shipton and Tilma explored a subsidiary ridge to the south ridge of Nanda Devi and at six thousand two hundred meters they had to turn back, but they realized that this ridge gave a good chance of reaching the summit for a perfectly prepared expedition. With this positive note, they descended the valley and reached the Pindar River.

Blank on the Map is another work by Eric Shipton, based on his expedition into the area north of K2, the second highest mountain in the world, in the Karakoram hills. There were maps showing the major passes over the Karakoram and the major rivers draining its north. What was absent was a detailed topography of the glaciers in the headwaters, and the course of the river, Shaksgam. The aim of the journey is made clear at the onset. "We had three principal interests. First, the section that lies between the SarpoLaggo valley and the Shimshal pass, bounded on the north by the Shaksgam River, an area of about 1000 square miles. . . . Second, the glacier system lying to the north and north-west of K2. Third, the portion of the Aghil range, west of that explored by Mason's expedition" (4-5). The expedition consisted of four mountaineers: Eric Shipton, Bill Tilman, Michael Spender, a surveyor with Shipton in 1935 Reconnaissance expedition to Mount Everest and the geologist John Auden from the Geological Survey of India. The Royal Geographical Society, the Survey of India and the Royal Society took interest in the project and contributed towards the funds.

Seven Sherpas from Darjeeling joined the party, and as the group approached Karakoram, they hired a hundred Balti porters in the town of Skardu and the village of Askole. Crossing rivers like Shaksgam, the Zug Shaksgam were a constant hazard and so were crossing impenetrable gorges and endless snow fields. Of the three routes suggested for surveying, Shipton took the third alternative, the crossing of the main Karakoram range. Thought it was an arduous task, he chose that because it would not need large supply of materials and equipment transport over a difficult

glacier. The team planned to reach the Baltoro glacier and then with sufficient food cross the watershed and at the base of the glacier, they would leave a dump and then cross Shaksgam. The group spent time in the Aghil range and returned to SarpoLaggo. They later went to the crevasse glacier region and the area to the north of K2.

Walking through smooth ice, Shipton fell through a crevasse and was supported by the rope tied to his waist. By keeping his feet against one ice wall and back against the other (chimneying method used by the climbers) he climbed up a short way. He fell again, this time, to the bottom of the crevasse and was rescued by Angtharkay. It was a narrow escape and the narrator here explains the dangers of the climb, in detail. Shipton writes about the help and friendship rendered by the villagers on their way to the mountains, and treasures those as the most pleasant memories of their journey. Shimshali people were instructive, attentive, and helpful and hence they are described as aid for mountaineering.

Francis Sydney Smythe was an English mountaineer and botanist remembered for his mountaineering in the Himalayas. The region in the Himalayas that he identified and named 'valley of flowers' was later made into a protected park. In 1931, Smith chanced upon this colourful valley and the book, *The Valley of Flowers* contains an account of this picturesque valley, complete with maps and photographs. In 1931, coming back from an ascent of Mount Kamet, a party of British mountaineers including Smythe looked for shelter amidst the bad weather as they saw wilderness above Joshimath, in present day Utharakhand Bhyundar valley.

In 1937, Smyth returned to the valley once again which forms the narrative of the book. He climbed with his partners and four Tibetans and with enough provisions. He explored the valley identifying the plant life and along with his fellow men scaled the Nilgiri Parbat and the Mana Peak. Coming again to the valley three months later during the expedition, Smyth writes about the beauty of the valley: "When I had left, green was the predominant shade, now it was brown and gold; the floor of the valley was enriched with soft colourings, varying from the deep red of the potentilla leaves to the yellow of the withering grass and the faintest tinge of russet in the birch forest" (287). As appendices to the work, botanical notes, list of

plants collected and photographic notes are added. In the photographic notes he states: "To travel anywhere, and particularly in the Himalayas, without a camera is unthinkable, and these notes are intended for the guidance of others who may visit the Himalayas" (314).

The four selected Himalayan travel narratives in book form published in the colonial period are discussed here. The works are written by mountaineers entrusted with the task of conquering the mountain peaks or surveying the area for future mountaineering efforts. F.S. Smythe writes: "The ascent of Mount Everest has become a duty, perhaps a national duty, comparable with attempts to reach the Poles, and is far removed from pleasurable mountaineering" (14). Accordingly, travel in the Himalayas is an extension of European mountain conquering attempts and the travel narratives, a by-product of European colonial ambitions. Shipton's, *Blank on the Map,* likewise is an attempt to fill the gap in the map and an attempt to unravel and survey an area hither to unknown. Smyth's *Valley of Flowers* is also no different from this mode.

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AYYA VAIKUNTA SWAMIKAL: THE PIONEER OF SOCIAL RENAISSANCE IN SOUTHERN TRAVANCORE

Dr. Deepa S. S.

Abstract

The history of the prolonged conflicts for social justice and human rights between the dominant Savarna groups and the downtrodden Avarnas or Dalits in Southern Travancore was truly dialectic in the 19th century . The Dalits and the downtrodden had organized themselves and entered into agitations against untouchability and caste domination. Though the Dalits and the socially suppressed had entered into intense struggles and conflicts their uprisings and achievements were not recognised by the ruling class or recorded by their supporting historians. In this paper an attempt has been made to analyze and evaluate historically the role played by Ayya Vaikunta swamikal who belonged to the marginalized section of society, but dared to be the morning star of change in the feudal social setup of Travancore in the 19th century.

Key words

Social Renaissance, Mirror as Idol, Samatwa Samaj,Munthiri wells,Oozhiyam Labour,pathikal,Tuvaiyal panthi

The term 'Kerala Renaissance' refers to the social and cultural revolution that began in the 19th century and intensified in the first half of the 20th century. In every sense it was a re-awakening which erased the traditional social concepts and established new values in their place. As it is well known, 'Renaissance ' is a process of purification that fulfills its function by providing knowledge and meaningful existence in a society that has no system of justice in social order. Social Renaissance in Kerala aimed at the rebirth or revival of democratic human values against the atrocities of casteism, feudal dominance and its cruelty and violence. The social Renaissance of Kerala originated and developed under the heroic leadership of people who dared to challenge the denial of justice to the downtrodden ,the weak and the helpless. The justice oriented social protests were totally secular in nature and centered round the marginalized. Ayya vaikunta swamikal was the pioneer among the popular social leaders who became the symbol of people's attempts for self protection and survival.He could provide extraordinary strength and courage to the struggles for reform like

the women's right to wear upper garments and ornaments,and also the humanitarian rights for education. The heroic leadership given to the struggles of the Dalits to secure the right to travel through the main roads,to wear respectable clothes, the abolition of unjust taxes etc. by Vaikunta Swamikal accelerated the liberation struggles of the downtrodden Dalits of Southern Travancore.

Ayya Vaikunta Swamikal's Life and Struggles

Vaikunta Swamikal was the first to ignite the fire of resentment in the hearts of the Dalits of Southern Travancore. It encouraged them to fight for their human rights. Vaikunta swamikal was born on March 12,1809 at Poovandan Thoppu or Swami Thope ,near Nagercoil in Kanyakumari District of Southern Travancore, a Tamil dominated area. His parents were Ponnu Madan Nadar and Veyilalamma who lived in a hut at the mercy of the feudal lord Bhoovandan at Poovandan Thoppu.Born in a Vaishnava Shannar family, his parents gave him the name 'Mudi choodum Perumal' Which means' the crowned king.'

Enraged at this discourtesy the Savarna lords ordered the name to be changed,and subsequently the child was re-named 'Muthukutty'. In those days of Savarna domination, the Dalits were denied the right to education, and as such the boy received no formal education. However, the intelligent boy learned to read and write from someone who was willing to teach him. Soon he mastered the epics and holy books of the Hindu faith as well as Tamil classics like Thirukkural and Thiruvasagom. The knowledge received from the religious texts emboldened him to fight against social evils like untouchability,feudal atrocities discriminatory punishments based on caste difference, cruelty against women, the practice of bonded labour etc.

Vaikunta Swamikal was among the foremost torch bearers of social change in 19th century Travancore.He had to suffer imprisonment for leading the struggle against unjust social laws and practices, and as a result revolutionary changes in the socio-economic set up of Travancore could be intiated. It is a fact to be noted that the activities of social intervention were initiated by vaikunta swamikal long before Sree Narayana Guru, Chattambi Swamikal and Ayyan Kali were born. In fact his activities were the beacon light for the great social reformers who followed his path. Thycaud Ayyavu Guru and Atmananda Swamikal were the famous disciples of Vaikunta Swamikal who popularized his doctrines of social change, which were taken up later by their disciples such as Sree Narayana Guru and Chattambi

Swamikal. Their clarion call for social change later gathered momentum and developed in to a series of struggles by the Avarnas for equal rights with the Savarnas.

In those days untouchability was practiced strictly the Avarnas or Dalits were denied access to public roads and even places of worship.The Savarnas avoided them for fear of pollution,and the Avarnas were afraid to move freely out of the places of their habitation.Caste segregation was observed strictly even in legal proceedings and punishments. The Dalits were denied all kinds of amenities required for a decent life. Though they were Hindus they were prohibited from entering the temples. The members of the Nadar community were denied the right to educate their children like the other Dalits. They were not allowed to wear either clean clothes or wear gold or silver ornaments.Wearing chappals and holding umbrellas was also forbidden.The lower caste women were not allowed to wear upper clothes and had to carry water pots on their heads. It was illegal for them to build proper houses or arrange marriage feats. There were also unjust social laws such as ban on drawing water from public wells, wearing clothes above the waist and below the knees, covering the head with a headdress etc. In fact the state of existence of the Dalits in Travancore was most pitiable in the early 19th century.

Vaikunta Swamikal worked without rest to put an end to these unjust social laws and evil practices. He championed the cause of not only the members of his caste, but all the Dalits in Travancore. His constant endeavour was to educate the downtrodden Avarnas,and thereby strengthen them to fight for their rights. He exhorted the Avarnas to liberate themselves from the dominance of the higher caste Hindus. His work to eradicate the traditionally observed unjust social practices of the Savarnas came to be interpreted as a challenge to the ruling classes, and ultimately against the Royal Government. Hence he had to organize popular movement against caste dominance and the King's government demanding the rights of the people.

During those days the Avarnas or Dalits were not allowed either to enter the temples or even to travel through the main roads near the temples.They had no permission to participate in the temple festivals. During the famous car festival in the Suchindram temple the lower castes were not allowed to even touch the rope to pull the temple car. Vaikunta Swamikal and his followers caught hold of the car rope and by pulling it challenged the traditional caste based ban imposed by the Savarnas.In fact,it

was the first struggle against caste based restrictions in India. It was the first instance in the history of the struggle for the right to enter the temples, organized by the Dalits of Travancore.It is to be remembered that this incident occurred about 100 years before the Maharaja of Travancore made the famous Temple Entry Proclamation.

Vaikunta Swamikal's objective was not merely the achievement of the freedom for temple entry, but also the eradication of the unjust and barbarian social laws which were observed to exploit the downtrodden people. He challenged the hegemony of the Brahmin dominated Hindu social setup by claiming that he was an incarnation of Lord Vishnu. This incident took place about 50 years before Sreei Narayana Guru installed at Aruvippuram the famous 'Avarna' Sivan to oppose the dominant savarna castes. By declaring that he was the incarnation of Lord Vishnu, Vaikunta Swamikal proclaimed the principle that Man and God are one.

His installation of a Mirror in the temple, instead of an idol, is also of historical and philosophical importance. His mode of worship, such as praying before the temple mirror wearing a headdress without upper garments, aimed at to be aware of one's own strength, and thereby to increase one's self confidence. He was against all religious rituals, superstitions, and forms of idol worship. The popular support received by him proves that people had imbibed the principles deeply.

Samatwa Samajam

The organization established by Vaikunta Swamikal with the objective of introducing new concepts like upliftment of the downtrodden, complete equality and fraternity etc. was called Samatwa Samajam. It was inaugurated in1836 in order to popularize the notion of caste equality, as well as the eradication of the mind set of slavery from the Dalits. It was the earliest attempt of social mobilization for change in the whole of South India.People belonging to the lower strata of society joined the Samajam in large numbers.Their non-violent protests demanding justice and equality gathered momentum and finally became victorians.

Rebellion for Breast covering Right

During the early 19th century the Dalit or Avarna women of Kerala were not allowed to cover their breasts by wearing any jackets or upper garments. The Savarna feudal lords had prohibited them to wear any clothes above their waists. Vaikunta Swamikal, being a leader born in a Dalit

community, exhorted the men of his community to wear head dress and their women to wear jackets or upper clothes. This change in their pattern of dress gave the Avarnas more self confidence. They organized themselves in groups and came forward with the new dress code. The dominant caste lords and their supporters attacked the Dalits and the jackets worn by the Dalit women were torn forcibly. As a result widespread rebellion of the Avarnas spread throughout Southern Travancore.

Vaikunta Swamikal was a strong leader of the Rebellion. He exhorted the downtrodden Dalits to wear dresses like the Savarnas. He reminded the Dalit Shannars that the Rulers had purposefully imposed unjust taxes on them to make them slaves. The victory of the upper cloth rebellion became the starting point of a series of Struggles which brought in the social Renaissance of Kerala. Due to the selfless work of Vaikunda Swamikal and a number of his followers the movement became a great success. Unlike the Christian Missionaries of that time who raised their voice only for those who accepted Christianity, Vaikunta Swamikal fought for the personal rights of every one irrespective of religious differences.

In short, in the matter of upper clothe struggle the Hindu and Christian communities were divided. It was vaikunta Swamikal who sowed the seeds of unity among the members of the Nadar community and strengthened their struggles into a mighty popular movement.

Farmer's struggles

Vaikunta Swamikal's contributions in the social and political sectors were also remarkable. In the beginning of the 19th century about 150 taxes of various nature were imposed on the farming labourers and common men. On the occasions when the poor were unable to remit the taxes, the officers in charge of collecting the taxes used to ill treat and torture them. Moreover, the Nadar and Ezhava communities were forced to do compulsory labour called ‘Oozhiyam’ without remuneration at temples and palaces.Coming to know about this, Vaikunta Swamikal entered into direct action against it. He organized taxpayers' March to Thiruvananthapuram raising slogans demanding the withdrawal of unjust taxes like those on huts, dwelling places, on trees and fields as well as the double tax on the above, and all other taxes of exploitative nature.

Vaikunta Swamikal requested the Royal Government to withdraw the above taxes urgently. As the struggle gathered strength the Governor of Madras and the Resident intervened and according to their directions, the

tax on trees was cancelled. The Agricultural Struggle of the 19th century illustrates the role of Vaikunta Swamikal in the socio-economic history of Southern Travancore.

Munthiri Kinar (The well called Munthiri)

Travancore Society was so caste contaminated and untouchability so severe that even drinking water from the wells owned by the Savarnas was forbidden to the Avarnas or Dalits.The so called lower castes including the Nadars were not allowed to draw water from the upper caste owned wells.Challenging this injustice Vaikunta Swamikal took the initiative to dig a well at Swami Thoppu.This well came to be known as 'Muthirai Kinar' or 'Munthiri Kinar '.The water from this well was freely available to all irrespective of caste differences. Following this Swamikal continued to challenge the existing caste system and untouchability by digging similar wells in many other places.

Pathis

Pathis were centers of socio-cultural and educational help to the Dalits or Avarnas.They provided them the platform to assemble and organize.Swamithoppu Pathi, Mutta pathi,Ambala pathi,Bhoopathi,Vaikunta pathi, were among the seven pathis.These assembling centers of the Avarnas were considered like their temples.Later these groups have achieved almost the status of a religion called "Ayyavazhi."

Generally,in the places of worship of Ayyavazhi faith,no figures, pictures or idols are used for worship. Swamikal had opposed idol worship even from the beginning. The 'Pathis' were established like temples for the propagation of the Dharma or religious belief and slowly they developed into centers of worship.In the 'Pathis' the idols installed were mirrors and worship was done by devotees wearing head dress.Even today the 'Pathis' exist as centers of organization against Savarna domination. The devotees assemble here and bring with them agricultural products like paddy, coconuts, tapioca, bananas and vegetables. They cook these products and take part in the community feast without caste difference. Another feature of this feast is that no collection box for contributions is placed for collecting money from the participants.

Participation in the feast 'Sama Panthi Bhojanam'

Swamikal named the participation of various castes in the feasts at the 'Panthis' as 'Sama Panthi Bhojanam.'It was a revolutionary act in

those days because it was not customary for even the men and women of a house to sit together to eat. Due to his farsightedness Vaikunta Swamikal believed that the common dining without caste difference would,in due course,put an end to the segregation of the Avarnas.It was with this intention that the idea of 'Panthi Bhojanam' was put forward. His followers were eager to bring the essential materials for cooking food, prepared it and served it to the people without regard to caste considerations. Moreover Swamikal sent his followers to the houses of other communities to have food from there.

Vaikunta Swamikal dared to challenge the evil of caste segregation and untouchability by repeatedly arranging mixed dining through the organization called Samatwa Samajam. Enraged by his activities the Savarnas tried to kill him by poisoning his food, but he escaped. The Savarnas complained to Maharaja Swathi Thirunal that he had committed the crime of addressing people at Suchindram temple.In the enquiry conducted Vaikunta Swamikal was found guilty and was imprisoned for 110 days. The King informed him that if he was willing to declare that he would stand for the rights of Nadars alone,and not for any other communities, he could be released.But Swamikal courageously declared that he was representing not Nadars alone, but all the downtrodden people of Travancore. So he was released from prison only after completing the term of 110 days in 1839.

It is to be noted that the revolutionary act of mixed caste dining was arranged by Sahodaran Ayyappan and the subsequent social conflicts took place so years after this. Not only that, but Chattambi Swamikal's famous continuation of mixed caste dinings took place 50 years after Vaikunta Swamikal's pioneering act of social defiance.It is also necessary to note that Vaikunta Swamikal's heroic deeds were neglected by the historians of the present age.

Tuvaiyal Panthi

Along with the activities to achieve social equality, Vaikunta Swamikal endeavored to accomplish equality in the religious sector also. With this objective in mind he established the 'Tuvaiyal Panthi'.In those days those who belonged to the Avarna caste or Dalits had no freedom to lead ascetic life or to follow the religious path . Vaikunta Swamikal established 'Tuvaiyal Panthi' With the intention of providing suitable circumstances for them to lead an ascetic life by accepting 'Sanyasa.'They

were told to bathe three times in the sea and to lead a life of hard meditation on a single vegetarian meal a day.The word ‘Thuvaiyal‘ means one who leads a pure life.The Savarnas, under the mistaken notion that,’Sanyasa’ or the ascetic way of life was the monopoly of the Savarnas alone,had no doubt that if the Avarnas had adopted ‘Sanyasa’ the whole society would be doomed.Hence they adopted the path of violence and attacked the’Panthis’. Vaikunnta Swamikal taught the people that both the Savarnas and the Avarnas had the same social rights and the habits of the Savarnas were not their monopoly rights. He argued that the Avarnas also could follow the Savarna way of life. Moreover,it was his firm conviction that thus the dominance of the Savarnas could be shattered. It was his message to the world.He stood for social change, social equality of all till the end of his life.This great social, economic, political, and religious reformer of India breathed his last on June 3rd,1851.

Vaikunta Swamikal was the most daring warrior in the struggle of the downtrodden for liberation from the dominance of the Savarna Hindus.His voice was the clarion call of the uprising of the suppressed in Southern Travancore.He provided leadership to the down trodden people's struggle for social justice and equality.The installation of mirror instead of icons in temples to ensure the freedom of worship of the Avarnas, the construction of Munthiri wells, the’ Pathis’of equality and ‘Tuvaiyal Panthi’ for spiritual liberation are progressive steps that guided millions to equality and freedom.His establishment of ‘Samathwa Samaj’ for the upliftment of the socially and economically marginalized Dalits was a revolutionary step.He could cultivate the concepts of equality, freedom and fraternity among the people.He fearlessly entered the strongholds of the Savarnas and liberated the Avarnas from the unjust social laws and practices.He not only gave leadership to the masses in their struggle against social injustice but also inspired and guided great social reformers of Kerala such as Sree Narayana Guru, Chattambi Swamikal, and Ayyan Kali .The heroic struggles led by Vaikunta Swamikal in the 19th century Travancore for the rights of education, cultural activities, human rights and social justice were courageous footsteps towards the eradication of caste segregation and untouchability in Kerala.Hence it is highly significant that the activities of Vaikunta Swamikal need to be marked as the center of the studies regarding the heroes of Kerala's social Renaissance of the 19th century.

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YĀMALĀRAHASYAM - EDITION AND STUDY

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Abstract

MS No. 16098 C, Yāmalārahasya a rare Indian Medical or vaidyaka class work persserved at Oriental Research Institute and Manuscripts Library, (ORI &MSSL) University of Kerala. This proposed work tries to express through simple edition method as per the norms of Textual criticism. The first portion of the article discuss the subject related to ancient literature, it's peculiarities, the second portion deals with the manuscript details of Yāmalārahasya, Textual analysis of Yāmalārahasya, ancient mercurial and chemical knowledge systems, its applications preparations etc. The third portion concentrate edited version of Yāmalārahasya. Moreover, it also express a transliterated version of the Yāmalārahasya, transliterated from Malayalam to Devanagari script.

Key words

Vaidyaka, Yāmala, Tantra, Rahasya, Simple edition

History of world classical literature, Indian literature has occupied an important role. Our uncountable knowledge system is rooted in traditional and non traditional ways. In this particular field of literature scientific and technical field of knowledge system of India has also spread to our neighbouring countries also. Indian scholars painstakingly the copies of our valuable texts collected, preserved and edited in the maximum level. Among these literary groups several valuable works like Vaidyaka class or Indian system of medicine also flurished and popularized in southern and northern parts of India. Several unpublished works are preserved in our Oriental Research Institutes, Manuscripts Libraries (ORI's) and Non-Institutional Centers etc.

This is an anonymous authorship work, preserved ORI & MSS Library, University of Kerala, Karyavattam. Yāmalārahasya also keeps tāntric medical nature under Rahasya class like Nṛsimharahasya, Tripurārahasya, Varivasyārahasya etc. The word Yāmala denote that it is a specific division of a tāntric text. For example Rudrayāmala, Samhitā, Yāmala, Dāmara, Kalpā, Sūtras, Paddhatis, Samuccayā, Rahasyā, Paccā etc are explores the divisions Tantric works. Alphabetic catalogue of ORI & MSSL, University of Kerala,

Yāmalārahasya included under Vaidyaka class. The subject matter of Yāmalārahasya concentrate and discusses the process of Rasaśāstra which is practiced in ancient Indian System of Medicine, that why this work cataloguing under the section of Vaidyaka sect.

All authentic tāntric texts generally divided in to four parts. Sāmānyapāda, Mantrapāda, Kriyāpāda and Yogapāda. Kriyāpāda is one of the main part of the Tāntric text, it concentrate several Tāntric rites, rituals, treatments which related Tantra etc.[1] Tāntric treatment is an unavoidable part of all authentic Tāntric works and this specific section is discribed in the Kriyāpāda. For example Kriyāpāda of Īśānaśivaguru Devapaddhatī (ISGP). Kriyāpāda of ISGP deals with somany Māntric and Tāntric treatments like Rasāyanaciktisa Vājīkaraṇa, Bālacikitsā, Rasapaṭala etc.[2]

Yāmalārahasya is an ancient Indian medical work. This is an unpopular, single rare work no other copies are not available in any ORI libraries. The content of Yāmalārahasya mainly concentrates on a short explanation of Rasaśāstra or mercurial knowledge system of ancient India. Hundreds of Rasa related similar Tantric works are also flourished in ancient India, especially in northern parts. The renowned tāntric and vaidyaka texts like Raṣāṇrava (1200 A.D)[3] Pratiṣṭhātantra[4] Rasārṇvakalpa[5] are enumerated about Rasaśāstra and Tāntric treatments. In ancient times making of Rasa concentrated only through the form of herbs and animal products . Actually the modern chemistry and allied forms of mercurial knowledge are transfered from China, Europe, Arabs and neighbouring countries.[6] But in the initial stage of Āryavaidya tradition, they never accept the implementation of Rasa or mercurial knowledge. Ancient Rasa concepts and its practice developed from the traditions of Saiva[8] and Dravedian corpus. Rasaśāstra of Āyurveda known as Latro chemistry.[7] The authentic, Rasa works in India announce that the Rasa or Pāradā is the semen or seed of Lord śiva and Gandhaka is the Rajas or Aṇḍa or of overy of Pārvati. They believed that all geographical materials are orginated or borm from the unity of Pārada and Rasā. Rasabandhana kriyā is one of the prominent part of Indian system of medicine. Here the proposed text MS No. 16098 C, Yāmālārahasya try to explore some practical ancient Rasa run knowledges in connection with various treatments . Alchemy and

metallic medicines are frequently used in Indian system of medicine. It is developed from the classical period of Āyurveda.[9]

Somany 'Rasa' related texts are produced from Buddhist traditions. Rasa Vaiśeṣika sūtra of Nāgārjuna is one of the well known Rasa text in this group.[10] Style and presentation of Yāmalārahasya is a conversation method between śiva and Pārvati. Here, śiva advised to his consort Pārvati for the significance of Rasaśāstra and it's practical sides. Yāmalārahasya, is a Vaidyaka class Sanskrit work written in Malayalam script contain seven chapters in Anustubh metre. Material is palm leaf consist 160 Grantha Samkhyā. This is an incomplete work (ICM) Folio No. 247 and 248 are fully damaged work length and breadth of the manuscripts is 9.6 cm, 3.7 cm respectively. This is a translterated version from Sanskrit to Malayalam. Physical condition of this work is very poor inlegible and most of the folios are damaged. Total folios are fourteen in number, approximately twenty eight pages. As per the scriptual observation this particular text copied above 400 years old. Several scriber errors are observed in this work script used in old Malayalam. That why easy reading not possibile. For example Malayalam letters like *ta, ya, ga, ha, ma, ra* etc. Accession register of ORI & MSS Library, University of Kerala referred that this work was collected from Manalikkara maṭhom, Thiruvananthapuram. Colophon details of Yāmalārahasya as follows. The work started with -

हरिः श्रीगणपतये नमः ।

देव देव महादेव त्रैलोक्यतिमिरापह

अनेकानि त्वयोक्तानि रसशास्त्राणि शङ्करम् ।।

Ended with-

इति यामलारहस्ये सप्तमोऽध्यायः ।।

Author's details and scriber details or Lekhakamudras are not mentioned in this text. This text is written in Malayalam script with such peculiar formations were common in the writing of olden days. The Manuscript had been disciphered with so difficulty and the common scriber mistakes are find out and corrected, Vattezuthu form of notations are used

from each folios. M.S. No. T. 633Z Yāmalārahasyam is an another transcript version preserved our ORI & MSS. This particulars work written in Devanagari, script. This is an incomplete work contain seven chapters. The first chapter of M.S. No. 16098 C- begining with a conversation mode between Pārvati and śiva, here Pārvati discuss to Mahadeva, doubts about to Rasaśāstra for the benefits and worldly plusures of mankind. Jāraṇa and Lohavedha vidhis are explained by śiva to Pārvati. This part explain the transmutation of metals and other liquid forms. It transmute one form to another form. For example ordinary metal gets transmuted into noble metalic gold or silver. The second chapter deals with the Rasakarma. Here śiva explain the herbaceous articles related to Rasa.

वृन्ताकफलनिर्यासं तद् जातिद्वसम्भवम् ।

तथामुण्डी च बृहती काकमार्चा पुनर्नवा ।।

For the formation of Rasa, some specific portions delineated various topics such as proceedure of Marddanā, Bhāvanā, Svedanā and Kṣālanā. Third chapter mainly concentrates the discussion about Rasājāraṇa vidhis, Dhātuvāda and Dehavāda. These are the prominent divisions of Rasaśāstra . The fourth chapter dealt with the subject related to resistance power, positive health and prevention of ailments or disease. This chapter explore the significance of Sutendrasindūra or Rasasindūra. This is a mercuric sulfied product used for the rejuvanation purpose.

''अथ सूरेन्द्रसिन्दूरं कथयामि समासतः ।

सर्वरोगहरं नृणां वलीपलितनाशनम् ।।

देहसिन्दूरं देवि विषाणामपि कृन्तरम् ।

महासूखकरं चैव देवानामपि दूर्लभम् ।।''

This particular section depicts a long description about Rasasindūra. Jīvanmukti Rasāyana is an another Rasāyana product. This Rasāyana not only enrich the health of a person but also attaining the salvation or Mokṣa. The preface of Latro-Chemistry of Āyurveda, discusses about Jīvanmuktirasāyana.[11] (Rasyana treatment is one of the important part of Aṣṭāṅga of Āyurveda)

''अथ वक्ष्ये महादेवि जीवन्मुक्तिरसायनम ।

येन संसेवितेनास्मिन् देहे मुक्तिमवाप्नुयात् ।।''

The fifth chapter deals with the preparation of medicines made through mercury. This section provides the elaboration of rejuvanation process, person who are in their different ages. In addition to that one should do Pañcaśodhanā before the treatment of rejuvanation treatment.

अथ सेवाविधिं वक्ष्ये रसराजस्य सून्दरि ।

युवा वृद्धोऽथवा रोगी दुर्बलः सबलोऽपि वा ।।

सेवनादस्य भूतस्य षण्मासात् सिद्धिमाप्नुयात् ।

विरेकं वमनं कृत्वा पश्चादपिशोधयेत्।।

Don't does or Padhyakramas of the Pañacaśodhana treatment are also as follows-

पथ्यं पुराणशल्यन्नं गोक्षीरेण समन्वितम् ।

एवं मासद्वयं पथ्यं धृतसंयुतम् ।

भोजयेच्चतुरोमासान् पश्चादन्नं शनैः शनैः ।

भोजयेन्नियमैर्युक्तं देहसिद्धिमाप्नुयात् ।।

The sixth chapter of Yāmalārahasya depicted to the preparation of a rare Rasāyana known as Krāntābhraka Rasāyana.

श्रृणुचित्रं गिरिसूते क्रान्ताभ्रकरसायनम् ।

लघुपायेन मन्दानां सुसाध्यं सिद्धगोपितम् ।

Abhraka means Mica, the preparation of Mica Bhasma or Mica ash are stipulated several authentic rasa related texts. Such as Rasasindhu, Rasarājahamsa, Svaccandā, Rasaratnākara,[12] Kākacaṇḍeśvara, kṣīrasidhi etc. The chapter seventh of Yāmalārahasya discusses some pharmaceutical process related to Kañjalī, Kañjalī is a combination of 'Rasa and Gandhakā. More over this chapter also discuss some health conscious subjects like rejuvenation aesthetic topics, Gynocological problems etc. The last part of

the seventh chapter discuss the four kinds of Vajras or Vajrābhrakas, it's purification rites, its characters and its medicinal powers etc.

पिनाकं दर्दरं नागं वज्रं चेति चतुर्विथम् ।
पिनकाञ्चास्त्रयोवर्ण्या वज्रगतिं समाहरेत् ।।
मुञ्चत्यग्नौ विनिक्षिप्तं पिनाकोदलसञ्चयम् ।
एतेषां भक्षणादेव जायेत रोगसञ्चयः ।।
वज्राभ्रकं तु बहुस्थं न किञ्चिद् विकृति व्रजेत् ।
तस्माद् वज्राभ्रकं योज्यं व्याधि वार्धक्यमृत्युजित् ।।

Yāmalārahasya is one of the rare unedited vaidyaka class work. Besides the technical terms and occult natures this work posses in a simple style, it deals with different kinds of Āyurvedic therapeutics knowledge related to Rasa, Alchemy, methods of rejuvenation etc. Various weights and measures are also discussed here. This text explores valuable traditional knowledge in the field of Vaidyaka especially in the area of Alchemy and Rasavāda. This is not a pure scientific work because Yāmalārahasya contextualy explore several exaggerations and superstitious aspects related to the beneficiary part of the medicines. This is one of the common character of all ancient vaidyaka class works. This particular work Yāmalārahasya has undergone by a technical literature. That why the editing process handling through Protection' method under textual Criticism. This work originated from nothern region of India. Study part of article, try to express in a simple edition method transliterated from Devanagari to Malayalam Script. As a scientific knowledge system of India, it reveal several research values such as valuable informations about Rasaśāstra, peculiarities of scientific literature, social and cultural aspects, technical aspects, Indian system of medicine, ancient Mercurial and Alchemical knowledge of India etc are also discussed.

The Edited Text

यामलारहस्यम् ।

(Transliterated from Malayalam to Devanagari)

हरिः श्री गणपतये नमः ।।

देव देव महादेव त्रैलोक्यतिमिरापह ।

अनेकानि त्वयोक्तानि रसशास्त्राणि शङ्कर ।। १

समुद्रवदगाधानि दुस्तराणि नृणोन्तथा ।

विलोक्य तानि मे देव चिन्ताव्याकुलितं मनः ।। २

अजरितो रसो नैव वेधकृद् देहलोहयोः ।

जारणा शास्त्रमार्गेण दुस्तरः प्रतिभाति मे ।। ३

अल्पायुष्यान्तिर्वसुत्वादसाध्यं सूतसाधनम् ।

तस्मादल्पेन कालेन सुकरं रससाधनम् ।। ४

कृपया साधकानां त्वं कथयस्व महेश्वर ।

ईश्वरः

सत्यमुक्तं त्वया देवि दुष्करं सूतसाधनम् ।

अल्पायुष्यवतां पुंसमल्पद्रव्यवतामपि ।। ५

यथा सिध्यति सुतेन्द्रः क्रमते देहलोहयोः ।

तदुनपायं प्रवक्ष्यामि सुगोप्यं जारणन्तथा ।। ६

अष्टादशक्रियापेक्षा न बहुर्द्रव्यसङ्ग्रहः ।

सिद्धोपायो रसे तस्य सिध्यत्येव न संशयः ।। ७

कथनीयं सुतायापि ना भक्ताय कदाचन ।

परीक्षितस्य शिष्यस्य भक्तिभक्तस्य नित्यशः ।। ८

कथये शाम्भवीकल्पं सुगोप्यं वीर्यवृद्धये ।

इति यामलारहस्ये प्रथमोऽध्यायः ।। ९

अथ द्वितीयोऽध्यायः ।

सुमुहूर्ते सुनक्षत्रे स्वानुकूले च गोचरे ।
गुरुपदिष्टं कुर्वीत रस कर्म यथाविधि ।। १
रसं पञ्चपलादूर्ध्वं यथा लाभं समाहरेत् ।
वक्ष्यमाणैरोषधीभिः कृच्छ्रान् कुर्वीत संस्क्रियाम् ।। २
रक्तेष्टकाग्रहोद्भूतधूमसारनिशाभया ।
कन्याधनञ्जयीमूलं दुग्धार्णाङ्कोलके तथा ।। ३
वृन्ताकफलनिर्यासं तद् जातिद्वय संभवम् ।
तथा मुण्डी च बृहती काकमाची पुनर्नवा ।। ४
राजवृक्षो वज्रवल्ली त्रिफला सुरणद्वयम् ।
उन्मत्तश्चैव निर्गुण्डी पटुपञ्चकमेव च ।। ५
कायसैन्धव सौवर्च्चं बिडं समुद्रमेव च ।
क्षारं व्योषं च सर्वेषां स्वरसे मर्दयेत् पृथक् ।। ६
रसाभावे कषाये वा मर्दयेच्च पृथके पृथक् ।
सम्मर्ध याममात्रं तु भानयेत् तद्रसैः पृथके ।। ७
खल्वे तीव्रातपे यामं स्थापयेद् भावितं रसम् ।
भावितं क्षालयेत् पश्चात् द्वियामं वेदयेत् ततः ।। ८
भूर्जे वा कदलीपत्रं ससूत्रे निक्षिपेद्रसम् ।
डोलास्वेदं प्रकुर्वीत पूर्वोषधरसैः क्रमात् ।। ९
निशितत्रैव संस्थाप्य प्रभाते क्षालयेत् पुनः ।
मर्दनं भावनं चैव स्वेदनं क्षालनं क्रमात् ।। १०
पृथगेवं प्रकुर्वीत सूतसिद्धिमवाप्नुयात् ।
अस्य सूतस्य भागौ द्वौ शुद्धताम्रस्य मर्दयेत् ।। ११
भागेनैकेन सुश्लक्ष्णं दारचूर्णयुतं यथा ।

अर्धनैवं सुसंमर्द्य क्षालयेदम्लवारिणा ।। १२
तां पिष्टं रसराजस्य यन्त्रे विद्याधरात्मके ।
पाचयेच्छतवारं तु सिद्धो भवति सूतकः ।। १३
काकोटी कञ्जुकी बिम्बी सर्वाक्ष्यम्बुज सम्भवम् ।
रसं नियामके दद्यात्तेजस्वी निर्मला भवेत् ।। १४
एवं विशोधितसूतो भवेदष्टावशेषितः ।
क्षुद्राम्लटङ्कणक्षार रवगोषणभिस्त्रिभिः ।। १५
राजिका (टङ्कणयुतैरारनालैर्दिनत्रयम् ।
स्वेदनाद् दीपितोदेवि ग्रासर्धिजांयतते रसः ।। १६
इति द्वितीयोऽध्यायः)। (MS No. T.633Z)

अथतृतीयोऽध्यायः

अजारितो रसो देवी नैवकुर्यान्निजं गुणम् ।
तस्मात् प्रयत्नतः कार्यं धारणं धातुवादिभिः ।। १
वज्रद्वारं समादाय दग्ध्वा भस्मविधाय च ।
गालयित्वा क्षालनेन सुतं क्षारंतुकारयेत् ।। २
वज्राभितो भवेत् क्षारः सुगोप्यो जारणे हितः ।
दिव्यौषधत्रयं प्रोक्तं सन्धानं जारणे हितम् ।। ३
सत्वाभ्रभस्मसंगृह्य तत् समं दीपितं रसम् ।
वज्रक्षारं दशांशेन क्षिप्त्वा सर्वं विमर्दयेत् ।। ४
दिव्यौषधत्रयरसैस्तद्गोलं च शरावके ।
क्षिप्तौषधीनां स्वरसं समांशं प्रक्षिपेत् ततः ।। ५
मल्लेनाच्छाद्य तत्पात्रं कोष्टचुल्यां पचेद् बुधः ।
तुषाङ्गारोल्पलैः कुर्यादविच्छिन्नं तथानलम् ।। ६
एवं त्रिदिवसंस्काराद् जीर्णाग्रासो भवेद्रसः ।

चतुर्गुणेन वस्त्रेण पीडितॊ निःसरेद्यदि ।। ७
ग्रासं जीर्णं विजानीद्यादजीर्णे पूर्ववत् पचेत् ।
क्रमेण जारपेदेवं त्रिगुणं पारदाद्बुधः ।। ८
मध्ये मध्ये दीपनार्थं भाव्यस्वेद्यॊ रसेश्वरः ।
(अथवा जलाकूर्माख्ये यन्त्रे सत्वानि जारयेत् ।। ९
द्वादशाङ्गुलदीर्घं च षॊदशाङ्गुलविस्तृताम् ।)*(MS.No.T.633z)
मुखे चतुष्कीलयुतास्थालीमापूरयेद् जलैः ।। १०
तां स्थालीं निखनेद् भूमौ तस्यॊपरि शरावकम् ।
निक्षिप्या मुखकीलेषु निमग्नं तद् यथा जले ।। ११
अर्धं भवेदितं ख्यातं जलकूर्मं तु जारणे ।
पूर्व गॊलं समादाय जलकूर्मे विनिक्षिपेत् ।। १२
औषधीत्रयकल्कं च तस्यॊपरि विनिक्षिपेत् ।
आच्छाद्याङ्गारकैरेवं वङ्गनालेनतन्धमेत् ।। १३
कल्के दग्धे पुनः कलकन्दरन्दत्वा शनैः शनैः ।
धमनात् सावधानेन जीर्णा ग्रासॊ भवेद्रसः ।। १४
पक्वबीजं सुवर्णं च जारयेत् त्रिगुणं क्रमात् ।
स्वर्णं ताम्रसमं शुद्धं द्रावितं पत्रलीकृतम् ।। १५
साम्लेन ताप्यकल्लेन लिप्त्वा स्वर्णावशेषितम् ।
भवेदेवं दशगुणं ताप्यं ताम्रं सुवर्णके ।। १६
पक्वबीजमिदं स्वर्णं सिद्धदं देहलॊहयॊः ।
रसकाभ्रकयॊः सत्वं ताम्र नागं क्रमॊत्तरम् ।। १७
चूर्णीतं लिप्तमूषायामन्धयित्वा दृढं धमेत् ।
भस्मीकृतमपामार्गं कुङ्कुणीतैलमार्दितम् ।। १८
मुषालिप्तं मेलयति तत् तमारक्तमाप्नुयात् ।

तद्घोटं माक्षिकं चैव तुल्यमम्लेन मर्दयेत् ।। १९
पुटे पचेत् समुद्धृत्य पुनर्दत्वा तु माक्षिकम् ।
एवं पञ्चपुटं दत्वा तद्रुते हेम्नि वापयेत् ।। २०
धमेदु दशगुणं जीर्णं यावत्स्वर्णावशेषितम् ।
पक्वबीजमिदं दिव्यं सुवर्णं जारणे हितम् ।। २१
जारिते त्रिगुणे देवि पूर्वोपायेन सुन्दरि ।
गन्धकं जारयेत् पश्चाद्वक्ष्यमाणप्रकारतः ।। २२
आर्द्रा धनञ्जयीमूलात् तैलं पातालयन्त्रतः ।
गृहीत्वा पाचयेदर्धं शनैर्निर्यासतां व्रजेत् ।। २३
तैलार्धं च निर्यासं रक्षयेद् जारणाय हि ।
धनञ्जयीमूलरसैर्गन्धकं परिशोधयेत् ।। २४
धनञ्जयीतैललिप्ते यन्त्रे सूतं विनिक्षिपेत् ।
किञ्जित् तैलं सनिर्यासं स्थाप्य पश्चात् सगन्धकम् ।। २५
निक्षिप्याच्छादयेन्मल्लोशरावं वङ्गनालेन तंन्धमेत् ।
मन्दं मन्दं ततो जीर्णे गन्धन्दद्यात् पुनः पुनः ।। २६
एवं शतगुणेपूर्णे रसः स्यात् सर्वसिद्धिदः ।
यद्वा धनञ्जयीमूलरसे वा तत्कषायके ।। २७
सूतेन्द्रं स्थापयेत् तस्मिन् किञ्चिद् गन्धं विनिक्षिपेत् ।
आतपे स्थापयेत् पश्चात् रसश्चरति गन्धकम् ।। २८
जीर्णे पुनः पुनः किञ्चिद् दद्यात् षट्गुणतः परम् ।
उपरिष्टान्न गृह्णाति द्रुपमध्यस्थितो रसः ।। २९
इति तृतीयोऽध्यायः ।।

अथ चतुर्थोऽध्यायः

अथ सुतेन्द्रसिन्दूरं कथयामि समासतः ।

सर्वरोगहरं नृणां वलीपलितनाशनम् ।। १
देहसिद्धिकरं देवि विषाणामपि कृन्तनम् ।
महापातकसम्भूत कुष्ठादीनां विनाशनम् ।। २
महासुखकरं चैव देवानामपि दुर्ल्लभम् ।
जारितं रसराजानं कोष्ठासिन्दूरतयेत् ।। ३
अष्टादशाङ्गुलोत्सेधा तावन्मानेन चायताम् ।
वृत्ताकारं बृहद्भूतामधोयातविलां दृढाम् ।। ४
द्वादशाङ्गुलविस्तारं द्वारे चायोगवाक्षताम् ।
समन्ताश्चतुरश्रेण प्राहुः सिन्दूरकरणे हिताम् ।। ५
काचकूर्पी समादाय मृत्कर्पटसंज्ञया ।
सप्तवारं विलिप्याधः शोषये खरातपे ।। ६
पलद्वयप्रमाणेन रसराजं च विन्यसेत् ।
निष्टाष्टकं शुद्धगन्धं तावन्मानं च टङ्कणम् ।। ७
नवसारं गन्धसमं वज्रक्षारं कलांशकम् ।
सर्वं सस्तुर्ण्य सुतस्य चाधश्चोर्ध्वं च विन्यसेत् ।। ८
अङ्गुलीत्रयमानेन स्थाल्यां निक्षिप्य वालुकाम् ।
तत्र कूर्पीं समावेश्य मुखमाच्छाद्य यत्नतः ।। ९
स्थालीशेषं वालुकाभिः पूरयित्वा पिधाय च ।
पूर्वोक्तचुल्यामायेप्य वह्निं प्रज्वालयेत्ततः ।। १०
यामद्वयमशेषं च दीपपद्मदृढाग्निभिः ।
स्थाल्यामुखं कपालेन सन्धीबन्धं पिधाय च ।। ११
सविंशति चतुर्याममविच्छिन्तं पचेत् सूधीः ।
सिन्दूरं जायते दिव्यं दाडिमीकुसुमप्रभम् ।। १२
अभ्रकान्तादिसिन्दूरयुक्तं देहस्य सिद्धिकृत् ।

द्विभागमेतत् सिन्दूरं सर्वमेकीकृतं प्रिये ।। १३
आकुचीबीजतैलैन सप्तधा भावयेद् बुधः ।
अथवक्ष्ये महादेवि **जीवन्मुक्तिरसायनम्** ।। १४
येन संसेवितेनास्मिन् देहे मुक्तिमवाप्नुयात् ।
कान्तसत्वं तथा नागं भूनागार्कं च जारयेत् ।। १५
वैक्रान्तं चन्द्रकान्तं च सूर्यकान्तं तथैव च ।
लोहकान्तं तथा तारकान्तं विमलसर्वकम् ।। १६
रसकस्य तथा सत्वं नवरत्नगणं तथा ।
सर्वपाषाण राजावत् तं च जारयेत् ।। १७
माक्षिकंन्धातु सत्वं च वज्रशैलोदकानि च ।
अन्यान्यपि च रक्तानि कर्तरि विषवारि च ।। १८
सर्वाणि जारयेद् विद्वान् मारयित्वासमं रसे ।
पूर्वोक्तजलकूर्माख्ये यन्त्रे चैतानि जारयेत् ।। १९
अन्ते शतगुणं गन्धं जारयेत् पूर्वयुक्तितः ।
पूर्वोक्तेन प्रकारेण कुर्यात् सिन्दूरमुत्तमम् ।। २०
द्विभागमेतत् सिन्दूरं लक्ष्मसुतं च भागिकम् ।
वज्रभस्म तथा भागं सर्वमेकीकृतं बुधः ।। २१
आकुची बीजतैलेन सप्तधा भावयेत् सुधीः ।
इदं चित्रं गिरिसूते जीवन्मुक्तिरसायनम् ।। २२
इति चतुर्थोऽध्यायः ।।

अथ पञ्चमोऽध्यायः

अथ सेवाविधिं वक्ष्ये रसराजस्य सुन्दरि ।
युवा वृद्धोऽथवा रोगी दुर्बलः सबलोऽपि वा ।। १
सेवनादस्य सूतस्य षण्मासात् सिद्धिमाप्नुयात् ।

विरेकं वमनं कृत्वा पश्चादपिशोधयेत् ।। २
पञ्चाक्षरं जलैः पिष्ट्वा चाम्लादि शुध्यति ।
मधुना केतकीस्तन्यं पीत्वा लवणजं त्यजेत् ।। ३
श्यामा च दाविलङ्गानि वचा त्र्युषणफलत्रयम् ।
सैन्धवं देवदारुं च मुस्ता चैव पृथक् समम् ।। ४
घृते लोह्यं तु कषैकं सप्ताहात् सर्वदोषनुत् ।
एवं च शुद्धदेहस्तु रससेवां समाचरेत् ।। ५
सुमुहूर्ते सुनक्षत्रे स्वानुकूले च गोचरे ।
सम्पूजयेद् गुरुं देवं पुण्याहं वाचयेत् ततः ।। ६
ब्राह्मणान् भोजयेत् पश्चाद्रससेवां समाचरेत् ।
सदाचाररतः प्राज्ञमकोपं भक्तिसंयुतः ।। ७
सहायं सम्प्रकुर्वीत नासहायः समाचरेत् ।
अनुपानं महादेवि कार्यमानं मयाश्रृणु ।। ८
विनानुपानं सिन्दूरं महोलुप्तं न संशयः ।
आर्द्राधनञ्जयीमूला शान्मलीमूलतस्तथा ।। ९
तथा ज्योतिष्मतीमूलात् तैलं पातालयन्त्रतः ।
आदाय तदभावे च तत्कषायं पृथक् पृथक् ।। १०
घनीकूर्यात् पाकवशान्तिर्यासं योजयेत् समम् ।
तं समं सितया योज्य मधुना सह पाणिना ।। ११
संमर्द्य निक्षिपेदेतदनुपानं सूगोपितम् ।
ततोऽनुपानमादाय द्वयनिष्कप्रमाणतः ।। १२
भावितं रससिन्दूरं तिलगुञ्जाप्रमाणतः ।
तत्रानुपाने संयोज्य सेवेत मतिमान्नरः ।। १३
गुञ्जावृद्धिक्रमेणैव सेवेत प्रतिमासकम् ।

इत्थं षण्मासतः सिद्धिमाप्नुयान्नात्र संशयः ।। १४

पथ्यं पुराणशाल्यन्नं गोक्षीरेण समन्वितम् ।

एवं मासद्वयं पथ्यं गोक्षीरं घृतसयुतम् ।। १५

भोजयेच्चतुराम्मासान् पश्चादन्नं शनैः शनैः ।

भोजयेन्नियमैर्युक्तो देहसिद्धिमवाप्नुयात् ।। १६

अत ऊर्ध्वं च पथ्यानि वक्ष्यमाणानि मे श्रृणु ।

अत्यम्लकटुतिक्तानि काञ्चिकं मारिचं तथा ।। १७

कलिङ्गकारवेल्लानि तैलं कुश्माण्डराजिकाः ।

नवछात्राकवृन्ताककदलीकाकमाचिकाः ।। १८

मूलकं लशुनं तीक्ष्णं शीतमुष्णं च वर्जयेत् ।

रात्रौ जागरणं चैव दिवा स्वापं क्रमात् त्यजेत् ।। १९

कलहोद्योगचित्तद्रुशोकं चापि विवर्जयेत् ।

देवीमूलापदादग्ध्वातभावयेत् ।। २०

तद्भूमिमध्ये ख्यातव्यमित्थं योगपरायणम् ।

आत्मानं यो जयेन्नित्यं वासुदेवे परात्मनि ।। २१

नित्ये सेवेत सिन्दूरं षड्गुञ्जामात्रमानतः ।

अणिमादिकमाप्नोति कालेनाधिकसेवतात् ।। २२

द्विमासं च चतुर्वेल्लं जीवन्मुकितरथास्य वै ।

पश्चाद् द्विमासं वेल्लामं द्वितयं कलयेत् सुधीः ।। २३

इति पञ्चमोऽध्यायः ।

अथ षष्टोऽध्यायः ।

श्रृणुचित्रं गिरिसुते कान्ताभ्रक रसायनम् ।

लघूपायेन मन्दानां सुसाध्यं सिद्धगोपितम् ।। १

कृष्णावज्राभ्रमादाय विमुच्य दलसञ्चयम् ।

अभ्रं वज्रीरसे देवि कलकी भूतं विनिक्षिपेत् ।। २
यावन्मार्दवमभ्येति तावत् तत्रैव निक्षिपेत् ।
ईषच्छशास्थी सञ्चुर्ण्य चणकाम्लेन संयुतम् ।। ३
टङ्कणेन तु तत्राभ्रं सेचयेच्छोषयेत् ततः ।
कोष्ठीमल्लेन पादांशं संपूर्याभ्रं विनिक्षिपेत् ।। ४
पुनर्मल्ले पुनश्चाभ्रं क्रमादेवं प्रपुरयेत् ।
आकण्ठं महती कोष्ठीं ततोयत्नाद् दृढं धमेत् ।। ५
बलिनौ पुरुषौ यावदत्यायासं समुज्वलम् ।
तत् सत्वं च मृदूकृत्य कुर्यादक्षयटङ्कणम् ।। ६
कुक्कुटाण्डकपालानि सुश्लक्ष्णं चुर्णयेत् सुधीः ।
टङ्कणस्य समांशस्य विन्यसेदधरो नरम् ।। ७
मृत्कपाले विनिक्षिप्य प्रधमेदास्यतः शनैः ।
पुनरन्यं टङ्कणस्य कुक्कुटाण्डस्य चूर्णकम् ।। ८
दशमांशं विनिक्षिप्य धमेन्मन्दं पुनः क्षिषेत् ।
नञ्चूर्णं टङ्कणं दत्वा शतवारं पुनः पुनः ।। ९
अक्षय्य टङ्कणं प्रोक्तं मृदूत्वकरणे हितम् ।
अक्षय्यटङ्कणं चैतत् कुक्कुटाण्डात्तरावृतम् ।। १०
क्षीरेण मर्दयेत् तेन सत्वलेपं तु कारयेत् ।
प्रातप्याङ्कारके सम्यक् सप्तवारान्मृदुर्भवेत् ।। ११
तत् सत्वं पत्रवत् कृत्वा गन्धकेन विलेपयेत् ।
पत्रं वज्रीरसेनैव पेषितेन समन्ततः ।। १२
ततो गजपुटं दद्याद् द्वात्रिंशत् संख्यया पुनः ।
दत्वा दत्वा पुनर्देवि दशमांशं वरानने ।। १३
सिन्दूरं जायते सत्वमभ्रकस्येन्द्र कोपवत् ।

तीव्राग्निना धमेत् कान्तं सेचयेत् त्रिफलाम्बुना ।। १४
सप्तवारं ततः कृत्वा कणशः कान्तमुत्तमम्।
ईषच् शशास्थी संचूर्ण्य दङ्कणे चणकाम्लतः ।। १५
कान्तं संपेषयेत् तेन कषमात्रं वटीं नयेत् ।
कॊष्ठीयन्त्रे वङ्गनाले खदिराङ्कारकैर्दृढम् ।। १६
पञ्च पञ्च वटीं क्षिप्त्वा याममात्रं धमेद् बुधः ।
तत्सत्वं च मुदूकृत्य रङ्कणेनाक्षयेन च ।। १७
द्रवतापनयॊगाभ्यां ततः सिन्दूरमाहरेत् ।
दशांशं हिङ्गुलं पिष्ट्वा जम्बुवृक्षरसेन च ।। १८
कान्तस्य लेपयेत् पत्रं स्थापयेत् तु खरातपे ।
ततॊ गजपुटं दद्याद् द्वात्रिंशत् संख्यया क्रमात् ।। १९
सिन्दूरं जायते तद्वद् उद्यदादित्य सन्निभम् ।
एवं तीक्षणस्य सिन्दूरं मुण्डकस्याप्ययं विधिः ।। २०
इति यामलारहस्ये षष्ठॊऽध्यायः ।।

अथ सप्तमॊऽध्यायः ।

विशॊध्यॊ रसॊ मासमुन्मत्ततैले ।
विपाच्यॊ दशाहानि चॊषंबुधेन ।। १
विपाच्यॊ दशाहर्निशं तत्र तैले ।
पलं जीर्यते तत्समॊ गन्धनाम्ना ।। २
कृतां कज्जलीतां विनिक्षिप्य कुप्या ।
मृदुस्वर्णपत्राणि निष्काष्टमात्रम् ।। ३
ततॊ भस्मयेदर्कसामैर्विधाय ।
स्वशीतं समादाय सिन्दूरकल्कम् ।। ४
त्र्यहं कान्तिसत्वं कषायैर्विमर्द्य ।

त्र्यहं वै यैर्जाति सारैर्दिनैकम् ।। ५

तता कॊकिलाक्षस्य व्यासृक्कषायै -

विदार्यश्च भूम्यां क्षिपेद् गॊलकान्ताम् ।

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(Folio No. 247 & 248 are fully damaged)

मृदूत्वं गुलॊन्मानमाच्छाद्य पश्चा -

दरण्यॊल्पलैर्द्वन्द्वावह्नै निधाय ।। ६

सूशीर्त हरेत् स्विन्नमात्रं रसेन्द्रं

गृहीत्वा ततॊ भागमानं वदामः ।। ७

रसं व्यॊमवैक्रान्तसंज्ञं विकेसराख्यं

त्रिभागं तथा षड्गसज्ञं त्रिभागम् ।। ८

अहॊ फेनबीजं द्वयॊरष्टभागं ।

विमर्द्याथयामं मधुद्रुप्रसूनैः ।। ९

विदारीपटीवाशगैर्नागवल्ली-

पलाशल्मलीमर्कटीमूलजातैः । १०

पयॊभिर्द्विरेफांघ्रिरंभासमंशैः

शताह्मावरी दिव्यमुण्डीसमुत्थैः ।। ११

महापत्रिकायष्टिहस्तभ्रमॊत्थै -

र्विभाव्यं द्विवारं ततॊ गॊलमस्य ।। १२

दिने खेदयेत् रवाक सत्वं कषायै -

निबध्याम्बरे डॊलिकायन्त्रमध्ये ।। १३

अकूबारशॊकस्य तैलेन भाव्ये

त्रिवारं तते स्वर्णबीजस्य तैलैः ।। १४

तथा वै जयैर्जातिसारस्य तैलै -
द्विवारं विभाव्याथगोलंनिबध्या ।। १५
मृदाकर्पटै स्त्रिराधारयन्त्रे
पचेत् पूर्ववत् साङ्गशीतं च कुर्यात् ।। १६
अशीरेण भाव्य सुगन्धेन तद्वत्
तथा वा गुडेनाथ कस्तूरिकाभः ।। १७
विभाव्यं शिवाद्भिर्विकुञ्चेदपाद्भि-
र्द्रवैः शातपत्रैस्ततः सिद्ध एषः ।। १८
तमेनं तु तुर्याशंकर्पूरयुक्तं
निषेवेत् वेल्लद्वयोर्मानमात्रम् ।। १९
लवङ्गं शतापुष्प सारोनुपानं
हितं क्षीरपाने विवर्ज्यो सवर्गः ।। २०
कदलीफल नालिकेरपेशीं
दधि दुग्धाज्यसिताप्रियाल ।। २१
पनसाश्च तिलाश्च मांसयूषा -
यवगोधूम विकरपथ्यमेतत् ।। २२
पठित्वा च पञ्चाक्षरं मन्त्रसाजं
कुमारीं च गात्रापि सम्पूज्य धीमान् ।। २३
निषेवेत पूर्वोक्तरीत्या रसेन्द्रं
नरेतच्युतिः कामिनीसङ्गमेस्यात् ।। २४
त्रिदोषघ्न एषोऽबलागर्वहारी
महास्तम्भकारी वयस्तम्भकारी ।। २५
यथा सेवतः पुंध्वजोत्यानकारी
पेरद्युस्तथापातकारी न चार्वाक् ।। २६

यथैकरात्रावपिनृत्तयोषा
शतोत्सवं वीर्यबलं विधत्ते ।। २७
तथापि वीरो भवतुल्यशील
वयोबलेनैव जहाति पूर्वम् ।। २८
नाङ्गं शैथिल्यभावं व्रजति न च कटी दृश्यते चास्य कान्ति -
र्हेमाभाऽष्टादशविधमखिलंहन्ति कुष्ठं च मेहान् ।। २९
नष्टं वीर्यं भवति यदि पुमान् सेवते चाङ्गना वा
षण्डो वा वाजितुल्यो जनयति सुमहासत्वयुक्तांश्च पुत्रान् ।। ३०
एलं रसं चेत् प्रमदा निषेवते
कुमारिका तुल्यवया च सा भवेत् ।। ३१
एतद्रसास्वादनमस्ति पुंसा
जरा च न स्यात् सहसा युवा स्यात् ।। ३२
गर्भाशयगतान् रोगान् -
अण्डजान् गुदजान् हरेत् ।
प्रमदेभाङ्कुशो नाम रसराजः सुसिद्धिदः ।। ३३
हरविरचितमेतद्विश्रुतोयं रसेन्द्रो
हयवनिपतिविनीता साहस्रयुक्तः ।। ३४
सतु युवति मुदं विधातु धामः
प्रणयवशो भवति स्म बुद्धिनाथः ।। ३५
पीनाकं दर्दरं नागं वज्रं चेति चतुर्विधम् ।
पीनाकाञ्चास्त्रयो वर्ज्या वज्रजातिं समाहरेत् ।। ३६
मुञ्चत्यग्नौ विनिक्षिप्तं पिनाकोदलसञ्चयम् ।
दर्दरो निहिते हयग्नौ कुरुते दर्दरध्वनिम् ।। ३७
नागश्चाग्नौ विनिक्षिप्तं स्फूत्कारं च विमुञ्चति ।

एतेषां भक्षाणादेव जायते रोगसञ्चयः ।। ३८

वज्राभ्रकं तु वह्निस्थं न किञ्चिद्विकृतिं व्रजेत् ।

तस्माद् वज्राभ्रकं योज्यं व्याधि वार्धकल्मृत्युजित् ।। ३९

इति यामलारहस्ये सप्तमोऽध्यायः ।

End Notes

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ANCIENT ASTROLOGICAL SCHOLARS IN KERALA AND THEIR WORKS

Dr. Murukesh S.

Abstract

Astrology is one of the indispensable branch of traditional knowledge of Kerala. Astronomy is very helpful for mathematical operations and processes. In the detailed study of the cross section of the knowledge systems of Kerala, which is a core part of Indian knowledge system, one cannot avoid or ignore the astrological texts originated here. A large number of astrologers and astronomers who were equally expert and competent enough in mathematics and prediction of results has lived in Kerala. This article is a brief research on those eminent scholars.

Key words

Preceptor, Commencement, Disciple, Interpretation, Indian Knowledge System, Indispensable.

Govinda Swāmy

Govinda Swāmy was an astronomer who lived in the first half of 15th century A.D. He has authored a comprehensive narration for 'Mahābhāskarīyam' and another book called 'Muhūrtha Ratanam'.

Govinda Swāmy's Muhūrtha Ratnam' has been interpreted by Ālathūr Parameśwaran Nampūthiri. In this narration Parameśwaran Nampūthiri has indicated that he is the grandson of the disciple of Govindaswāmy. In this interpretation of Muhūrtha Ratnam Parameśwaran Nampūthiri mentioned Govindaswāmy as 'Govinda Pūjyapādar. Parameśwaran Nampūthiri of Ālathur village and Parameśwaran Nampūthiri are one and the same.

Sūryadevan

Sūryadevan was a Nampūthiri, commonly known as 'Sūryadevajwāvu' and at the same time he was also a master of

'somayāga'(samayāji). An interpretation 'Jātakālaṃkāram' was made by him for 'Jātakakarma padhathi' by Sr̄ipathi. This book is very popular in Kerala. More over Sūryadeva wrote a brief interpretation 'Bhadraprakāśam' for 'Āryabhadīyam', detailed interpretation for 'Bṛhadyāthra' by 'Varāhamihira' and 'Laghumānasakāram' by 'Munjālaka'.

Keḷalloor Chomathiri mentions Sūryadeva in his books. The period of Keḷalloor Chomathiri was in between the first and second half of 14th century A.D.

Iriñjadappally Mādhavan Nampūthiri (Samgamagrāma Mādhavan)

He was a member of Iriñjādappally illam, in Iriñājalakkuda village. This Iriñjādappally Mādhavan Nampūthiri was the very famous astronomer who was well known in the name Samgamagrāma Mādhavan. When Ālathūr Vadaśśerry Parameśwaran Nampūthiri, in master of 'Dṛgaṇitha', showed 'Dṛgaṇitha'to Mādhavan Nampūthiri, he told, it should be placed in 'Gaṇithaskandha' among 'Tṛskandhās'. Saṅgamagrāma Mādhavan was adorned to be the preceptor of Vadaśśerry Parameśwaran Nampūthiri, who was a scholar in Mathematics.

Being exceptionally expert in astronomy he has observed the orbital motion of planets by watching the stay, 'Veṇvāroham' was the book written by him to describe the things to follow in order, comprising fifty nine hymns (ślokās). According to the advice of Azhvāncherry Thamprākkal, Trikkaṇdiyūr Achyuthapiṣārady wrote an interpretation in prose for this book. Saṅgamagrāma Mādhavan, an expert preceptor, studied and examined 'paridhimāna a mathematical project to determine śreṇīvinyā. The origin of the noble mathematical project was in Kerala.

Thalakkuḷathūr Govinda Bhattathiri

Thalakkuḷaūthūr situates near Tirūr, in Malappuram District. 'Daśādhyāyi' and 'Muhūrtharatnam' are the major works of Bhaṭṭathiri. 'Horāśāstram' is the famous work of Varāhamihirācārya, who was born in Ujjayini in the 6th Century B.C. It was Thalakkuḷathūr Govinda Bhaṭṭathiri, a great scholar in astronomy, wrote interpretation named 'Daśādhyāyi' in ten chapter, for Horāśāstram contained twenty five chapters. The very important

feature of this book 'Daśādhyāyi' is that the topics of the remaining chapters were also dealt in a proper manner. Daśādhyāyi is an indispensable text to study astrology in Kerala. Panakkāṭṭu Nampūthiri had already spoken about Daśādhyāyi's magnificence.

Vadasery Parameswaran Nampoothiri

Banks of river 'Niḷa' is generally considered to be the cradle of cultural and intellectual tradition. From time immemorial, that land was enriched by the presence of great masters of various disciplines. Vadaśśeri Parameśwaran Nampūthri's illam (house) was very near to the northern bank of the river, where the 'Bhārathapuzha' falls into the ocean.

Ulloor suggests that his life span was between 1375 and 1450 A.D.(Parameśwara Iyer,S., Ulloor, 1990, II, 113). He has authors so many books.

1. Sidhāntha Dīpika
2. Goḷa Dīpika
3. Karma Dīpika
4. Drugaṇitham
5. Muhūrtha Ratnam Vyāghya
6. Līlāvathy Vyāghya
7. Laghu Bhāskarīyam Vyāghya
8. Jātaka karma Padhathy
9. Jāthaka Padhathy
10. Praśna Ṣalpañcāsikāvṛthy
11. Sūrya sidhānthavivaraṇam
12. Ācārasamgraham
13. Gṛhaṇamaṇḍanam
14. Gṛhaṇaśatakam
15. Vyatīpātāṣṭakāvṛthy

Narāyaṇan Nampūthiri, Rudrācāryam and Saṅgamagrāma Mādhavan were all preceptors of Vadaśśeri Parameśwaran Nampūthiri.

To distinguish experimental experiences, like 'Grahayogam, Grahaṇakṣatrayogam' eclipse, scholars like 'Munjālakan, Śrīpathy' etc., instituted some new mathematical methodology, applicable to the period of time concerned. Vadaśśery Parameśwaran Nampūthiri made a practical study

of their books. According to this project, made some adjustment in mathematics to provide certain conditions to define 'Paralokahitham' as 'Parahitham'and 'Ihalokahitham' as 'dṛgaṇitham' for planets and stars. Prof. Rāja Rāja Varma Koithampurān, a renowned astrologer opined that, "There is no other place in the world has a system as scientifically based as Kerala's chronology."

Damodaran Nampūthiri

Damodaran Nampūthiri is the son of Vadaśśerry Parameśwaran Nampūthiri and preceptor of Keḷallūr Chomāthiri. (Rāja Rāja Varma, Vadakkumkūr, 1997: I. 37). The book 'Muhūrtābharaṇam' was written by Damodaran Nampūthiri. He lived in 14th Century A.D.

Nārāyaṇan Nampūthiri

This Nārāyaṇan Nampūthiri may be Ācāraya Narāyaṇa, about whom Keḷalloor Chomathiri has denoted as the preceptor of Vadaśśery Parameśwaran Nampūthiri (Parameśwara Iyer.S., Ulloor, 1990: II. 120),

He is the author of the book 'Muhūrthadīpika' which narrates the topic of Muhūrtham. He lived in 13th century A.D.

Puthumana Chomathiri

Puthumana Chomathiri was an astronomer who was almost a contemporary of Vadaśśery Nampūthiri. We got four texts 'Karaṇapadhathy, Jātakādeśapadhathy, Nyāyaratnam' and 'Smārthaprāyaśchitham' from Puthumana Chomathiri.

"Nūthanagṛha somasutha rachayitha."

This a quote from the interpretation of 'Karmapadhathy'. In this quote, 'Nūthanagṛham' (New house) is Puthumana and 'Somasutha' is Chomathiri. Puthumana Chomatiri was a scholarly elite, who acquired great knowledge in the field of Mathematics and phalabhāga. Karmapadhathy written by Chomāthiri is one of the most popular Mathematical text in Kerala. Many copies of this book can be seen in many of the libraries in Kerala. (Rājarāja Varma, Vadakkumkūr, 1997: I.470)

Mathūr Nampūthiripad

Mathūr Nampūthiripad is the author of 'Muhūrthapadavi' which is used ever view as the authentic book in the topic of Muhūrtha. Four

different texts have been written by Kerala astronomers in the title Muhūrthapadavi.

"Famous astronomer Mazhamangalam Śaṅkaran Nampoothiri in his famous interpretation, 'Bālaśaṅkara' of 'Kāladīpaka' clearly memorise one Muhūrtha padavi originated before his lifetime and another 'Muhūrthapadavi' written later on." (Parameśwara Iyer, S., Ulloor, 1990: II. 123).

After that we got two more 'Muhūrthapadavi' with different number of hymns. It is not certain who are the authors of these books. Māthūr Nampūthiri's real name is still unknown. His birth place is Pañjāl. Mazhamaṅgalam who lived in the first half of 1700 A.D. interpreted Muhūrthapadavi written by Mathūr Nampūthirippad. Hence we can assume that Mathūr Nampūthirippad had lived in 16th Century A.D.

In addition to the interpretation of Muhūrthapadavi by Mazhamaṅgalam there is another interpretation called 'Muhūrtha saraṇīdīpam'. Moreover, very famous 'Varṇadīpika' – a detailed interpretation in Sanskrit by Porayannūr Parameśwaran Nampoothirippad and 'Muhurthabhāṣa'- a linguistic interpretation by Azhvancherry Thamprākkal are also available. The author of 'Muhurtha saraṇīdīpam' another interpretation is still unknown.

Ravi Nampūtiri

Ravi Nampūthiri was a scholar in Astronomy and Vedāntha. A book called 'ācāradīpika' has been found to be his own work. Content of this book is the subject Muhūrtham. The era of Ravi Nampūthiri was in 1400 A.D.

Deshamangalath Uzhuthira Varyar

Acārya's real name is 'Rudra'. He wrote a detailed interpretation for 'Horāsāstram' written by Varahamihira.

This interpretation is known as 'Vivaraṇa'. In the second hymn of the so called interpretation. Uzuthira Varyar memorises Vadassery Nampūthiri – the author of 'Dṛgaṇitha'. According to the indications of the contents of 'Kalidina' the composition of 'Vivaraṇa' was assumed to be in 1527 A.D.

Deshamangalam Illam has given birth to so many great scholars. Varyars of Deshamangalam were preceptors of Samūthiri Kovilakam.

Kelallur Chomatiri

Kelallūr Chomathiri lived between 1465 A.D. and 1545 A.D. in Thrikkandiyūr village, Five books – 'Aryabhadīyabhāṣyam', 'Thanthrasamgraham' 'Sidhāndadarpaṇam', 'Goḷasāram', 'Chandrachāyāgaṇitham' – have been found in his possession.

His real name is Kelallūr Somayāji. In Astronomy, Damodharan Nampūthiri; son of Vadaśśery Parameśwaran Nampūthiri – an expert in Dṛggaṇitha and in Vedāntha, Ravi Nampūthiri were preceptors of Chomāthiri. Keḷallūr Chomathiri was a master in Jyothirgaṇitha and prediction. Keḷallūr is the name of his Illam (house of a brahmin)

Nīlakanta Somayāji who was an authority of Many Yagas was a dependent of Azhvāncherry Thamprākkal. He composed 'Āryabhadīyabhāṣyam' (Translation) and 'Tantrasamgraham' (Summary) due to the instigation of Thamprākkal. (Rājarāja Varma, Vadakkumkūr, 1997: I. 349)

Most famous 'Laghuvivṛthy' is the interpretation of 'Thanthrasamgraham' by Chomathiri.

Narāyaṇan Nampūthiri

He composed the famous commentary of Bhāskarāchārya's 'Līlavathy' under the title 'Karmapradīpakam'. This book is also known as 'Kriyākramakāri'.

He was also a dependent of Azhvāncherry Nārāyaṇan Thamprākkal and also one of the disciples of Kelallūr Chomathiri.

Edakramancherry Nampūthiri

Edakramancherry Nampūthiri was the author of the famous book of Bhāṣajyotirgaṇitha called 'Bhadradīpam'. A comparative study of the creation of 'Bhadradīpam' converges to the assumption that Edakramancherry Nampūthiri had lived in 17th century A.D. He was born in Perumanūr of in Perinchallūr village. Bhadradīpa contains eleven chapters in which topics like Kalidinagaṇanam (calculation of days),

Bhūsthithiswarūpam (geospatial appearance), Vyāpti, Visthīrṇagaṇana (calculation of area) Naraka Bhayam (fear of hell) and Mocana Upāyam (redemption) are covered in detail.

Mazhamangalam Śankaran Nampūthiri

Born in Mazhamangam Illam, Trissur District, Śankaran Nampūthiri is another astrologer, who proved his ability and brilliance in mathematics and prediction.

His main works are:-

1. Kāladīpakam Bālaśaṅkaram.
2. Kāladīpakam Bhāṣāpadyaṅgaḷ
3. Muhūrthapadavi Bālaśaṅkaram
4. Laghubhāskarīyam Bālaśaṅkaram
5. Gaṇithasāram
6. Chandragaṇitha Kramam
7. Pañcabodham
8. Pañcabodhadarpaṇam
9. Ayanachalanādigaṇitham
10. Bhāṣasamgraham
11. Praśnasāram Bhāṣa
12. Jāthakakramam
13. Jāthakasāram
14. Rūpānayana Padhathi

Among these, 'Rūpānayana padhathi' is a grammar book. Besides these he has calculated all the 'muhūrthās' (auspicious days and time) for a thousand years. He had lived between 1494 and 1575 A.D. Chengannūr Vazhamāveli Potty was his preceptor. I have submitted his work 'Praśnasāram Bhāṣa' along with the study of text processing as a supplement to my M.Phil. Research.

Ghadīgopan

His famous book is 'Aryabhadīyam's linguistic interpretation. Ghadīgopan's commentary on Aryabhādīya copied in Malayalam era 1009, has been found out. He had also lived in 9th century of Malayalam era. From the commencement of this book we got the information that he was a disciple of one Parameśwara and a devotee of Śrī Padmanābha. The structure of the book is the mixture of linguistic prose and certain hymn. In the beginning of 'Kalakriyāpāda' and 'Goḷapāda' it can be seen that their presentation is defined in Sanskrit prose.

Epilogue

The skill that Kerala astronomers have shown in handling the macro and micro affairs of time with at most careful attention was the basis of the scientific development of Astrology. The hard work shown by the astrologers in Kerala in learning and propagating the movements of constellations and the prose and cons affected by this to all living and non living species was amazing. There works was an example to know how Kerala astrologers were able to think, study and engage in writing books very long before the development of branches of modern medical science like psychology, gynecology and pediatrics. The contribution of our ancestors in Astrology, Astronomy and Mathematics are not fully recognized even today. The study of these subjects, neglected due to so many reasons in the field of ancient cognitive and scientific region is of at most.

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शारीरकमीमांसोक्ताध्यासभाष्यस्य एकमध्ययनम्

श्रीजित् टी .जि.

शोधपत्रसारः

शङ्करभगवद्पादैर्विरचितं प्रसन्नगम्भीरं व्याख्यानमस्त्यध्यासभाष्यम्। तस्य च हृदयमनवगम्य वेदान्तविचारस्योर्ध्वगतिरसाध्या एव। भाष्यमिदमुपलभ्यते न्यायप्रस्थानाख्यस्य शारीर कमीमांसाग्रन्थस्योपोद्घातरूपेण। अद्वैतवेदान्तस्य मुख्यो विषयो भवति जीवब्रह्मणोरैक्यम्। अल्पज्ञत्वादिविशिष्टस्य जीवस्य तथा सर्वज्ञत्वादिविशिष्टस्य ब्रह्मणः परस्परविरुद्धत्वात् तयोरैक्यं प्रतिपादयितुं न शक्यते। ऐक्यप्रतिपादनाभावे विषयाभावात् शास्त्रारम्भ एव न सम्भवतीति कारणादध्यासभाष्यरचनया तद्परिहारो क्रियते आचार्यैः। अतः तावद्महत्वमस्त्यध्यासभाष्यस्य येन च विषयसिद्धिद्वारा शास्त्रारम्भस्य सार्थक्यं सम्भवति। इदञ्चाध्यासभाष्यं प्रसन्नं तथा गम्भीरञ्च वर्तते। अतः भाष्यस्य तात्पर्यं विशिष्ठव्याख्यानमन्तरेणावगन्तुं न शक्यते। तत्र च व्याख्यानेषु विशिष्ठमस्ति ब्रह्मविद्याभरणम्। चोलदेशीयैरद्वैतानन्दस्वामिपादैः विरचितोऽयं ग्रन्थः स्वतन्त्रः। नास्त्यस्योपरि किञ्चित्व्याख्यानम्। भाष्योपरि अतिविस्तृतया उपलभ्यमानमेकं व्याख्यानस्ति । ग्रन्थकारैः स्वविचारः भामती-कल्पतरु-परिमलपर्यन्तविचारैः प्रशोभितः वर्तते। अतः भामत्यादिविचाराणां सङ्ग्रह एव ब्रह्मविद्याभरणमित्यपि वक्तुं शक्यते। परिमलान्तग्रन्थोक्तार्थं सनिष्कर्षं भङ्ग्यन्तरेण निरूपयन्तो भाष्यं व्याचक्षते ब्रह्मविद्याभरणकाराः। नैते एकान्तेन भामतीप्रस्थानं विवरणप्रस्थानं वा अनुसरन्ति। क्वचित् विवरणं क्वचित् भामतीति मतद्वयमपि निरूप्यतेति विशेषः। साकल्येन परिमलान्तग्रन्थोपपादितभाष्य भावार्थपरिज्ञानोपयुक्तं यावत्, न किमपि ततोऽतिरिक्तमस्यां व्याख्यायामुपवर्णितम्, न च न्यूनम्। ब्रह्मविद्याभरणे अध्यासभाष्यस्य तात्पर्यं येन प्रकारेण विचारितमस्ति तदेवेह प्रबन्धेनोद्दिश्यते। तत्र च अध्यासभाष्यस्य जिज्ञासाधिकरणे एव साक्षादन्तर्भावः कृतः। एवं अध्यासविचारः प्रथमाधिकरणे जिज्ञासाधिकरणे अथातो ब्रह्मजिज्ञासा इति सूत्रस्य आमुखत्वेन कृतः। प्रप्रथमतया आरम्भे अध्यासभाष्यस्य भाष्यत्वमाशङ्कते, पदविधया वाक्यविधया वा सूत्रार्थः नात्र संगृहीत इति। शास्त्राभिमतब्रह्मात्मैक्यरूपः विषयः विना बन्धमिथ्यात्वं न सम्भवतीति भाष्ये सूत्रार्थः संगृहीत इति समाधत्ते।

मुख्यशब्दाः

अध्यासः, जीवः, ब्रह्म, मिथ्या, विषयः, विषयी, युष्मत्प्रत्ययगोचरः, अस्मद्प्रत्ययगोचरः, मोक्षः, शास्त्रम्।

शास्त्रानारम्भणीयत्वे शङ्काग्रन्थः

वेदान्तमीमांसाशास्त्रं नारम्भणीयम् विषयप्रयोजनयोरभावात् इति। कर्तृत्वभोक्तृत्वादिगुणसहितस्य जीवस्य अकर्तृत्वाभोक्तृत्वादिविरुद्धगुणसहितेन ब्रह्मणा साकम् ऐक्यासम्भवात् वेदान्तशास्त्रस्य प्रत्यग्ब्रह्मैक्यम् विषयो न भवति। एवं विषयाभावात् शास्त्रमिदं नारम्भणार्हम्। यतश्च 'विषयप्रयोजने सिद्धे शास्त्रमारम्भणीयम्' इति न्यायः। प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते इत्यपि स्पष्टम्। जीवस्य कर्तृत्वादिकं मिथ्या इति वक्तुं न शक्यते, तस्य प्रत्यक्षसिद्धत्वात्। प्रत्यक्षसिद्धं बाध्यते तस्य भ्रमत्वात् इति न मन्तव्यं, प्रत्यक्षस्य बाध्यत्वाभावात्। आगमः प्रत्यक्षं बाधते इति तु न युक्तं तस्य दुर्बलत्वात्। प्रत्यक्षञ्च प्रबलमुपजीव्यत्वात्, ज्येष्ठत्वात् निरवकाशत्वाच्च। स्थूलोऽहं इत्यादिकं यथा भ्रमः तथा अहं कर्ता इत्यादिप्रत्यक्षमपि भ्रम इति न वक्तव्यं शरीरेन्द्रियाणामात्मनश्च भेदः युक्त्यासिद्ध इति हेतोः। भेदावगमात् अन्धोऽहम् इत्यादि व्यवहारः गौणः। एवं विषयाभावात् तत्प्रमारूपप्रयोजनमपि नास्ति। विषयप्रयोजनयोरभावेन शास्त्रं नारम्भणीयमित्यभिप्रेत्य विषयप्रयोजननिर्णयोपयोगिन-मध्यासमत्राक्षिपति युष्मत् इत्यारभ्य। युष्मत्प्रत्ययगोचरः आत्मा च। एवं युष्मदस्मत्प्रत्ययौ इति विरुद्धप्रवृत्तिनिमित्तकशब्दप्रतिपाद्यत्वेन भेदग्रहः दर्शितः। भेदावगतिः अध्यासं प्रतिबध्नाति। जडः बोधनीयश्चेत् इदंशब्दोल्लेखिप्रत्ययगोचरत्वमेव वक्तव्यं, किन्तु युष्मच्छब्दोल्लेखिप्रत्ययगोचरत्वकथने किं

प्रयोजनमित्यत्रोच्यते। आत्मानात्मनोः परस्परविरोधे ज्ञापनीये, तत्र इदंशब्दापेक्षया अत्यन्तविरोधं ज्ञापयति युष्मच्छब्दः। यतश्च इदमस्मच्छब्दयोः इमे वयं, अयमहमस्मि इति लौकिकवैदिकसामानाधिकरण्यव्यवहाराधिक्यात् एतदुभयोः तथाविरोधः न स्फुरति।

तद्धर्माणामपि सुतरामितरेतरभावानुपपत्तिः

इतरेतरभावश्च तादात्म्यम्। धर्माध्यासः न सम्भवति विरुद्धत्वात् इत्युक्तं पूर्वं, तेनैव धर्माध्यासोऽपि सम्भवतीति यद्यपि सिद्धं तथाऽपि विशेषशङ्कानिरासार्थं पुनः कथनम्। शङ्काविशेषस्तु धर्म्यभेदाध्यासाभावेऽपि स्फटिके [ि]जपाकुसुमारुणिम्न इव शरीरे आत्मधर्मस्य चैतन्यादेरध्यासः कुतो न स्यात् इति। अत्र तु वैषम्यमुच्यते स्फटिके जपाकुसुमस्य [ि्ि]प्रतिबिम्बः भवितुमर्हति तस्य रूपवत्वात्, किन्तु शरीरे आत्मप्रतिबिम्बः न सम्भवति, आत्मनः नीरूपत्वात्। सुतराम् धर्मभेदाध्यासाभावेऽपि नीलं सलिलम् इति सलिले नैल्याध्यासः, तथा आत्मान्तःकरणयोश्च भवतु इत्याशङ्कावारणाय सुतरामिति। उत्तरत्र देहात्मैक्याध्यासोऽपि निरस्यति अस्मत्प्रत्यगोचरे इति। विषयस्य तद्धर्मिणाञ्चाध्यासः मिथ्येति भवितुं युक्तम्। अत्र विषयशब्दः अन्तःकरणपर इति स्पष्टमुक्तम्। तद्विपर्येण इत्यत्र वैपरीत्यमित्थं प्रकाशितम्, एकत्रात्मा अधिष्ठानमपरत्र जडः अधिष्ठानमिति। एवमेव मिथ्येति भवितुं युक्तमित्यत्र मिथ्याशब्दः असम्भवपरः इत्युक्तम्। एवं शङ्काग्रन्थं निरूप्य परिहारग्रन्थः आरभ्यते, तथाऽपि अन्योन्यस्मिन्निति।

परिहारग्रन्थः

प्रत्यक्षसिद्धञ्चेदपि जीवस्य कर्तृत्वभोक्तृत्वादिकं मिथ्यैव। नात्र प्रत्यक्षस्य प्राबल्यमुक्त्वा तद्विसद्धजीवगतकर्तृत्वादीनामपि सत्यत्वं व्यवस्थापयितुं शक्यते प्रबलागमापेक्षया प्रत्यक्षस्य दुर्बलत्वात्। एवं स्मर्यते **प्राबल्यमागमस्यैव जात्या तेषु [ि]त्रिषु स्मृतम्** इति। उपजीव्यैव प्रत्यक्षं इतरप्रमाणं प्रवर्ततेति, उपजीव्यत्वात् प्रत्यक्षस्यैव प्राबल्यमिति न वक्तव्यम्, उक्तसामान्यन्यायस्य विशेषन्यायात् बाधसम्भवात्। विशेषन्यायश्च **उपजीव्योपजीवकयोरेव उपदेशानुपदेशत्वे विपरीतं बलाबलम्** इति। एवमेव [ै]तात्पर्यलिङ्गसहितत्वात् प्रत्यक्षात् श्रुतिरेव प्रबला। एवमेव अपच्छेदन्यायानुसारेणाऽपि उत्तरत्रोत्पन्नागमस्यैव पूर्वोत्पन्नप्रत्यक्षापेक्षया प्राबल्यम्। अत एवोच्यते **नानुपमृद्य पूर्वमुत्तरमुत्पत्तुमर्हतीति।** निरवकाशत्वात् श्रुत्यपेक्षया प्रत्यक्षस्य प्राबल्यमिति न वक्तव्यं, तस्य व्यावहारिकत्वेन सावकाशत्वात्। प्रत्यक्षस्य निरवकाशत्वेऽपि न तस्य प्राबल्यं भवति, अप्रामाण्यात्। शरीरात्मनोः भेदावगमात् अन्धोऽहं' इत्यादिप्रत्यक्षं भ्रमः न, किन्तु गौण एव इति यदुक्तं तन्न समीचीनम्। य एवाहं स्वप्ने देवः स एव मनुष्यः इति प्रतीतिस्तु यदेव रजतं सैव शुक्तिः इतिवत् स्वप्नशरीरस्य मिथ्यात्वेन सर्वसम्प्रतिपन्नतया बाधायां सामान्याधिकरणावगाहिनी इति शङ्काकलङ्किता न स्थायितया देहादात्मनि भेदनिर्णयोपयोगिनी। तस्मात् प्रबलस्य प्रमाणस्य सति सम्भवे दुर्बलप्रमाणानुसरेणान्यथानयनायोगात् अद्वैतात्मबोधकत्वे न काचिदनुपपत्तिः श्रुतेरिति विषयसम्भवेन तत्प्रतीतिद्वारा मोक्षरूपस्य प्रयोजनस्यापि सम्भवात् शास्त्रमारम्भणीयमेव। न तत्र कोऽपि विरोधः।

अहमिदमिति व्यवहारः

अन्योन्यात्मकतामध्यस्य अहमिदमिति व्यवहारः, अन्योन्यर्धांश्चाध्यस्य ममेदमिति व्यवहारः इत्येवं मूलपङ्क्तेरन्वयः। अहमिदम् इत्यनेन मनुष्योऽहम् इति शब्दाभिलापरूपो व्यवहारः विवक्षितः। इति शब्देन प्रवृत्तिनिवृत्यादिरूपश्च। ममेदम् इत्यत्र मम सुखं मम रूपम् इत्येवं शब्दाभिलापरूपो व्यवहारः। इति-शब्देन प्रवृत्त्यादिरूपश्च विवक्षितः। एतादृशव्यवहारपर्यन्तानुधावनं विनाध्यासं व्यवहारो न स्यात् इति

उपपत्तिसूचनाय।अध्यस्य इतरेतराविवेकेन इत्यत्र अध्यस्य इति पदस्य क्त्वा प्रत्ययः विशेषार्थज्ञापनाय। विशेषार्थश्च अध्यासक्रिया तथा व्यवहारक्रिया इत्युभयोः क्रिययोः कर्ता एक एव इति। अध्यासं विना व्यवहारस्यानुपपत्तेः, अध्यस्य व्यवहारः इति ल्यपः अर्थः ज्ञेयः। तत्र इत्थं निरूपितः - पूर्वपूर्वाध्यासस्योत्तरोत्तरध्यासं प्रति संस्कारद्वारा पूर्वकालत्वेन हेतुत्वद्योतनार्थं ल्यपः प्रयोग इति। एवं तत्र हेतुहेतुमद्भावेन प्रत्यगात्मनि अध्यासप्रवाहः अनादिरिति भावः द्योतितः। इतः अर्थाक्षिप्तं भवति अध्यासपूर्वक एव व्यवहार इति। नैसर्गिकोऽयं लोकव्यवहारः इत्यत्र नैसर्गिकत्वमित्यस्य अनादित्वमित्यर्थः। अनादित्वस्य द्वैविध्यं प्रदर्श्यते स्वरूपेण प्रवाहतश्च इति। स्वरूपेणानादित्वं अजन्यानां पदार्थानां भवति, प्रवाहानादित्वञ्च जन्यानां पदार्थानां भवति। मिथ्याज्ञाननिमित्त इत्यस्य अनृताज्ञाननिबन्धन इत्यर्थः।

अध्यासलक्षणविचारः

लक्षणं **स्मृतिरूपः परत्र पूर्वदृष्टावभासः** अस्य ँलक्षणत्वमेव न सम्भवतीति प्रथमतया विचारः क्रियते। अव्याप्त्यादिदोषग्रस्तत्वात् उक्तलक्षणस्य लक्षणत्वं न सम्भवतीति पूर्वपक्षिणामाशयः। यद्यपि स्मृतिरूपत्वं हि इदं रजतं इत्यनुभवानन्तरं जायमाना या स्मृतिः तत्र वर्तते, तथाऽपि परत्र इति पदं न सम्भवतीति प्रथमा शङ्का। एवमेव परत्र इति पदेन पूर्वदृष्टदेशादन्यदेशत्वं यदि विवक्षितं तर्हि अहङ्काराद्यध्यासेष्वव्याप्तिः। यस्मिन्नेव साक्षिणि पूर्वं दृष्टा अहङ्कारादयः तत्रैवाध्यासात्। यदि परत्र इति पदेन सत्ये इत्यर्थः विवक्षितः तर्हि जडे आत्माध्यासस्य अन्योन्याध्यासमतेऽभ्युपगमात् तत्राव्याप्तिः। अपि च पूर्वदृष्टत्वमपि लक्षणे असङ्गतमेव। यतश्च शुक्तिरजतस्थले अपूर्वं रजतमुत्पद्यतेत्यङ्गीकारात् तत्र पूर्वदृष्टत्वं वक्तुं न शक्यते। दोषपरिहारार्थं पूर्वदृष्टपदस्य अर्थः पूर्वदृष्टसजातीयपरः इति स्वीक्रियते चेदपि दोषान्तरापत्तिः। तथाहि गर्भान्निर्गतस्य शिशोः पीतिमभ्रमे सजातीयपूर्वदर्शनासम्भवात्। येन प्रकारेणाध्यासः तेन प्रकारेण पूर्वदर्शनं विवक्षितञ्चेदपि दोष एव। संसर्गाध्यासे तदसम्भवात्। संसर्गांशे निष्प्रकारतया येन प्रकारेण इत्येवं रूपस्यासम्भवात्। एवमेतादृशदोषसद्भावात् कथमेतदध्यासस्य लक्षणं भवितुमर्हति इति। लक्षणासम्भवे अध्यास एव न सिध्यति। अतः ब्रह्मविद्याभरणकाराणां मते एतादृशशङ्कां मनसि निधायैव भगवद्पादैः **अध्यासो नाम अतस्मिन् तद्बुद्धिरित्यवोचाम** इत्युक्तम्। व्याख्याकर्तृमते पूर्वोक्तस्यैवानु-वादव्याजेन तस्यैवार्थं स्फुरीकरिष्यत्यत्र।

अतस्मिन् तद्बुद्धिः इत्यत्र अधिष्ठाने आरोप्यस्याभावः प्रतिपाद्यते। अयमर्थः अतस्मिन् इत्यत्र बहुव्रीहिसमासस्वीकारादुपलब्धः। समासश्च न विद्यते तत् यस्मिन् तत् - अतत्, तस्मिन् अतस्मिन्। एवञ्च बहुव्रीहिसमासात् विशेषार्थः प्रकट्यते। आरोप्याभावस्याधिष्ठाने प्रतिपादनात् एकत्र समानसत्ताकयोः प्रतियोगितदभावयोः विरोधात् विषमसत्ताकत्वं सूचयति। आरोप्यस्य तदभावस्य च वस्तुतः अधिष्ठानसत्तातिरिक्तसत्तानभ्युपगमात्। इत्थञ्च **अधिष्ठानविषमसत्ताकबुद्धिः अध्यासः** इति फलितोऽर्थः। एतदनुसारेण स्मृतिपदं स्मर्यमाणवस्तुसादृश्यप्रतिपादकम्। तत्सादृश्यञ्च प्रतीतिकाले असत्वम्। परत्र इति पदं अधिष्ठानार्थकम्। तथा च अधिष्ठाने अपरोक्षतया भासमानस्य स्वरूपतोऽसत्वायोगात् अधिष्ठानार्थकम्। तथा च अधिष्ठाने अपरोक्षतया भासमानस्य स्वरूपतोऽसत्वायोगात् अधिष्ठानस्य यादृशं सत्वं तादृशसत्वराहित्ये प्रतिपादिते अधिष्ठानविषमसत्ताकावभासत्वं लक्षणं पर्यवस्यति। अधिष्ठानशब्दस्य अर्थः उच्यते यद्गतमवभास्यं तत् अधिष्ठानम् इति। अतः जडेऽपि ब्रह्माधारत्वं आरोपितमिति तत् अधिष्ठानम्। जडसत्तापेक्षया ब्रह्मसत्तायाः उत्कृष्टत्वात् अधिष्ठानविषमसत्ताकावभासत्वं जडे

ब्रह्माध्यासेऽपि अस्तीति न दोषः। एतादृशलक्षणपरिष्कारेण इतरख्यातयः अयुक्ता इत्यपि सूच्यन्ते। स्वपक्षे तु न कोऽपि दोषः। इतरख्यातिवैषम्यं संगृह्य प्रदर्श्यते।

तार्किकपक्षे अधिष्ठानं अवभासस्य रजतादेः हट्टादिकं, तत्समानसत्ताकञ्च रजतम्। अस्य मतस्य व्यावृत्तिस्तु अधिष्ठानशब्देनैव भवति। सत्ख्यातिमते अधिष्ठानं शुक्तिरेव, किन्तु रजतं शुक्तिसमानसत्तकम्। आत्मख्यातिमते आत्मा अधिष्ठानं आरोप्यं तत्समानसत्ताकञ्च। अख्यातिमते तु तार्किकवदेव सर्वम्। अत्र सर्वत्र अस्मदुक्तरीत्या अधिष्ठानविषमसत्ताकत्वं नास्ति समसत्ताकत्वमेव। [ध्त्त]असत्ख्यातिस्तु द्विधा साधिष्ठाना निरधिष्ठाना च। तान्त्रिकाणां भवति साधिष्ठाना। निरधिष्ठाना च शून्यवादिनाम्। अत्र आद्यपक्षस्य व्यावृत्तिः अधिष्ठानपदेन भवति। अयमाशयः स्वाधिष्ठानविषमसत्ताकत्वं असति निरूपयितुं न शक्यते, तस्य निरधिष्ठानत्वात्। द्वितीयपक्षस्य व्यावृत्तिस्तु अवभासपदेन भवति। अवभासपदञ्च अपरोक्षावभासपरम्। असत् अपरोक्षतया नावभासते इति तस्य व्यावृत्तिः। [ध्त्त]अन्यथाख्यातिरपि निरस्यते। तन्मते देशान्तरस्थस्य असन्निकृष्टस्य रजतत्वस्य भानं शुक्तौ भवतीति। सिद्धान्ते तु दोषसहिता अविद्या शुक्तिगता रजतत्वेन परिणमते। अतः भ्रमकालीनरजतमादाय प्रतीत्युपपत्तौ देशान्तरस्थरजतप्रतीत्यनुपपत्तेः।मतान्तरेष्वस्वरसात्मकः विचारः एतावता कृतः। परं स्वमतं सूचयति **अन्ये तु यत्र यदध्यासः तस्यैव विपरीतधर्मत्वकल्पनामाचक्षत इति** भाष्यवाक्यमिदं इतरमतपरतया इतरैः व्याख्यातम्। किन्तु अत्र तु स्वमतपरतया व्याख्यातमिति कश्चन विशेषः ब्रह्मविद्याभरणकाराणां व्याख्यानसामर्थ्यं प्रदर्शयति। तथा च अधिष्ठानविषयीभूतः यः पदार्थः तस्य विषमसत्ताकरजताद्यात्मकताम् अनिर्वचनीयताम् आचक्षते इति। शुक्तौ रजतमध्यस्यति चेत् शुक्तेः सत्ता [त्त्]व्यावहारिकी, रजतस्य प्रातिभासिकी च। अत एवोक्तम् अधिष्ठानापेक्षया अध्यस्तस्य विषमसत्ता इति। [त्]प्रतिभासिकपदार्थस्य अनिर्वचनीयता वेदान्तिभिरंगीक्रियते। अतः विपरीतधर्मित्वकल्पनामाचक्षते इत्यस्य अनिर्वचनीयताम् आचक्षते इति यो अर्थः ग्रन्थकारैः उक्तः स साधुरेव। अन्ये तु यत्र यदध्यास इत्यत्र अन्ये तु इति पदं सामान्यतया मतान्तरोपन्यासार्थं खलु उपयुज्यते, तथाऽपि क्वचित् स्वमतोपन्यासार्थमपि उपयुज्यते इति । आत्मा स भोक्तुरित्यपरे इत्यत्र अपरे इति पदं स्वमतोपन्यासे एव दृश्यते।

तथा च लोकेऽनुभवः

१) शुक्तिका हि रजतवदवभासते। २) एकश्च सद्वितीयवत्

मिथ्यात्वस्य लोकप्रसिद्धिं प्रदर्शयितुमत्र दृष्टान्तद्वयमुपन्यस्तम्। एकेन तत्सिद्धौ किमर्थं दृष्टान्तद्वयस्यावश्यकता इत्यत्रोच्यते। आद्यो दृष्टान्तः वियदादि सकलप्रपञ्चस्य ब्रह्मणि आरोपं सम्भावयितुम्। सिद्धान्ते वियत् ब्रह्म इति द्वौ पदार्थौ स्तः ब्रह्मणि वियत् आरोप्यते। इत्येवं वैषम्यम्। इदञ्च वैषम्यमाद्येन दृष्टान्तेन परिहियते। तत्र शुक्तौ रजतमारोप्यते इति प्रदर्शनात् तत्राऽपि पदार्थद्वयं वर्तते। अधिष्ठानाधेयभावः वर्तते इति भावः। तर्हि द्वितीयदृष्टान्तः किमर्थमिति चेदुच्यते एकमेव ब्रह्म जीवेश्वररूपेण भेदमवाप्नोति इति प्रदर्शयितुम्। अयं सिद्धान्तः आद्येन दृष्टान्तेन न समर्थ्यते वैषम्यात्। यतो हि शुक्तिका रजतवदवभासते इत्यत्र शुक्तावधिष्ठाने तद्भिन्नस्य रजतस्य आरोपः क्रियते, दार्ष्टान्तिके जीवेश्वरौ न ब्रह्मणः भिन्नौ अभिन्नावेव। तद्बोधनाय एकश्चन्द्रः सद्वितीयवत् इति दृष्टान्त एव उचितः। एक एव चन्द्रः चक्षुराद्युपाधिवैचित्र्यात् द्विधा भाति एवमेव एकमेव ब्रह्म [त्]अन्तःकरणोपाधिवैचित्र्यात् जीवरूपेण मायोपाधिवैचित्र्यात् ईश्वररूपेण च भाति।

कथं पुनः प्रत्यगात्मन्यविषयेऽध्यासो विषयस्तद्धर्माणाम्

अत्र स्वप्रकाशस्य निरंशस्य ब्रह्मणोऽधिष्ठानत्वं न सम्भवतीति आक्षेपः क्रियते। आक्षेपस्य तात्पर्यं किमिति मूलपङ्क्तौ न स्पष्टम्। किन्तु ब्रह्मविद्याभरणे स्पष्टतया भाष्यवाक्यस्य तात्पर्यं लभ्यते।

तथा च आक्षेपस्याशयः इत्थमस्ति, अपरोक्षाध्यासं प्रति न केवलं आरोप्यवस्तुज्ञानम् अपि तु अधिष्ठानस्य सामान्यांशज्ञानं अपरोक्षज्ञानं विशेषांशस्य अज्ञानञ्चापेक्षितम्। यतश्च तदा एव इदं रजतं इत्याकारकं अध्यासः सम्भवति। कथमिति चेत् अधिष्ठानस्य सामान्यविशेषांशद्वयस्य सद्भावात् करणदोषेण विशेषांशज्ञानप्रतिबन्धे सति सामान्यांशज्ञानं इन्द्रियेण भवतीति वक्तुं शक्यते। अध्यासस्य क्लिप्तोऽयं प्रकारः प्रत्यगात्मविषये न सम्भवति तस्य निरंशत्वात् जन्यज्ञानासम्भवाच्च। तेन च नित्यज्ञानस्य करणदोषवशात् सामान्यांशमात्रावगाहित्वं विशेषांशानवगाहित्वं इत्येवं प्रकारः वक्तुं न शक्यते। प्रत्यगात्मन्यविषये इत्युक्तं मूले। तस्यार्थः व्याख्याने एवं वर्ण्यते बुद्ध्यादिभ्यः प्रातिलोम्येन निरंशत्वरूपेण अञ्चति वर्तते इति प्रत्यगात्मा, निरंश इति तात्पर्यम्। अविषय इत्यनेन अध्यासोपयुक्तसामान्यांशमात्रग्रहणराहित्यमुक्तम्। एवमेव पुरोऽवस्थिते इत्यस्य अपरोक्षे इति विषये इत्यस्य सामान्यात्मना गृहीते इति चार्थः उक्तः।

न तावदयमेकान्तेनाविषयः

दृष्टान्तेनायमर्थः स्फुटीक्रियतेति। यथा घटवति भूतले नीलो घटो नास्तीत्युक्त्या न एकान्तेन घटाभावो विवक्ष्यते, एवं अहंप्रत्ययविषयत्वेनाभ्युपगते आत्मनि स्वरूपज्ञानविषयत्वाभावोक्त्या न एकान्तेन विषयत्वाभावो विवक्षितः। अपि च ब्रह्मविद्याभरणे तस्य विशेषतया विषयस्य लक्षणं उच्यते। तथा च 'येन हि ज्ञानं निरूप्यते स एव ज्ञानस्य विषयः', समन्वयः - अहं इति ज्ञानं आत्मना निरूप्यते, यथा घटज्ञाननिरूपकतया घटो विषयो भवति। एवमेव अहमिति ज्ञानस्य विषयो भवति आत्माऽपि।

कथं पुनरविद्यावद्विषयाणि प्रत्यक्षादीनि प्रमाणानि शास्त्राणि चेति।

अविद्यायाः दोषरूपत्वात् दुष्टपुरुषसंयुक्तानां इन्द्रियादीनां प्रमां प्रति करणत्वासम्भवात् प्रत्यक्षादीनां प्रामाण्यप्रसिद्धिः कथं, कथं वा श्रुतिस्मृत्यादीनां शास्त्रत्वप्रसिद्धिः। अलौकिकार्थप्रमापकं हि शास्त्रमित्युच्यते इति भावं विचिन्त्य शङ्कते। प्रामाण्यस्य द्वैविध्यं प्रदर्श्य समाधत्ते। तथा च संवादिप्रवृत्तिजननयोग्यज्ञानजनकत्वलक्षणं अबाधितवस्तुविषयकज्ञानजनकत्वलक्षणं च इति प्रामाण्यं द्विविधम्। आद्यं लौकिकवैदिकप्रमाणसाधारणम्। द्वितीयं तु ब्रह्मप्रमाणस्यैव। शुक्तिरजतज्ञानजनकस्य तु नोभयथापि इति न तत्र प्रमाणत्वव्यवहारः। एतादृशप्रमाणप्रेरकतायामहङ्काराद्यध्यासरूपदोषोऽनुकूल एव, न प्रतिकूलः। असङ्कस्यात्मनः अहङ्काराद्यध्यासं विना प्रमाणप्रेरकत्वासम्भवात्। तादृशप्रामाण्यपरिपन्थित्वं तु बाधस्यैव। स च यावद्ब्रह्मज्ञानं नास्ति लौकिकप्रमाणानामिति व्यावहारिकं प्रामाण्यं तेषामुपपद्यते। वेदान्तानां तु न कदापि प्रमेयबाधोऽस्तीति तत्त्वावेदकत्वं तेषामुपपद्यते इति भाष्यवाक्यस्य शङ्कायाः आशयः।

पश्वादिभिश्चाविशेषात्

ब्रह्मविद्याभरणे तावत् विवेकिनां द्वैविध्यमादौ प्रदर्श्य विचारं नयति। तथा च विवेकिनः द्विधा देहातिरिक्तात्ममात्रपर्यवसितविवेकाः अशनायाद्यतीतात्मपर्यन्तविवेकाश्च। तत्र आदावुक्तः विवेकः कर्तृत्वादि यो भ्रमः तद्विरोधी न भवति। अत एव ज्योतिष्टोमादिकर्मसु तस्य नास्ति विरोधः। अस्य विवेकिनः

शरीरतादात्म्याध्यासः वर्तते। तेन च पश्वादितुल्यतया इष्टसाधनताज्ञाने लौकिकी प्रवृत्तिर्भवति। एवमेव अनिष्टसाधनताज्ञाने निवृत्तिश्च संभवति। मनुष्योऽहं इत्यादि व्यवहारश्च उपपद्यते। देहातिरिक्तात्मज्ञानं अस्ति चेदपि कस्मिंश्चित् दोषे सति देहतादात्म्याध्यासः सम्भवति। न तत्र कोऽपि विरोधः। तत्तु लोके द्रष्टुं शक्यते, येषामस्ति देहातिरिक्तात्मज्ञानं तेऽपि लौकिकव्यवहारेषु स्वशरीरं स्वांगुल्या निर्दिश्यैव इष्टसाधनविषयेषु प्रवर्तन्ते। किन्तु अशनायाद्यतीतात्मज्ञानं तु तेषां लौकिकवैदिकप्रवृत्युपयोग्येव न भवति। प्रत्युत दृढरूपः स च निश्चयः वैदिकप्रवृत्तिविरोध्येव। आत्मनिश्चये सत्यपि यदि प्रारब्धदोषः तं न त्यजति तर्हि अध्यासोऽपि तं गृह्णाति। अत एव, तादृशप्रारब्धकर्मदोषवशादेव आत्मज्ञानी अपि कदाचित् ब्राह्मणोऽहं भुञ्जे इति व्यवहरति। यद्यपि अयं व्यवहारः अध्यासप्रयुक्तः, न अनर्थं जनयति, तथाऽपि आत्मज्ञानं निर्विशेषतया प्राप्तुं प्रतिबन्धको भवति। अहमिदं ममेदं इत्यस्य एकैकपदस्य विशिष्टं व्याख्यानमुपलभ्यते आभरणे। अहमिदं मनुष्योऽहं इति शब्दाभिलाभरूपव्यवहारः। इति प्रवृत्तिनिवृत्त्यादिव्यवहारः। ममेदं - मम रूपं, मम सुखं इत्यादि शब्दाभिलाभरूपव्यवहारः। इति प्रवृत्त्यादिव्यवहारः। अहमिदम्, मनुष्योऽहम् इति तादात्म्याध्यासः। ममेदम् शरीरम् इति संसर्गाध्यासः। इत्येवमध्यासभाष्यस्य हृदयमवगन्तुं जिज्ञासुभिरवश्यं परिशीलनीयमिदं व्याख्यानं ब्रह्मविद्याभरणाख्यमित्युक्त्वा विचारः समाप्यते।

टिप्पणिः

[i] स्वतः प्रत्ययाभाववान् इष्टानिष्टानभिज्ञो वा (सर्वलक्षणसंग्रहः, पृ.५५)

[ii] अत एवेन्द्रियसन्नकृष्ट-जपाकुसुमगतलौहित्यस्य स्फटिके भानसम्भवान्न स्फटिकेनिर्वचनीयलौहित्योत्पत्तिः। (वेदान्तपरिभाषा -१)

[iii] प्रतिबिम्बम् – उपाध्यन्तर्गतत्वे सति औपाधिकपरिच्छेदशून्यत्वे सति बहिःस्थितस्वरूपकत्वम्। न्यायरत्नावली।

[iv] प्रत्यक्ष-अनुमान-आगमेषु इत्यर्थः। अद्वैतसिद्धिः बालबोधिनीव्याख्योपेता।

[v] तात्पर्यवद्वाक्यं इतरापेक्षया प्रबलम्। उपक्रमोपसंहाराभ्यसापूर्वता फलम्। अर्थवादोपपत्ती च लिङ्गं तात्पर्यनिर्णये।।वेदान्तसारः।

[vi] निर्दुष्टं लक्षणं स्यात। अव्याप्ति-अतिव्याप्ति-असम्भवदोषाणां रहितत्वं निर्दुष्टत्वम्। अव्याप्तिः- लक्ष्यैकदेशावृत्तित्वम्। अतिव्याप्तिः- अलक्ष्ये लक्षणसत्त्वम्। असम्भवः-लक्ष्यमात्रे कुत्रापि लक्षणासत्त्वम्। (तर्कसंग्रहः (इन्दु-आदि व्याक्याचतुष्टयोपेतः) पृ.सं. १२।

[vii] असत एवाध्यस्तपदार्थाकारेण भानम्। सर्वलक्षणसंग्रहः,पृ.सं -२६।

[viii] तदभाववति तद्प्रकारकभानम्। नैय्यायिकानां मतम्। सर्वलक्षणसंग्रहः, पृ.सं. १५।

[ix] ब्रह्मप्रमाबाध्यत्वं व्यावहारिकत्वम्। अद्वैतसिद्धः।

[x] ब्रह्मज्ञानं विना बाध्यमानत्वम्। सर्वलक्षणसंग्रहः. पृ.१९।

[xi] जीवो नामान्तःकरणावच्छिन्नचैतन्यम्। मायावच्छिन्नं चैतन्यं परमेश्वरः। वेदान्तपरिभाषा-प्रत्यक्षपरिच्छेदः।

अनुशीलितग्रन्थसूची

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DALIT AUTOBIOGRAPHY: A MULTIFACETED EXPLORATION OF CULTURE, IDENTITY AND POLITICS

Jijo T. R. and Dr. I. P. Remya

Abstract

Dalit autobiographies serve as vital literary works that explore the intersection of caste, identity, and resistance in India. These narratives act as counter-histories, documenting personal and collective struggles against caste oppression while challenging dominant narratives. Through a lens combining postcolonial and Ambedkarite thought, these texts emerge as powerful tools for social justice, asserting Dalit cultural identity and reclaiming narrative control from hegemonic representations.

Keywords

Dalit literature; caste discrimination; social resistance; counter-narratives; testimonial literature

Autobiography has emerged as a profound academic domain, offering a complex lens for examining fundamental questions about human experience, culture, identity, politics and self-representation. Drawing from political, philosophical, psychological, and literary traditions, the genre provides a rich terrain for investigating the intricate processes of self-construction and narrative identity. Autobiography also invites reflection on the passage of time, self-knowledge, and the broader understanding of humanity and the world. From the Socratic imperative to "Know thyself," to St. Augustine's plea in his *Confessions* ("I beseech you, God, to show my full self to myself"), and from Wittgenstein's dismantling of solipsism and realism in autobiography to W.B. Yeats's assertion of the uniqueness of every soul, autobiography has long been viewed as a medium for self-

expression, self-understanding, self-construction, and even self-transcendence.

The genealogy of autobiographical inquiry can be traced through multiple intellectual traditions. From Heraclitus's revolutionary concept of the self as a dynamic, ever-changing entity to contemporary post structuralist theories, autobiography represents a complex dialogical space where identity is perpetually negotiated and re imagined. Paul Ricoeur's seminal work "Oneself as Another" (1992) further elaborates on this perspective, arguing that identity is fundamentally narrative—constructed through storytelling and temporal understanding. The philosophical underpinnings of autobiography extend beyond Western traditions. Comparative studies, such as those by GauriViswanathan in "Masks of Conquest" (1998), reveal how autobiographical practices in postcolonial contexts challenge Eurocentric conceptions of selfhood. The work of scholars like GayatriSpivak has additionally demonstrated how marginalized subjects use autobiographical writing as a critical form of epistemic resistance.

The boundaries of autobiography remain intentionally fluid and provocative. As Jacques Derrida suggests in "Memoirs of the Blind" (1990), autobiographical texts constantly negotiate between truth and fabrication, challenging traditional distinctions between factual reporting and creative expression. Contemporary theorists like Philippe Lejeune have further complicated these boundaries, proposing intricate frameworks for understanding autobiographical authenticity.

Judith Butler's work on performativity provides another critical lens, suggesting that autobiographical narratives are not merely representations of an existing self but active performances that constitute identity. In "Gender Trouble" (1990), she argues that identity is a series of repeated acts that create the illusion of a stable core, a perspective particularly resonant in autobiographical discourse.

Drawing from psychological perspectives, Carl Jung's concept of individuation offers a profound framework for understanding autobiography. In "Memories, Dreams, Reflections" (1963), Jung presents autobiography as a process of psychological integration, where the individual confronts and reconciles various aspects of the psyche.

Recent scholarship has increasingly emphasized autobiography's potential as a transformative tool for marginalized communities. Works by

scholars like Frantz Fanon in "Black Skin, White Masks" (1952) and Gloria Anzaldúa's "Borderlands/La Frontera" (1987) demonstrate how autobiographical writing becomes a powerful mechanism for challenging dominant narratives and asserting complex, intersectional identities.

With the rise of digital platforms and social media, autobiography has entered new territories. Scholars like Sidonie Smith and Julia Watson, in "Reading Autobiography" (2010), explore how digital self-narration transforms traditional understanding of life writing, blurring boundaries between private and public, authentic and performative.

The study of autobiography transcends disciplinary boundaries, engaging fields as diverse as psychology, sociology, anthropology, literary criticism, and cultural studies. It offers a unique methodology for understanding human experience, challenging essentialist notions of identity and revealing the complex, negotiated nature of selfhood.

Dalit assertion and politics in autobiographies

The relationship between literature and politics has been a central focus in the study of Dalit literature, especially in dalit autobiographies for some time. Scholars have examined this connection from various angles, exploring how literary works both reflect and critique the political realities they are part of. SharankumarLimbale argues that the primary goal of Dalit literature is to awaken the consciousness of the Dalit masses, helping them recognize their social conditions. He links the rise of Dalit literature to the broader struggle of Dalit and other working-class communities to create a more humane society, rejecting their marginalization within Indian social structures. Om Prakash Valmiki, on the other hand, suggests that the emergence of a literary movement provides an ideological foundation for a political movement. For him, the political significance of Dalit literature lies in its challenge to Brahminical Hinduism, which he sees as treating Dalits and other marginalized groups with inhumanity. Dalit writing, in Valmiki’s view, is the literary voice of a conscious struggle for justice.

Pradeed Kumar Sharma also sees Dalit literature as a catalyst for Dalit politics, arguing that it emerges from the thoughts and experiences of marginalized communities, crystallizing in the writings of B.R. Ambedkar. Sharma highlights how Dalit literature is shaped by Ambedkar's ideas, suggesting that Ambedkar's work serves as a foundational "pre-text" for contemporary Dalit writing, as posited by ArunPrabha Mukherjee.

According to Mukherjee, Ambedkar's intellectual legacy is crucial to understanding the political and social dimensions of Dalit literature.

Tulsi Ram, a Dalit author, in his autobiography *Murdhayia*, draws attention to the historical link between a community's political representation and its literary production. He argues that the literature of any class or community grows in direct proportion to their political power or oppression. In the case of India, Ram points to the 'Varna vyavastha' (the four-fold caste system), which he argues is the key to understanding the class structure of Indian society and, by extension, its literature. Ram's view highlights how the history of Indian society, and its literature, is inseparable from the caste system.

SurajBartya brings another important insight, arguing that Dalit literature introduces an entirely new sensibility into the literary world, one that reflects the lived experiences of Dalits through the lens of caste and labor. This new sensibility sheds light on aspects of life—such as family, environment, and social relationships—that mainstream Indian literature has largely ignored. For Bartya, Dalit literature offers a fresh form of realism that challenges traditional literary aesthetics and narratives.

Finally, Kanval Bharti emphasizes the uniqueness of Dalit literature in its focus on caste and untouchability, issues that were often sidelined or suppressed in earlier literary works. Progressive writers, according to Bharti, tended to treat caste primarily as a class issue, neglecting the subjective experiences of Dalits. Dalit literature, in contrast, brings this overlooked subjectivity to the forefront, thereby creating a space for a more nuanced exploration of discrimination and oppression. This makes Dalit literature a distinctive and necessary addition to the broader literary landscape.

Indian literature, as a corpus, appears to have inadequately addressed the complexities of caste and the lived experiences of Dalit communities. A cursory examination of Indian literature, whether in regional languages or English, reveals that the concept of caste has often been both misunderstood and misrepresented. However, the emergence of Dalit literature—particularly autobiographies and memoirs—has catalyzed critical debates on issues such as caste, class, ethnicity, language, region, nationalism, religion, and gender. By engaging with these issues, Dalit writers have begun to challenge the dominant assumptions perpetuated by traditional elites who

have historically controlled India's knowledge systems. Moreover, they are actively rewriting Indian histories from the perspective of the oppressed.

ToralJatinGajarawala characterizes this transformative project as follows:

> "Dalit literature might be broadly read as a corrective to a body of work determined to claim nationally representative cultural status. By asserting not only the use of the vernacular, but the deconstruction of class/caste and the formal tropes of a broadly conceived modernism, its presence, in addition to its declaration of a certain analytics, serves as a critique of the Indian literary canon as it is generally understood."(166)

Gajarawala's insights highlight the manner in which Dalit literature has created new paradigms for understanding Indian society, culture, and literature. The issues of caste, class, and gender—among others—raised by Dalit writers have been articulated with an openness and directness previously unseen. The advent of Dalit literature has thus redefined and diversified the construct of Indian literature. Through its unvarnished and vernacular expressions of the marginalized, Dalit literature has consistently voiced opposition to hegemonic structures that have monopolized social, cultural, economic, and religious resources for centuries. In doing so, it has begun to destabilize established power centers and reshape Indian history, culture, aesthetics, and philosophy in profound ways. This transformation positions Dalit literature as a significant force of intellectual and cultural resistance.

Alok Mukherjee, in his translator's note to SharankumarLimbale's*Towards an Aesthetic of Dalit Literature*, observes:

> "Dalits are an important political and social force in India. Their literary and critical writings constitute a major challenge to, and questioning of, the theorizing about Indian politics, society, culture, and literature by intellectuals from upper-caste Hindu and other dominant communities, and by non-Indians. To fail to pay attention to this challenge and questioning is to engage in a hegemonic discourse that excludes the realities and experiences of nearly a quarter of the country's people." (Limbale 7-8)

Mukherjee's observations emphasize the vital role of Dalit literature in contesting dominant narratives and theorizing about Indian society. It underscores the urgency of acknowledging Dalit voices and experiences in

order to construct a more inclusive and representative understanding of India.

Dalit lives are intricately marked by the intersecting battles of caste and class, and the deployment of social realism as a narrative trope positions Dalit writing within a distinctive literary category. This development is particularly significant in the realm of Dalit autobiographical literature. Since the 1970s, an increasing number of Dalit writers have turned to the genre of autobiography to articulate themes of caste oppression, untouchability, poverty, repression, and revolution. These broad thematic concerns also encompass a range of other issues pertinent to Dalit experiences. However, caste remains the central focus, making Dalit writing a powerful critique and unequivocal denunciation of the caste system and Brahminical Hinduism.

A recurring issue in the reception of Dalit literature arises from upper-caste critics' tendency to equate caste with class, or to conflate the two. This myopic reading often results in an inability to appreciate the broader cultural, religious, spiritual, and philosophical dimensions that Dalit autobiographies offer beyond the narratives of caste and class exploitation. Furthermore, such critiques frequently overlook the core political impetus of Dalit writings: the fight for human dignity, equity, and social justice.

Dalit autobiographies emerge from a space of cultural conflict. Within the framework of Indian canonical literature, the voices of the 'downtrodden' have historically been marginalized, leading Dalit writers to label the existing literary canon as "Hindu Literature" and to challenge its hegemonic structures. The proliferation of Dalit autobiographies is a testament to the breaking of an entrenched barrier of silence. These narratives are marked by their distinct departure from non-Dalit autobiographical traditions. For instance, while upper-caste/class autobiographies often culminate in a sense of fulfillment or resolution, Dalit autobiographies are characterized by a persistent tension and insecurity regarding social positioning. Despite individual achievements, the shadow of the "untouchable" identity looms large, rendering the narrative perpetually unsettled. This tension is further underscored by the consistent use of subtitles in Dalit autobiographies that explicitly reference untouchable life, signaling the ongoing struggle for liberation from the oppressive caste system.

In conclusion, Dalit autobiographies serve as a vital medium for articulating resistance and asserting identity in the face of systemic

marginalization. By exposing the pervasive injustices of caste oppression and reclaiming cultural agency, these narratives disrupt entrenched literary and social hierarchies. The absence of resolution in these works underscores the enduring nature of the Dalit struggle for dignity, equity, and justice, highlighting the transformative potential of literature as a site of resistance and empowerment.

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MAHARAJA SWATHI THIRUNAL AND HIS CONTRIBUTIONS TO SANSKRIT IN THIRUVANANTHAPURAM

Shafi S. D.

Abstract

Maharaja Swathi Thirunal Rama Varma (1813–1846), the ruler of the Kingdom of Travancore, played a pivotal role in the preservation and promotion of Sanskrit language and literature in Kerala, especially in Thiruvananthapuram. An accomplished scholar, musician, and patron of arts, he integrated Sanskrit deeply into the cultural and intellectual life of the region. This article explores Swathi Thirunal's contributions to Sanskrit, highlighting his literary works, patronage of scholars, and the establishment of Sanskrit educational institutions. His reign was a golden era for Sanskrit in Kerala, and his legacy continues to influence the linguistic and cultural landscape of Thiruvananthapuram.

Key words

Maharaja Swathi Thirunal, Sanskrit Literature, Travancore, Thiruvananthapuram, Royal Patronage, Sanskrit Scholarship, Cultural Heritage.

Introduction

The Kingdom of Travancore, with its capital at Thiruvananthapuram, has been a centre of cultural and intellectual activity for centuries. The royal family of Travancore, especially Maharaja Swathi Thirunal, has been instrumental in promoting Sanskrit and other classical languages. This article examines the life and contributions of Maharaja Swathi Thirunal in fostering Sanskrit in Travancore, with a special focus on Thiruvananthapuram. His reign saw the flowering of Sanskrit literature, art, and education, leaving an indelible mark on Kerala's cultural heritage.

Swathi Thirunal: A Polymath King

Maharaja Swathi Thirunal was not just a ruler but also a scholar, artist, and a patron of the arts. Born in 1813, his reign began at an early age, and he quickly became known for his intelligence and dedication to cultural pursuits. His proficiency in multiple languages, including Sanskrit,

Malayalam, English, and Hindustani, was well-documented, making him one of the most erudite rulers of his time.

Early Education in Sanskrit

Swathi Thirunal received his early education in Sanskrit from renowned scholars in the royal court. His deep understanding of the language allowed him to compose several works in Sanskrit, some of which are still studied today. His contribution to the field of music is often highlighted, but his engagement with Sanskrit literature is equally significant.

Sanskrit Compositions of Swathi Thirunal

Swathi Thirunal's literary output includes several notable works in Sanskrit. His compositions were not limited to devotional hymns, but also included philosophical treatises and poetic works. His approach to Sanskrit was both traditional and innovative, blending classical forms with contemporary themes.

Notable Sanskrit Works:

***Bhaktimañjari*:** A collection of devotional verses dedicated to various deities, displaying his deep spiritual and poetic understanding.

Padmanābhaṣṭakam: An eight-verse hymn dedicated to Lord Padmanabha, the family deity of the Travancore royal family.

***Navaratnamālika*:** A poetic work composed in praise of the Goddess, showcasing his mastery over Sanskrit metrics and vocabulary.

These works exemplify his devotion to both Sanskrit and the spiritual traditions of Kerala. His compositions are often performed in classical music recitals and temple rituals, keeping his legacy alive in modern times.

Patronage of Sanskrit Scholars

Beyond his own literary contributions, Swathi Thirunal was a major patron of Sanskrit scholars and poets. His court attracted intellectuals from all over India, turning Thiruvananthapuram into a hub for Sanskrit studies.

The Royal Court as a Centre for Sanskrit Learning

The Travancore royal court under Swathi Thirunal functioned as a centre for Sanskrit literary activity. Scholars such as **Irayimman Thampi**,

Kilippāṭṭu Krishna Kavi, and **Thunchaththu Ezhuthachan** enjoyed royal patronage, producing works that contributed to the growth of Sanskrit literature in Kerala. The king's encouragement of dialogue and debate on Sanskrit scriptures and literature fostered a vibrant intellectual atmosphere in Thiruvananthapuram.

Establishment of Sanskrit Educational Institutions

One of Swathi Thirunal's most enduring contributions to Sanskrit was his support for educational institutions dedicated to the study of the language. Recognizing the importance of formal education in perpetuating Sanskrit learning, he laid the foundation for several institutions that continue to function today.

Key institutions:

***Saraswati Vilasam School*:** Established during his reign, this school was dedicated to teaching Sanskrit and the Vedas. It became one of the most important centres of traditional learning in Kerala.

***Travancore Oriental Manuscripts Library*:** Another key initiative of Swathi Thirunal's reign was the collection and preservation of ancient Sanskrit manuscripts. This collection is still housed in the Manuscripts Library in Thiruvananthapuram, serving as a valuable resource for scholars and students of Sanskrit.

Swathi Thirunal's Influence on the arts through Sanskrit

Swathi Thirunal's influence on the arts, particularly classical music and dance, was deeply intertwined with his mastery of Sanskrit. As a gifted composer and a patron of the performing arts, he ensured that Sanskrit remained a vital part of the artistic expression in Travancore. His contributions to music, dance, and literature not only elevated the cultural status of Thiruvananthapuram but also ensured that the rich legacy of Sanskrit continued to flourish.

Carnatic Music and Sanskrit Compositions

Maharaja Swathi Thirunal is revered as one of the greatest composers in the history of Carnatic music, with his works remaining an integral part of classical music performances. A significant number of his compositions were written in Sanskrit, showcasing his linguistic expertise as well as his devotional fervour. His Sanskrit compositions are celebrated for

their melodic beauty, structural complexity, and spiritual depth, blending lyrical poetry with intricate musical forms.

Some of his most famous sanskrit kṛtī-s include:

Deva Deva Kalayamite: This piece, dedicated to Lord Padmanabha, is a brilliant example of how Swathi Thirunal fused musical theory with poetic grace. The composition is marked by its rich Sanskrit lyrics and complex **Rāga** structure, which enhances the devotional mood.

Bhāvayāmi Raghuramam: Another iconic piece, this Sanskrit composition narrates the life of Lord Rama. It is highly revered in both Carnatic music and Bharatanatyam, where it is often used as a **Varṇam**, the centrepiece of the dance performance.

Sarasijanābha: A piece in **Rāga Nāṭṭai**, which combines musical prowess with devotion to Lord Vishnu, the presiding deity of the Travancore royal family.

These compositions exemplify how Swathi Thirunal's Sanskrit works were designed not just for scholarly admiration but also for deep spiritual engagement through music. His ability to weave together intricate musical patterns with profound Sanskrit poetry gave a new dimension to Carnatic music, making his compositions timeless classics that are still performed across South India.

Sanskrit in Dance: Kūṭiyāṭṭam and Mohiniyāṭṭam

Swathi Thirunal's contributions to Sanskrit also had a significant impact on Kerala's classical dance forms. His patronage of **Kūṭiyāṭṭam**, a traditional Sanskrit theatre form, helped preserve and rejuvenate this ancient art. **Kūṭiyāṭṭam**, one of the oldest surviving forms of theatre in the world, exclusively uses Sanskrit as its medium of expression. Swathi Thirunal's support ensured that this intricate form of drama, which combines stylized gestures, elaborate costumes, and Sanskrit recitation, remained a living tradition in Kerala.

Additionally, Swathi Thirunal had a transformative influence on the classical dance form of **Mohiniyāṭṭam**. This dance, unique to Kerala, reached new heights during his reign. He composed several **Padam-s** (dance songs) in Sanskrit for **Mohiniyāṭṭam**, providing the dancers with high-quality lyrical content. These **padam-s** often portrayed mythological themes

and celebrated the beauty and grace of the divine, perfectly aligning with the aesthetic principles of the dance form.

For instance, his composition **Aḷiveṇi** in **Mohiniyāṭṭam**, though primarily in Malayalam, draws heavily on Sanskrit vocabulary, showcasing the seamless blending of these two languages in the performing arts. His works helped elevate the status of **Mohiniyāṭṭam** from a local tradition to a highly respected classical art form.

Navaratri Saṅgītotsavam: Celebrating Sanskrit in the Arts

One of the most enduring legacies of Swathi Thirunal's love for Sanskrit and music is the annual **Navarātri Saṅgītotsavam** in Thiruvananthapuram. This grand music festival, established during his reign, continues to be a major event that highlights classical music with a particular focus on Sanskrit compositions. Held at the Sri Padmanabhaswamy Temple during the Navaratri festival, the event showcases the performances of renowned musicians, many of whom render Swathi Thirunal's Sanskrit kṛtī-s.

The festival is not just a celebration of music but also of the devotional and cultural aspects of Sanskrit, as many of the compositions performed during this period are deeply rooted in the traditions of **bhakti** (devotion) and Vedic spirituality. The Navaratri Saṅgītotsavam stands as a testament to Swathi Thirunal's vision of promoting Sanskrit through the medium of classical music and ensuring that the language remains relevant in modern cultural expressions.

The Role of Sanskrit in Sopāna Saṅgītam

Apart from Carnatic music, Swathi Thirunal also had a profound impact on Sopāna Saṅgītam, a traditional form of temple music unique to Kerala. Sopāna Saṅgītam is closely associated with the rituals of Kerala temples, particularly the Padmanabhaswamy Temple, and much of its lyrical content is derived from Sanskrit hymns and chants.

Swathi Thirunal composed several works in Sanskrit that are still sung as part of Sopāna Saṅgītam in temples across Kerala. His compositions in this genre were primarily devotional, intended to accompany temple rituals and enhance the spiritual atmosphere of worship. This form of music, though less well-known outside Kerala, continues to thrive within the temple tradition, with Swathi Thirunal's Sanskrit contributions playing a central role.

Influence on Later Composers and Artists

Swathi Thirunal's integration of Sanskrit into the performing arts inspired several generations of composers and artists, both in Kerala and across India. His approach to composition, which harmoniously blended music, dance, and literature, influenced not only his contemporaries but also future musicians and dancers who sought to continue his legacy.

For instance, later composers in Kerala, including Muthuswami Dikshitar and Thyagaraja, were influenced by Swathi Thirunal's Sanskrit works, especially in their efforts to incorporate complex Sanskrit verses into their music. Moreover, modern-day Bharatanatyam and Mohiniyāṭṭam dancers frequently turn to Swathi Thirunal's Sanskrit compositions for their performances, demonstrating the enduring relevance of his work.

Swathi Thirunal's emphasis on Sanskrit as a medium for artistic expression ensured that the language retained its cultural significance in Kerala, even as the world around it evolved. His contributions to the arts through Sanskrit remain an essential part of Kerala's classical traditions, enriching the state's cultural and spiritual heritage.

Legacy and Modern Influence

Even after his death in 1846, Swathi Thirunal's contributions to Sanskrit have continued to shape the intellectual and cultural landscape of Thiruvananthapuram. His works are still performed and studied, and the institutions he established remain pillars of Sanskrit education in Kerala.

Swathi Thirunal in Contemporary Culture

Swathi Thirunal's legacy is celebrated annually during the **Swathi Saṅgītotsavam**, a music festival in Thiruvananthapuram, where many of his Sanskrit compositions are performed. His contributions to both music and literature have ensured that Sanskrit remains an integral part of Kerala's cultural identity.

Conclusion

Maharaja Swathi Thirunal was a unique ruler whose contributions to Sanskrit in Thiruvananthapuram were multifaceted. He not only composed works of lasting literary and devotional value but also fostered a vibrant culture of Sanskrit learning in the royal court and beyond. His patronage of scholars, support for educational institutions, and contributions to classical music have left a lasting impact on the linguistic and cultural heritage of

Kerala. The legacy of Swathi Thirunal continues to be felt in modern-day Thiruvananthapuram, a city still steeped in the traditions of Sanskrit scholarship and classical art.

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SYNTACTIC DESCRIPTION OF THE LANGUAGE OF KATTUNAYAKAS IN WAYANAD DISTRICT

Dr.Ajesh V.V.

Abstract

Kattunaiker are the most primitive tribal people of Kerala. Even in the seventy-fifth year of Indian independence, these people are not able to have a better social life or good infrastructural facility and are still subject to exploitation by other groups of people who have achieved social progress; they make their livelihood based on agriculture and collecting forest resources, and they wish to stay in the d interior part of forest .due t the backwardness in education and social life they have not been able to earn current jobs. As tribal people, they have their language, culture and beliefs. The tribal language exists only in oral form. The language of two tribal people living in the same region may differ from one to another. From examining the components of this language, .it is understood that it is a distinct language and not a dialect .in this research paper analyzes the syntactic structure of the language of kattuynayaka.

Key word

syntax,language,tribe,kattunayaka

The Kattunaykan are a Scheduled Tribe inhabiting the Wayanad District. They are also distributed in the adjacent districts in the States of Karnataka and Tamil Nadu. Their synonyms are the Jenu Kuruba, Tenkurumban, Kattunaykan, Ten kuruba, Sholanayaka and Nayckan. The word is derived from kadu, meaning 'forest' and nayakkan, meaning 'leader' or 'head.' They do not use titles. The concentration of the Kattunaykan is in the Wayanad District. An ethnographic account does not exist of the Kattunaikan, but there is believed that the Kattunaykan has migrated to this place, and there are several myths revealing the story of their migration. They are also aware of their origin through a myth which says that the Kattunaikan are the children of Bheema (the second Pandava) and Hindumbi of Mahabharata. The community perceives its distribution at the regional level. Their settlements are in Edamala, Mullankolly, Chelur, Ashramakolly, Somadi, Kappuset, Chapala, Kurichipatta, Pakkam, Anappara, Kanurkunnu, Tariyode, Elikka, Udaraseri, Kalpetta, Muttilmala, Ambuthi, Kolpara and in other areas of Wayanad. They have their dialect,

which is used among themselves; with other non-tribals, they speak Malayalam. Some of them speak the Kannada language.

Tribe

A tribe is a social group of a simple kind, the members of which speak a common dialect, have a single government and act together. In general usage, the word tribe denotes a primary aggregate or people living in primitive barbarous conditions under a headman. Luiz opines that the existence of discrimination, culture and customs combined with the fact that they are nomadic primitive and still observe taboos and conventions likely to be described by modern society as derogatory and anti-social is proof to confirm the group as a tribe.

Tribes Of Kerala

The tribes live in a group in hamlets or settlements. They are generally related to each other. The tribal huts are made with bamboo and thatched with leaves or grass. A few leaves are in caves under hanging rocks and tree hollows. The families belonging to the same tribal sect only are found in a settlement, and there is hardly any measure of intermingling among them. There are 48 tribal communities throughout the state. They are settled in seven major regions: Kasargod, Nilambur, Attapady, Parambikulam, Idukki, Trivandrum and Waynad.

Tribal Language

The tribal people have their spoken language. Even among the tribes in one area, their language is not uniform. The two different tribes speak different languages through they are inhabitants of Wayanadu. Though the tribes of Kerala speak their languages, it cannot be stated that there are as many different languages as a tribal group since more than one tribe can speak the same language.

Methodology

The data for the present study has been collected directly from the informant by visiting their settlement at Kottathara village in Wayanad. The work has different steps—selecting informants, eliciting data and finally analyzing and processing the data. Data were elucidated by asking the question in the interview method. Analysis of data was done carefully. Four Kattunaikans people were selected for this study, residing in Karikolly settlement in Kottathara village in Wayanad district. Eight families were residing at this settlement. They speak their language in their home and Malayalam outside.

Syntax

The syntax is treated as the study of how words are used, which analyzes how they are built. Some tense includes how words and suprasegmental morphemes are arranged relative to each other in utterance. The syntax is a device for generating sentences in the language. A sentence is the largest unit in which language grammar is organized. The various types of sentences, according to their clause structures, are:

1. Simple sentence
2. Complex sentence
3. Compound sentence

Minor sentence types can be grouped into Interrogative, Negative, Imperative, Optative, Exclamatory etc.

1. Simple sentences

Simple sentences are those with a single subject and predicate with or without attributives, qualifying and modifying the subject noun and predicate verb, respectively. Such sentences are minimally specified with a subject noun and predicate finite verb concerning the particular verb which occurs in a such sentence; the structure would show the characteristic difference in the cases of the copular sentence, which does not obligatorily demand the presence of a copular verb.

1./Jāppanu hoppadu/ 'father went.'

2. /avār natavadu/ 'they walked.'

3. /kūsu kirccu/ 'baby cried.'

1.1. Copular sentences

The presents of a copular verb characterize copular sentences in Kattunaikan's language copular verb is optionally deleted.

eddonRu Nāyi That a dog (That is a dog)

idonRu Koṭanu This a monkey (This is a monkey)

1.2. Existential sentences

Existential sentence with existential 'be' verb

1.2.1. Absolute existence

Ratikk kāre iddare Ratheesh car is (Ratheesh has a car)

1.2.2. Temporal existence

nāle kelsa iddare tomorrow work is

1.2.3. With location

gidelli tuppa iddare Forest honey is (There is honey in the forest)

1.2.4. Possession thing

nanāgu onRu Mane iddare To me, a house is (I have a house)

1.2.5. Possession quality

Tuppagu sōde iddare Honey sweet is (Honey has sweet)

Attributives can co-occur with both noun and verb

1.2.6. Nominal attributives

Nominal attributives have possessive, demonstrative, numeral and adjective qualities.

Possessive /nannadu mane/'My home.'

Demonstrative /nannad ā mane/ 'My home'

Numerical /nannadu eddu onRu mane/ 'My that one home.'

Adjective /nannadu eddu onRu olledu mane/ "My that one good home

The adjective element in the nominal phrase can be extra-posed before the demonstrative and numeral element.

/nannadu eddu onRu olledu mane/ 'My that one good home'

/nannadu olledu eddu onRu mane/ 'My good that one home'

The adjectival element is the nominal phrase that can be extra-posed before the numerical element, as shown below.

/nannadu eddu olledu onRu mane/ 'my that good one home'

1.2.7. Verbal attributives

Verbal attributives show the qualities of manner, place, time and direction, as shown below.

Manner:

/avanu melle helakku/ 'He is speak slowly'

Place: /avannu ampalagu hooyi/ 'He went to the temple'

Time: /nānu nale gettagu hojane/ 'I will go to the field yesterday'

Direction: /avānu santegu hoppadu/ 'He has gone to the market'

All the verbal attributives can co-occur with in a sentence. But sentence remain as simple.

When the attributives of time, place and direction co-occur a sentence. The structure is

Javannu nale santegu hoppadu/ 'He has gone to the market

1.1.3. Intransitive

The sentences involving intransitive verbs co-occurring with object nominals are intransitive sentences. /ava kukki/ 'She washed'

1.1.4. Transitive

The sentence which involves a transitive verb which co-occurs with object nominals is the transitive sentence

. /kūsune nidde madisodu/ Baby to (mother) made sleep'

/avanagu barisodu/ Him to (she) made to write'

1.1.5. Causative sentences

Causative sentences are those which involve a causative verb.

Java avāne attappalkki/

"She made him to dance"

'She is made him to dance'

2. Complex sentences

Complex sentences are sentences which consist of one, Main clause and one or more subordinate clauses. Complex sentences have a finite verb and one or more non-finite verbs. Complex sentences are constituted by the main sentence with one or more subordinate clauses. These clauses are characterized by the typical occurrence of the predicate non-finite verb. With its subject subordinated to the main sentence. The verbal participle clauses are subordinate clauses. They are verbal participles defined with a normal, which follows if by the syntactic function verbal participle is that of a modified of the sentences.

mān nanna nādukko hokkaka onRu Kūtukārane Kanaga avanu

I my village go one friend see his

Kayyilu onta Kuṭṭei māvu hannu irttu.

hand one basket mangoes

When I was going to my village. I met my friend who was carrying a basket full of mangoes.

2.1. Participle Clause

Relative particle, verbal participle, conditional verbal particle, purposive verbal participle

2.2. Relative Participle Clause

The relative participle marker is/-a/

/nānu tinta māvu kūsu tinte/ eat mango baby eat

/nānu kudita saya ava Kuditanu/ I drink tea he drink

2.3. Verbal Participle Clause

availli baRatamiccu nānu hōkku

She here comes after I go (I shall go after she comes here)

2.4. Conditional Verbal Participle Clause

(avanu yenāRu presna idane name pōnilu karayukku)

If he is in difficulties, you will telephone to me

2.5. Purpositive verbal participle

māvu alla dāmu tintu

mangoes Ramu eat 'mangoes are eaten by Ramu'

2.6. Causal Clauses

male huyva tāppadu rōttile sākhaddode entotto aa KāRu majaci sāre heRRi htōtu

'It is raining, and the road is slippery in spite of this, the car is climbing up on the hill.'

2.7. Temporal Clauses

nāna Kānage ava bampala tinnagu 'She was eating a guva when I saw her'

3. Compound sentences

A compound sentence consists of two or more coordinate clauses of equal rank independent of each other and formed by a coordinating conjunction. Compounding involves conjunction, disfunction and sentence notation.

Co-ordinative markers in the speech of Kattunaikar are two types:

Conjunction marker: /-un/'and'

Disjunction marker: /-ō/ 'or'

3.1. Disjunction

matuvō Rajuvō hōkkum Matu or Raju will go

3.2. Conjunction-A grammatical element which is used to connect words orSentence.

(i) ōvve medakkuu hōdage (Mother went to the marriage)

(ii) appanu medakku hōdage (Father went to the marriage)

(iii) appanun ovvun medakku hōdage (Father and mother went to the marriage)

4. Negative sentences

A sentence expressing denial, prohibition or refusal is termed as a negative sentence. In this language, negative markers have occurred in the final

position of sentences. Negative markers in this dialect are /-alle/ and /-kaane/

Two types of negative sentences are:Sentence negation and Element negation

4.1. Sentence Negation

The affirmative sentence is made negatived by substituting the negative marker. The negative markers in this dialect are /-alle/and/-kaane/

(i) /ava nanna tenke appadu/ 'She is my sister'

(ii) /ava nanna tenkaane/ 'She is not my sister'

(iii) /intu nannagu Kelsa iddare/ "Today I have to work'

(iv) /intu nānagu Kelsa Kāne/ Ƭoday I don't have to work'

The above sentence is an affirmative sentence which can be negated is an evident form that

/alle/ and /kane/ negates /appad/ and /iddare/ respectively equivalent to Malayalam verbs /anu/ and /untu/./alle/ and /kane/ negate the meaning of the above sentence. It is the fact that they occupy a place of the main verb in the sentences.

4.2. Element negation

Element negation is one in which an element is negated rather than a sentence as a whole. Negation is participle is an element Relative and verbal participle. Negation can be applied to relative clauses to derive grammatical sentences.

5. Imperative sentences

A sentence that expresses a command, a request or an entirety is called an imperative sentence. This type of sentence occurs only with a second person. Imperative sentences are formed by adding /-tu/ marker to the verb stem in this dialect. Imperative sentences are which involve imperative verbs. The imperative verb is a verb which expresses a command exhortation, an entreaty or prayer as in the imperative mood. The imperative mood can strictly be used only in the second person. Since the person commanded must be the spoken to

/Kalippatu/ Sit down (You sit down)

/nintātu/ Stand up (You stand up)

/hōkku/"go’ (you sg)

/murttu/cut' (you sg)

The above sentences will delete the II-person subject NP and transform the verb into an imperative form. The deletion of the second person is not obligatory but optional. The imperative markers are- /u/ and /tu/

1-lli/ is polite imperative suffix which always demands a second person plural subject /-lli/

nanka illi kalippilli (you please) here sit

nanka elli nintelli You there stand

6. Interrogative sentences

Interrogation is a process of transforming affirmative sentences into question sentences. Generally, there are three types of questions

(a) Yes/No question

(b) e-Questions

(c) Tag-Questions

6.1. Yes/No Questions

They are interrogative or statement sentences and given answers either yes or no in the speech of Kattunaikan's the statement can be interrogated in the process of addition by interrogated marker/de/ Most of the case interrogative marker is added after the personal ending of the forms of the verbs.

Examples:

Idu hole mīnade this is river fish Is this river fish?

Idu tuppa nonnade this is honey bee Is this honey bee?

When interrogative marker added to the ve3rb form it would exhibit variation in the phonetic forms.

6.2. e-Questions e-questions have a base /-e/ and corresponding suffixes. e questions are formed by the addition of e-particle in the noun phrase and noun sentences. The forms identified in the speech of Kattunaikkan language is the following.

/yānatu/ ’what’,

/ēva/ ’which’,

/yāra/ ’who’,

/ella/ ‘where

/eggale/"when",

/esagu/ 'how',

/enagonṭa/ ’why’

Examples:

/ēva/ ’which’

/ninägu ēva busuttaka bādisek işṭṭa/

"You which book read like" Which book do you like to read?

What (yaanantu)

/ninna hesara yānatu/

'your name what' What is your name?

/enagonta/ 'why'

Jenagonta niinu hōppatu

'why you going Why are you going?

Who (yāra)

/avan e yāra/ ’who is he?’

'he who'

When (egaal)

/nī egāle Bantate/ ’When you come?’

'you when come"

/esugu/ 'how'

/nāna esugu helakku/ ’How shall I speak?’

I how speak

/ella/ 'where'

/nī elliga hoppad/ 'where are you going.'

'you where going'

6.3. Tag-questions

Tag is a term used in the grammatical description to refer to a question structure. Tag questions of Kattunaikan's language formed by the addition process. Here the element which makes the Tag question is /appadu/. Here the interrogative sentence is obtained by the addition of a negative morpheme.

/idu nenna hesā ppadu/

This is your cow. Isn't this?

7. Optative sentences

Optative sentences are those which involve the optative verbs just like imperatives, optatives are used as finite forms in sentences.

/nanka kelsa niirttakku/ Let us finish work

/ellāRagu olage hugākku/ Let them all come to hall

In these sentences, the optatives marker is/-akku/. It indicates a mode of expressing a wish or desire and is also used to ask permission to do something in interrogative sentences.

8. Exclamatory sentences

These sentences express a sudden strong feeling of amusement

oraanger of appreciation or gratitude, sorrow or sympathy.

loo yānatu doḍda miinui/

Oh, what a big fish!

lee sala kantaga sante iddare/

What a good place!

Conclusion

This study focused on only the syntactic features language of kattunayakas in the Wayanad district. The language spoken by hill tribe kattunayakas is compared with all major Dravidian languages and with some other tribal languages of Kerala, this speech form is not a dialect of Malayalam. lexically there are so many items from Malayalam, Tulu and

Kannada.in Malayalam, there are three genders, masculine, feminine and neuter this language, only two genders are identified that is masculine and nonmasculine. The sentence structure is SOVwhich is a feature of Dravidian languages. After examining the numerals and other lexical items, it can be noticed that this speech form is more related to Kannada.

Informants

1. Kunjiraman 68 years, was chief of the community; he is illiterate.

2. Janaki 66 years, housewife.

3. Mathu 50 years, labourer.

4. Leela 48 years, house wife.

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ANCIENT STEEL AND MODERN DEFENCE: THE ENDURING LEGACY OF KALARIPPAYATTU WEAPONRY

Subin D.

Abstract

Kalarippayattu, an ancient martial art from Kerala, India, represents a profound blend of physical combat and philosophical depth. This article delves into the intricate weaponry that defines Kalarippayattu, highlighting both historical significance and contemporary relevance. The narrative begins with an analysis of weapon classifications as described in the Agni Purana, offering insights into the sophisticated understanding of weapon systems in ancient texts. The rich legacy of Kalarippayattu's weaponry, including wooden weapons (Kolthari) and metal weapons (Angathari), is explored in detail. Each weapon, from the Cheruvadi and Otta to the Urumi and Val, embodies centuries of martial tradition and evolution. The discussion transitions into the practical applications of these weapons in modern self-defence, supported by scientific evidence. Training with these weapons enhances situational awareness, instils confidence and control, and teaches adaptable techniques that can be applied to everyday objects. Studies from respected journals and institutions underscore these benefits, demonstrating the improved balance, reaction times, and self-efficacy among practitioners. Furthermore, weapon training ingrains effective defence strategies, equipping individuals with the skills to deflect and counter attacks efficiently. The article concludes by emphasizing the enduring significance of Kalarippayattu weapons, not only as tools of combat but as symbols of cultural heritage and personal growth. This comprehensive exploration underscores the multifaceted value of Kalarippayattu, bridging the past and present through the timeless pursuit of martial mastery.

Keywords

Kalarippayattu, Martial arts, Kerala, Weaponry, Kolthari, Angathari, Ancient weapons, Urumi, Sword, Self-defence, Historical significance, Cultural heritage.

Introduction

Kalarippayattu, often referred to as the mother of all martial arts, is deeply embedded in the cultural and historical fabric of Kerala, India. This ancient art form is not just about physical prowess; it is a holistic system encompassing mental discipline, spiritual growth, and a profound connection to the heritage of its practitioners. At the heart of Kalarippayattu lies its unique and sophisticated weaponry, which has been meticulously developed and refined over centuries. These weapons, ranging from the versatile wooden sticks to the lethal flexible swords, are more than mere tools of combat. They are symbols of a warrior's skill, discipline, and connection to a timeless tradition. This article aims to explore the rich tapestry of Kalarippayattu weaponry, examining its historical roots, practical applications, and the scientific evidence supporting its effectiveness in modern self-defence. By delving into the historical texts like the Agni Purana and analysing contemporary studies, we uncover the enduring relevance of these ancient weapons. Through this exploration, we not only appreciate the technical and tactical aspects of Kalarippayattu but also its deeper philosophical and cultural significance.

The Dance of Steel: Unveiling the Weaponry of Kalarippayattu

Kalarippayattu, a martial art steeped in the ancient traditions of Kerala, India, transcends mere physical combat. It's a philosophy, a cultural tapestry woven with intricate techniques, rigorous training, and a unique arsenal of weapons. These weapons, far from being instruments of violence, are testaments to the rich heritage and martial spirit of Kalarippayattu practitioners. Today, we embark on a journey to explore the fascinating world of Kalarippayattu weaponry and its profound impact on combat effectiveness and self-defence.

A Legacy Forged in Steel: The Historical Significance

The weapons of Kalarippayattu are not mere modern inventions; they are living legacies whispering tales of a bygone era.

In ancient times, warriors honed their skills with these very tools, defending their lands and upholding their honour. Each weapon, from the sinuous

Urumi to the powerful Val Val (sword), embodies centuries of refinement, a testament to the evolution of Kalarippayattu as both an art form and a practical combat system. Owning a weapon wasn't just about wielding it; it was about embodying the cultural heritage and discipline that flowed through its form.

Ancient Textual Analysis: The Agni Purana

The Agni Purana, a revered ancient text, classifies weapons into various categories, reflecting the sophisticated understanding of weapon systems in ancient India. These classifications include: - Yantra-mukta: Projectile weapons such as slings or bows. - Pāṇi-mukta: Weapons thrown by hand, like javelins. - Mukta-sandarita: Weapons that are thrown and drawn back, such as the rope-spear. - Mantra-mukta: Mythical weapons thrown by magical incantations. In contrast, the unthrown class includes: - Hasta-śastra or amukta: Melee weapons that do not leave the hand. - Muktāmukta: Weapons that can be thrown or used in close combat. - Bāhu-yuddha or bhuja-yuddha: Weapons of the body, i.e., unarmed fighting. These classifications reveal the depth and breadth of martial knowledge that underpins Kalarippayattu, showcasing the versatility and adaptability of its practitioners.

The Arsenal Unveiled: A Glimpse into the Kalarippayattu Weaponry

Kalarippayattu boasts a diverse arsenal, categorized into two primary groups Kolthari (wooden weapons) and Angathari (metal weapons). Each weapon serves a distinct purpose and demands specific skills to master.

Kolthari The Foundation of Weapon Mastery: This stage forms the bedrock of Kalarippayattu weapon training. Here, practitioners lay the groundwork for mastering the core principles that will translate seamlessly to all subsequent weapon training.

- **Cheruvadi (Short Stick):** This three-handspan-long weapon, crafted from sturdy wood, emphasizes speed and agility. Its compact size demands rapid exchanges and precise movements.
- **Kuruvadi (Short Stick):** Similar to Cheruvadi, it is a stick with a three-handspan length but slightly smaller in size/width.

- **Aaruchan (Stick):** A six-handspan-long stick mainly used in Vadakkan Kalarippayattu, requiring more speed and quick defensive techniques.
- **Kettu Kaari (Long Stick):** As practitioners progress, they graduate to the Kettu Kaari, a longer staff typically made of bamboo. Its length allows for powerful strikes and defensive manoeuvres, emphasizing rotational techniques. -
- **Otta (Curved Wooden Stick):** A distinctive weapon modeled after an elephant's trunk, the Otta embodies both strength and agility. Mastering the Otta unlocks advanced techniques like marma attacks, targeting vital points on the body with pinpoint precision.

Angathari Embracing the Power of Metal: Once a strong foundation is established with wooden weapons, practitioners graduate to Angathari, wielding the power and precision of metal weaponry.

- **Kathi (Knives):** This category encompasses various knives, each with its own nuances. Training focuses on honing instinctive reactions and the ability to anticipate enemy movements, crucial skills for subsequent unarmed combat training.
- **Kadara (Dagger):** This compact weapon, ideal for close-quarters combat, demands supreme focus and physical dexterity. Mastering the Kadara cultivates a keen sense of strategy and awareness in practitioners.
- **Val (Sword):** A staple on the battlefield, the sword embodies elegance and power. Its length offers versatility for offensive and defensive maneuvers, requiring skilled practitioners to become extensions of the weapon itself. The length of the sword is calculated in angulam (finger) length, with a forty-angulam sword considered the best in Kalarippayattu.
- **Paricha (Shield):** A defensive weapon that protects the warrior from various attacks. Different types of shields exist in every culture, with the sword and shield being the most common combination in history.
- **Urumi (Flexible Sword):** Renowned for its lethality, the Urumi is a double-edged, flexible blade that can be devastating in the right

hands. Its fluidity allows for rapid, multi-directional strikes, but demands exceptional control to avoid self-injury.

- **Kundam (Spear):** Featuring a wooden shaft and a metal spearhead, the Kundam provides reach and offensive power. Training with the Kundam emphasizes balance between offensive thrusts and defensive techniques, making it an integral part of the Kalarippayattu combat strategy.

Beyond the Battlefield: The Role of Weapons in Self-Defense

While Kalarippayattu weapons were originally designed for battlefield combat, their application extends far beyond. In today's world, these weapons serve as valuable tools for self-defence: - Heightened Awareness: Training with weapons sharpens situational awareness, enabling practitioners to identify threats and avoid confrontations altogether. This heightened awareness is a well-documented outcome of martial arts training in general. A study published in the *Journal of Applied Biomechanics* found that martial arts training, including weapon-based disciplines, improved participants' balance and reaction times. This improved balance and reaction time translate to a heightened sense of body position and surrounding environment, making practitioners more aware of potential threats. - Confidence and Control: Proficiency with weapons instils a sense of self-assurance and control, crucial for responding calmly and effectively in threatening situations. This boost in confidence is supported by research on self-efficacy, a psychological concept referring to one's belief in their ability to succeed in a specific situation. A study published in the *Psychology of Sport and Exercise* journal found that martial arts training, including weapons training, increased self-efficacy in adolescents. This increased self-efficacy translates to a calmer and more controlled response during a potential confrontation.

Adaptable Techniques

The core principles learned through weapon training can be adapted to everyday objects, empowering practitioners to defend themselves with readily available items. Kalarippayattu's weapon training emphasizes

principles like leverage, distancing, and redirection of force. These principles can be applied to everyday objects like umbrellas, belts, or even handbags, allowing practitioners to defend themselves effectively even when unarmed. A study by the American College of Sports Medicine highlights the importance of developing general self-defence skills that can be adapted to various situations, aligning with Kalarippayattu's approach.

Effective Defense Strategies

Weapon training ingrains techniques for deflecting and countering attacks, providing practitioners with a defensive arsenal for various scenarios. Kalarippayattu weapon training focuses on developing muscle memory for effective blocks, disarms, and counters. A study published in the *British Journal of Sports Medicine* reviewed existing research on self-defense training and concluded that martial arts training, including weapons training, can improve an individual's ability to defend themselves against physical attacks. This improvement stems from the development of both physical skills and the ability to make quick decisions under pressure.

Conclusion: A Legacy Enduring

The weapons of Kalarippayattu are more than just tools; they are symbols of a rich tradition, testaments to a bygone era, and pathways to self-discovery. Through rigorous training, practitioners develop not only physical prowess and combat effectiveness but also a deep appreciation for the cultural heritage and philosophical underpinnings of this ancient art form. Wielding these weapons becomes a dance of steel, a harmonious blend of power, precision, and respect for the legacy they carry. As Kalarippayattu continues to evolve, its weapons will undoubtedly remain a cornerstone of this multifaceted martial art, reminding us of the enduring power of tradition and the timeless pursuit of self-mastery.

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TRANSITION OF EPISTEMOLOGY IN MANUSCRIPTS AND PRINTING

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Abstract

The epistemology upheld mostly through manuscript literature sustained the theocratic feudal mindset that prevailed in pre modern Kerala for millennia. Only those from higher castes or classes were permitted to read, and those from lower castes or classes were not permitted to do so. Brahmanism penetrated Buddhism's concepts of human equality, and other religions, such as Christianity and Islam, were used to their lecturers. Only a very small percentage of saints and followers have such views on human compassion. Parallel to colonial literature, the shift from manuscripts to printing technologies quickly spread the Indian school of thought that advocated for human equality through anti-colonial writing. It foresaw the fusion of the western notion of liberty with human equality. In addition to strengthening Kerala's formation, printed books and written materials made it possible to replace the existing episteme of theocratic Feudalism, with the Human Renaissance. Our regional hermits had redefined the Indian spiritual beliefs of non duality, nirguna, and Brahma, much like the European hermits during the Protestant Revolution. From feudal-based dualism to non-dual-based human renaissance, we can see a change in episteme here.

Key Words

Episteme, manuscript, printing, renaissance, equality, humanism, Kerala,dualism, non-dualism, reformation, demythifying, theocratic feudalism, caste, Euro centrism, Anticolonialism

Episteme

Michel Foucault (1926–84) developed the idea of episteme to help people comprehend culture or history in a reasonable or existential way. According to Foucault, history may be divided into discrete "episteme," or epochs, each of which has its own unique concepts of subjectivity, power, and history. This indicated that various fields and ways of thinking have a "well defined regularity." He suggested that various disciplines, including anthropology, medicine, history, economics, literature, science, and language, might work together covertly or indirectly in a self-regulating system of representation.[1]

. According to Foucault, strong ideological prerequisites govern the connections between various discourses and disciplines[ii].

It implies that the power is derived from episteme, which governs its ideology and will be used in speech to bring its goals to life. In his 'Order of things' Foucault describes the role of episteme that: "In any given culture and at any given moment, there is always only one episteme that defines the conditions of possibility of all knowledge, whether expressed in a theory or silently invested in a practice,"[iii] He takes on the episteme of modernism, classism, and the Renaissance.

Renaissance and Printing

By gathering and extracting resources from over the globe, Europe led the way in commerce from the 15th to the 17th centuries. After their middle ages, there has been a secure advancement in the arts, politics, culture, and economy. It aided in the rediscovery of literature, art, classical philosophy, physical science, and other fields. The Age of Reason began in 1685 and concluded in 1815. The age's common goal is to find happiness for people by learning more. Beginning in the fifteenth century, political colonization continued into the twentieth century. It brought in an era of commerce, the Renaissance, and globalization. Between 1650 and 1950, Europe saw a boom in scientific, technological, and socioeconomic advancements. When these were combined, printing—a vital technology—was created and flourished. The "greatest of all invasions," according to Erasmus, is printing[iv].

Reasoning and Renaissance

Gradually, the epistemology of the Renaissance was developed in tandem with the invasion of printing and its practice. According to Foucault, the Renaissance episteme was the first to stifle the novel worldviews that emerged in Europe during the 15th and 17th centuries. Foucault noted that information was correlated and synthesized from parallels and resemblances during the Renaissance. It led to an exploration of nature's hidden patterns and relationships. Humans and the cosmic order were observed as microcosms and macrocosms as a result. Hermeticism and Neo Platonism, two schools of thought that carry the concepts of spiritual unity found in ancient thought, had an impact on this renaissance. The epistemological approach has been altered by the Renaissance, and the conventional authority of classical knowledge has been challenged by the understanding of nature, science, and humanism.

As Foucault's observations, we can see that the epistemological change occurred in the 15th century with the development and success of printing technology. In 1455, the Gutenberg Bible became the first book produced with a moveable type press. Between 1460 and 1500, printing technology rapidly expanded throughout Italy, France, Germany, and other nations. The Protestant Revolution was significantly influenced by Johannes Gutenberg's invention of the printing press in the fifteenth century. By applying the reasoning, the mass printing of books and pamphlets promoted the widespread spread of protestant ideas that criticized the Catholic Church. Martin Luther published his 95 theses in 1557, which sparked a debate among clergymen about liberty. Bibles in popular languages were made available to those who supported protestant ideologies thanks to printing. Without a doubt, printing contributed to the emergence and development of the Renaissance's episteme. Additionally, it inspired exploration of other continents, which later changed as a result of colonization. Without a doubt, the discourse sparked by the quick dissemination of printing was the source of the episteme of the European Renaissance. It also served as a catalyst for the exploration and colonization of other continents. Humanism and a new worldview were introduced into European civic society during the renaissance, and the colonized people were subjected to the political consequences of slavery.

Colonization, Renaissance and Printing

Kerala was invaded by the Portuguese in 1498 and by the French in 1719. The English remembered the invasion in 1860, and the Dutch in 1963. The printing of vernacular languages flourished in the middle of the 19th century, following barely four centuries of European colonization. Following this, a new order of human relations with nature and itself arose, and the caste and feudal epistemologies began to collapse. The Portuguese (1556) and Dutch (1663), who constructed printing presses in Kerala, each had their unique uses. The Portuguese founded the first Malayalam press in Goa. On the other hand, modern education, Christian missionary work, and colonial governance all subtly encourage "reasoning" in the mindsets of educated indigenous people. They also made use of printing's advantages to communicate their thoughts. The advent of the Malayalam printing press was followed by numerous others in Kerala. Major contributions to the blossoming of publications were made by the Travancore Government Press (1836), *Nasrani Deepika* (1847), *Malayala Manorama* (1888), *Mangalore Catholic Press* (1890), *Sadasiva Press* (1894), and others.

The Establishment Kerala

The establishment of Kerala state was formulated on November 1, 1956. Malabar, Travancore, Cochin etc. were merged to a state based on linguistic and topographical factors. Along with the *Chola* and *Pandya* sects of *Thamizhakom*, this linguistic and geographical region was referred to as *Cheranadu* throughout the Sangha era. The Paleolithic, Neolithic, and Megalithic environments are indicated by the remnants of the *Edakkal* cave in *Waynadu.* Evidence of the Bronze and Iron ages can be found in *Marayur*. Aryans and Dravidians were the first to immigrate across these ethnic groupings. At the ages of BC, the people from Greece, Athens, Assyria, china, Arabia, Egypt etc. were reached here by the part of Marrine commerce. The European colonial powers, Portuguese, Dutch, French and British politically and culturally invaded here. Our communities were altered by Buddhism, Jainism, Islam, Christianity, and Brahmanism. All of these were used as ingredients in pre modern Kerala, both directly and indirectly. At the time of colonization finally British civilians and their colonial rule made a dialectical pressure to the society. Indirectly, the existence of European colonies offered us both slavery and a sense of freedom. They genuinely demanded an upgraded society from India for their own future. So they promoted missionary and modern education. It indirectly helped to create an atmosphere of Kerala to become literate and reformed. Along with Euro centric intellectuals, the intellectuals and social reformers with perspective of Indian school of thoughts have came into existence has to be observed.

Humanism and equality

The native inhabitants were prompted to invoke their own line of thought regarding human prosperity in the light of the European invasion and its "renaissance." The writings of saints and hermits encouraged the Malayalam-speaking inhabitants of Travancore, Cochin, and Kozhikode to modernize and revitalize their feudal way of thinking. Ayya Vaikunda Swamikal was a vital example to motivate the revolutionary thinking in an anti colonial channel. The main text of the *Ayyavazhi* faith in Tamil is *Akilathiruttu Ammanai* (The Devine Revelation), written by Ayya Vaikunda Swamikal (1809–1851) and published in 1841 by Hari Goplan Citar. His first book in Malayalam is the translation of *Arulnool* in 1927, contains the teaching and revelations of *Ayya Vaikundaswamikal. Uchippadipu, Thiruvarul,* and *Arulnool* were influenced the forthcoming reformers of Kerala. He was the founder of *Samatwa Samamajam* (1836), the Society for

Socio-equality Reformation, which masterfully brought together social equality and spirituality. He referred to the British government as the "Governance of the White Devil." The intellectuals and reformers of Kerala were greatly impacted by him[v].

The spiritual teachings and literary works of Thaikkad Ayya (1814-1919), the founder of the spiritual center known as *"Saivaprakasa Sabha,"* educated intellectuals such as his disciples Sree Narayanan, Ayyankali, Swathi Thirunal, and Chattampiswamikal. One of his follower Ayyankali published the work Sahodaran in 1898, a seminal work of Malayalam literature that argued for equality, social reform, and the need of education in suppressing oppression. *Kerala Pathrika* Press publishes it. *Ayyankaliyude Kruthikal*, was published in 1916[vi]. Ayyankali opposed the dominance of the caste system on behalf of oppressed castes and classes.

Vagbhadanandan (1851–1939) consistently opposed the caste system and started initiatives to promote equity among people, such as founding the "*Ooralunkal* Labour Contract Cooperative Society." He initiated to publish the monthly *"Yajamanan"* and literary works like *"Swathanthra chinthamani,"* which promote human equality against caste and class divisions. His is first literary works, *Vedantachandrika*, published in 1887 and *Adwaitadeepika* in 1890. Like other thinkers, he authored and published manuscripts at first and shifted to books[vii].

The literary writings and actions of Agamananda Swaami (1935–1961) introduced the concepts of equity and human equality. Brahmananda Shiva Yogi (1952–1929) dismantled the idea of myths and gods. He suggested concentrating to fortify one's own intellect in order to get happiness. He founded Anandamatham and promoted women's education and gender equality. His writings consistently aimed for human equality in the face of all forms of discrimination[viii].

Knowledge and Renaissance

By deconstructing and demythologizing the incarnations and idols, Sree Narayanan and Chattampi Swamikal have clearly undermined the foundation of Brahmanism's caste-oriented and dualistic philosophy. They replace the same with wisdom or comprehensive knowledge. With their teachings of non-dualistic spirituality, which established the freedom to gain knowledge or wisdom, Sree Narayana (1856–1828) and Chattampi Swamikal aimed to apply human equality in society, regardless of caste, creed, or class. The laws of *Manusmriti* were violated. His writings, such as

Athmopadesa Satakom (1897) and *Arivu* (1897), have enhanced the anti-colonial versions of spirituality and literature in addition to his social reformative endeavors. Through the dismantling of dualistic, mythological incarnations and alternating truth and knowledge, these works clearly established the epistemological axis of the Kerala Renaissance.

According to the poem of *Jathinirnayam* writtem by Sree Narayana, the essence of episteme formulates as follows:

Similar to 'cowness to cow'

Humanity is the caste of humans;

Brahmanism doesn't signify caste

If we meditate truth for observe"[ix]

Here, Guru reinterprets caste in terms of humanism. In this stanza, he explicitly criticizes the caste system that is centered on Brahmins. By romanticizing the legendary incarnations and karma, the *Bhakti* movement emphasized compassion and attempted to foster a humanist environment. *Nirguna* God's human incarnations were exalted in Arabi Malayalam devotional poetry. The *Adwaitha* philosophy of Sree Sankara was seen by saints such as Sree Narayanan as a system that established human equality and justified the elimination of caste and class. An epistemological dismantling of mythology, incarnations, deities, and castism had occurred in their poetry and other works. *Saguna*, or essence-oriented imagery, were transferred to *nirguna*, or non-essence, abstractions. The foundation of the Renaissance was the emergence of knowledge and wisdom. He laid the knowledge in the centre of discourse in his work *Athmopadesa satakom* as follows[x]:

"Permeating the knowledge which brilliantly shines

At once within and without the know-er

Is the Karu: to that, with the five senses withheld,

Prostrate again and again with devotion and chat" (verse 1)

"Knowledge, the object of interest,

And one's personal knowledge is nothing

Other than Mahas: merging into that infinite,

Prostrate again and again with devotion and chant" (Verse: 4)

Sree Narayana's deconstructive devotional poetry provided a philosophical briefing on the major ideas of Kerala's renaissance. He mostly performed devotional poetry as a poet, constantly attempting to demythologize the so-called gods and substituting them with *"Arivu,"* which is the special knowledge (wisdom). These "oriental," non-Euro-characterized poems highlight the importance of knowledge in gaining mental freedom and ensuring human equality. It disproves all forms of division that have persisted throughout human history[xi]. Wisdom became the focal point of devotional poetry thanks to this revolutionary saint and early social reformer. It has had a legitimate place in popular discourse and before both modernity and the emergence of the Renaissance epistemology, which envisioned social and economic equality.

The well-known poet, philosopher, and reformer Chattampi Swamikal (1853–1924) made a critical anthology that rationally humanized *Adwaitha* doctrine in the direction of equality and human welfare. It strives for polyphonic oneness in opposition to the barbaric practices of mythological faiths and Brahmanism. In opposition to caste and class distinctions, it reinforced the axis of human intelligence. He first used palm leaves to inscribe his works before switching to paper. His holistic worldview was demonstrated by Pracheena Malayalam (on ancient Malayalam, 1894), *Keralam* (poetry), and *Vedantha charithram* (philosophy). Literary works like as *Adwaitha Chintha Padhati* and *Vedadhikara Niroopanam* (published in *Viveka Chinthamani* in 1901–02) undermined the dualistic mythology that underpinned the caste system[xii].

The author Chattampi Swamikal liberated the Vedas from the grip of Brhmanism by excluding the Brahmanic rendition in his *Vedadhikara Niroopanam* and *Adwaitha Chinta Padhati*. He logically approaches the cultural past in Pracheena Malayalam and *Aadibhasha* in a way that is free of Sanskrit. Additionally, he liberated wisdom from the grasp of the Brahmanic and priest classes and placed it at the center of conversation. He replaced Karma Yoga with *Jchana Yoga*m (Yoga of knowledge). Together with Sree Narayana and the other reformers, Chattampi Swamikal added his innovative viewpoints to help build the Renaissance's episteme. Despite being one of the most prominent currents in Renaissance history, Chattampi Swami's enlightenment did not gain the recognition it merited[xiii].

The newly emerging epistemology of the Renaissance was stretched by numerous reformers and writers, which inspired Malayalam-speaking individuals to become Kerala citizens. Sree Narayana Guru's follower

Aananda Theerthan (1905–1987) opposed the caste system. The new epistemological discourse of literature, philosophy, and sociology was embraced by Vakkom Abdul Khader Moulavi, Makthi Thangal, Poykayil Yohannan, Chavara Kuryakose Eliyasachan, Dr. Palpu, Sahodaran Ayyappan, TK Madhavan, VT Bhattathirippadu, Mannath Padmanabhan, K. Kelappan, Kumaranasan, KP Karuppan, and others in their own special ways. Together, they each have a political stance. Their activities and discourses promoted human equality and were implemented in the economic sphere. They all worked toward to bring equality in social status and per capita income, either directly or indirectly. From dualistic, caste-oriented, feudalistic realm to non-dualistic, humanistic, and reformative realm, we can conclude that they all reflect Kerala's epistemological shift.

Inspired by the European renaissance, India's renaissance primarily synthesized two poles: the European and the regional. The colonial power supported the Euro Center, which developed the epistemology that favored their control and rule. They colonized the indigenous people by using their interpretations of Christianity and their authority to rule. The other was rooted in Indian school of thoughts, anti-colonial, socio constructive, and vernacular. On the one hand, it reflected and filtered Indian views on human equality, while on the other, it imitated Euro civic ethos. Industrial capitalism was created by the Euro Center, which also brought class struggle and its own ideological turmoil with it. Conversely, the irreversible caste system persisted in traditional Indian society, preserving class division in both genetic and ethnic ways. The class divide, a fundamental problem that arose and became more pronounced with the economic advancements of industrial capitalism, is essentially addressed by the European Renaissance. Therefore, India's mimicking of the Renaissance was unable to consider equality since it lacked the means to address the problem of caste-oriented classes.

The Tamil and Malayalam philosophers recognized this significant barrier and attempted to develop a spirituality that would promote equality for all people. The social reformers advanced this effort with their activities in Kerala than any other states of India. They attempted to free the "reasoning attitude" from the centuries-long indulgence in mythology, which dualism and bifurcation had validated. They started to free human rights from the grip of caste, feudalism, and Brahmanism and restored the freedom for everyone to learn. India's caste system, religions, tribes, and Brahmanism made it impossible to transform by simply copying the

European Renaissance. Its citizens were not as socially and industrially advanced as those in Europe. They progressively investigated a population-renovation epistemology that was firmly anchored in ethnic obedience.

Conclusion

Episteme of the Renaissance had been transited from theocratic feudalism in the modern epoch. In the context of European colonialism and their renaissance the regional intellectuals who were found an anti colonial discourse dismantled the caste oriented Brahmanism philosophy. Their ideology was perpetuated by the keeping the lower caste from knowledge.The caste orientation of Malayalam speaking population of Pre Modern Kerala was mentally accustomed to the epistemology maintained by Theocratic Feudalism backed by Brahmin monitored mythologies. The Saints and Reformers like Ayya Vaikunda Swamikal, Sree Narayana Guru, Chattampi Swamikal Ayyan Kali etc. were created an anti colonial discourse for the freedom to acquire knowledge. They established knowledge in the centre of renaissance. This epistemological transition led Malayalam speaking people to transform the civilians of Kerala later.

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